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# The Liturgy as Drama

## ABSTRACT

This thesis seeks to show that the presentation of the liturgy and the presentation of dramatic performances have something in common. The liturgy is a dramatic method of presenting the message of salvation within a gathered worshipping community. It is a drama whose scenes are set in a whole range of contexts, each of which will have a bearing on the methods and appropriateness of presentation.

The motivation for preparing this thesis lies in the fact that it is too easy to stumble across ill-conceived, ill-prepared and directionless liturgies where insufficient attention has been given to the sort of detail which is required if the drama is to succeed. We shall look at a number of contexts in which the liturgy is set, among them, the cultural context, the context of folk religion, of language and music and of the physical space before moving towards making recommendations about the ways in which the dramatic impact of the liturgy can be enhanced.

Throughout the thesis we shall use a number of major examples drawn largely from the worshipping life of Durham Cathedral to illustrate the points being made.

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## The Liturgy as Drama

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1996



15 AUG 1996

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*For Simone,  
Tatiana and Jessica*

***THE LITURGY***  
***AS***  
***DRAMA***

***O worship the Lord in the beauty of holiness:***

***Let the whole earth stand in awe of him.***

**Psalm 96: 9**

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# 1. INTRODUCTION

## 1.1 Taking worship seriously

Within many systems of religion adherents are called to a whole range of responses to their god - among these responses one of the most important is the call to worship. It is the focus of the relationship between the god and the follower, for receiving strength and teaching, and for realising one's interdependence on others. Within the Christian faith the sense of being part of a gathered community, large or small, is central. During the millennium of the Diocese of Durham the Bishop called a Eucharistic celebration for the whole Diocese at the new home of the Durham County Cricket Club at Chester-le-Street. (We will return to an examination of the service later.) What is important here is the sense of allegiance to a larger whole which members of small gathered congregations felt. It helped them to feel a part of a much larger gathered community.

Another way of expressing this point may be made by reference to a quite different example. The Dean of Durham, John Arnold, in a sermon at Matins in the Cathedral, used his time to examine the way in which he felt the process which we call prayer may be constructed.<sup>1</sup>

Imagine a well constructed fence. At regular intervals there are stout posts concreted into the ground - firm, unmoving, taking the weight of all the rest when the gales blow. These represent regular weekly prayer within the worship of the Church, where everything comes together and is earthed in reality and community. Between these main posts are half a dozen stakes, not quite so massive, but still strong enough to take some weight. These are our daily prayers, Matins and Evensong or perhaps a short quiet time ... whatever it is, something a bit substantial every day. And then, attached to

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<sup>1</sup> January 1995

the posts and stakes, a good wire mesh to close the gaps, consisting of interlocking strands of joy and thanksgiving and intercession, grace before meals and all sorts of spontaneous prayers as well as the continued practice of the presence of God.

The image develops with the thought that, while the worship of the Church consists of a whole series of interdependent practices, it is the worship of the gathered community which ought to be taking 'the weight of all the rest'. And if that is what it is intended to do then we ought to be able to expect that it should reach a high standard of preparation and presentation. The experience of many, however, may be that too few who participate in any form of liturgy, whether it be as 'presenters' or 'receivers' have a clear enough idea about what that liturgy is intended either to express or to achieve. , so cannot evaluate whether it is 'taking the weight of all the rest.' This is not to criticise the clergy alone (although there are many whose presentation of the liturgy leaves too much to be desired) but to acknowledge the fact that all who go to church ought to be willing to participate in the liturgy, to contribute to it, rather than simply going along to 'spectate' or be passive in relation to what is going on. If the various liturgies are to be meaningful, the congregation is called on to develop an understanding of what is happening, both in respect of having an awareness of the purpose of the liturgies and taking an active responsibility for them. It cannot be satisfactory to suggest that, if the worship of any particular parish or congregation is to be owned by the whole community, the responsibility for its preparation and presentation is perceived solely as the task of the ordained ministry.

That too many of the clergy are not clear what they are doing when they conduct the worship of the Church becomes apparent when we so easily stumble across directionless, ill-prepared, untidy and uninspiring acts of worship. That the lay worshippers are not clear about their own purpose is indicated by the hustle and bustle which is to be found in the body (and often the Vestry) of most churches until the point where the minister walks through the door to begin the service. The very notion of a time of quiet and prayerful preparation seems to be unknown. There appears to be little sense that what is to follow is both precious and special and that, if it is to mean

anything, all who take part will have to give of their best both in terms of preparation and of attention. Such inattention as is common surely makes a mockery of the Dean of Durham's hope that the weekly worship of the Church will indeed be the solid, immovable, support which 'takes the weight of all the rest'.

## 1.2 Space for worship

In so many ways the Christian faith is one of paradox. There are levels in which it appears to be a nonsense that Christ can be held to be both fully divine and fully human; that God is at one and the same time three and one. These, and those like them, are the sorts of issues which have occupied the minds of many of the great thinkers. One further paradox among the many should come as no great surprise. We hold God to be omnipresent and yet we set aside places in which we feel it is most appropriate to come to meet Him in worship and in ritual. These places are churches, cathedrals, chapels and other sacred places of pilgrimage. The paradox needs some attention for our purposes

To begin with this sense of what one might wish to term sacred space is common to the majority of religions. We might think of the Temple in Jerusalem for Jews, the river Ganges for Hindus, Mecca for Moslems but there are few who would take the concept as far as some Hawaiians who worship the goddess Pele. When one of the areas sacred to the followers of Pele was threatened by drilling for a geo-thermal project, Paikapu Dedman, a fisherman, said,

The white man can't get it, that for us Pele is all the land.  
She's the volcano and everything that grows there is her. The  
steam and the vapor (*sic*) and the lava are all parts of her body,  
and her family is all the forest plants and the life in the sea.  
You can't go shoving drills into her body like that. The old  
people say it will injure Pele and stop her creative force. And

it will cause spiritual and psychological damage for the people who worship and live with her.<sup>2</sup>

While the Christian God is certainly seen as a creator god it would be hard to argue that He is seen as identified with the land as his body in the same way as Pele. Whatever we may choose to do, or not to do, to His creation, there is no implication that it will cause Him physical hurt. There is now, in line with a general developing concern, a sense in which Christians in particular are being called to think about the way in which the environment is being treated, but the point of the contrast still stands. It is true, however, that, just as the native Hawaiians who follow Pele may perceive a sense of their god's presence around them, whether it be in the volcano or in the flora, so too Christians are capable of experiencing a meeting with God in all sorts of different places - whether on the top of a mountain, by a majestic waterfall, on a secluded sea-shore or in any place which affords a feeling of peace and beauty or which reflects the majesty of God. That is to say that although transcendence distinguishes God from creation, such transcendence does not require entire absence from it - this in turn would make nonsense of the notion of omnipresence with which we began.

We see a similar contrast on the island of Java where the majority Moslem and minority Hindu populations live side by side. On that island lives are dominated by volcanoes and it is the response of the respective communities which is interesting. The followers of Islam, which does not allow for the possibility of a spirit world, or of a pantheon of gods, and emphasises the transcendence of God, simply exploit the mineral wealth, and in particular the sulphur which comes from the volcano. The Hindus, on the other hand, regard the volcanoes as sacred places at which the gods may be encountered and offer food sacrifices to them at spirit festivals. It is clear that different patterns of belief lead to altered perceptions about the way in which various places may be counted as holy.

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<sup>2</sup> Mander 1991: 333

A completely different perspective, however, is represented by Peter Brook, best known as one of the leading theatrical directors, who made an important point both in the field of drama and, by accident important for the field of liturgy, when he said,

I can take any empty space and call it a bare stage. A man walks across this space whilst someone else is watching him and that is all that is needed for an act of theatre to be engaged.<sup>3</sup>

For those who emphasise divine transcendence there is kinship here with the theatre director, for we could use a similar sentiment and suggest that in principle we can take any empty building or open space with one person praying there and call it a 'church', or hold that the space is 'holy' - a situation in which liturgy could, with a little imagination, take place. Further, we shall come to see that the similarities between the demands made by the theatre on those who wish to take part and on those concerned with the presentation of liturgy are many and varied which makes this particular analogy very attractive to us, despite whatever we might wish to assert about the omnipresence of God. The danger of 'making' our own sacred space, however, rather than simply receiving it, is that for many who regularly attend church there is a danger that God will be thought to be contained within the physical limits of the building just as a play or performance is within the theatre. Not only is the congregation restrained within tangible boundaries but the liturgy in the manner of its presentation can lead the congregation to focus only on the 'performance', then and there. That is not only the case where, for example, an altar has been brought into the body of the church and where the Eucharist is celebrated in the round. In this particular instance, though, the dismissal ('Go in peace to love and serve the Lord') can seem a very strange way in which to conclude a service which has hitherto done little to empower the worshipper and which has paid scant, if any, attention to anything which is happening outside the building. In other words, whereas what one sees in the theatre has no necessary ethical reference beyond itself, the theatrical analogy breaks down where one realises that the

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<sup>3</sup> Brook 1968: 11

liturgy **does** have such a necessary reference beyond itself, to justice in all those place in which God is present, without being embodied **in** them.

Just as the manner in which a play is presented is going to affect the way in which the audience receives and interprets the work of the playwright and the director, so the manner in which the liturgy is presented is likely to influence the worshipper's reception of and participation in this outward expression of faith. This being the case we will need to ask what the influences are on the manner in which the liturgy is presented and in particular to ask to what degree what we might wish to call the various 'settings' drive the liturgy. These will obviously include the physical space but there will be a number of others.

### **1.3 Particular spaces: flexible and inflexible boundaries**

The need for such a consideration become clear when we begin to make comparisons between the different types of space which may regularly be used for worship. For instance, on a hill-side in the Burgundy region of France a monastic community dominates the small village of Taizé. It is not that there is a huge number of monks, or that there is in any sense a large resident community - it is rather that the non-denominational vision which the Swiss founder, Brother Roger, has brought to reality, attracts huge numbers of mainly young people week after week from all over the world. The community's church is used for gathered prayer three times a day and shows clear signs of the expansion which has been necessary over the years. Areas which used to be defined by temporarily erected marquees over the summer months have become permanent structures and new areas are temporarily enclosed in order to accommodate in the region of eight thousand people at peak times. There is an area of focus at the front of the building dominated by drapes and candles and a small table which is also filled with candles. This, however, is essentially a plain building, a simple setting in which is conducted a very simple liturgy - it is certainly not the space itself (except perhaps the very size of it) which is making the statement. The worship consists of very short readings usually given in a range of languages, a time of silence and the chants or songs for which the community is famous. The thrust of the liturgy

is to refresh the visitors for return to the communities and churches from which they come, to serve **there**.

Contrast the plain but effective approach used in Taizé with the might and the grandeur of the Romanesque cathedral in Durham - one built as little more than a shelter to accommodate those who wish to worship God, the other as a statement in itself of the majesty of God (and, perhaps, in some senses, to the glory of William of St Calais!). One is an architectural eyesore - the other a world heritage monument. In the church at Taizé there is one area of focus - in Durham there are many (indeed one might wish to suggest that Durham Cathedral is made up of a whole series of 'churches' of varying size and function). The ceremonial at Taizé, if it could be described as such, is rich in its simplicity - that in cathedrals is often complicated and elaborate. We will need to consider in what ways the shape and the nature of different buildings which have been set aside for worship affects the manner in which the liturgy is presented in them and where participants learn about its point - outdirected, as at Taizé. It is clear, for example, that Durham Cathedral would easily be capable of staging a Taizé type prayer (indeed it has started to do so recently) - it is less clear whether some of the cathedral's more complicated liturgies would work in the community church.

In both places, however, we have further to accept that the concept of space which we use cannot merely be limited to the physical constraints of particular places, important though they will undoubtedly prove to be. We must include, for example, the acknowledgement that we each have personal boundaries, so we need to be sensitive to 'personal space' which relates both to our self-perception and to the boundaries which we construct around ourselves, which connects with the way in which we react to those things which are going on around us. There are times, whether they be on a crowded train, or at a popular sporting event or in a queue or in any other place where we feel the press of the crowd, when we feel hemmed in. We can feel a slight sense of panic, we can feel almost claustrophobic. On occasions such as these we certainly do not feel that we have the space to function at our best. The same can be true in church (either in Taizé or Durham, for example) when the congregation is packed into the pews or the seats with the sense that one person is almost on top of the next, when views are obscured and when the 'action' seems a long way off. If then we are feeling

too closely the presence of those around us and if we are feeling somehow distanced from what is happening at the front then we must ask in what ways the liturgy will have to be adapted to meet the needs which arise from that situation.

It is not, however, only the sense of 'press' which is important. As we have suggested, our self-image plays an important part in the way in which we relate both to other people and to events. Those who minister to the dying, especially where the terminal disease has a wasting effect (AIDS, for example, or cancer, or MND) can testify to this fact. One of the most difficult aspects of such illnesses is having to come to terms with the way in which they alter our physical appearance - never for the better. It is hard enough to know that one only has a short time to live. It becomes even harder when simply looking in a mirror confirms that the virus, the tumour or the process is running an inexorable course - that, whatever we might like to think, we are not immortal, and that this is confirmed by a body which, while it once gave every sign of being perfectly healthy, now testifies only to disease, decay and mortality. It is not, of course, only in such extreme circumstances that the ego or the self-image can be frail and it certainly must be part of the task of those who devise liturgy to be aware of the possibilities of such fragility bearing in mind that the Christian faith can challenge so much of what many individuals may hold dear.

#### **1.4 Cultural settings**

We have already seen in the case of the goddess Pele, that different people in different cultures have different religious concepts which are associated with different means of offering worship. We have commented that the liturgy of English cathedrals and the Taizé style may not be readily interchangeable. In doing that we are acknowledging the notion of 'cultural space'. It is, for example, unlikely that a white, Anglo-Saxon, Protestant congregation in England would be able to mount a Mardi Gras celebration to match those of Rio de Janeiro. It should almost go without saying that to mount liturgies which are not appropriate to their particular cultural setting is to run the very great danger of achieving nothing.

Those whose task it is to devise and present liturgy must take seriously the need to pay particular attention to detail if the fruit of their labours is to be appropriate. Just as with any theatrical production, not only must the areas outlined above be considered but equally there is a need to consider the appropriateness of the language and the music used. Improvisation in the theatre is both very difficult and rarely successful (with the exception perhaps of a very small number of comics). The same is true in the field of liturgy where one cannot despise detail and preparation if one is to create worship which is satisfying or to adapt that which already exists in a meaningful manner. It is clear that, as we think about the liturgy and the manner in which it is presented and as we move towards the conclusion that the liturgy has some analogies with good drama, there will be a number of major considerations. One of these will be the physical constraints of the building; another will be the worshippers' self-perception and sense of personal territory; yet another will revolve around the cultural make-up which individuals bring to their devotions; and there will also be the question of cultural appropriateness. While some time will be spent looking at each of these individual elements, the focus of this study must lie in the need to discover the way in which the various components inter-relate and the implications which that has, both severally and together, for those whose task it is to present this great drama of the Church. It is when these details are properly considered that the Church may be able to say that it is doing everything possible to remove the physical and psychological limitations which are imposed on those who are forced to worship God through turgid and inappropriate liturgies which show no signs of imagination and do little to impart any sense of awe or wonder, let alone a responsibility for life beyond the particular space where God is present to all. For the moment, however, we will take as a clue the contention that acts of worship should come across as the playing out of a great drama.

### **1.5 The need for change**

We will see that the work of Peter Brook holds a number of very important lessons for us just as we will see that the drama can be played out in a whole series of settings and contexts. We will also see that the drama is not solely about re-enactment but that it is

intended to bring about a new state of being in those who worship. If that change of state is to be brought about then the stagnation of liturgy, which so characterised the Roman Catholic Church before the Second Vatican Council and which, in spite of all the apparent innovation going on at the moment, threatens to ruin the life of the Church of England, must be avoided at all costs. As Gelineau comments:

After the long, too long stagnation of liturgical forms, the reform decided on by the Second Vatican Council was the signal to start moving. But the waters held back too long and then released sometimes look more like a destructive flood than a necessary irrigation. The tide is the bringer of both life and death. It was high time the church made an effort to adapt, just as every other living body alters.<sup>4</sup>

The liturgical reform in the Roman Catholic Church was more sudden and more radical than that being experienced by the Church of England but the point still holds good. The drama will never achieve its purposes while so many are prepared merely to argue about the form of its presentation, nor can it ever engage its participants until it is accepted that what is happening provides the opportunity to revitalise the worship of the Church.

It is the **drama** of liturgy which will connect much of what follows in that it is the attempt to enable acts of worship to speak through their words and action in a way which communicates and resonates with particular settings which will bring about the revitalisation which must be our goal.

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<sup>4</sup> Gelineau 1978: 74

## **2. LEARNING DRAMA: Folk Religion**

### **2.1 Folk festivals**

One of the more dramatic annual occasions in Durham Cathedral has, on the face of it, very little to do with the Christian faith - it is the lighting of the Christmas Tree in the late afternoon of the last Sunday in Advent. It is an event which several hundred people, many with small children, attend. After Evensong the lights in the Cathedral are turned out and the Dean takes a young child to the High Altar to light a candle. While the choir sing, the light is processed the length of the church to the west end to where the Christmas Tree is situated. The Dean proclaims Christ as the light of the world and the child lights a candle on the tree while, at the same time, an electric switch is thrown and the white lights which are the only decoration on the tree are illuminated - a moment which always produces a muted gasp of astonishment and awe. Whatever the symbolism of the ceremony may be there can be little doubt that it makes a huge dramatic impact on those who see it. Parents may well wish us to believe that they only come to bring along the children who 'enjoy that sort of thing' while it is perfectly clear that they are no less moved and enjoy the occasion just as much as the children, if not more.

In country parishes one of the highlights of the year is undoubtedly the Harvest Festival. It is, on one hand, a celebration of God's continuing creative work and his generosity in providing for our needs. On the other hand, there is a very real sense in which such festivals, particularly when celebrated in rural communities, reflect pre-Christian ceremonies in which sacrifices were offered to the gods who were responsible for creating the best possible conditions of fertility in order that the next year's crops might be assured.

It is an indisputable fact that the Christian faith has 'borrowed' both festivals and ceremonies from the pre-Christian era. In some cases, such as the lighting of the tree,

it may be hard to see the relevance of the symbolism to the Christian faith<sup>5</sup> - the ceremonial has been adopted with very little adaptation and, at times, very little effort to emphasise a new symbolism. Yet there is something important about the tree and it is that tree which challenges us to question the importance of folk religion within the context of the liturgy as drama.

It is not only in this country that the concept of folk religion has developed - we might even say that the British continue to demonstrate their renowned reserve when it comes to celebrating popular festivals. In other countries and on other continents the formal acting out either of religious drama or of popular liturgies seems much more prevalent. The feast of Corpus Christi, for example, in the communities around Dublin in Ireland, dominates the collective life of the area for about a week as the towns and villages are decorated with bunting before the event and then, on the actual festival day, as a great procession of the sacrament moves through the streets. We could think as well of the Mardi Gras celebrations in Latin America and the Caribbean where the festivities can assume massive proportions - where the religious meaning of the season underlies the enormous carnival.

These are festivals which are eagerly awaited through the year and they are certainly dramatic in their impact. Once again, we can draw a much closer link between the liturgy and theatre and beyond.

One of the most exciting areas of theatrical activity in the world today is Latin America. Whatever its form; collective creation, formal dramaturgy, or cultural celebration, theatre in Latin America is presently a powerful force for social change.<sup>6</sup>

The survival of religious pageant elsewhere, reminds us that there has also been a similar tradition in this country - a tradition which is firmly rooted in the Middle Ages

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<sup>5</sup> Even though Christ is proclaimed as the Light of the World, a fact which may lead us to conclude that the symbolism is being made obvious, it is far from clear that the words actually carry sufficient force to achieve that goal.

<sup>6</sup> Versényi 1993: xi

but which, at present, seems to be enjoying something of a revival in the sense that, for example in York, the Mystery Plays are once again being performed.

Folk plays, holiday mummings, sword dances, civic pageants, and tournaments abounded; every appropriate occasion was an excuse for costumes and masks, for impersonation and allegory, for orators, dancers, actors and mimes. Though all these festivities were not drama *per se*, they provided a rich mainstream of dramatic tradition familiar to all. Moreover, our average citizen of Chester probably took part in many processions, and possibly even acted in some plays or helped “backstage” with sets or costumes or props.<sup>7</sup>

## **2.2 Survival of the Spirit: political consciousness and religious drama**

Perhaps we need to reflect a little on the nature of the societies in which such religious drama attracted such a large proportion of the citizenship to participate in them. Given the situation in many Latin American countries it has to be concluded that a large percentage of the population is faced with the injustice of life. There is tremendous poverty, inequality of opportunity and so on. So, the average citizen is able to look from a position of indigence at the wealthy minority, to look from a position of powerlessness at the few who sustain authoritarian régimes. It is not surprising that opportunity to enliven dull and difficult lives at festival time, is grasped wholeheartedly.

By contrast, in England during the Middle Ages we need to be aware of what dominated the religious thinking of the time.

In the light of the history of both the Church and the theater (*sic*), it is appropriate to begin a study of the mystery cycles with the doctrine of repentance. Knowledge of this doctrine is

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<sup>7</sup> Prosser 1961: 4

essential for an understanding of all medieval literature. Repentance was the key to salvation in a world that still believed man culpable for sin, not the pitiable pawn of social and physical necessity.<sup>8</sup>

Both the Latin American contemporary example and the English medieval one represent situations which differ markedly with the contemporary position in this country. If we contrast the situation with that in Latin America then we have to accept that the consciousness of injustice does not appear to be well developed in our society. There are at least two basic reasons which would explain this phenomenon. The first is simply that, for the vast majority, things are not all that bad. For those in work, in general, society makes adequate provision. For those out of work the State provides benefits which are aimed at providing shelter and sustenance. Secondly, we need to accept that the politics of the last two decades or so, the politics of 'I', have led us to a position where, even if we are aware of injustice, the majority do not feel motivated to do anything about it. Those who actively and vocally protest continue to be regarded either as cranks or as militants.

Compared with the Middle Ages it would surely be fair to suggest that the consciousness of sin and the need for repentance (and therefore, we might argue, for the Church) is no longer present in the vast majority. There may well be those who are turning back to Christianity, but they are doing so in small numbers and turn often not to the mainstream churches but rather to 'sects' which offer little more than a guaranteed emotional high on a Sunday tempered with a little blackmail when the leaders decide that they need more money.

### **2.3 Belief in the supernatural**

Having suggested that the consciousness of sin is no longer as well developed as it was in the Middle Ages we would find it more difficult to say the same about a belief in the

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<sup>8</sup> Prosser 1961: 19

supernatural and we have to see this as an experience which is common with that in Latin America and with **our** past. It may well be that this belief in the supernatural goes some way towards 'driving' our liturgies.

Beliefs about evil supernatural agencies thought to menace and prey on human beings, are known in all primitive societies and were vigorously alive in the ancient world in which the modern West has its roots - in Egypt, Mesopotamia, Palestine and Syria, Greece and Rome, and pre-Christian western and northern Europe, mingling with, influencing and being influenced by Christianity. They remained obstinately alive in subsequent centuries, were exported to America, and still have a firmer grip on our minds than is always understood or admitted.<sup>9</sup>

The very fact that horoscopes are read by so many, that an astrologer should be thought sufficiently important to feature in the live coverage of the draw for the National Lottery, that superstitions are rife in large sections even of the traditionally reserved and sceptical British society indicates that the points made by Cavendish must at least be given some credence. Reading a horoscope or avoiding walking under a ladder may well be laughed off as unimportant, but they do mark, for some people, the beginning of a 'spiritual pilgrimage' which leads as far as an interest or an active participation in the occult or full blown satanic practices.

Of course, for the vast majority, such matters are no more than vaguely amusing but they do point to the fact that, whether it is admitted or not, many people are willing to accept that there is a dimension to life which they are not fully able to understand - it is this dimension which we may wish to term spiritual.

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<sup>9</sup> Cavendish 1975: vii

## **2.4 Folk religion from one direction**

In 1995 the fiftieth anniversary of the end of the Second World War was marked by a series of services and events throughout the country - these acts of remembrance had a special poignancy. There was a natural desire to mark the sacrifice which had been made by so many in the conflict with a totalitarian Nazi or Japanese regime. There was, certainly among those responsible both at national and at local level for devising a suitable liturgy, equally a feeling that the usual Remembrance Sunday pattern would be inappropriate given that it makes little or no provision for looking to the future, nor does it make explicit the need to learn from past mistakes.

For the fiftieth anniversary of V.E. Day, the end of the War in Europe, the liturgical team at St. Paul's Cathedral in London, in consultation with the Ministry of Defence, produced a pattern for a national service. It is a clear example of the Church taking the lead in responding to a community need. They envisaged a model in which there were three distinct 'cycles', one of thanksgiving, one of reconciliation and one of hope. Each cycle would begin with words from Scripture set to music specially commissioned from John Tavener. It was a pattern which made clear the fact that we were not following the normal order of remembrance about which so many, especially among those who did not live through either of the World Wars, are becoming ambivalent. That pattern seems to hold on to the past and imply no movement, no looking forward. There was obviously an element of remembrance in the first cycle as the congregation were asked to give thanks for the end of the Second World War and to remember those who had made it possible through tremendous sacrifice. The remainder of the service was about looking forward - in the cycle of reconciliation of hoping that we could put behind us what had happened and in the cycle of hope of looking forward to a time when the human race could truly be said to have learned the lessons of this great conflict.

Clearly for many the fiftieth anniversary of the end of the Second World War was a very poignant time. Old memories were reopened, difficult recollections of that terrible time came flooding to the fore both among those who been members of the armed services and those who had remained at home - memories of comrades and loved ones lost, memories of whole communities bombed almost out of existence, of

torture, of terror and of trauma. Particularly among those who served in the Far East was the thought that the Japanese had yet to apologise for the atrocities which they had committed against prisoners of war. The apology was finally offered, or at least appeared to be offered a week or two before the commemoration of the fiftieth anniversary of V.J. Day, and yet the confusion which surrounded it undid much of its benefit. The service of thanksgiving, reconciliation and hope was designed to set many of these memories at rest although it was understood that the national acts of remembrance would continue according to the normal pattern and so go on to take place each November.

## **2.5 Folk religion from another direction**

A different kind of event is the festival service held once a year in Durham Cathedral for the Durham branch of the National Union of Mineworkers. Miners' Gala day is one of the great folk festivals of the North East although both the nature and the scale of the event have changed over the years. At the height of the mining industry in the area hundreds of thousands of miners and their supporters would descend on Durham in mid July for a political rally, a family day out, lots to drink, time at the fun fair and a service in the Cathedral in no particular order of importance. The gradual decline of the industry over decades meant that the scale of the festival equally declined. The process of decline was brought to a speedy conclusion at the beginning of the nineteen nineties when the Government closed all underground mines in the county.

The sense of loss and the sense of grievance were particularly acute. It was not simply the case that a number of men, a relatively small number in reality, had lost their jobs. It was as though the heart had been torn out of the mining communities. Generally these were communities with one major employer and where all other employment depended on the money from the mine. As we have suggested, the process of decline had been going on over many years with individual communities experiencing this sense of loss. The scale of the last closures was, however, unprecedented. No longer was it single communities having to come to terms with their loss. As the last pits in Durham closed, a whole movement was forced to stand by impotently as their way of life was taken away from them.

There were inevitable consequences for the Miners' Gala. The first was simply that the Durham branch of the NUM had to find a considerable amount of money each year to stage the event. While there had been a large body of miners all paying their membership fees this had presented little problem. Now, with no working miners, there are no membership fees coming in and so money is a real problem. The Gala came under threat and it was only through the three year sponsorship of a New Zealand millionaire that it continued at all.<sup>10</sup>

The first year of the sponsorship brought a dramatic response. As we suggested, the decline in the mining industry in the region had been mirrored by a decline in the number of people attending the Miners' Gala and the festival service in the Cathedral. In 1994 there was a dramatic upturn and while the event came nowhere near the size of its heyday, certainly the festival service was as large as it had been during the previous twenty years or so. The order of service had remained relatively unchanged over many years but, for this occasion, special care was taken to ensure that the prayers were appropriate and that they reflected the sense of loss and of anger felt by the majority who were attending the service.

The festival service of July 1994 was an occasion which was full of contradictory emotions. There was a natural feeling of gloom and pessimism alongside the sense of rejoicing and pride in a common heritage.<sup>11</sup> That pride was clear with the entry of the bands and banners. Each year three of the mining bands are chosen to march into the Cathedral accompanied by their supporters and banners. It is a tremendously powerful moment as the big drum gives notice of the entry at the north door of the Cathedral and the band strikes up. The acoustic of the building with its resonance is particularly suited to this sort of music. The bands enter with a sombre slow march which in 1994

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<sup>10</sup> At the time of writing in 1995 the second of those three galas has taken place. The financial future of the event will clearly need to come up for discussion in the very near future.

<sup>11</sup> For the writer it was reminiscent of a funeral of a particular still born baby. The child had been one of twins and its sibling had survived and was well. In the crematorium there was a natural sadness for the child who had not survived and yet this was tempered by a rejoicing for the child who had. The presence of the surviving twin completely changed the nature of the service from the usual traumatic and desperate sense of loss and hopelessness to one of hope - there was, after all, still a reason for the parents to look forward with hope.

seemed particularly suitable as it expressed the mourning of a whole range of communities.

The service continues and consists of a reading, a sermon, prayers and hymns. It is a very simple format and the feeling transmitted to the congregation depends very largely on the theme of the preacher. That theme is generally, although not exclusively, political and attempts to bring a Christian understanding to the political climate of the day. When the theme is political it tends to be sympathetic to socialist principles (for if a preacher tried to give an apologia for the run down of the industry it is likely that he might be lynched afterwards!). If the Gala and service of 1994 marked an upturn then that of 1995 could be said to more clearly express the reality of the situation. Numbers declined, the sense of confidence from the previous year was missing and the sense of resignation that things could never again be as they were was far more apparent. It has been suggested that those responsible for the Gala are going to have to examine the financial future and the effect which it will have on the event. Those responsible for the service, if the decline continues, will have to ask a number of hard questions both of themselves and of the local NUM. The danger is that the gala may become such a ghost of its former glories that it can no longer be seen as any sort of celebration (even after the closure of the mines it remained a celebration of community and of the common struggle). The question will be whether the Cathedral authorities, in consultation with the Durham NUM, feel that it would be right to replace the Miners' Festival Service with a more general celebration of local industry. If that decision were to be taken then it would have to be clear that it would fulfil a need and that it would receive wide-ranging support.

There is no guarantee that the Cathedral could take such an event, change its nature, and expect it to succeed. This is why we refer to folk religion in this case coming from 'another direction'. This is an example where the Church 'team' might well find it difficult to 'take charge'. There are a number of reasons for this. The majority of the congregation at the festival service, one would have to say, are not regular churchgoers. They come to the Cathedral at the end of a day which has provided a whole series of reasons for being in Durham. There is a sense of history about this particular event and one would have to wonder whether they would make a special trip

into Durham to attend a service of a different nature. After all, that service would have to concentrate on the light industry which has begun to dominate here, would have to concentrate on the foreign, particularly Far Eastern, companies who appear to be bringing in the majority of employment in the area - and those reflections would have far more to do with Conservative politics than with the traditions of the Labour party in the region. There are, then, practical considerations which might bring about the failure of any attempt to replace the Miners' Festival Service. We must wonder, however, whether there is not a more deep-seated reason why such an attempt would be doomed and at the heart of that lies the question of who actually causes such occasions of folk religion to take place.

## **2.6 Rites of passage**

Many people who would not usually attend worship in church are adamant that their child should be baptised, or that their wedding should take place in church or that their funeral should be recognisably Christian in nature. In other words, there is a need in large sections of society to mark important rites of passage in a spiritual manner. Large national and local events often have a Christian element to them (as do Christmas Tree lightings and Harvest Festivals) and it is useful to attend to some examples of these.

The Church needs to recognise the tension which exists between the expectations and ideas of those who come seeking occasional offices, and the teaching of the Church concerning those events. What, we may ask, is the motivation of the majority for having their child baptised? The Church may well teach about Baptism as a sacrament of initiation - the common perception of many parents is that it represents some sort of talisman against eternal damnation. That being the case, children are often brought to the church as soon as is possible which, to the Christian community must, on the face of it, be a good thing. It is, however, often difficult to get across the message of what Baptism is really about because of the firmly held, if mistaken, beliefs of the family.

It is, at times, hard to understand just why it is that the community makes such demands of the Church. The very nature of many of these folk occasions is of the

Church responding to the needs of a community rather than that community responding to a Church initiative. That is not to say that the Church does not rightly have an input - it is in the Church that the expertise lies to shape the experience, to shape the drama. Maybe it is that there is a mutual dependence of some sort in which the community in some sense imposes its own 'folk' consciousness on liturgies which the Church has traditionally 'owned' (for instance, baptisms, weddings and funerals). There is a tacit acceptance that this is going on for if there were no such acceptance the Church might wish to overtly distance itself from such an imposition.

The Church's teaching about baptism is, for example, relatively clear, as we have already suggested. It seems unlikely that this teaching is understood by the majority of parents who present their children. It is too easy for the minister to feel cynical when presented with a family who he may feel want nothing more than an excuse for a party. If the Church is to minister in the community then there is a need to accept that the reason for coming to church with a new baby may be much more to do with giving thanks in some way for a particular birth than being about the beginning of a process of church membership. The Church must then be clear whether it wishes to minister to people where **they** are.

To move on to another stage, how much do those who are prepared for confirmation at the onset of adolescence really understand, however well they are prepared, the nature of what they are doing? There is the temptation to conclude that while the ceremony is obviously 'religious' in some sense that there are two other possible overtones: one that the individual has found a way of asserting some sort of independence, some sort of right to take decisions for themselves, the other that the children are merely bowing to the wishes of parents or, in certain circumstances, to peer pressure, to present themselves for confirmation.

Weddings provide another situation where it is perhaps too easy for the minister to feel cynical. Incumbents of historic churches, of buildings which may be idyllically situated, will be well used to approaches for weddings coming from **outside** the parish. Many couples will tour around looking for the 'prettiest' church in their area and decide that they would like to be married there. The beauty of the setting for many couples is

infinitely more important than the reasons for which the Church might hope that they are coming, i.e. to publicly acknowledge their union and to ask God's blessing.

Unless the deceased is a member of another faith, there are relatively few funerals in this country which are not taken by ministers of the various Christian churches, and predominantly the Church of England. Why, again, is it that families who may have had nothing to do with the Church turn for solace to religion at this stage? It may well be that a time of bereavement is a time of great uncertainty. Death in our society has become sanitised. It used to be that a death within a community was a shared experience. Many would come to view the body at home and to pay their 'last respects'. The family may well have cleaned and dressed the body, or somebody from down the street with the family's help. That is no longer the case, the care of the dead now rests in the hands of a few specially trained professionals, the medical professions, undertakers and the clergy. That being the case, along with the fact that people tend to live longer, we are much less likely to be confronted by death, we are much less likely to think about it in our daily lives. So, when somebody close to us dies it comes as a tremendous shock; when suddenly we are confronted by our own mortality and called to face up to a number of uncomfortable questions. It may be that solace is found in the fact that the Church has traditionally sustained a response to the grief and loss and fear focused in death and bereavement.

We may consider it relatively easy to see how baptisms, weddings and funerals at least, in part, play an important role in the folk religion of even those who do not make a habit of attending church. What are the same people doing, though, when they come to ceremonies like the lighting of the Christmas Tree or to the Miners' Festival Service? - to return to my initial examples. Why is it important for so many to take part in a religious ceremony on Remembrance Sunday? Why is it that some feel they should attend church on Christmas Day (especially at the midnight Mass) or on Easter Day, but would feel no such compunction about Pentecost? Maybe it harks back to the belief in supernatural agencies, although not agencies of menace which we implied earlier, which so dominated the mediaeval world - maybe these are all occasions on which the individual may wish to hedge their bets, although there are few who have the

confidence, or who are perhaps prepared to risk the apparent foolishness, of asserting absolutely that there is no god.<sup>12</sup>

## **2.7 A church for the people?**

So it is, that when the Church responds to the pressures of folk religion, it is responding to the need to be reassured that all is well, particularly, we may wish to say, at times of transition. That is why occasions such as the lighting of the tree draw people in their hundreds, that is why many hundreds of thousands throughout the country will flock into church at midnight on Christmas Day, or attend the Eucharist on Easter Day, or who will leave the pubs to come to the Cathedral for the Miners' Festival Service. There is equally a sense in which these demands assert the individual's perceived need to have the Church available for them whenever they need it. 'I want my child baptised in such and such a church because my parents were married there, or because we were married there, or because great aunt Flora arranges the flowers.'

If we accept this to be the case then we have to ask what the consequences are for those who put together or present liturgies on such occasions. A funeral is a classic example of the way in which many church leaders might be tempted 'fudge' the issue about the necessity of divine judgement of our lives, if the hope of eternal life and resurrection is neither to be heard as a denial of the reality of death, nor of a merely sentimental understanding of personal responsibility. It is a proper Christian understanding of the hope of resurrection which must be proclaimed - any other course would be unacceptable.

What is important on these folk occasions, as it is with any other service, is that the minister must be clear about what he or she is trying to achieve. There is the need to hold in balance the folk religion of the congregation alongside some sense of the proclamation of the Gospel. With the lighting of the Christmas tree it would be perfectly easy to satisfy the congregation without any mention of Jesus - sing a carol,

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<sup>12</sup> Psalm 14: 1 "The fool says in his heart, 'There is no God.'"

listen to the choir, watch the carrying of the light and then witness the result of throwing a switch. But even if the reference to 'Christ the light of the world' is only made in passing it must be there and it must be at the heart of the ceremony. Because it is no longer possible to count on any level of 'theological understanding' among those who come to church on such occasions, it is important that the drama, the symbolism, actually makes clear, through whatever method, exactly what it is that the occasion is intended to convey. Only then can such ceremonies be held properly to fulfil their function of meeting the needs of those who attend them and of the Church taking the opportunity to give instruction in the faith. It is this final thought which now defines the meaning and importance of 'religious occasions' whether they are purposely liturgical or not. It is the same thought which leads us into the next section. The 'needs' which these occasions may meet arise out of the cultures in which people find themselves and in this sense the culture must represent much more than the folk consciousness/folk religion of the population. We have to recognise that issues of justice will play a fundamental role in the way in which the work of the Church, and especially for our purposes, the liturgical work of the Church will be received.

### 3. ROOTED IN REALITY: Liturgy, existence, and the call to justice

#### 3.1 Reciprocally proactive

The mystery of Christ's incarnation, in which our history, culture and traditions are touched by God, .. impels us to seek this face of God at all times and places. As Anscar J. Chupungco states, "Indigenisation is thus not an option, but a theological imperative arising from incarnational exigency."<sup>13</sup>

We began by suggesting that there are too many who participate in liturgy who have no clear idea of what is intended by each particular liturgy. We can also assert that, if an act of worship is to be effective, then it must be appropriate to the circumstances in which it is taking place and there must be a clear sense of it being part of a process, an expression of the continually changing relationship between God and the community of worshippers as well as of the individual. This is the theological imperative of which Chupungco speaks, for to act on any other would be, in some sense, to mask the God to whom an approach is being made. It would seem right, that being the case, first to examine what are the guiding principles for the nature of the relationship between the church's worship and the circumstances in which it takes place before we move to consider in detail the implications of that relationship.

Wolterstorff, in using Schmemmann's *For the Life of the World*, points to the fact that Schmemmann sees the action which we might wish to call liturgy as fundamentally one-sided; as primarily human action, and, therefore, not also as God's action. His response is very clear.

What this neglects is that to participate in the liturgy is also to enter the sphere of God's action. Not only do *we* speak and act in the liturgy but *God* speaks and acts.<sup>14</sup>

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<sup>13</sup> Joseph V. McCabe in The Liturgical Conference 1986: 9 quoting Chupungco, *Towards a Filipino Liturgy* Manila: Benedictine Abbey, 1976: 49)

<sup>14</sup> Wolterstorff 1988: 389

The implications of this apparently simple statement for those who participate in worship are far reaching and state one of the guiding principles which we need, that to participate in liturgy is to enter into a relationship in which both partners will be reciprocally proactive as, indeed, the quotation from Chupungco makes clear. There are clear reasons why we must go along with Woltserstorff and accept that Schmemmann's view is too limiting.

### **3.2 Response to deliverance**

The Lord Jesus on the night when he was betrayed took bread, he broke it, and said, "This is my body which is for you. Do this in remembrance of me." In the same way also the cup, after supper, saying, "This cup is the new covenant in my blood. Do this as often as you drink it, in remembrance of me."<sup>15</sup>

The cup of blessing which we bless, is it not a participation in the blood of Christ? The bread which we break, is it not a participation in the body of Christ? Because there is one bread, we who are many are one body, for we all partake of one bread.<sup>16</sup>

These are Paul's words about Eucharistic worship but they equally contain principles for the whole range of liturgy. The first of these is that God has acted to bring salvation through the life, death and resurrection of his Son. The worship of the Church calls those who take part in it to remember, to re-call, that action in response to the action of God as creator and his role as sustainer, inspirer and redeemer. To leave it at that, however, would simply be to adopt the opposite of Schmemmann's approach and to affirm that the action is all God's. However, the call, if we accept the

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<sup>15</sup> 1 Corinthians 11: 23 - 25

<sup>16</sup> 1 Corinthians 10: 16 - 17

principle of what Paul is saying, is to more than merely recollection and therefore to near-passivity. It is to an active participation, as a worshipping community, in response to God's gracious deliverance. This active participation will, as a consequence, prompt and elicit certain forms of human action.

What we begin to see is the connection between the liturgy and the human world - the connection between our experience of liturgy and the way in which we live our lives. This leads us to a fundamental understanding of the setting of the liturgy - that 'The world and the human history in which God wills to bring about salvation for men and women are the basis for the whole reality of salvation.... There is no salvation, not even any religious salvation, outside the human world' (*On Christian Faith*, p. 8).<sup>17</sup> This being the case, if salvation is rooted in the concrete context of human culture then there is surely little or no point in providing liturgies which are not rooted in the same context. If the fact of salvation is an inextricable part of our experience then its recollection and representation in liturgy must connect with that experience.

### **3.3 The power to live**

In the Church's worship we are dealing with a whole range of action and interaction on a number of levels both metaphorical and non-symbolic. This is all very well as long as we remember that there is a responsibility among those who prepare and lead liturgy to ensure that the action with which that worship is concerned does not merely represent a fact of history which is nearly two thousand years old. There is a danger that, if the worship concentrates too heavily on the actuality of God among us in the historical person of Jesus, then it will cloak the reality of God among us through the workings of the Holy Spirit - transfiguration and resurrection to which we are intended to respond. There is, without a doubt, one further requirement, and that is that the liturgy, in whatever form it is expressed, must serve the purpose of empowering those who participate in it to take their faith out of the church building and into their everyday lives. We have to remember that, in principle, through their initiation, Christians are

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<sup>17</sup> Ross in Schreier and Hilkert (eds.) 1989: 101

committed to laying down their lives for others just as Jesus laid down his life - so it is that the historical example which follows is important. Kevin Seasoltz, in his paper 'Liturgy and Social Consciousness' tells of a French pastor and his family who, during the war, gave refuge to Jews who were fleeing from the Nazis. The consequences for all who took part in this arrangement would have been dire had they been caught - the death penalty both for the Jews and for those who gave them protection.

(The story) raises critical questions for all who are presumably formed by the Word of God week after week, year after year, and who are through baptism publicly committed to bear prophetic witness to the meaning and ethical implications of Christ's death and resurrection and the outpouring of the Holy Spirit on all creation. What difference, then, does the celebration of Christ's paschal mystery make in the way Christians live and relate to God, to the world and to one another?<sup>18</sup>

If the liturgy is to reflect a relationship of the nature described by Seasoltz then we are required to ask just what it is that lies at the heart of that affinity. It may well be that there is a whole range of factors, as would be the case with any other association, and yet we can assert with some confidence that among the most important of these is the notion of justice arising out of the central characteristic of God, namely, that of love.

Beloved, let us love one another; for love is of God, and he who loves is born of God and knows God. He who does not love does not know God; for God is love.

So we know and believe the love God has for us. God is love, and he who abides in love abides in God, and God abides in him.<sup>19</sup>

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<sup>18</sup> In Stamps (ed.) 1993: 41 - 42

<sup>19</sup> 1 John 4: 7 - 8, 16

If we accept that the liturgy, if it is to be effective, must reflect this two-way relationship between God and the worshipper, then we have to acknowledge that the liturgy should echo the love which God shows towards his creation and the love to which those who worship him are called. This is a general point but particularly within the context of the cultural background to the liturgy we can say that at the heart of that relationship must lie a concern for justice, a concern that all people, both within and outside the Church, should receive proper treatment which takes into account their needs, their rights and their dignity. Theologians from the Roman Catholic Church in South America, faced with the appalling living conditions faced by the vast majority of the population, originated much of the thinking now known as Liberation Theology. Those who lead that Church found much of the thinking and teaching which arose in that movement too challenging and for some time sought to suppress it.

### **3.4 Culture and decay: issues of justice**

The Church of England has, until very recently, given the impression to many of being 'the Tory Party at prayer' - of seeming aloof from the needs of those whom we could say most needed its ministry. There were naturally exceptions to this rule, and we may cite the work of many excellent Anglo-Catholic priests in the east end of London. Only with the General Synod reports on ministry in areas of urban decay and in the countryside has the established Church in this country begun to show a realisation that liturgies must reflect the needs of those for whom they are intended, if they are to enable both a proper expression of the nature of the relationship between church members and God and to allow the Church to fulfil its ministry of evangelism and outreach. We have seen a general heightening of a social awareness in the Church of England through the work of the Church Urban Fund which has used its resources to fund important projects in areas of urban decay.

Good works and the expression of faith cannot, however, be seen as distinct in the life of Christians. There is a sense in which the Church is called both to authentic liturgy and to do what it can to bring about justice and a renewal of hope in areas of despair. The danger is that these come to be seen as parallel calls, both important but never actually converging, never meeting. Wolterstorff would utterly reject such a view and

argue that authentic liturgy is not possible without a proper understanding of the need for justice.

Worship acceptable to God, authentic worship, is the worship of a pure heart. And the only pure heart is the heart of a person who has genuinely struggled to embody God's justice and righteousness in the world and genuinely repented of ever again doing so only half-heartedly. The worship of such a person consists then of giving voice and symbolic expression to the concerns and commitments of the heart.<sup>20</sup>

If, then, we come across liturgies which seem lifeless and meaningless we perhaps need to question whether there is a proper understanding of the concerns which Wolterstorff has expressed. We certainly have to accept that the Established Church (both nationally and at local level) in this country has, by and large, not given a very high regard to the need to express its concerns about social issues such as homelessness and unemployment, or, more recently, about the situation in the National Health Service or the nation's education system. This is not to belittle the work of, for example, the Board of Social Responsibility but is to question whether such concerns have truly become a part of the consciousness of very many congregations. Certainly there may well be a concern to ensure that the giving to charity of a particular congregation is of an 'acceptable' level, certainly the world's worst trouble spots will be named regularly in the intercessions. There is, however, a danger that the efforts which a particular church may make towards evangelism and outreach is somehow divorced from its daily and weekly worship - that there is a sense in which the very necessary interdependence between prayer or worship and action is not properly in place.

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<sup>20</sup> Wolterstorff 1991: 21

### 3.5 Changing rites

While the relationship between liturgy and justice as proposed by Wolterstorff is important if considering the worshipping life of the Church, we do need to guard against over-stressing the point. There will be times with particular congregations when the make-up of the congregation will bring different concerns to the fore. Take, for instance, the example of the practice at Durham Cathedral at which it was the tradition that, on Ascension Day, a Eucharist was held for the Chorister School, a part of the foundation of the Cathedral. The style of the liturgy was virtually indistinguishable from that of the main Sunday Eucharist. The service was sung, a sermon was preached, the Choristers took a prominent role, but a role which for them felt no different from the norm. Three ministers, dressed in chasuble, dalmatic and tunicle, stood at the centre of the ceremonial. In many ways the majority of the school, in spite of the participation of the Choristers, must have felt completely uninvolved and those who thought about it must have wondered about the relevance of what was happening. All this begged the question of appropriateness to the schoolboys attending especially bearing in mind that among those pupils whose presence was 'required', only a very small percentage had been confirmed, and, given the state of the Church's discipline concerning confirmation and the reception of communion, few could fully participate in the climax of the Eucharist through receiving the sacrament.<sup>21</sup>

This situation brings into focus a difficulty which the Church of England has yet to address properly - the question of unconfirmed children and the reception of communion. It is fascinating to watch very young children, even two year olds, as they accompany their parents to the communion rail. They gaze, often with something approaching awe, and certainly with wonder, at the interchange between the ministrant and the communicant and it is clear that they realise that something special is happening - that it is far more than a 'biscuit and a drink'. If the appreciation of the communion as something different, as something which is set apart, exists within these children then we are called to question just why they are excluded from its

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<sup>21</sup> With a congregation approaching 200 it was unusual for more than 30 to receive communion.

reception - there are many adults who receive week after week who would struggle to experience even so much as this child-like sense of wonder.

Many within the Church of England would argue that the Roman Catholic solution, in which confirmation is not a prerequisite for the reception of communion but comes later, is much more appropriate. Children first receive communion at about seven years of age but are not confirmed until early adolescence. Under this system confirmation is delayed until an individual can truly feel that the time is right - the pressure is off because there is no link to the reception of communion. The Knaresborough Report, which discusses the issue and makes a number of recommendations, has been presented to the General Synod - as yet no action has been taken and the report continues to gather dust.

For such reasons as these it was felt by those responsible in Durham that a Eucharistic liturgy was inappropriate for such an occasion and that the time for change was ripe. A simpler, shorter and more accessible service was introduced. There can be no doubt that the change, from formal to informal (although 'informal' in a carefully structured manner) brought about a change in the response of the pupils who were required to attend. The presentation of the Eucharist had done little or nothing to engage them in the meaning of the Ascension or to help them to relate it to the other major festivals or to reinforce any of the messages which one might, as a preacher, wish to elicit from the service so that the school would associate them with the feast.

The service needed something relatively brief and so, when readings and prayers were being chosen and written, this was borne in mind. The hymns which had been typical of the service we were discarding were those known and loved by an older generation and so an attempt was made to choose something to which children might more easily be able to relate (although, as we shall see elsewhere, 'modern' music for use in church at the present time, lags far behind anything which is truly contemporary whether it be in the field of popular or classical music).

In planning the service it was also acknowledged that no use had previously been made of the building except that the boys had, in the past, sat 'collegially' either in the stalls or the seats of the Quire and moved only to receive a blessing at the altar rail. They could be excused for wondering why they had to go forward for what felt like nothing

more than a pat on the head! The Shrine of Saint Cuthbert remained hidden and unused behind the Neville Screen. Those who had attended the service previously found the greatest innovation, and the greatest achievement of the new arrangements, to be a movement to the Chapel of the Nine Altars, just below the shrine. A sense of purposeful movement had been introduced - a sense of gathering around the greatest saint of the North East to hear the Ascension Gospel, the conclusion of Christ's ministry on earth. The impression of awe created by the lofty vaults of that part of the Cathedral, the physical posture of looking up to the Feretory from where the gospel was read by a pupil of the school all helped to create an atmosphere in which attention to what was happening was total. As has been suggested, pupils acted as participants in the service with the Headmaster also taking an active part - no longer were they bored on-lookers but were able to engage in the drama of the service's movement.

The new service re-introduced a sense of awe and wonder where it had previously been lacking. This was achieved through stripping away over-complicated or inappropriate forms, through trying to ensure that some of the music was that with which the young people were more able to relate, through giving representatives of the school a part to play and through using movement which led to a sense of drama. It was clear from both the reactions of the boys and of members of staff that the whole school felt that it had been able to 'own' the liturgy rather than feeling that the liturgy had been imposed on them by the Cathedral authorities. In itself the liturgy had not been radical, nor dramatically innovative, but its greatest strength lay in the fact that it had been appropriate, that it had paid attention to the needs of those with whom it was intended to engage and here we connect back to one of the guiding principles of folk religion.

### **3.6 Inculturation**

The point of the example, it will be recalled, is to suggest that whilst the concern that liturgy ought to reflect a proper sense of justice is certainly an important one, especially where the congregation might be described, on the whole, as being mature, to cater to this group, to the exclusion of all others, is to ignore those whose faith or whose understanding requires something else from worship. Such a group also needs

to be nurtured, needs to be given a sense of excitement and, perhaps, fun as well as an appropriate level of teaching if the Church is then to go on to foster this new generation and to help it to grow into a wider understanding of the nature of and the requirements of faith and Church.

We cannot simply concentrate on the needs of the young as we consider the setting of the drama of the liturgy within its surrounding culture. We could for example, acknowledge that there has been a vibrant and creative movement considering feminist liturgies. All of these are examples, as with our Ascension liturgy put on for the Chorister School, of the presentation of the Christian faith in a way which is understandable. To give an example from one particular part of Africa:

The Gbaya<sup>22</sup> preacher, Remy Mbari, speaks about the meaning of Jesus' death for his parishioners by reminding them of what happens on a Gbaya hunt. Suppose Bouba invites Adamou's family to join Bouba's family on a hunt in an area that belongs to Bouba's family. On the hunt, Adamou is gored by a buffalo, and his blood is shed on Bouba's ground. Before anyone can hunt again, the hunters must call an elder from Adamou's family to bless the land where blood was shed. Shed blood and spoken blessing effect a change; ...

Remy explains that "something like that" happened when God's only Son, Jesus, was sent to live on earth with us. His blood was shed right here on this land where we walk, and God thereby blessed this earth and all who live here.

With a wave of tongue-clicking and affirmative noises, the congregation indicates that it has understood the meaning of Remy's analogy. The analogy relates a soteriological theme from the Christian bible with a soteriological theme from traditional Gbaya ritual. It makes the ordinary experience of

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<sup>22</sup> Over one million Gbaya live in the east-central Cameroon and the Central African Republic.

the hunt a parable for understanding the new ways of God in our midst.<sup>23</sup>

Such an example makes us attend to differences of culture and as we have seen we must also concentrate on differences of circumstance. We have touched on the connection between liturgy and justice and must point to those who work in areas of great deprivation and their quest to make relevant what they are doing both through their work and through their liturgy. We have pointed to the special needs of the young and could equally refer to the needs of a whole range of different groups, the elderly, the poor, the sick, the unemployed and so on.

We simply need to acknowledge that the situations in which we may wish to play out the drama of Christian worship vary greatly and, some might feel, alarmingly. It is easy to see that a full scale High Mass is not appropriate at the bedside of a sick or dying person, and equally we could argue that a quiet abbreviated Eucharist such as might be appropriate at that bedside is not befitting for a major festival in a great basilica. It is less easy to see what subtle changes might have to be made in terms of presentation to reflect changed circumstances.

At times we readily acknowledge this. For instance we could think of two particular occasions on which a parish priest might wish to use a Mass of the Resurrection. The first is obviously Easter Day - a time of great rejoicing and celebration. The other occasion may be at a Requiem Mass where emotions of hope and grief will both be present in some manner which the participants might find confusing. The priest will still wish to proclaim the certainty of the resurrection, and thus to rejoice in that fact, but that rejoicing will be altered in a very real sense by the grief which is being experienced within the congregation. There will be a need to acknowledge both the hope of the Christian message and the apparent hopelessness which many members of that particular congregation will be experiencing. The point is that we need to extend those things which we may wish to term 'pastoral' into the sphere of liturgy.

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<sup>23</sup> Thomas G. Christensen in *The Liturgical Conference* 1986: 67

We may see that the form of presentation which is acceptable, even demanded, on Easter Day is not appropriate for the funeral. There are other occasions when the need for differences in style may be more subtle. We may think that a parish Eucharist need not vary too much from one parish to another. If that is the case, however, then we would need to accept that the liturgy is doing little to relate the special needs of any particular community flexibility we accept in certain contexts to other contexts.

It is these needs, the needs of any particular congregation, which will determine the nature of the relationship between the worshipper and God. Because the nature of any community is dynamic, is in a constant state of flux, it cannot be that those who minister in any particular community should think that what has worked in the past will work in the future. Any teacher will know that a particular style which works one day may, the next day, with the same group of children, be a dismal failure. We know within ourselves that the perception of our own well-being, our own worth, can change day by day. The same is true of the level of the worshipping community - those changes in individuals can come together to produce subtle alterations in what will and what will not work with the group. There will be days when an informal aside, for example, is acceptable, others when it will raise a howl of protest. It is in the **flexibility** of the new liturgies that the hope lies.

As we move towards a revision of the ASB, those who are responsible for producing the standard liturgical texts would do well to bear in mind the nature of the society in which we live. Those texts, however, will only represent what we might call a liturgical skeleton. Those who participate in the liturgies day by day and week by week will have to view the texts as no more than an outline which they can interpret to take into account their own experiences. The work of providing appropriate liturgies cannot be the sole prerogative of a central body, the Liturgical Commission. The performance of the ritual must be able to transcend its frame.

To take an example from the theatre. While working as a teacher I produced a performance of Godspell. It is a musical which, if it is produced according to the original intentions of the authors, belongs very clearly in the genre of the seventies. The cast which took part in this particular production was a well educated and sophisticated group of fifteen to eighteen year olds firmly rooted in the late eighties as

well as a member of staff. They would have no part in putting on a performance which was anachronistic and so worked as a group under direction on the way in which they would perform the musical. The text is given<sup>24</sup> as is the music and yet there was a sense in which no two rehearsals, no two performances were ever the same which, while it could be exhilarating, was also rather hard on the nerves of the director!. The cast had a youth and vitality which they wished to share with their audience. They had a message which they wished to get across. They brought life to an experience which could well have been deadly. The point is that, even within a relatively rigid framework, the company was able to bring about an interpretation of the text which was totally appropriate to the situation in which it was performed.

The openness with which the cast of Godspell treated its task is a lesson to those who lead liturgy. It is the kiss of death to ignore the possibility of new meaning, new truths, being discovered in any particular situation.

In the execution of a ritual, as in the performance of a work of theatre, the actual performance is liable to transform itself. The rules may frame the performance but the flow of action and interaction within the frame may lead to unexpected insights and even generate new symbols and meanings which can then be incorporated into subsequent performances. Theodore Jennings, in a paper *On Ritual Knowledge*, has pointed out that one of the reasons rituals change is that they not only transmit ancient knowledge but also assist the discovery of new knowledge. We learn by doing, in the same way that we make a path by walking.<sup>25</sup>

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<sup>24</sup> Licences for performance are administered by Samuel French Ltd. And one of the conditions of that licence is that there are no variations from the script. While abiding by the spirit of that condition the company felt that to abide by its letter would be too limiting if the actors were to be allowed to bring something of themselves and of their culture to the performance. At the very least one or two 'Americanisms' needed 'translation'.

<sup>25</sup> Roose-Evans 1995: 85. No details are given of the Jennings paper.

### 3.7 Trial and error?

However, the course of a new path becomes clear only gradually and with the passage of many feet. It may well be during the process of its formation that the route changes subtly until it crosses the ground in the most convenient fashion with a proper balance between the demands of the terrain, the need to be direct and the rights of those who may own and use the land. The analogy with the development of liturgies within particular contexts is clear.

It is important, if there is to be experiment and growth in new rituals or the adaptation of old rituals, that there be time for assessment and reassessment, for asking such questions as: Did the planned ritual achieve its goals, and if not, why not? How might it have been clarified, and what new insights gained? It should be obvious, but often is not, that the ancient rituals and liturgies must have evolved in a similar way, by trial and error, guided as much by the needs and desires of a community as by its holy women and men.<sup>26</sup>

It is in the final point that we perhaps find part of the reason why this creative process does not often happen. Within any community the clergy are too often seen as the holy men and women rather than what they actually are - ordinary people with a certain degree of professional training (although not, as we have seen, necessarily a training in the field of liturgy) which equips them to deal with certain situations. This imposed aura occasionally has a paralysing effect on congregations who are loathe to make suggestions to the 'expert'. It has to be said that many clergy are not overly eager to disabuse the people of their perceptions.

The liberation will happen, or will begin to happen, when worshipping communities accept that their liturgies are a corporate affair in which they each have a stake. Of course there will be those within each population with particular fields of expertise and it would be wrong not to acknowledge this, but everybody is capable of playing their

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<sup>26</sup> Roose-Evans 1995: 85 - 86

part in ensuring that the liturgy is rooted in the reality of the community's situation and that it can, therefore, make the connection between God and the individuals who go to make up that community.

So far, in making the point that liturgies need to be firmly rooted in the circumstances in which they are set, whether it be a particular community, or within a particular way of thinking, or a particular socio-economic background, we have not begun to examine the ways in which specific tools might be used to make the connection between liturgy and its setting. In the next chapter the tools of language and music are examined since they are fundamental to the presentation of the liturgy in any context.

## 4. LANGUAGE AND MUSIC: problems and possibilities

### 4.1 The language of change?

If, up to this point, we have been looking at the contexts in which the drama of the liturgy is set, we now need to take some time to look at the way in which that drama is expressed. We need to be clear that, while there may be many comparisons to be made between theatre and liturgy, we cannot assert that there is a direct correlation to be made between setting, for example, a musical (see pp. 39 and 40) and the liturgy. In this context we see that the pattern of the liturgy results from an interaction of words, music and action and so, given that the words have not been specially written to be set to music, we need to ask whether the two both act separately and combine to enhance the liturgy.

The aim of those who create liturgies is to create a pattern of words and actions which will faithfully re-present and recall patterns of a formal nature handed down by a leading figure in the past. This leader has bequeathed an acceptable pattern. The question is whether the pattern is to be fixed, using the best possible translation into the language of the worshippers; or whether it is to be regarded as so sacred that it may only be used just as it is; or whether the major aim is to be to relate the original words to the context in which their modern recital is to take place.<sup>27</sup>

With the introduction of the ASB in 1980 came the culmination of a process of liturgical revision which had progressed through three 'series'. The work which had taken place was a formal recognition of the fact The Book of Common Prayer could no longer be held to fulfil the liturgical needs of the whole Church of England. Many regard the language in the book as dated; however beautiful, others felt that the actual patterns which it prescribed for worship were not as helpful as they might be.

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<sup>27</sup> Dillistone in Jasper and Jasper 1990: 18,19

The Book of Common Prayer (BCP) had remained, in spite of an attempt in 1928, unchanged for over three hundred years.<sup>28</sup> That has to be set against the fact that it is arguable that the twentieth century has, in so many ways, been the century of greatest change in the history of the human race. For instance, the industrial and technological revolutions have changed both the character and the style of life out of all recognition. Things which, until relatively recently belonged in the realms of science fiction, are now humdrum. Medical science has done much to improve both longevity and the quality of life. We now have access to all sorts of home comforts and gadgets which make our day to day existence much easier. We equally have access to huge amounts of information through computer technology. That which could only have been dreamed of ten or twenty years ago is now found in many homes, such is the pace of change. So much happened between 1662 and 1962 that it must be fair to suggest that the BCP in its use of language could not hope to meet the needs of a changed society. We might go on to say that so much more has changed between the early sixties and the early nineties and that it would not have been possible to hope that the liturgical revisionists would have been able to keep pace.

Purely on the level of language it was clear that the time for change had long been upon us. Two examples from the BCP Eucharist may suffice to demonstrate this fact.

- (i) And grant unto her whole Council, and to all that are put in authority under her, that they may truly and indifferently minister justice, to the punishment of wickedness and vice , and to the maintenance of true religion and virtue.<sup>29</sup>

‘Indifference’ in its modern sense suggests an element of ‘couldn’t-care-less’, of unconcern or inattention which would surely be inappropriate to the meaning of the prayer. Many priests now use the word ‘impartially’ in the hope that it more accurately reflects the intentions of the authors of the BCP for a modern congregation.

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<sup>28</sup> Although it does have to be said that many of the changes which were introduced in 1928 have found a place in the liturgy of churches which favour a Prayer Book pattern for some of their services - this in spite of the fact that the changes made are technically still illegal.

<sup>29</sup> From the Book of Common Prayer

Even in this short section of text some might equally have to question the concept of the Government and the legal authorities having as their primary goal the ‘punishment’ of wickedness and vice<sup>30</sup>. Again there are those who attempt to modify the language and some would prefer to replace ‘punishment’ with ‘prevention’.

- (ii) Give grace, O heavenly Father, to all Bishops and curates, that they may both by their life and doctrine set forth thy true and lively Word.<sup>31</sup>

While those in holy orders are nearly all technically ‘curates’, sharing in the cure of souls with the bishop, in the modern sense a curate is somebody in the first few years of ministry who is working under the direction of an incumbent, a training priest. No longer is the word generally taken to refer to all who share with the bishop the cure of souls. Rather than praying for bishops and curates, the majority of priests prefer ‘bishops, priests and deacons’ as a good alternative, an alternative which has as one of its consequences an emphasis on the three-fold nature of ordained ministry.

The examples (and more could be supplied) do demonstrate that some of the words found in the BCP Eucharist could no longer be relied upon to express the intended meanings.

To a lesser extent, the same may be said of the ASB as well. How many regular members of a congregation know, for example, the meaning of either ‘expiation’ or ‘propitiation’ let alone are able to discuss which is more appropriate? It is to be hoped that those who are responsible for the textual revisions in the new ASB due out at the turn of the century will take some care to avoid language which may appear to be unnecessarily technical. In this regard, however, there is a fine line to be walked. The Christian faith has at its heart concepts which can only be expressed using technical language - ‘incarnation’, ‘resurrection’, ‘ascension’, ‘redemption’, ‘salvation’, ‘trinity’ as well as ‘expiation’ to name but a few. We cannot advocate that expression of the

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<sup>30</sup> Although the fact that in this country we send to prison a greater proportion of our population than any other European country might give the lie to this fact.

<sup>31</sup> From the Book of Common Prayer

Christian faith should avoid these terms, but their use does place a further responsibility on those charged with conducting worship. That responsibility is to teach. Those who regularly attend services may reasonably expect some help from the 'experts' when it comes to understanding such matters though doctrine is also conveyed by the singing of hymns as well as hearing the word, and by the 'performance' or 'recital' of the liturgy, as I am attempting to argue.

#### 4.2 'Doing' theology

It is not, however, only the development of language which dictates the need for change.

Theology is constructed, not primarily by means of propositions or dogmatic statements, but rather through liturgy and sacrifice. It is in performing a liturgy at a particular time, in a particular place, in the contingencies of a particular situation, that we 'do' our theology and direct ourselves towards that wholeness which belongs to God himself.<sup>32</sup>

If we accept this statement then we equally have to accept that 'theology' has moved over the past three-hundred years and we may wish to examine the manner in which various doctrines are expressed in the BCP. We may also wish to provide liturgical documents which insist on rather less uniformity and through which various congregations or individuals in their own particular situations may work out their understanding of the Christian faith and its traditions. That has been the great innovation of the Liturgical Commission of the Church of England in recent times - a number of the models for worship which they have produced, for example, Patterns for Worship, have taken note of the need to provide alternatives for different situations.

The Church of England has now seemed to accept both that the needs of rural communities and urban, inner city communities are poles apart and that there have

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<sup>32</sup> Dillistone in Jasper and Jasper 1990: 5

been changes in the relationship between the rural and the urban with the consequence that the ways in which they may wish to express their faith are equally different.

Is God to be worshipped through a liturgy language of which is the unchangeable, bound to the demands of the natural world, and through actions which are prescribed, uniform, bound to what appear to be undeviating natural laws? Or is God to be worshipped through a liturgy ever open and sensitive to changes in the human response to ultimate reality and ever willing to express such a response through a redemption of that reality and through a transformation of corporate activity? The most important safeguard against absolute liturgical uniformity is to be found in communication, at whatever cost, within a living 'speech community' and in co-operation directed towards some constructive end rather than in a rivalry directed towards the destruction of the stranger.<sup>33</sup>

The BCP, when written, did speak to those for whom it was written - the problem, we may wish to argue, is that it is no longer capable of communicating within the 'living speech community' and rather that there is a danger that it might lead to the alienation of the stranger, of those whose may stand at the beginning of a spiritual journey.

### **4.3 Language and gender**

One of the largest recent debates in the Church of England has concerned the use of inclusive and exclusive language. It is an issue which arises out of centuries of tradition in which the dominance of men must be beyond dispute. Women have been denied a place in liturgies as celebrants for reasons which Teresa Berger makes very clear.

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<sup>33</sup> Dillistone in Jasper and Jasper 1990: 22

Two constants governed the place of women in Christian worship throughout history; first their exclusion from the priesthood, which was conditioned by their gender and secondly the tabu (*sic*) of menstruation (which was no less so).<sup>34</sup>

Certainly within the Anglican Communion things are now changing as one Church after another admits women to the priesthood. There is still much to be done, however, in altering the overall consciousness of those Churches towards a greater acceptance of the 'feminine' both in liturgical function and in language.<sup>35</sup> With regard to the second point, it is certainly to be hoped that the attitude of both men and women towards menstruation is more enlightened, and that we will be able to accept the differences between the sexes as no more than that - difference rather than indicators of relative inferiority or superiority. In this way we might be able to avoid some of the suspicion which has grown up about feminism in general and, especially in this context, feminist theology.<sup>36</sup> Susan Roll, quoting Thomas Groome suggests that a broad definition of inclusive language might be, 'language which reflects (the fact) that all people are fully human beings with equal value and dignity; it avoids excluding, demeaning or stereotyping anyone on any basis; its personal images for God reflect analogously all humanity, without favour to any.'<sup>37</sup>

It has become an emotive issue with strong views being held on both sides. For some the question is an absolute nonsense - they can see no point in making changes and suggest that those who wish to do so are little more than troublemakers. For others the question of whether the 'masculine' or the 'feminine' should predominate or even

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<sup>34</sup> Berger 1995: 113

<sup>35</sup> There is, of course, equally an issue here about how 'masculinity' is to be constructed as attitudes towards both genders change.

<sup>36</sup> See Barbara Reid O.P. in Hughes and Francis (eds.) 1991: 124. Of course we have to wonder whether this suspicion is largely held by men who feel threatened by what they know in their hearts to be a just cause.

<sup>37</sup> Roll 1992: 67 quoting Thomas H. Groome, *Language for a "Catholic" Church*. Kansas City, MO: Sheed and Ward, 1991: 4

be made explicit is one of principle - many of them would argue that in all but a very few exceptions there is no need to ascribe a gender either to members of the Godhead or to the human race because to do so is to risk the feeling of exclusion for the other. One female theological student commented that, before training, she had not felt strongly one way or the other. Even after experiencing 'inclusive' language in the worship of the college chapel she still had no strong feelings though admitted that she had felt better able to pray along with the sentiments expressed in some of the prayers and collects.

We cannot accept that the 'drama' of the liturgy can continue to be expressed in the same way in which it has always been expressed and so it is right that the Church should take seriously issues such as that of inclusive language. It is good to see that The Inclusive Language Lectionary has been published. It is, to all intents and purposes, a translation of the Scriptures which seeks to relieve the heavy masculine emphasis which is found in many passages in certain versions.<sup>38</sup> Patrick Miller, an Old Testament scholar who has worked as a member of the RSV Old Testament Committee and, more recently, as a member of the committee responsible for the publication of the lectionary, stressed its voluntary and experimental nature<sup>39</sup>. This would seem, as the Church seeks new ways of expressing its faith, to be the right way forward. No issue can be well served by alienating those who are suspicious or ambivalent about the cause. The committee were given the brief of preparing something in order that it might be available for those groups or people who may choose to use it.

As we have noted, many people who are used to reading the Scriptures in public already undertake a similar sort of work, not necessarily for the sake of making the language more inclusive but in order to make selected passages more comprehensible. There are times when the translators of the Bible have been faithful to a run of

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<sup>38</sup> Published in America by the Division of Education and Ministry of the National Council of Churches of Christ. Published for the Cooperative Publication Association by John Knox Press, The Pilgrim Press and The Westminster Press (1983)

<sup>39</sup> Miller 1984: 27

pronouns present in the Hebrew or the Greek, a fidelity that may unwittingly yield the heavy masculine tone of which we have spoken, as well as leading to confusion. Which ‘he’ or ‘him’ or ‘they’ is being used at any one time - is ‘he’ Jesus or another subject of the passage, are ‘they’ the disciples or the Pharisees or the crowd? The compilers of The Inclusive Language Lectionary have, where possible, sought to replace these pronouns with names. The passage then becomes easier to follow for the listener and does not exclude those who may feel pained by an over-stressed masculine emphasis. Where names are not an appropriate replacement then:

A translator who is sensitive to these matters can often express the same thing in a different way, and the heavily male oriented language will not be present. That is seen in the simplest way, for example, in the frequent shift in the lectionary from “he who” to “the one who” or “whoever”.<sup>40</sup>

This is not to advocate ‘changing the Bible’ but to be sensitive to other possibilities of translation where the text may appear to be irreducibly androcentric. Such a text can be ‘left as it is’ while liturgical **presence** and preaching and ‘drama’ involve and express the masculine and feminine in persons of **both** genders

Such endeavours are not “changing the Bible.” Rather they reflect more accurately the biblical writers’ intent in modern-day language.<sup>41</sup>

We might add that even if they do not reflect **their** intent, **we** have to make them ‘intend’ it.

#### 4.4 Language and identity

It is not, of course, only in the area of gender where the Church needs to be aware of the type of language which it uses. Roll points to further areas where care may be

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<sup>40</sup> Miller 1984: 29

<sup>41</sup> Reid in Hughes and Francis (eds.) 1991: 135

needed although she is clear that the gender issue is the most important since it affects in the region of half of the population and is 'built into the normative structure of the language itself.'<sup>42</sup> So, for example:

- race: the metaphor of light and darkness as applied to good and evil may be extended to a wide range of terms presenting a value judgement on light-skinned persons over dark-skinned persons;
- physical capability: negative judgements on those whose bodily capacities differ are conveyed by such terms as "crippled," "confined to a wheelchair," the use of "dumb" rather than "mute," or blindness used to symbolize sin or ignorance
- age: older persons in Western cultures are often stigmatized as weak, incompetent, comical or pathetic;
- religious affiliation: the often polemical tone of the appellation "the Jews" takes on a painful twist in our time after the Holocaust: in fact the way to the Holocaust was paved by the language of propaganda in which the Jews were systematically dehumanized and vilified. But even a standard phrase such as "separated brethren," apart from the sexism, betrays a sort of Catholic egocentrism, and begs the question, "separated from what?"
- sexual orientation: in which those who are homosexual or lesbian are defined by those labels alone, and stigmatized as abnormal;
- national or ethnic identity, used as the measure of the relative inferiority of a group.<sup>43</sup>

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<sup>42</sup> Roll 1992: 68

Roll is arguing that ‘the inherent power of language to form personal identity and to perpetuate and strengthen particular social structures gains intensity in the setting of liturgy because language becomes not merely a means of thought clarification and communication, but of contemplation.’<sup>44</sup> - and all this because in our reception of liturgy we suspend normal critical faculties. A brief glance through the Rite A Order for Holy Communion in the ASB<sup>45</sup> will show that the specific references to ‘men’, used in a generic sense, are unnecessary and that with little or no imagination it is easily possible to replace them with non-gender specific words. Many parishes, in advance of new texts, have already moved to adopt these changes.<sup>46</sup>

The question of ‘inclusive’ language is a fairly obvious one when we come to think about the ways in which we may wish to avoid excluding various members of the congregation from what is happening through a degree of what we might wish to term ‘thoughtlessness’. There are, of course, many others including the question of whether language which refers to God as ‘Father’ is helpful to those who have had an unhappy experience with their natural fathers. Many are already searching for ways of referring to God which avoids what they see as unnecessarily patriarchal language, though it is by no means necessary to suppose that ‘father’ does reinforce ‘patriarchy’.<sup>47</sup>

So, if we are to be serious in our study of the liturgy as drama, we have to take into account the language which is used. There is, however, another major factor in the

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<sup>43</sup> Roll 1992: 67 - 68

<sup>44</sup> Roll 1992: 71

<sup>45</sup> ASB pp. 119 - 153

<sup>46</sup> See page 120, the invitation to confession where ‘men’ is easily replaced with ‘people’. Some churches, for example, Durham Cathedral, have drawn the line at altering the agreed translation of the Nicene Creed (p. 123) - ‘for us men and for our salvation’ although it is to be hoped that the new texts will agree an inclusive alternative. In the intercession on page 125, ‘that men may honour one another’ poses two problems: it is obviously an unnecessarily exclusive use and it seems to distance the prayer from the individual. Why not, ‘that we may honour one another?’ Finally, in the Third Eucharistic Prayer on page 137, ‘his perfect sacrifice made once for the sins of all men.’ It is perfectly possible either to simply omit the word ‘men’ or to replace it with ‘people’. A number of the collects also contain similar unnecessary uses of gender specific words which the sensitive minister of either sex is likely to want to alter.

<sup>47</sup> See Kay pp. 524 - 533 for a brief discussion of an alternative option for the traditional Trinitarian formula.

worship of many churches, another aspect to the setting of the drama, and that is the music which is used and the appropriateness of the manner in which it is presented. There is a sense in which, whatever style of worship is used, whichever prayer-book is utilised, it should be possible for all churches to maintain some degree of dignity. If only it were possible to say the same about the music!

#### **4.5 Liturgy and music**

The contrast between what happens day by day in many cathedrals and, week by week, in the majority of parish churches is, at times, extreme. Of course the great cathedral choirs are well resourced. They are able to pick and choose the best talents from among those who wish to join. They are able to select boys (and more recently, at least in some places, girls) who show great potential. Among the adult voices, they need only select those with fine voices who have a high degree of musical ability and sight-reading. They are trained, by and large, by highly specialised musicians who are at the top of their field. There is, relatively, a huge amount of time set aside for rehearsal. Finally, but equally significantly, they have large financial resources at their disposal.<sup>48</sup>

The situation in the parish could not be more different. There is obviously a whole range of provision but, in the worst cases, the organist is required to embark on a constant struggle to recruit children, indeed, to recruit singers at all - and those who offer are, unless totally tone deaf, usually taken on board. Among the adults there may be a small number who are moderately gifted but they are usually outnumbered by those who either like the sound of their own voices (with no real cause) or who simply like the idea of belonging to a choir. The organist may be no more than a 'converted' piano player who has had his arm twisted by the Vicar because no-one else will play. Practices take place no more than once a week for between sixty and ninety minutes and, to cap it all, the PCC is probably not able, in the worst situations, to set aside any

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<sup>48</sup> In Durham the Dean and Chapter spend in excess of £200,000 each year on the music of the Cathedral

money for the purchase of new music even if the choir was capable of learning it and so a limited repertoire is constantly recycled. The result of this inability or unwillingness to resource church music at the parish level is often painful to listen to and consequently has a devastating effect on the worship of the parish. Once again the question of competence and what might be reasonably expected is raised.

If resourcing is one of the problems then attitude can be another. There is, within most dioceses, a body of resources available to those who wish to find it - the RSCM does much to provide resources and support to those who are members.<sup>49</sup> Having said that, though, how many parish organists, for example, would go to seek the help of those who are 'experts' in the field? There are surely two possible approaches - one that the resources are not really available and, therefore, nothing of any great standard is ever likely to be achieved so what is the point of bothering? The other is to do all possible with the means at one's disposal. It is rather like the attitude which may be in the mind of those putting on a school play - that all may do their best in the circumstances, but if it ends up not being of a very high standard it doesn't really matter because the audience consists almost solely of parents, relatives and friends who are going to think that whatever happens is good. Choirs which attempt to sing inappropriately difficult pieces or services are depending on a similar attitude.

#### **4.6 Music and tradition**

One of the concerns which appears to be becoming prevalent, particularly in cathedral circles, is the question of which translation of the psalms may be best used during the sung offices, and, indeed, which cycle may be used.<sup>50</sup> There is a very real sense in which some elements within the Church appear to be experiencing difficulties with the idea that the liturgy can in no sense be fixed. Within this context many cathedral

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<sup>49</sup> Royal School of Church Music

<sup>50</sup> The Worship Committee at Durham Cathedral have recently considered the use of psalms in the Offices and moved to the opinion that the cycle which is presently in use, that of the BCP, is far from ideal in that it treats the Psalter in an arbitrary fashion. The cycle of psalmody has certainly been the topic of a number of discussions at the Precentors Conference.

musicians are adamant that they wish to continue with the Coverdale version. They point to the beauty of the translation, to its poetic quality, without paying anything but the scantest attention to the fact that there are numerous occasions when the version is misleadingly translated - perhaps where the original Hebrew source was itself flawed or where the English bears a problematic relation to the source material. On other occasion, of course, it produces insights which are better so we may wish to keep it as 'tradition' making while being aware of the difficulties. More modern translations greatly improve the accuracy but, at times, at the cost of the poetry.<sup>51</sup> Perhaps the time has come for someone to undertake the work of producing an accurate translation which will satisfy the needs of those who wish to maintain the traditional sung office.

Although the well resourced choirs of cathedral and collegial foundations will continue with major classical settings for both the Eucharist and for the Offices, it is unlikely that such fare, in all but a very few cases, will have any place in the worship of parish churches. It is to be hoped that some of the élitism which is the temptation of those who provide church music can be stripped away and that music which is both accessible to all and which at the same time can be held to be 'good' by those capable of making such judgements, will be found and made widely available, much as carols have been over the years.

#### **4.7 Modern music**

Even if we leave aside the abilities of choirs in different settings we can look at what is actually available for them to sing. There is, of course, a great wealth of church music from the past, whether it be Palestrina, Tallis, Bach, Mozart, Haydn or, more recently, Stanford or Parry to name but a few. What must concern those who are interested in modern liturgy is that there are few if any comparable composers coming forward - John Tavener may be noted as a particular exception. Obviously judgements which are made in this field are subjective, but many would suggest that other modern

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<sup>51</sup> Many would hold the modern translation of the psalms found in Celebrating Common Prayer goes at least some way towards achieving both accuracy and poetry

composers, for example, Jackson, Rutter and Grier, could be listed among the names of those who have been composing church music but that they, along with others, have only served to play a part in opening up the gap between the modern classical music which may be featured on Radio 3 or perhaps Classic FM and what is being produced for church use.

Graham Kendrick is among the best known of the modern hymn/song writers - but what he does bears little or no relation to what might be heard on Radio 1 or Capital Radio or any of the 'Pop' stations and therefore misses 'connecting' with the youth of any parish. It is all very well for the Church of England to indulge in a period of liturgical reform and revision, for it to make a genuine effort to sort out the language of the Liturgy. What it has failed to recognise is that there ought to be a parallel process of examining the musical needs of the new and revised liturgies. Much of what has been handed down through time is, of course, excellent, but the time is right for an active process of commissioning new music from the best modern composers in the hope that something may come along which will be accessible at all sorts of levels and which be worthy of a long-term place in the repertoire.

#### **4.8 The liturgy and communication**

It is relatively easy for one who is not a trained musician to make such sweeping statements. Tavener himself points to some of the difficulties which face those who wish to write sacred music. His is a specific viewpoint based firmly, as it is, within an Orthodox background. He does, however, sum up succinctly the problems faced by modern composers.

How does one communicate to a world that has forgotten and has little time for repentance, simplicity or foolishness - the foolishness of Christ our God, the foolishness of the Mother of

God and the foolishness of all the crowds of martyrs, saints and  
holy fools?<sup>52</sup>

In this comment he gets to the heart of what the liturgy is all about - it has to have as its sole *raison d'être* the **communication** of the fundamentals of the faith, that God, through Christ, came into the world, that he died for our salvation and that his example has inspired countless numbers of people across many generations to take risks on His behalf with no thought for their own safety<sup>53</sup>. The communication cannot be purely about the 'facts' but has to take place in a way which inspires those who take part to take strength and encouragement to go out from the worship to proclaim that same faith in their lives both through word and action even if, in our own context, it is unlikely to risk their physical well-being. Surely that inspiration will only come if the liturgy, while it may need to be complex in order to sustain people, is not overburdened by unnecessary distractions. So, again, we see that a clarity of purpose is necessary.

If the reasoning behind a liturgy is clouded in mystery to the majority of those who come to take part then the same liturgy it is likely that it may be uninspiring, it is likely that it may somehow mask the transcendence which moves us on from banality, the very transcendence with which it is intended to connect. Far from inspiring the faithful it will do much to turn them away - of encouraging them to count themselves among the number who **have** 'got the message', except that the message is not at all what was intended in the first place.

The worshipping congregation need to be able to connect with what the priest, minister or leader is doing. Those who are leaders in worship need to use all tools at their disposal to allow this connection to take place. It is for this reason that a consideration of language and music is fundamental, and it is only then that the communication of which Tavener speaks is at all likely to be possible. It is only when **all** the means of communication are considered that the drama is likely to come alive.

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<sup>52</sup> Tavener in Brown and Loades eds. 1995:172

<sup>53</sup> For a discussion of the role of the laity in the life of the Church see Etchells 1995

We could draw a parallel with some of the great Shakespearean plays. Certainly in the past they have been given a great deal of attention in the school curriculum. English examination classes both at O' level and A' level have had to concentrate on up to three of the plays and, from time to time, some of the Shakespearean sonnets. There is, we might think, not too much wrong with that except to suggest that the plays were never written to be studied - they were written to be performed and any study which is leading to an examination rather than to a performance is likely greatly to alter the student's perception of the worth and dramatic quality of the work. We could argue that the plays come alive, the words become comprehensible through performance. The poetry is, of course beautiful in itself, many of the passages are stunning - but they are written in a style which is no longer used among the general populace. It lies at the heart of the actor's and the director's craft to bring the language to life. It is worth pointing out that those who are capable of rising to this challenge tend to be highly gifted and highly trained in the field.

If we wish to apply this point to the liturgy then the comparison would not stand being too closely made. With the BCP we have already pointed out that the language belongs to another time and that there are occasions when it expresses ideas which do not seem to fit modern linguistic usage. We could argue, rightly, that the same is true of the Shakespearean plays and go on to wonder why if one continues to be highly popular drawing huge audiences, the other does not. It may well be that the level on which we are challenged by the language is thought to be appropriate in one instance while not in the other. Part of the challenge for Shakespearean actors, as we have seen, is to bring an unfamiliar use of English to life. The audience can marvel in both that language and their skill. That is appropriate for, however much directors might wish to change the setting, very few indulge in any textual editing other than the omission of certain sections. We could venture to suggest that none would attempt to 'improve' a use of language which is considered matchless.

Since he is dead, that is an appropriate way of performing Shakespeare. We cannot consult him about any changes which we might wish to make. What we can be sure of, however, is that he would be unlikely to write in the same style (although certainly with the same flair) if he were writing today. If we turn to the BCP, however, there is

in some quarters equally a sense in which the language is sacrosanct. Yet we do need to question whether the language and patterns of the BCP can be treated in the same way as the texts of Shakespeare. Surely the answer is that this cannot be so. We may say that it is appropriate to be challenged by language in the theatre in a way which is not proper for the liturgy. There are enough matters for us to grapple with, there is sufficient technical language, without the issues being further complicated by a use or style of language with which we are not familiar. The point is that to worship with the BCP requires a degree of familiarity which only comes through repetition (the sort of familiarity which many would have with selected Shakespearean texts which they have learnt through frequent repetition) - we might wish to suggest that the texts of the BCP have little to say to many of those who are unfamiliar with the liturgy of the Church of England simply because they are couched in unfamiliar language. On the other hand, there are no such problems with the ASB where, although however 'accessible' or 'universal' the language might be, many would consider the style to be poor and lacking in any poetic quality. Where the comparison with the theatre does hold good is that it is the responsibility of those who lead the liturgy to ensure that the words, whether from the BCP or the ASB, are brought to life, to ensure that they are, through delivery, given an interpretation which aids the congregation in their understanding of what is being said. It is the responsibility of the congregation to become familiar with the particular uses of language which are found in the liturgy through frequent repetition (i.e. frequent attendance) in order that those patterns may be an aid to prayer rather than an hindrance.

Joseph Gelineau in writing The Liturgy Today and Tomorrow begins one section by talking about the overnight change in the Roman Catholic Church from the use of Latin for the Mass to living languages, what he called, within that Church, 'The most spectacular feature of the liturgical reform.'<sup>54</sup>

It is almost superfluous to justify the reasons for it. If we speak it is to say something to somebody. To pass on the

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<sup>54</sup> Gelineau 1978: 75

Good News of salvation in a language not understood by the people is contradictory. To offer the prayers of the assembly in words which have no meaning for those who hear them is to speak in vain.<sup>55</sup>

He is obviously speaking about a slightly different situation, but what he says holds good here. A liturgy which does not communicate with those who participate in it is a vain rite, vain in every sense of the word, and it is a rite which stands no chance of engaging with the congregation through its dramatic impact. We see that engagement with the congregation is fundamental and so must divert for a short time to consider some of the factors which affect 'the audience'.

#### **4.9 'The Audience': Living in the real world**

Our consideration of the congregation must inevitably bear in mind much that is said elsewhere concerning the other influences on the drama of the liturgy: the folk consciousness, the cultural setting, the language and the music and the physical space. Simply because those things which affect the congregation as a body of people are so bound up in the other areas of discussion, this section will be brief.

Once again it is a case of realising that we do not live in some sort of abstract world and of grasping that those who are responsible for the preparation and performance of liturgy need to be aware of the factors which will affect the way in which their performance is received and in which the congregation will participate in that liturgy. The first of those factors must be that the ceremonies of which we are speaking do not take place in some sort of vacuum. We have already suggested that they are open to outside influences - among them the fact that the way in which we are able to perceive God's grace, the way in which we perceive salvation at work, is likely to be altered by the way in which we feel life treats us. If we live in grinding poverty, for example, we are likely to find the idea of a generous God who takes care of his own rather difficult.

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<sup>55</sup> Ibid.

We need to understand what it is that salvation in Jesus means for us, now, in the latter years of the twentieth century.

The church is the place where salvation is explicitly recognized, professed, and celebrated. It is the community of believers who “stand in the tradition of Israel and Jesus of Nazareth”. The Church stands in the world as a sign, or sacrament, of salvation.<sup>56</sup>

As sacrament, the church is a concrete and historical institution. This means that it is made up of human beings united in their belief in the salvation brought by Jesus and that it also exists in time and space, influenced by the cultures of which it is a part.<sup>57</sup>

There can be little doubt that this existence in the reality both of the sacramental life of the church and of the world in general produces tensions. Simply because it is a historical reality, simply because the church does exist in a wider society, it is open both to historical and theological criticism. The possibility of such criticism may well, at times, put the church as a whole or individual congregations on the defensive. This has been clearly seen over the issue of the ordination of women to the priesthood within the Church of England. There is a strong argument that the Church mishandled the introduction of a change which may not have caused dissension on the scale which has been seen had the argument been dealt with in the proper order and the proper manner.<sup>58</sup>

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<sup>56</sup> Ross 1989: 103. She quotes from Schillebeeckx On Christian Faith p.41

<sup>57</sup> Ross 1989: 105

<sup>58</sup> The change, many would argue, would have passed more smoothly if the General Synod of the Church of England had first debated whether this was a matter of church order or whether it was a matter of doctrine. If that argument had been resolved to the satisfaction of the majority in favour of church order then the next step of the debate, the actual decision to ordain, might have been less contentious. Others might equally argue that the very provision of ‘opt out’ clauses suggested that the Church was not completely confident of its decision.

#### **4.10 Different rhythms**

What is important to our discussion here is to realise that, as any congregation comes together to worship, there will be a group dynamic. Many of the factors which will affect the operation of this dynamic will be external and relatively stable in the short term. There will also be, however, an internal structure to the group, parts of which may well be far more changeable.

The first variable will obviously rest in the fact that different members of the congregation will adopt different patterns of worship. There will be those who give attendance each week on a Sunday morning the highest priority, others will come every fortnight or every month, others will come no more than three or four times a year and still others only to the main service on Christmas Day and, less often, on Easter Day. These different patterns will ensure that the actual make-up of the congregation will be in a constant state of flux. Numbers may well vary significantly from one week to another, sometimes to the point where it might be necessary to reconsider which part of a building is most suitable for holding the liturgy.

Another point of awareness should revolve around the relationships which may be found within the group. It may well be, for example, that Mr. X has not been speaking to Mrs. Y for years - the reasons for their dislike may be lost in the mists of time. Relationships will also be affected by perceptions of status. There are occasions when those who are members of the PCC, or who serve at the altar, or who are responsible for the flowers, or whatever, can feel themselves to be members of some sort of elect, to be of a greater worth than those whom they perceive not to be playing a worthwhile part in the life of the church. There is a danger of which the clergy need to be acutely aware, namely that they ought to show no bias in the way in which they deal with individual members of the congregation since this, too, can lead to a heightened sense of self-importance on the part of those who may appear to be receiving favours.

These and other examples serve to show that it cannot be taken for granted that the worshipping community will necessarily act as a homogenous unit, that their concerns and perceptions will be universally shared. The implication is that, while the ideal will be to construct liturgies which do take into account the circumstances of the congregation as a whole, there will be individuals who do not fit into that pattern.

Their needs will be no less important than those of the majority in congregations which accept that an important part of Christian ministry is to those who are marginalised. A well-constructed and a well-presented liturgy will have a value and significance which both acknowledges and transcends the needs of those who participate in it. A well-constructed and a well-presented liturgy will enable each of the participants to move from their own starting point towards the divine - if it does not do this, then it fails.

#### **4.11 Keep off the grass**

Perhaps it is in the recollections of one man about a child that we see that the liturgy must communicate and connect with those who participate in it whether ministers or members of the congregation, whether children or adults. The point of what follows is not so much that Anna was suspicious of 'adults going to Church' (she was entitled to her view) but that it would have been perfectly feasible for the Church to put on a service with which she might have been able to relate, a service which helped her to celebrate properly, rather than in isolation, her relationship with Mister God.

The whole business of adults going to Church filled Anna with suspicion. The idea of collective worship went against her sense of private conversations with Mister God. As for going to church to meet Mister God, that was preposterous. After all, if Mister God wasn't everywhere, he wasn't anywhere. For her, church-going and 'Mister God' talks had no necessary connection. For her the whole thing was transparently simple. You went to church to get the message when you were very little. Once you had got it, you went out and did something about it. Keeping on going to church was because you hadn't

got the message, or didn't understand it, or it was 'just for swank'.<sup>59</sup>

And then, just after she had been told to get off the grass by a gruff park-keeper only to protest that it was the best bit:

Then it all became apparent. Like the flower-beds the church service had been to Anna nothing less than a notice saying 'Keep off the grass'. She couldn't get at the best bits. To be inside a church, not at a church service, but simply to be inside, was for Anna like visiting a very, very special friend, and that, surely, is a good enough reason to dance. Inside a church Anna danced; it was the best bit. Church services, therefore, like the 'Keep off the grass' notices, did not allow her to have the best bit. I smiled as I pictured the kind of service that Anna would have liked. I'm not sure that Mister God wouldn't have preferred it too!<sup>60</sup>

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<sup>59</sup> Fynn 1974: 33

<sup>60</sup> Fynn 1974: 47

## 5. BUILDINGS AND THEIR LIMITATIONS

### 5.1 The historical development

‘We don’t need churches - you can worship God anywhere.’  
So it is asserted: and the Church has to have an answer ready.  
It will admit that there is much truth there; yet at the same time  
will have to point to evidence of man’s ineradicable desire to  
have special places (temples, churches, groves) in which to  
invoke the deity.<sup>61</sup>

Gray talks of the rather nostalgic looking back to the time when the earliest Christians were able to worship in the homes of those who sought to follow Christ. This was a secretive time for the Church when the possibility of persecution was always imminent. In the beginning it would appear that the Christian community in Jerusalem grew rapidly, very quickly including the Jews of the Dispersion as well as natives of Galilee and Judæa and even some of the Hebrew priests. The earliest Christians felt that it was they who were the true Israel and were faithful in attendance at the Jewish Temple and in their observance of the Jewish law. In addition to this the adherents met daily in private houses for ‘breaking of bread’<sup>62</sup> which served two purposes being both a bond of fellowship and a support for the needy. The organisation of the Church (a title which was adopted very early) was very simple, being under the headship of Peter and, to a lesser extent, John with the whole company of the Apostles also being prominent.

The preaching by the Jerusalem congregation of Jesus as the true Messiah and their disregard of the historic ritual led to an attack by the Pharisaic Hellenist Jews and the first Christian martyrdom - that of Stephen. The consequence of this, and of the persecutions which were to follow, was a partial scattering of the Jerusalem congregation and an eventual lessening of its influence. It does have to be said,

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<sup>61</sup> Donald Gray in Jasper 1982: 16

<sup>62</sup> Acts 2: 46

however, that the Jerusalem congregation and those associated with it, 'were important as the fountain from which Christianity first flowed forth, and as securing the preservation of many memorials of Jesus' life and words that would otherwise have been lost.'<sup>63</sup>

The history of the Church before Constantine's conversion is, of course, complicated. It was an organisation trying to put in place new structures, it was an organisation which came to cover a large geographic area and the evidence which remains of the development is patchy. Henry Chadwick shows why this was an important period in his discussion about the causes of the success of Christianity.

The practical application of charity was probably the most potent single cause of Christian success. The pagan comment "See how these Christians love one another" (reported by Tertullian) was not irony. Christian charity expressed itself in care for the poor, for widows and orphans, in visits to brethren in prison or condemned to the living death of labour in the mines, and in social action in time of calamity like famine, earthquake, pestilence, or war.

A particular service which the community rendered to poor brethren (following synagogue precedent) was to provide for their burial. In the second half of the second century, at any rate in Rome and Carthage, the churches began to acquire burial grounds for their members. One of the oldest of these was south of Rome on the Appian Way at a place named Catacumbas, from which these cemeteries in the form of underground corridors have received the name "catacombs".<sup>64</sup>

It is clear, however, that by the third century, with persecutions in full swing, it was the catacombs which became, for many Christians, places of refuge because the burial

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<sup>63</sup> Walker 1976: 24

<sup>64</sup> Chadwick 1978: 56

chambers were sacrosanct by law. When churches above ground were destroyed by imperial order, worshippers met in catacomb chapels, and when mobs and officials began to violate the catacombs in the middle of the third century, the Christians destroyed the old entrances and built new secret ones.

All that altered when the Emperor Constantine changed the status of Christianity in 312 - no longer was it a cult in hiding, it became the state religion. Homes were no longer considered suitable places for the gathering of worshippers, buildings to match the new status had to be developed. 'There was no longer any need for secrecy, the age for proclamation had dawned.'<sup>65</sup> The catacombs which had provided protection, especially the tombs of martyrs, became places of pilgrimage.

It was the development of Roman architecture which was to provide the models for these new buildings. The Roman Empire was both powerful and well-organised. The scale of the construction of public buildings was intended to reflect that power. During the height of the Empire new techniques had to be developed for the covering of very large spaces. Two of the principal achievements were the invention of the dome and of the groin vault.<sup>66</sup> Until then barrel or tunnel vaults had been the norm even though these were inherently limited in span. The new techniques allowed for the construction of larger spaces. Two particular styles were adopted for church buildings, the basilica, or 'large hall' style, and the Byzantine 'central church' style.

Because Christian worship is congregational in nature some sort of hall is required. The Roman basilica, a civic hall, became the model for both large and small churches. In fourth and fifth century Rome enormous timber-roofed basilicas were built. The plan often included an atrium, a narthex, a long nave, transept and a semicircular or polygonal apse. The altar, the focus of the worshipping life of the Church, was set in front of the apse. Baptisteries, mausoleums and *martyria* (martyr shrines) tended to be built in the centralised form with the object of veneration, whether a font or a shrine, at

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<sup>65</sup> Ibid

<sup>66</sup> formed by the intersection of two barrel vaults which can be built on four piers each designed to receive 45° thrust

the centre and visible to the faithful from the cloister or aisle circling the site. It goes without saying that these styles were to be developed and refined through the Romanesque and Gothic periods and they continue to be considered as new churches are constructed. It is still the case, however, that for congregational worship the basilica in one shape or another continues to be the inspiration for church building. The great achievement of the Romanesque architects was the introduction of stone vaulted buildings of which Durham is one of the finest examples. The consequence of replacing wooden roofs with stone was that the piers and walls needed to become much heavier in order to cope with the increased weight.

The concept of vaulting was taken to its next stage by the Gothic architects who developed the rib vault - a much lighter structure which reduced the need for heavy support structures. The thick walls of the Romanesque period were replaced by thinner walls, a much greater use of windows and interiors which could reach heights which, until then, had been unprecedented. These various styles of building were those which the reformers in England 'inherited'.

In the 'Homily for repairing and keeping clean, and comely adorning of churches', issued by royal authority in 1571, the following advice is given to the laity:

And to the intent ye may understand further, why Churches were built among Christian people, this was the greatest consideration; that God might have his time duly to be honoured and served of the multitude in the parish ... When God's house, the Church, is well adorned, with places convenient to sit in, with the Pulpit for the Preacher, with the Lord's Table for the Ministration of his holy supper, with the Font to Christen in, and is also kept clean, comely and sweetly, the people are more desirous, and the more

comforted to resort thither, and to tarry there the whole time appointed to them.<sup>67</sup>

The purpose of the church building, we can see very clearly, is to provide a suitable setting for the worship of God bearing in mind that the Church must always be a worshipping community called into being by God.<sup>68</sup> The buildings which many Anglicans use for worship in this country trace their origins back through many centuries and, therefore, through many different expressions of and patterns for worship both before and after the Reformation. Yates, in his study of Buildings, Faith and Worship points to the emergence of:

An Anglicanism which was both an integral part of European Protestantism in the three centuries following the Reformation and, at the same time, highly individualistic in its attitudes to liturgical matters, distrusting both the ritualism to be found in the Lutheran churches and the lack of a fixed liturgy in the Calvinist ones.<sup>69</sup>

## 5.2 Ecclesiology

It is not the place of this study to provide a detailed survey of the manner in which the ecclesiology of the Church of England has developed since the Reformation although a very brief survey might help us to see the point at which it has arrived. Neither should we be tied to the study of architecture and its suitability for worship to which Yates largely confined himself. The issues which we need to examine as we move towards a picture of the liturgy as drama are much broader.

What is clear is that, as far as the Church of England was concerned, the Reformation marked a significant change away from the mediaeval practice of regarding the Mass as

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<sup>67</sup> Yates 1991: 1

<sup>68</sup> See Martin 1974

<sup>69</sup> Yates 1991: 4

a purely clerical undertaking in which the laity were little more than observers and certainly did not participate in anything like the modern understanding. Although the change from what had happened was marked, it did not run in parallel with the Reformation in Europe. Neither the liturgical practices of Lutheranism nor of Calvinism were found wholly acceptable.

Throughout the several stages of the development of the Church of England there have been those who displayed preference for one end of the liturgical spectrum or the other and this has naturally had consequences for the way in which church buildings have been developed and adapted. Yates points to a seven stage development:

The first stage reflects a time when the Church of England adapted its buildings to meet post-Reformation needs. The screen between the chancel and the nave was retained thus reinforcing the sense of separation between those two areas, turning them, in effect, into two distinct rooms, one for the celebration of the sacrament, the other for the preaching of the word. This period, before about 1660, was also characterised by a great deal of controversy concerning the position of the altar in the sanctuary. As far as the nave was concerned, with the exception of the provision of a reading desk, a pulpit and seating for the congregation, very little was done.

The period between 1660 and 1720 was marked by two new developments. The first was significant in that churches tended to be built as one liturgical room. The change was certainly radical although it did not, as we might have expected, mark a significant change of attitude towards the need for separation since the 'apartness' of the altar continued to be emphasised as the area in which it was situated was used only for Eucharistic celebrations. In the second development some attention was given to the layout of the nave with the pulpit and the reading desk being placed in a more central position with seats for the congregation arranged around them.

The third stage of the development (1720 - 1780) saw a period of experimentation in some places which aimed at bringing the congregation into a closer relationship with the minister in the pulpit or at the reading desk or even, sometimes, at the altar. It was an experiment which took place in a limited context since the traditional layout of many of the buildings was retained.

We can see that the development was, by now, encompassing a degree of diversity which has continued to characterise the Church of England. Between 1780 and 1840 we saw the start of an ecclesiological revolution as well as of the Industrial Revolution. The Industrial Revolution profoundly altered Britain's economy and society. It was a time of great uncertainty as methods of production and organisation of work changed in order to enhance efficiency. New class distinctions were created through the growth of specialisation as well as a change in the distribution of income and in living and working conditions. In the Church there were no rigid rules when it came to the layout of buildings, but a clear attempt was made in many places to reduce the number of liturgical centres within one structure and, in doing so, to achieve a better balance between the altar, pulpit, reading desk, font and, sometimes, the organ. This was an evolution which was to be applauded since it marked an attempt to present the worship of the Church as a coherent whole rather than a series of rather unconnected activities.

One of the consequences of the resulting diversity was, of course, a degree of uncertainty and it was this which marked the next stage of the process between 1840 and 1870. The desire appears to have been for more conformity and this was achieved between 1870 and 1930 where the differences between churches were confined to artistic detail both in terms of ecclesiology and liturgy. If we accept Yates' seven stage development, there is a real sense in which, while he would identify a period between 1930 and 1970, we are still involved in this final stage - although there is little doubt that a time will come when liturgists might want to identify new and distinct developments, some might even feel that that time is already upon us. Once again this is a period which is characterised by diversity and, we might say as a consequence, by liturgical confusion.

It would now be hard to argue that the breadth of liturgical expression which may be encountered in the Church of England can no longer be described as the *via media* of the post-Reformation period between the extremes represented by Lutheranism and Calvinism - rather it is a Church which encompasses both extremes (of traditional catholic worship, formal and full of ritual, and the modern expressions of apparently formless liturgy found in the House Churches or extreme Charismatic Evangelical Churches) and all points in between.

The diversity may well arise in the lack of confidence which is being experienced in many parts of the Church. Numbers are dwindling and so individual clergy in the Church of England appear to be looking around for forms of worship which will be 'popular' in every sense of the word while disregarding the liturgical heritage of the Church to which they belong. 'Family Services', 'Do-it-yourself Liturgies' abound and, while it would be unfair to suggest that some of these acts of worship are not excellent, there are too many times when they are simply thrown together at the last minute. It is in this fact that we have to recognise that the development of the liturgy of at least part of the Church of England now runs the risk of turning away from its historical background in an attempt to achieve acceptance in a society which appears to have turned its back on the values and methods of expression which the Church has traditionally held dear and which it has wished to impress on those who take part in its worship.

### **5.3 Using the space**

The difficulties have to do with finding a way to hold on to all that is good from the past, create what is good for the present and marry the two together in a manner appropriate to each situation. It cannot be enough for those who are responsible for guiding the worship of the Church either to submerge themselves in outdated, ill-considered and irrelevant Tractarian rituals claiming the beauty of the worship as some sort of timeless panacea.<sup>70</sup> Neither has the Charismatic Evangelical wing of the Church got it right. We cannot accept that it is correct totally to strip away the mystery and end up with an unstructured 'song-sandwich' in which the worshipper interacts with what is happening on a purely emotional level rather than a proper balance of emotion and intellect and where the pastor can seem more like a compère at a night club than a minister of religion leading the people in worship.

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<sup>70</sup> The sort of attitude which allowed All Saints' Margaret Street in London, a church well known for its elaborate ceremonial, to point to its strong 'Tractarian tradition' in advertising for a new Vicar even though we may feel called to wonder just exactly what was meant by those words in that particular situation - Church Times 13 January 1995

Of course the needs of society must be taken into account when considering the Church's worship but it is the level of response to these needs which must find a proper perspective. In the Christian faith it is God who is pro-active, who always takes the initiative. The record of that initiative is a narrative of a salvation history which stretches over several thousand years covering both the Old and New Testament eras. It is story of our growing awareness of the activities of God, a growing awareness of our special relationship with him. We need not succumb to the cynicism of Desmond Morris who, for example, seems to suggest that the spiritual dimension arises out of our unwillingness as a race to face up to our own mortality.

For us, having contemplated death and disliked the idea, there was need to find our own particular kind of protection. Because we could envisage it, we were, in a sense, permanently threatened by it and needed a major strategy to defeat it.

From ancient times we have found an answer: we conceived an 'afterlife'. We decided that, when we die, we do not cease to exist but instead move on to another place where we live for ever in a different state.<sup>71</sup>

To reduce the motivation for the spiritual life to being no more than a fear of death is to ignore the diverse evolution of the spiritual consciousness which has been clearly documented in many of the world's major faiths, but Morris' representation of a 'reductionist' account of religion, this apparent rejection of what has been, is as much part of the background to liturgical life as any other.

The purpose of liturgy must be to respond both to this and other 'reductionist' accounts current in society but primarily to the ongoing working out of the will of an immanent God present among us. The apparent desire to conduct worship in a manner which will be 'popular' risks losing sight of a proper focus through the expression of a faith appropriate to a corporate worshipping community

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<sup>71</sup> Morris 1994: 178

The purpose of the building is, then, to provide house for that community. What we do need to guard against, however, is the danger of assuming that good liturgy can only take place in a building which has been specifically ordered for that purpose, whether intended from the past or not. Many new congregations are being planted in communities which have become geographically distanced from their parish church. This is not a new phenomenon. In the nineteen fifties a number of daughter churches were built in areas of new housing. The difference with the modern idea of planting is that congregations generally meet in already existing buildings, for example the local school. There is a need for a meeting place and yet no money to construct a new purpose-built one.

The liturgies in these new centres need not feel 'second best' since, with a little imagination and creativity, there is no reason to suppose that the setting cannot be made perfectly acceptable. Indeed the prospect ought to be exciting since the congregation will generally be presented with what will feel like an empty space, a clean canvas, with which they can do as they please within the constraints of portability.

#### **5.4 Moving out**

There are equally times when congregations, or sections of a congregation, may wish to move out from their building into another location for a 'one off' Eucharist or other service. A barn, for example, can be a very evocative setting for a late night service. Candles can provide a very warm light, the odours serve as a strong reminder of the creator God, the furniture will be very basic and the sense of gathering intensely intimate. Properly run the whole experience can be profound.

On the other hand a congregation may opt for an open air setting. The congregation of St. Oswald's Church in Durham hold an annual Ascension Day Eucharist at Finchale in the ruins of the Priory there. Rather than the atmosphere of intimacy, such an occasion engenders a much greater feeling of openness, of oneness with the creation and the Creator and of identification with our roots. The Diocese of Durham chose an open air setting for its millennium Eucharist. As important as anything else in this

instance was the knowledge that no church building would be large enough to cope with the expected numbers - between four and a half and five thousand people attended on 22 July 1995. Not only was the experience a liturgical one, there were craft tents, a fun-fair, exhibition tents, refreshments and so on. The gathering at Chester-le-Street highlighted the strength which can be drawn from large gatherings of fellow worshippers. As I mentioned in my introduction, many who belong to small parish congregations were heartened by the clear demonstration that, however 'alone' they may feel from time to time, they are part of a much larger community.

There were a number of problems with the way in which the Eucharist was presented. The covered area, which was supposed to have consisted of no more than a roof, was in fact enclosed because of a strong wind. The result was that visibility was severely restricted for significant sections of the congregation. The sound system was not appropriately laid out for the situation. Two large speaker stacks stood on either side of the staging producing huge quantities of volume. Those who were at some distance found the levels adequate - for those who were near, the volume verged on the pain threshold (had similar noise levels been produced in a factory then ear protection would have been required). Rather than two large stacks, the speakers should have been spread through the congregation.

The music was presented by one of the charismatic evangelical 'praise bands'. A variety of music had been promised, and while that variety was technically present, because it was all given the same treatment it all sounded very similar. Whatever one wishes to say, however, about the faults, a large gathering such as was seen perhaps ought to become a norm in the life of any diocese because the benefits clearly outweighed any detrimental features.

The point is that we ought not to get too tied up with the idea that buildings are required for worship. What is required, though, is a proper setting for what is to happen. In fact many of our ancient church buildings are far from suitable as laid out at present.

## 5.5 Shaping the space

During the pre-Reformation days when the Mass was solely a priestly act at which it really did not matter whether a congregation was present or not, it was appropriate that the celebration should take place at an east facing High Altar, there was little need for a dialogue between priest and people. There was certainly no suggestion that the congregation need even be aware of the priest reciting the canon of the Mass. Many of the more ancient Mass settings may well have been written with the intention of the Sanctus and Benedictus being sung while the canon was being spoken quietly by the priest at the altar. The consequence is, certainly in long thin mediaeval churches where there has been no re-ordering, that the modern congregation either spreads itself down either side of the main nave aisle and is able to see, or that it sits through the whole width of the nave and is not.

St. Oswald's in Durham is a case in point<sup>72</sup> although some effort has been made at re-ordering with a small space having been created to the west of the screen in which a nave altar can be, and usually is, used. The periodic return to the High Altar places a considerable distance between priest and people and severely curtails visibility. In Durham Cathedral there are occasions when, with a full nave, the celebration still takes place at the High Altar<sup>73</sup>. Those in the nave must feel a great distance from the president of the Eucharist and one has to wonder whether this is an acceptable reflection of modern thinking about the priesthood of all believers, about the involvement of all who attend the Mass. Even when the celebration is at the High Altar and the majority of the congregation are in the Quire we should question the appropriateness of the collegial seating. This is the case for normal Sundays at present and risks ending up with the worst of all worlds - a divided congregation with the 'elect', or those who are brave enough, making their way into the Quire and the remainder sitting towards the front of the nave.

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<sup>72</sup> Of course there are many others. St. Mary Cottingham, in North Humberside, must have one of the longest thinnest parish church chancels. Certainly ten years ago the High Altar was still in use and visibility was a great problem.

<sup>73</sup> Christmas, Easter, Pentecost, the Petertide Ordination etc.

At the Cathedral plans are well advanced for the introduction of a more permanent nave altar. There will still be times when it is more appropriate to return to the high altar, or where the sheer weight of numbers, or the logistics of a service force that return. In general, however, the move to the nave altar will recognise that the Eucharist is a corporate act, that it necessarily involves an interaction between the president and the congregation. It would be difficult to think anything other when we remember that the Eucharist begins with a greeting from the president to the congregation, an exchange between the two parties, when the Eucharistic Prayer begins in the *Sursum Corda* with a dialogue between priest and congregation.

The building represents one of the settings in which the drama of the liturgy can take place. It cannot be viewed in isolation, however, neither can we regard it as essential for the working through of that drama. A number of years ago the Royal Shakespeare Company presented *The Taming of the Shrew* at the Theatre Royal in Newcastle. The audience, as it entered the auditorium, was able to marvel at the most wonderfully ornate set which had been prepared for the production. A few minutes before the performance was due to begin there was a commotion towards the back of the stalls as a man who appeared to be very drunk was pursued down one of the aisles by the front of house staff. The chaos which ensued was horrific and resulted in the complete destruction of the set. All that was left was a bare skeleton of scaffolding poles. The lights went down and the production continued on the bare stage with nothing but the memory of what the set may have looked like. The dramatic impact of the destruction had been tremendous and was, of course, entirely intentional. I will refer to more of what Peter Brook has to say about an empty stage in a later chapter.

In the theatre, the obvious implications of the RSC's actions in destroying the set can be seen as two-fold. Firstly, it is not necessary for the action to be contained by a set, it is perfectly possible to stage good theatre in a relatively empty space. The second implication is that, without a set, the imagination of the audience is given a greater freedom to interpret and 'place' what is going on in the play. We could well argue that a set actually distracts the attention away from the action and therefore may serve no useful purpose. The parallels with the Church are again there to be drawn. If the setting for the liturgy proves a distraction then those responsible for that building and

for the liturgy have a responsibility to see whether the needs of the two can be married together.

Having said all that there are occasions when the drama itself is actually sufficiently powerful and gripping to overcome the distractions which the physical setting may provide. On another occasion in the Gulbenkian Studio in Newcastle Ian McKellan came to play Macbeth with Dorothy Tutin as Lady Macbeth. The studio is a theatre in the round and so the possibility of physical props is very limited. In this particular production one of the only pieces of scenery was a hanging light. At one point, as McKellan (Macbeth) swung the light in a fit of rage, the light and the cable parted company and the lamp flew across the stage space smashing the bulb just in front of the first row of part of the audience. All there were, no doubt, aware of what had happened and yet nobody moved. The action of the play overcame what had the capacity to be a scene-wrecking event. In the same way, while we have to accept that the physical setting of worship can be important, there is the hope that the drama of any particular liturgy can be sufficiently powerful to overcome the distractions which may exist in that setting.

## **5.6 Shaped by the space**

It is clear that the church building is likely to impose a number of constraints on the way in which liturgy might be performed. The layout and scale of the building will, to a considerable extent, determine what is and what is not appropriate. We saw with the McKellan incident that the audience could have reacted in such a way as to ruin the atmosphere of that particular moment of the play. The tension was almost tangible, the plot and the production had taken care to ensure that, and could easily have been broken as the light flew across the room even if only one member of the audience had flinched or laughed.

Again the parallels are there in that a congregation is well able to ruin the atmosphere which those participating in the liturgy have taken care to create. Compline at Westcott House, a theological college in Cambridge, is said daily. There is no great virtue in that because it is usually attended by no more than a handful of students,

except on a Monday when attendance is required. There is a rota of officiants. The office takes place no matter what is happening in the house and the atmosphere can be extremely variable. On many nights it is a quiet, contemplative office which those who attend find helpful. On other occasions when, for example a small group has had temporarily to leave a party to make sure that the tradition is maintained, things can get a little out of hand as unscripted asides are inserted to the amusement of all concerned. There is no sense here of passing judgement - a theological college can be a rather pressured and enclosed environment where the odd letting off of steam is inevitable. What is demonstrated is that it is not only the physical space which will have an immediate bearing on the atmosphere within any liturgy.

Perhaps a more universal example of the point would be the Midnight Mass at Christmas. For many parishes this can be the highlight of the year - the church is packed to the rafters and all are generally looking forward to having a 'good time' - the occasion can be social as much as religious. If one examines the make-up of the congregation, however, it is possible to see that a number of factors actually conspire against the liturgy. There will, of course, be those who are regular attenders at the worship of that particular church, who will be aware of what is going on. There will be faithful Christians from other parishes who are staying with families or friends over the holiday period. These two groups are likely to contribute positively to the atmosphere. There will also be, however, those who do not attend church more than once, or at the most twice, a year. They will be willing to take part in the liturgy but may find the whole thing difficult to follow and impossible to understand. There is a final group which is almost universally difficult - those who have been to the pub and, while on their way home, find that the church is open and warm and so decide to drop in to give those there the benefit of their humour and experience.<sup>74</sup> Noise levels will be high and it will take a particular effort on the part of the priest to evoke any sort of appropriate atmosphere. In saying that, though, we stray into another area.

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<sup>74</sup> The problem of drunks at this particular service is nothing new and has, in some areas, brought about the cancellation of the Midnight Mass. In one particular parish in the Diocese of Durham the final straw was, after a number of years' trouble, the police being called in to arrest two drunken women brawling.

It is clear both from this section and from others that the physical setting for the drama of the liturgy is important - though not paramount. If it is possible to provide an evocative liturgy in a barn, or in the ruins of a priory or wherever else we may feel the conditions not to be ideal liturgically, then it ought to be possible to make the best of any church building through the display of a little imagination. Once again it is a case of being clear what is intended and then having the clarity of mind to bring that intention to fruition.

### **5.7 Renewing the space: the Liverpool experience**

We have suggested that the priest or minister plays a primary role when it comes to the presentation of the liturgy. Within the parish set-up the responsibility for the physical space falls not only on the priest but also on the Parochial Church Council (PCC). There are constraints placed upon what they are able to do with the building through the faculty system. If, however, it becomes clear that a re-ordering of the church may well serve the liturgical needs better, so long as the diocese has appointed a good set of 'experts' appointed to the appropriate committee, then a fruitful consultation may possibly lead to the creation of an imaginative space for worship. Whatever we might wish to assert about the need for a church building, that is where the drama is most usually set.

In Liverpool we can make a powerful comparison between the two great cathedrals, the Metropolitan Cathedral of Christ the King and the Anglican Cathedral Church of Christ. However much they may differ in appearance, they are in fact both enormous modern buildings. The Metropolitan Cathedral belongs firmly to the sixties, the Anglican Cathedral, started in 1904, being deemed complete in 1978. In concluding this section it is interesting to look at the manner in which liturgical space has been provided and may be used in these buildings.

Let us start with the Metropolitan Cathedral, sometimes irreverently known as 'Paddy's Wigwam'. It is surely one of those buildings which one either loves or hates, but, whatever the case, it would be difficult to argue that it is not an impressive structure, particularly when one bears in mind the design brief. There had been a

number of attempts to provide a Roman Catholic Cathedral in Liverpool all of which had been aborted either before construction began or at a very early stage. One of the Catholic churches in the city represents one such beginning, the crypt on the present site represents another. In the end the brief was given that the new cathedral should be built quickly, within a few years, and the budget should not exceed one million pounds.<sup>75</sup>

What has been provided is little more than an enormous circular auditorium with an altar set in the centre on an impressive marble plinth. The period of design and construction spanned the Second Vatican Council and so the concept took place when the Mass was all important in the Roman Catholic Church. The seating consists of specially designed benches arranged in concentric circles. It is intended to be portable and yet it costs too much money and risks too much damage to move the benches in all except the most extreme circumstances. The sacred ministers enter the church through what has come to be known as 'the players' tunnel' and are intended to process around the outside of the seating before making their way to the centre (a process which can on large occasions take anything up to fifteen minutes!). There is a series of small chapels arranged around the outside of the circle which may hold up to fifty people.

There can be little doubt that, at the time, the authorities felt that the plan was bold and innovative and that the space with which they would be provided would be flexible. The reality is that, far from being flexible, the great space is very limiting. The seating capacity is in the region of two and a half thousand people and, when that number attend, given that we may have doubts about the principles of worship in the round, there can be little doubt that it is easily possible to create a good atmosphere for worship. The problem arises on a normal Sunday morning when only two to three hundred attend. Then the space is far too large and members of the congregation must be constantly aware, as they look into the centre of the circle and then at the huge

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<sup>75</sup> There was some argument at the time about whether the budget was actually met although the architect claimed that his brief had been to provide the structure within that sum. Once glass and furnishings had been provided the final total was nearer £2.5 million. The Cathedral authorities are now having to spend some £6.5 million to repair the roof which was glued to the concrete structure. No account was taken of thermal expansion and contraction and it now leaks like a sieve.

spaces beyond, of being part of a relatively small number in a nearly empty church. It then becomes difficult to create any sort of ambience conducive to collective worship.

So, let us compare that provision with the Anglican Cathedral Church of Christ just five minutes' walk away. The first thing that one has to say is that it is enormous. Although the seating capacity is much the same as that of the Metropolitan Cathedral, some two and a half thousand people that, to all intents and purposes, is where the similarities end. As we have already seen, it is a modern structure which stands, at least in part, as a memorial to the work of Giles Gilbert Scott, grandson of Gilbert Scott who was so influential in the Victorian restoration and construction of English churches. The scale and layout of the building is only possible because of its modernity. While the external view might suggest that the Cathedral has been constructed using traditional methods, once one gets into the roof spaces the truth becomes obvious - the skeleton of the building consists of reinforced concrete which has then been clad in stone.

Scott envisaged a large space in which sight-lines were not obscured by a solid screen, an aim which he achieved. One of the consequences of that aim is that he ended up constructing perhaps the largest Gothic arch in the world. There are no pillars and the space which the building contains is wonderfully open. The difference here is that the church had been planned on the traditional liturgical east/west axis. There is no architectural provision for worship 'in the round' although the space provided would allow for such an event if it were thought desirable. The major difference is that, while the enclosed space is equally vast, it is laid out in such a manner as to allow flexibility of use.

The cathedral can be seen as a series of different sized rooms and the congregation can be channelled into an appropriate sized space so that, if the church is not full, there is not the sense of being one of a very small number gathered in a space designed to hold over two thousand. This is one of the beauties of the linear construction. It has become clear that the mediaeval architects got the pattern just about right when it came to designing liturgical space. Their design has stood the test of time much better than many of the modern layouts.

If flexibility of use is one advantage then the other clearly lies in the symbolism which may be attached to the liturgical and dramatic use of the space. If we concentrate on the Eucharist for a moment then surely we would wish to assert that the service cannot be an end in itself - it is not simply about reception of the sacrament, but must be about a movement into the life of service which is demanded by discipleship.

David Stancliffe<sup>76</sup> was very clear in his vision of the symbolism of Portsmouth Cathedral as it was enlarged - a movement from the Nave (the people of the Old Covenant), through the Baptistry (the waters of baptism) to the Sanctuary (the people of the New Covenant). In the same way we can posit a sense of movement in a linear arrangement for the Eucharist which is not possible 'in the round'. Particularly with a nave altar arrangement, where the Quire or the Chancel lies beyond what is happening, there can be a feeling that reception of the sacrament does not mark the ultimate goal, that there is a better place for which the worshipper can aim. Of course, one would not wish to over-stress the symbolism, the reality being that those who receive communion always make a retreat after reception as they return to their seats. Perhaps it is sufficient to allow for the possibility of moving on. Such a symbolism is not available in churches such as the Metropolitan Cathedral in Liverpool and it seems unlikely that such a concept will ever be employed again.

We have suggested, in referring to the RSC's production of *The Taming of the Shrew*, that the setting is not, in the end, paramount. What we do need to assert, however, is that, while the majority of acts of worship take place in buildings which are supposed to have been purpose built, there needs to be a degree of flexibility and sensitivity as those who devise worship consider how best the available space may be used and whether it might be possible to make minor alterations which would improve the quality of the setting.

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<sup>76</sup> Bishop of Salisbury, member of the Liturgical Commission and former Provost of Portsmouth Cathedral. The symbolism was made clear during a guided tour of the Cathedral during the Portsmouth Precentors Conference.

## **6. A MAJOR EXAMPLE: Enthroning a bishop**

### **6.1 Making the connection**

Until now we have looked at the way in which a number of factors affect the way in which we might wish to present various forms of liturgy. Having studied those factors, the times has now come to look in more detail at the way in which they may be considered during the preparation of a liturgy before we move on to suggest a number of recommendations. The Enthronement of Michael Turnbull as Bishop of Durham provides us with a good opportunity to do just this. As we look at all that happened some of what has already been said will be illustrated, in other areas we will be looking forward towards our final chapters.

### **6.2 A time of planning**

We have spoken of the comparisons which may be made between liturgy and drama and we could go on to draw on another analogy in order to relate the liturgy and one of life's greatest dramas - that of the birth of a child. Under usual circumstances, the news that a couple is to have a baby is greeted with much happiness alongside emotions of apprehension and a little fear. There will be a time of planning - of deciding where to have the baby, of how, all things being equal, the parents would like the birth to go. There will be a time of bringing those plans into being - of packing a bag if the baby is being born in hospital or of preparing a room if it is to be born at home. After all the preparation comes the birth itself. A little like a comment which Peter Brook makes concerning the launch of a rocket<sup>77</sup> - packing a bag is one thing, having a baby is quite another. Whatever plans we may make, there will be unforeseen circumstances which require appropriate action, and which, in an emergency, may require that action to be taken very quickly.

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<sup>77</sup> See ahead, page 115

These actions closely parallel the sorts of preparations which go into the working out of many liturgies and in particular those one off or rare occasions for which a new order of service is to be written. There will be the time of planning in which those responsible will need to decide what the liturgy is intended to express and the mood which it is designed to engender. There will be the time of practical action in which the actual words of the service are put together and perhaps sent to the printer and during which the actual building will be prepared for what is to happen. Finally, the day for the service will arrive. The striking parallel lies in the inexorable nature of both a birth and a service. Just as a mother in labour cannot call a halt while she discusses why things may not be just as she would like them to be, neither can ministers stop a service half way through just because a detail is not to their satisfaction nor because they believe that an important point has been missed.

### **6.3 A new start ...**

One of the greatest liturgical dramas in the life of any diocese is the enthronement of a new diocesan bishop. With the retirement of David Jenkins as Bishop of Durham and the announcement of Michael Turnbull as his successor, a large and complicated 'machine' ground into action as the planning of the event began. As that process started it was interesting to note just how little was actually 'required' liturgically for the enthronement of a bishop and, therefore, how much relative freedom there is when it comes to planning the order of service. A small group, in consultation with the Bishop, was responsible for suggesting how the service might come together and which elements of the new bishop's ministry might be stressed and how these messages might be put across.

We had to accept that, above all else, the Enthronement was to mark a opportunity for the Diocese to rejoice at a new beginning and to look forward to the future with hope. The appointment of Michael Turnbull had been greeted with a good deal of enthusiasm and not a little relief. Whatever the qualities of David Jenkins, the Diocese was anxious not to have to cope with further controversy. There was a feeling of tiredness, a sense of wanting a little anonymity after the high-profile Jenkins era.

Michael Turnbull seemed to fulfil all those criteria. He was not recognised as an academic; he was known to be an excellent administrator and the feeling seemed to be that here was a person who was capable of pulling the Diocese together, of healing some of the divisions which had broken out over the previous ten years or so. It was clear right from the beginning that the Bishop wished to emphasise two elements of the ministry which he hoped to exercise in Durham - the notion of servanthood was important to him, but this was tempered by a second idea, that of the authority which his very position would lead him to exercise.

#### **6.4 ... goes wrong?**

It is, of course, well documented that the lead up to the Enthronement was not an easy time for any who were involved, but most especially for the Bishop himself. Some four weeks before the ceremony was to take place, an indiscretion many years previously was revealed in the press. Suddenly the feelings of ease and of hope about the appointment disappeared and the Diocese and those responsible for planning the Enthronement were thrown into turmoil.

Significant numbers of both clergy and laity felt that the Bishop's position had become untenable and that he ought to resign, while at the same time it became clear that this was not his intention. A very difficult period of uncertainty followed in which, by the Bishop's own admission, he did not handle the press well - to the point that he appeared to have antagonised both sides of the debate on clerical sexuality. The service had to be looked at carefully to ensure that any possible 'double entendre' had been removed and that the choreography (see appendix B) now had to take into account the fact that a warning of possible disruption had been received. The revelations also meant that the enthronement was to be the focus of a much greater media attention than would otherwise have been the case. and so it was decided that it had become necessary to appoint a Press Officer to handle the many and varied press enquiries and to marshal journalists and television crews carefully on the day of the event. If the service was to proceed, and for a considerable time there appeared to be no guarantee that it would, it now seemed more important than ever that it should be well presented.

## **6.5 A change of plan**

It had been hoped that the Bishop would be able to robe in his suite at University College, the Castle, on the opposite side of Palace Green from the Cathedral. The 'intelligence' received both by the Police and by sources within the diocese suggested that the disruption planned by a group called OutRage would make it difficult to ensure the Bishop's safety throughout the procession. It was, therefore, necessary in consultation with the Police, to decide that he, along with the small party who were to accompany him to the Cathedral (a crucifer, the Bishop's Chaplain, the Registrar and his deputy, the Chancellor of the diocese and his mace-bearer), should leave from the University Music School, a building right on the perimeter of the cathedral grounds which the Police had been asked to secure with crowd control barriers. It was to be a decision which was to be justified by events, since it did allow the bishop to be seen by those who had waited outside, some of whom had been waiting for a considerable time. At one stage the possibility of 'sneaking' the bishop through the Cathedral to the north-west door was seriously discussed as a method of avoiding all possible crowd trouble.

As events unfolded it became clear that there were to be two relatively unusual extra elements in the planning, both of which have already been hinted at. The first was the need to ensure the Bishop's personal safety both outside and inside the church, alongside the need to plan for possible disruption during the service. A large Police presence was requested and provided both for crowd control outside the Cathedral and in case any individual or group attempted to interrupt proceedings once the service had begun. It was, as an extra security measure, necessary to insist that access to the service was by ticket only even though this had not been the original intention. As things turned out, there were several hundred unused seats for the service and yet the collective decision of those who planned the event was to determine that, as far as possible, there would be some control over who gained access to the building in order to minimise the risk of disruption.

Under normal circumstances there can be little doubt that the planning of the enthronement service would have required little more than a degree of creativity in

constructing the order of service and careful logistical planning to ensure that it was well-presented and that the messages it intended to convey got across. In that sense it would not have seemed very much out of the ordinary in terms of the proper planning of any liturgy - the big difference in this case was the heightened tension which characterised the last few weeks of planning.

## **6.6 The ceremony begins**

As the event began, it quickly became apparent that the precautions which had been taken were well advised. Over a period of thirty-five minutes a number of processions had entered the Cathedral - Lay Readers, the Clergy of the Diocese, Visiting Dignitaries (among them the Chapter of Rochester cathedral as well as ecumenical representatives), the University Procession and the Civic Group had all made their way to their places in preparation for the entry of the Bishop's entourage. Each group had been marshalled by one or more well briefed stewards and the particular areas to which they had to move had been clearly identified. All had gone well, nobody had ended up in the wrong place and, at about 2.25 p.m., the Cathedral procession had entered the building, the Dean making his way to the pulpit to welcome the congregation.

One of the consequences of the increased need for security was that a greater degree of communication was made necessary and was facilitated using the Cathedral's walkie-talkie system. It was, therefore, possible for the group in the Music School to be kept informed about the progress in the Cathedral in order that the Bishop did not have to be kept outside for any longer than was absolutely necessary. The signal was given that the time had come for the Bishop to move and the group formed up and left the Music School. As was suggested earlier, it soon became clear that the request for a Police presence had been prudent. Dispersed among the crowd who had been expecting a procession from University College and across Palace Green were fifteen or twenty protesters from OutRage. They began to blow whistles and to call out accusations that the Bishop was gay and that he was a hypocrite. As the Bishop

approached the Cathedral two men jumped over the barriers and began to run towards him.<sup>78</sup> They were quickly intercepted but it was this incident as much as any other which, of course, made the news headlines that evening.

## **6.7 The entry**

As the Bishop knocked on the door of the Cathedral, and the doors were thrown open in order that he might be greeted by the Dean on behalf of the Chapter and, in a sense, on behalf of all who were assembled inside, those in the crowd outside who were there to offer their support began to clap and to cheer. So it was that, with a positive noise ringing in his ears, the Bishop went in to be enthroned and to receive the acclamation of his people. Certainly the ceremonial to this point had been dramatic, though for many of the wrong reasons! The careful planning and rehearsal which had preceded the event meant that all ran smoothly. There was no display of uncertainty, there was a large degree of professionalism in the presentation of the event and the Bishop's sermon addressed head-on the issue which had occupied so many minds over the previous four weeks. His apology for the distress which his actions had caused was full, frank and unreserved and, for the majority, drew to an end a very unhappy chapter in the life of the Diocese of Durham. That done he was able to go on to talk about the vision which he had for the future of the Diocese and about the ministry to which he looked forward.

## **6.8 A turning point**

The initial planning had looked towards a service which was to demonstrate the idea of the Bishop both as leader and as servant - the reality of the new situation was a service which dramatically marked a transition, a turning point which brought to an end a rather unpleasant chapter in the life of the Diocese. The Enthronement service and the events which immediately surrounded it completely vindicated the planning. If we take

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<sup>78</sup> It was made known later that one was Peter Tatchell, the leader of OutRage

a military analogy then the success was achieved because, where there was a battle to be fought, it was fought on the ground of our choosing rather than on that of the disrupters. The rage and the frustration which was expressed as the Bishop moved towards the cathedral indicated that they knew that they would be unable to protest inside. The Bishop's apology to those who attended the service was extensively reported in the media and, as we have seen, marked the turning point which was needed. The apology demonstrated for many who witnessed it the stature of the man - the warmth of the welcome which he received both during and after the service demonstrated beyond doubt that the apology had been accepted and that there was a willingness to look to the future with hope and with renewed zeal.

We began this section by making an analogy between the birth of a baby and the preparation of liturgy. In the case of the enthronement the comparison held true. Once the decision had been made by the Bishop that he would not resign then those planning the event had to accept that, however unsuitable the circumstances might seem, the service would undoubtedly proceed and that, however well or badly the service went, it would have to reach its climax and its conclusion. Given the special circumstances which pertained there were, of course, contingency plans which allowed for the clearance of the Cathedral and the conclusion of the Enthronement as a private ceremony. It was gratifying that such a contingency did not prove necessary. On a purely practical level, the Enthronement had achieved all that could be expected of it.

### **6.9 The Pastoral Staff: pastoral issues within the ceremony**

On a theological and symbolic level we need to examine what it said both to those who attended the service and those who saw only the briefest 'edited highlights' on the television. Inside the back cover of the order of service<sup>79</sup> were printed some words which Michael Ramsey had used during the sermon at his own enthronement as Bishop of Durham on St Luke's Day 1952.

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<sup>79</sup> Appendix C

Finding myself called to be your Bishop, I want only so to rule,  
so to teach, so to minister the mysteries of grace, that the love  
of Christ may not be hindered but spread abroad.

We have already touched on the fact that in the minds of some in the run up to the Enthronement, the very person of Michael Turnbull made impossible the hopes which had been expressed by Michael Ramsey just over thirty years earlier.

As the Bishop was presented with his Pastoral Staff he was further reminded of the nature of his public ministry as a Bishop.<sup>80</sup> As the Archdeacons presented the Staff, they reminded the Bishop of the Declaration which was made at his consecration. It is a statement which outlines a ministry of both service and leadership, of mercy and discipline, of approachability and yet a degree of separation - a ministry certainly of tensions and, at times, of apparent paradox. In a very real sense the symbolism of this moment lay at the heart of the ceremony. Despite all that had happened, the Bishop received his Pastoral Staff and with it, having been 'duly inducted, enthroned and installed', the pastoral care of his clergy and people. It was almost the final act in a ceremony which had, at least for a time, seemed impossible.

The ritual had begun with the ceremonial gathering of those who were to witness the Enthronement. They were representatives of many walks of life; those who, under the authority of the Bishop, exercise ministry in the Diocese, as well as dignitaries from and representatives of other Churches. There were representatives of the University, with a particular emphasis on the Department of Theology. Representatives of the Civic Authorities within the Diocese were also invited to robe and to process. There was an incident in the final run up to the Enthronement with regard to the Mayor of Durham and his Bodyguard which made its way into the papers and which demonstrated just how stressed and emotionally charged the whole event had become. The planning group felt that logistically it might be better (because space was expected to be at a premium) if the Mayor were to process without his Bodyguard in spite of the fact that he would normally expect to do so. Members of the Bodyguard were

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<sup>80</sup> Appendix C: 11

outraged (if such an expression is not too much of a pun under the circumstances), feeling snubbed by the Cathedral. Things had reached the stage where there was such a degree of over-sensitivity among the planning group to so many things that their sensitivity to the needs of other groups had become clouded.

### **6.10 The legal business**

The Lord Lieutenant was the last dignitary to be escorted to his place and, with that, all was ready for the ceremony to begin. We have already referred to the Bishop's arrival at the north door of the Cathedral where he was greeted by the Dean. The door-knocking is a relatively modern and, many would say, meaningless piece of ceremonial which can give a misguided sense of the reality of the situation. The ceremony was in no sense about translating Michael Turnbull from the see of Rochester to that of Durham. He had become the Bishop of Durham *de facto* when he kissed the hand of the Sovereign. To suggest, therefore, that he had to knock to gain admittance to his own Cathedral, or that the guardians of the building, the Dean and Chapter, had any right to deny him entry would be incorrect. The only relevant section of this part of the ritual lay in the greeting which the Dean gave the Bishop. It contained the first of a series of references to the nature of the Bishop's ministry - that he is to proclaim the word of God 'and to serve his people with love, humility and truth.' The Bishop's response refers, once again, to the notion of service but also introduces an element of leadership and authority as he expresses the hope that he may be both 'a faithful pastor' and a 'true father in God.'

There is, in the fact that the Church of England is the Established Church, a close and long standing relationship between Church and State. This relationship is clearly expressed in the Mandate which the Archbishop of York, a former Bishop of Durham, caused to be read. The election of a new bishop according to the formula contained in the Mandate is not purely a matter for the Dean and Chapter nor, indeed, for any other ecclesiastical authority. 'Her Majesty's Royal Licence' is required for the election to take place and it equally required that the person elected must observe 'all things required by the Laws and Statutes of this Realm in that case to be observed' before the 'care government and administration of the Spiritualities of the said Bishoprick' are

committed to him. We may hold that the protocols contained in the Mandate are no more than a reflection of an earlier age in which different priorities and authorities prevailed, but we do need to remember the part played by the Prime Minister in the appointment of any new diocesan bishop in coming to any conclusions about the nature of the relationship between Church and State.

The welcome of the Bishop and the reading of the Mandate were clearly an introductory rite, a preparation for and a justification of what was about to happen. The procession moved from the west end to the heart of the Cathedral, the Crossing, where the Dean requested that the Bishop take the appointed 'oaths', requested that he fulfil another requirement of the law by taking the declaration of assent, the oath of allegiance to the Sovereign<sup>81</sup> and an oath particular to Durham and relating to the Bishopric. The bible on which the Bishop placed his hand, the seventh century Durham Gospels, was described in the introduction to the service as 'the most precious book in the cathedral's possession' which 'for all its thirteen hundred years ... has been kept and used close to where St Cuthbert is buried.' It is in those terms of reference that we are reminded to recall that Durham Cathedral and, at least to some extent, all things to do with St Cuthbert, hold a place of great significance in the folk-consciousness of the North East. The list of former bishops displayed in the aisle of the South Quire, at the foot of the steps to the Feretory, is indeed an impressive roll of honour.

### **6.11 The Enthronement**

The procession from the west end of the Cathedral, the swearing of the oaths and the physical movement to the place of enthronement were acts of great pomp and solemnity. The mood was reflected in the music - Parry's 'I was glad' and a tremendous organ fanfare covered the movement and the Bishop remained surrounded

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<sup>81</sup> There was some doubt during the planning stages about whether the oath of allegiance was actually required. Looking back through previous orders it became clear that David Jenkins had not taken such an oath.

by his senior officers and his supporters. There was a sense in which the actual moment of the Enthronement was in marked contrast with all that had preceded it. Certainly the *Cathedra*, the Bishop's Throne, is set very impressively in Durham Cathedral. Not only is the building an expression *par excellence* of great power but the actual position of the throne itself within the building, set high and isolated above the Quire, speaks volumes, pointing as it does to the power and the apartness of those who have exercised authority from it over the centuries. In a moment of great simplicity, with the Bishop virtually alone, is expressed the power and the privileges which have become his by right.

We John Robert Arnold, Dean, and the Chapter of the Cathedral Church of Christ and Blessed Mary the Virgin Durham ... do now enthrone you into the real actual and corporal possession of the same Bishopric and of all episcopal rights, privileges, prerogatives and appurtenances.<sup>82</sup>

The very act of climbing the steps to the throne, of moving away from the clergy and people to a position of splendid isolation reinforced the fact that the Bishop had been called to a ministry which is one of isolation and of power and yet, as he removed his mitre to receive the blessing of a senior priest in the Diocese, it was possible, in a sense, to see that, underneath all the finery, was an ordinary man called to an extraordinary task.

It is clear that one of the concerns of those who were responsible for planning the service was that, given that only very brief excerpts were likely to be broadcast, the presentation for the television cameras should be of the highest possible standard. Careful thought was given to the positioning of the camera to capture the moment of the enthronement. Obviously interest had been raised by the *News of the World* revelations and there had been close liaison with the media. It had become clear that the BBC, who had a camera inside and those to whom the pictures were to be syndicated, were really only interested in what was going to be said in the sermon. It

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<sup>82</sup> Appendix C: 8

was felt to be important that they should be persuaded otherwise and that the moment of enthronement should be available for broadcast.

That argument was won and negotiations were opened about where the camera should actually be placed to capture the event - a position which would give the best possible view and yet be unobtrusive to those who attended the service. Agreement was reached and the specific part of the ceremony was choreographed with the camera in mind. The Dean and the Bishop's Chaplain were to stand to the west of the throne with the camera to the east in the opposite triforium. During the service the camera crew were to move to a position in the north transept to get a view of the sermon but, after the ceremony had begun, they decided to film the enthronement from a position just to the east of the screen at the entrance to the Quire. What they ended up with and what was broadcast in a whole series of news bulletins, was a picture in which the Bishop was partially obscured by the Dean and the Chaplain, but where their bald pates shined for all to see!

## **6.12 The Installation**

Until the moment of the Enthronement the nature of the ceremony had been very formal. After the Enthronement, and at the Bishop's request, the balance shifted slightly. He had asked that the modern worship song by Graham Kendrick, 'From Heav'n you came', be sung. The request was made specifically to highlight the servant role of the Bishop.

This is our God, the Servant King,  
He calls us now to follow him,  
To bring our lives as a daily offering  
Of Worship to the Servant King.

The change of emphasis was certainly refreshing although it is far from certain that it made the desired impact. The contrasts were certainly there, not only between the sentiments suggested in the words but also, and very obviously, in the style of the music. One of the charges which many would level against this kind of modern church

music is that it verges on the trite (many musicians would be even less coy and utterly condemn it) and that it finds no parallel in modern popular music.<sup>83</sup>

This sort of song belongs to a very specific genre and, it would be fair to say, generally only works in specific circumstances. We do need to question whether the Cathedral Organ is an appropriate method of accompaniment or whether it requires a band of some description, a method of leading music which, because it will include an element of genre, or at least percussive instruments, which would be more helpful in driving the rhythm, something which the organ cannot easily do.

During the song the Bishop, accompanied by the Cathedral Chapter, moved to his stall at the west end of the Quire. The Dean installed him in it.

Right Reverend Father in God, possess this stall traditionally occupied by the Bishop of Durham. May you indeed be a father to the people of this Diocese and with them rejoice in the worship of God. Amen<sup>84</sup>

With these words the emphasis returned to the leadership of the Bishop. It is, perhaps, interesting to note the nature of the language which had dominated the event. We would have to say that it had reinforced the idea of a parent-child relationship and could question whether this is appropriate given the Church's more recent thinking about the relationship between the clergy and the laity.

Following the installation the musical pattern returned to that which one would more normally expect to hear in a cathedral with a piece which certainly required the expertise of a well trained choir and organist if it was to have any chance of succeeding. In 1993 the Dean and Chapter commissioned Francis Grier to write an anthem to mark the 900<sup>th</sup> anniversary celebrations in the Cathedral. The Planning group felt that the links between the Bishop and the Cathedral might be further marked by including the piece in the Enthronement service. If, however, we wished to

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<sup>83</sup> If it did find such a parallel it would be in the "easy listening" music of the late seventies and early eighties which was so banal that it played a large part in bringing about the punk revolution.

<sup>84</sup> Appendix C: 9

question the appropriateness of the Kendrick piece then we have to do the same here, if for different reasons. Whatever we might want to say about the phenomenon of modern 'popular' church music, it is at least accessible. The Grier piece is, as has been said, highly complicated and, certainly on first hearing, very difficult to listen to. It is a piece which can leave one feeling on edge. The composer seems to have tried for a sense of excitement - but it is not the excitement of anticipation, or of awe, or even of thanksgiving, but that of chaos and of a lack of control. There do appear to be times, through the seven minutes of the piece, when the music seems to fight against the words.

### **6.13 The Presentation**

It was on this note of cacophony ( and certainly the last chord of the piece is striking in its discordance) that the Bishop was brought to the crossing to be presented with his staff and to the people. With hindsight that might have been a little unfortunate and yet there is a sense in which it did reflect the mood of at least some of those who were in the Cathedral. It must be remembered that the Bishop had yet to preach his sermon and that, certainly among the clergy, many were there out of loyalty to the Diocese and not to support the Bishop. As we have already seen, it was not to be until the sermon and the Bishop's unreserved apology, that these doubts and uncertainties were to be allayed.

In terms of enthroning the Bishop, by now the important climaxes of the service had been reached. The possession of the Bishopric had been given over to him and he had been presented to his people and greeted by representatives of the County, the churches and the Universities. As we know, however, special circumstances pertained and the sense of expectation remained. All who were in the Cathedral, whether clergy, press or laity, still were waiting to hear what the Bishop was to say. The hymns, anthem and readings which marked the service of the Word within the Enthronement ceremony were, while significant, little more than a prelude in the minds of many to the Bishop's sermon. We have already thought a little of what was said and that is, in this context, almost sufficient.

#### 6.14 The vision

The sermon fell into two distinct parts. The first was the apology which served to clear the way for what was to follow, the Bishop's vision for the Diocese. This was what the media had come for and it was to receive extensive coverage. It felt a little as though the final and, in one way, the most important, climax had been reached. Out of despair had risen a new hope, and out of chaos had risen a sense of order and purpose. It may well be that very few can remember what the Bishop actually said about his hopes for the future - what many will remember is that a situation had been created in which it was felt that he had the right to make the comments.

The ceremony had made a difference in a particularly unpleasant situation and it is for this, if for no other reason, that it was vindicated. For all that there may have been faults in the original concept, it was immaculately presented and all who attended were left with the sense that there was a future to which the Diocese of Durham could justifiably look forward. There can be little doubt that the liturgy of the enthronement had been a drama in a number of ways. The **circumstances** were certainly dramatic but what is important here is that the liturgical principles and actions were both relevant to the situation and instructive of the ceremony taking place.

## **7. THE LITURGY AS DRAMA: moving towards recommendations**

### **7.1 Getting it right**

We began by asserting that too few of those who are involved in the presentation of liturgy are aware of the consequences of the manner in which they present liturgy. There are at least two clear reasons for this: the first is that the Church of England does not pay sufficient attention to the practical training of those who will conduct services. There is a wealth of difference between leading a morning or an evening office in a college chapel (among colleagues and friends and often not more than once a month, if that) and many of the events in which a newly-ordained minister will be expected to participate. There is little value, for example, in discussing the basics of bereavement counselling if one is not helped to discover what works at a funeral service and what does not - and how this is affected by the individual's method of delivery. It does seem reasonable to expect theological colleges to pay some attention to the practical aspects of preparing and leading worship, to seeing liturgy as living, relevant, drama, rather than indulging in a historical analysis of the way in which liturgy has gone over the past sixteen hundred years or so.

The problem of presentation, however, is one which is not restricted to training establishments. The whole Church of England needs to examine the problem. Dioceses will often have people available to advise about music, for example, or about the fabric of the buildings - people who are usually highly trained and professionally qualified. When it comes to the liturgy there may be only one ordained person in a diocese who devotes the majority of his or her time to the devising, preparation and presentation of the liturgy - that person, the Precentor or Succentor, works in the Cathedral and the demands on his time are usually such that there is not the opportunity to get out into the diocese either to see what happens in different liturgical settings or to offer advice based on his experience. Diocesan Liturgical Committees are often ad hoc groups where the majority of those concerned have little or no specialised knowledge or training. Both the diocesan groups and the Liturgical

Commission will have to become far more creative in the manner in which they make resources available and offer specialised training.

The second reason centres on an unwillingness to be innovative - there is a sense that what has worked in the past must still be effective. To hold such a position is to refuse to acknowledge that both society as a whole and the needs of particular individuals have changed. Neither can we say that modes of expression remain unalterable since language, as we have seen, is constantly changing and evolving. If this is the case, then there is work to be done in changing attitudes. Within cathedral circles, for example, or perhaps it might be fairer to say, within cathedral musical circles, there is a sense in which the work of the organists and the choir lies at the heart of the offering of worship. That, however, is to risk getting things the wrong way round, for surely the music is the medium and not the message, it is the music which should enhance and enable worship rather than dictate the pattern. Richard Sheppard summed it up when he said, 'Like patriotism, choral evensong is not enough.'<sup>85</sup> Tradition is fine - so long as it does not become so set in stone that sensible innovation becomes impractical.

## 7.2 Liturgy and pageant: an example

The offices are only one aspect of the Church's worship. The Eucharist now provides the focus for many worshipping communities. Theatre and the Eucharist, as David Thomas asserted in his talk to the 1993 Precentors' Conference, are both fleeting experiences:

We gather together in a group to express and to share important insights; and then our celebration is concluded. As Shakespeare so poignantly expressed it in *The Tempest*<sup>86</sup>

Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and

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<sup>85</sup> 1994 Precentors' Conference

<sup>86</sup> Act IV Sc. i

Are melted into air, into thin air;  
And, like the baseless fabric of this vision,  
The cloud-capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which inherit it, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on; and our little life  
Is rounded with sleep.<sup>87</sup>

If Thomas is right, and it would be hard to find any reason to suppose that he is not, then there is a responsibility laid on those who conduct worship to ensure that the pageant is not so insubstantial as to be instantly forgettable; and yet the experience of the majority in training for ministry is that little time is given over to a proper consideration of the manner in which worship should be conducted. There may be a little help with voice production, but only with the purpose of attempting to ensure audibility - and, while that is important, there is certainly much more to be done with the voice if its presentation is to be lively and interesting. There may be a sermon class - but often it will centre more on the content than on the presentation, even though we would have to accept that a well-crafted address will lose everything if it is not well presented. It would appear that most of the clergy in the Church of England are, for better or for worse, left to develop their own style of presenting worship and will never be challenged about its appropriateness. This unacceptable situation ought to be addressed by diocesan senior staff throughout the country. There will be little point in the Liturgical Commission creating new texts designed to meet the worshipping needs

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<sup>87</sup> Thomas 1993



of the Church at the start of a new millennium unless a remedy is sought for the parallel problem of poor presentation.

The problem is that the invisible is not obliged to make itself visible. Although the invisible is not obliged to manifest itself, it may at the same time do so anywhere, and at any moment, through anyone, as long as the conditions are right. I don't think there is any point reproducing the sacred rituals of the past which are not very likely to bring us towards the invisible.<sup>88</sup>

If Peter Brook had been writing a lecture for a conference of church leaders rather than for a theatre workshop which he gave in Paris in 1991 (Le Diable c'est l'ennui) then his words could not have been more appropriate. Indeed the resulting chapter entitled 'The Slyness of Boredom' in his book There are No Secrets contains many sobering thoughts for those who undertake public Christian ministry for, if the manner of presentation is distracting for one reason or another, the repetition of the various rituals of the Church is likely to engender nothing but a sense of emptiness in those on whom they are 'inflicted'. We may wish to argue that, even when the liturgy is poorly presented, it has a value in that it in some sense 'connects' us with all who have worshipped throughout the centuries - that it helps us to feel that we are part of the tradition which makes up the Church. If that is what we wish to assert, however, we need to be aware of Brook's definition of tradition. '*Tradition*, in the sense that we use the word, means 'frozen', more or less obsolete, reproduced through automatism.'<sup>89</sup>

James Roose-Evans, one of Britain's 'most innovative theatre directors'<sup>90</sup> and a non-stipendiary Anglican priest, also gives us reasons why repetition of unchanging rituals is to be avoided.

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<sup>88</sup> Brook 1993: 59

<sup>89</sup> Brook 1993: 50

<sup>90</sup> As it says at the start of the biography at the beginning of Passages of the Soul

People today need to discover, or rediscover, how to give form to their most urgent feelings, conflicts, yearnings and joys, the “real vulnerable me”, so that they may the better understand themselves and others. Yet others may find the key to this world through .... ritual and, above all, the creation of new rituals. If rituals are to be meaningful today they have to be rethought and rediscovered for, like symbols, they become threadbare with use. As Jesus observed, you cannot put new wine into old bottles.<sup>91</sup>

In the same introduction he talks of the need to take risks, to be spontaneous. He refers to a woman with whom he had a correspondence whose ability to paint had been blocked because, rather than taking risks, she had repressed her creativity. She was advised to worry less about the form of what she painted and rather more about expressing her feelings with successful results. Once she had put to one side her worries about how her work might be perceived, the form in some senses took care of itself and clearly expressed her feelings.

In theatre, perhaps more especially, though not exclusively, in amateur theatre, there is a small number of directors who seem to work on the assumption that they must ‘let the play speak for itself’. In the field of liturgy there is a greater proportion of those who are responsible for the presentation of services who would wish to adopt a similar position - of letting the liturgy speak for itself. It takes very little thought, however, to appreciate that such a position, in both fields, is utterly untenable. There is no doubt that the plays, for example, of Shakespeare, or of any other great writer, represent a challenge both to the director and to the actors. They must be studied and interpreted **before** they are presented if any meaning is to be drawn from them - this is the essential work of preparation.

How can an actor hope to convey the meaning of a particular text unless he has first taken the time fully to understand it for himself and to understand the part it plays in

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<sup>91</sup> Roose-Evans 1995: xii

the shape which the director wishes to give the production? Once understanding has been reached then the actor may think about the manner in which he will present that understanding. As rehearsals proceed every tiny movement has to be perfected if it is not to be ambiguous and is to put across the intended meaning. Without this work of preparation a theatrical production cannot succeed. The same is true of liturgy in that the theology which any particular act of worship may encompass is likely to be complicated with what may appear on the surface to be the basic facts, open to a whole range of interpretations. It is not, however, only the theological issues that must guide the formation of the liturgy - practical matters are equally important.

### **7.3 Another example: ordination**

One of the largest occasions which takes place in many of the cathedrals each year is undoubtedly the Pentecost ordination. Very often it is viewed as a service for which the responsibility of organisation falls to the bishop. The reality in the majority of cases is that the responsibility is readily delegated, usually to the Precentor or Succentor of the cathedral. Indeed, the matter of the liturgy used at the ordination of women to the priesthood occupied some considerable time at a recent Precentors' Conference, where it became clear how much the organisation of liturgy has in common with dramatic production. It is interesting to note that the final majority view at the Conference was that the ordination of women ought to take place in a liturgy indistinguishable from what had been normal before the General Synod's momentous decision for, as Bishop Peter Selby said in his sermon at one of the Durham ordinations:

How huge is the honour being bestowed on all of us today who are allowed to take part in what so many have prayed and struggled so long to bring to pass! Yet the power of today is not that we are doing something new; it is precisely that we are doing something old. With our sisters who are being

ordained as priests, we are living out God's oldest and riskiest policy decision, made even before the world began, so we believe, the decision to work with people.<sup>92</sup>

The need is for there to be a clear understanding of the purpose of any particular liturgy - of what it is intended to do, of the messages it is intended to convey. It may be tempting to suggest that such a question is hardly necessary on an occasion such as an ordination for surely the answer seems obvious; it is to ordain deacons and/or priests. This, however, is only an acceptable answer on the most superficial level and would be to ignore the complexity of the rite of passage, one might almost say rites of passage, contained within the ordination liturgy.

The symbolism is not only centred on the people taking part in the most direct sense. To begin with, something is being said about the building in which the service is taking place - usually the cathedral of the diocese. It is not only a comment on the size of the building (where in some dioceses it may be the only church big enough to hold sufficient people), or, indeed, on the fact that in the cathedral can be found the expertise to create and present the best rite. It is fundamentally a statement on the symbolism of the building which contains the bishop's *Cathedra*. Add to this the fact that ordination is an episcopal rite and we can see that it is relatively easy to justify the view that the cathedral is the normal and appropriate place for the bishop to ordain his clergy. We must, however, bear in mind that there are dioceses where the cathedral may present its own problems. Chelmsford, for example, is not capable of containing the ordination of deacons and priests on one occasion. There is also in the diocese a system of clearly defined areas each with its own bishop. The consequences are that ordinations are held both at the cathedral and in churches throughout the diocese. Practicalities can make a deviation from the desired norm inevitable.

If the service says something about the building as well as about the role and position of the bishop within the diocese, then it must also speak about our understanding of

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<sup>92</sup> Peter Selby, William Leech Professorial Fellow in Applied Christian Theology, University of Durham. *On not leaving it to the stones*. Durham Cathedral 28 May 1994

the nature of ordination. There is, as with any other liturgy, a need for those who devise and plan it to be clear about the messages which they wish to convey. With an ordination liturgy there is the need to hold in balance a proper understanding of the 'separateness' of ordained ministry (the idea that bishops, priests and deacons have been called to a special and particular ministry and function) alongside the principle that those who are ordained must be viewed as the embodiment of and focus for the priesthood of all the people of God.

Above all, the liturgy must mark the passage of the individual candidate from 'laity' to 'clergy' and there is a good argument which suggests that this should clearly and unambiguously be marked in a ritual way. At Durham the practice (which is probably in line with that in the majority of English cathedrals) has been for the candidates, both for the diaconate and for the priesthood, to come from the pre-ordination retreat straight to their robing room in the cathedral. If we, for a moment, concentrate on the candidates for the diaconate, then we have to call into question this procedure by wondering whether it sufficiently clearly marks the passage of which we have spoken. They will dress as clerics on the morning of the ordination and they will robe and process with the other ministers already looking like members of the clergy. The ceremonial addition of the deacon's stole during the singing of the Litany or at whatever point in the service it might take place seems a relatively small ritual to carry all the symbolism which may rightly be attached to it and so we may wonder whether such a public vesting is at all necessary. It may be thought better to allow the candidates either to arrive in church wearing the stoles (after all, they are wearing everything else) or to ask them to put in place their own stoles after they have received the laying on of hands and their bibles. Or, on the other hand, we might want to suggest that, with a little ingenuity, it would be possible for the candidates for the diaconate to arrive in *mufti* and then go off to put on all their robes after ordination.

A slightly different pattern is followed at, for example, Coventry cathedral in which those who are to be ordained to the diaconate begin the service sitting with their families and friends. For practical reasons they must still be robed but their position, sitting with the baptised, the gathered worshipping community, rather than with the clergy, those who have been set aside in a very specific way but who have obviously

also received baptism, does speak powerfully of the fact that their new ministry in the Church comes as a consequence of Baptism and is inseparable from it. Before the ordination prayer and before they move physically across the liturgical space, from where the baptised are seated to where the clergy are gathered, they are vested with their stoles by the lay person sitting next to them, a clear sign of solidarity and support. The movement away from family and friends expresses the sense in which the role which is to be exercised by the newly-ordained will necessarily entail a degree of separation, almost of division, from that family in the same way as a marriage ceremony expresses a movement away from the parental home into a new type of relationship with another person.

It may be considered unhealthy by some to over-emphasise this idea of separation, or it may at least be found desirable to introduce a sense of reuniting those who have been separated. The second of these points can easily be answered by ensuring that, at the end of the ordination liturgy, families are brought to the back of the cathedral or to the robing room in order that they may be the first to greet their newly-ordained spouses, parents or offspring. The first point is a little more problematic. Of course it would be wrong to 'over-emphasise' the sense of separation but the reality is that the new ministry, and especially at the very beginning, is likely to affect every aspect of family life for those who are married, or of the way in which the single have been able to live until that stage. The point is easily made in the assertion that the ordained ministry is in some part about crisis response - and there can be no guarantee that requests for help will not be made at the most inopportune times! Relationships may well change and spouses will certainly have to get used to the idea of 'letting go' and of sharing their partner with a whole host of others who will have no scruples about making the most enormous demands.

Michael Sadgrove, until recently Canon Precentor at Coventry Cathedral and now Provost of Sheffield, succinctly summed up the range of some of the symbolism which may be found in an ordination service in his conclusion to a draft paper for the Cathedrals' Liturgy Group.

As a great diocesan and public occasion ordination is an excellent opportunity to present cathedrals in their best light.

They will be reflected, of course, in the care taken over the arrangements for the service, both ceremonial and in personal dealings with the candidates themselves. But it is also an opportunity to demonstrate to the wider church that cathedrals are not élitist, or rarefied, or removed from the concerns of ordinary people. On the contrary, the judicious choice of texts and music, generous decisions about congregational involvement, the bold use of symbolism and colour, and the creation of a warm and welcoming ambience, will all make for a memorable celebration that will enhance the Cathedral's role as a place of welcome and mother church to the people of the Diocese.<sup>93</sup>

Of course, occasions such as an ordination, because they do not usually happen more than once or twice a year, are not a part of the regular and frequent worship of the Church, and yet their organisation contains a number of lessons which can be applied to the weekly coming together of congregations to worship God. Above all else they highlight the need for planning if the worship is not to stumble along in a meaningless and shambolic fashion. While Sadgrove calls for the bold use of symbolism and colour, there is always the need to ensure the appropriateness of their application since it is too easy for them actually to cloud meaning rather than enhance it when improperly utilised.

The number of people involved in the actual planning of something like an ordination or other large service is usually very small. There is indeed no guarantee that even those at the heart of the liturgy (in this case the Bishop and the candidates) can be depended upon to know exactly what is happening and when, let alone why. It is, therefore, the case that the person charged with organisation, if the liturgy is to run confidently and to be pleasing visually, must do everything possible to foresee all eventualities and to cover them in the instructions (both written and verbal) he or she

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<sup>93</sup> Sadgrove 1995

gives. This can, of course, lead to the production of a rather long and unwieldy document (See Appendix A) which, on the face of things, makes little or no sense to those not actually involved in the liturgy. Even to some of those who are involved but who are not used to the building or to a particular way of doing things, these lists of instructions could end up doing nothing to set minds at rest - that is why, certainly in Durham, only relevant pages are given to particular groups of individuals so that they do not worry about things which do not concern them. It does appear though, that such documents are the only way in which one can ensure that sufficient people are aware of what they should be doing to ensure a smooth 'production'. Having said that, clergy are as a group notorious for being among the world's worst at paying heed to instructions and many will not even take the time to read them with the result that the 'floor-manager' has to be constantly aware of the possibility of participants ending up in the wrong place. Hopefully, if this happens, the hymn will be loud enough to cover the shout or the rapid movement to avert a disaster and will not be too undignified!

The rehearsal is a key occasion. Those who may be comfortable with both the scale and the shape of the liturgy need to remember that for those who are to be ordained, especially to the diaconate, the whole occasion simply because of its apparent immenseness and lack of familiarity, can be very intimidating. While it may be right that the service should be approached by the candidates with a certain degree of awe and reverence, it cannot be right that worries about practicalities induce such emotion. Many priests can remember the first time they celebrated Holy Communion. For a whole series of reasons, perhaps most especially the worry that one might make a mistake, it may have been a terrifying occasion. As time passes, however, most become comfortable with what they do at the altar day by day or week by week. Some of these fears and tensions can be allayed at the rehearsal for a big occasion. If it is properly conducted it allows both the opportunity to check that the movement which has been envisaged in theory will work in practice and the chance to set at ease the minds of all the participants. It is, therefore, vital that, if possible, all the key players should attend. It says a great deal about the interest of the bishop in the candidates if he is willing to set aside the time to be with them during this part of their preparation. There was an occasion on which a former Bishop of Durham was considerably delayed

because he was lunching with the Queen Mother! However good we might want to think the excuse, the candidates were far from happy, feeling let down and uncared for.

If, during a musical performance, the conductor started to shout at the performers, even if it was clear that it was in an effort to get the best out of them, then we would feel that either the performance had been inadequately prepared or that it ought never to have taken place at all. If we went to the theatre and became aware of the director on the stage moving his players about during the performance then the same would be true. If we go to church and see somebody flapping about obviously trying to rescue a situation which has gone far beyond the point where requirements can be signalled by simple and unobtrusive gestures, then we might come to similar conclusions.

There is, of course, one major difference between the sort of performances which we may pay to watch and the liturgy - even those cathedrals which now generally charge for admission still allow free access to services! In the field of music and drama it is virtually unthinkable that some time will not have been spent with all who are involved in any particular performance ensuring that they know where to be and when. In the field of liturgy such preparations are rarely, if ever, practicable. This being the case, the responsibility placed on those who **do** know what is happening is even greater. There will be times when something does not go as planned - perhaps a group might, in spite of all attempts to give them clear instructions, end up trying to sit in the wrong place<sup>94</sup> or that a movement takes place at the wrong time. Such considerations may seem relatively minor but they do risk ruining the visual impact and, therefore, we could argue, the 'spiritual' impact of what is going on.

If we return for a moment to a consideration of the ordination service we will see that it is easily possible to illustrate some of the points which have been made and especially that those who are involved in any particular liturgy ought to make the effort to be sure that they know where they are going. Certainly in Durham it has not been unusual to have in excess of one hundred clergy involved in the service. This means that the

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<sup>94</sup> as happened at an institution many years ago when the clergy ended up sitting in a pew which had been adapted for use as a communion rail - the seat was no more than four inches wide!

procession at the beginning of the service needs to move, relatively quickly, a large number of people from the Chapter House, through the Cloisters, up the main body of the church, to their seats in the Quire. For various practical reasons, those with different roles sit in different parts of the Quire and so it is not possible to allow them to take seats on anything more organised than a 'first-come-first-served' basis. Honorary Canons process in order of seniority, those assisting at the communion need to approach the altar in a specific order, and so on. Given these facts both the seating plan and the order of procession need careful consideration. If this planning did not take place then what ought to be a visually spectacular entry could rapidly assume the air of a grand farce.

It is the entry to any service which creates the first vital impressions and that is why it is important that processions should go well, at a pace appropriate to the building and with every participant clear where he or she ought to end up. Such movement of a large number of people is appropriate in spacious buildings - it is completely inappropriate in small churches with narrow aisles and yet this fact is too often ignored with consequences which verge on the comic (perhaps most frequently at the institution of a new parish priest when many clergy come along to support either a friend or a colleague at the beginning of a new stage in their ministry and end up being pressed into the smallest spaces). Many parish choirs visiting cathedrals move far too slowly - they are used to covering relatively short distances rather than crossing the larger spaces in which they find themselves. In Durham the Chapter and Foundation exit in front of the choir. There are times when it feels as though they have time to go home for a cup of tea before the choir follows them into the Chapter House for the dismissal, so far have they fallen behind.

When planning the positioning of those who are to take part in the liturgy, in whatever capacity, ease of access is not the only factor. Others might include a sense of the sight-lines of the building, of asking whether the liturgy may lose its effect for the majority simply because they cannot see what is going on. This may well be the case at the ordination of priests. When the climax of the service is reached, the laying on of hands, the bishop is often assisted by a large number of priests. The candidate kneels in front of the bishop and those who are assisting gather around completely obscuring the

candidate from view. In some senses the power of the symbolism is lost to the on-looker. It would not be too much to suggest that while this is a life-changing moment for the ordinand it comes across as not much more than a sea of milling bodies to those who are watching. It would be worth asking whether the visual impact might be improved if the bishop was only assisted in each case by priests who were particularly connected with the candidate, thus making it possible for the congregation to see more clearly what is happening and so help them to feel involved, not in the sense of physically being a part of the process but certainly in the sense of finding it easier to offer support. The ritual would become a little more complicated to arrange but would offer a more pleasing visual simplicity. Such a consideration is important if we are to hold that, while the act of ordination remains an episcopal rite, the ordination prayer is the prayer of the Church, not just of a small group of people.

Having said that, we cannot escape the fact that we need to strike the right balance. At Durham for two years an attempt was made to clear the sight-lines and allow members of the congregation to see the actual laying on of hands. This meant that the assisting priests were cleared from the platform only making their approach when they felt that they had a particular connection with a candidate. On the whole the result was visually pleasing and yet the practical and theological realities of the situation meant that the practice was discontinued. One of the consequences of the move was that it appeared that the new priests were being ordained by the Bishop and their friends. Some had clearly brought along more supporters than others with the result that there was a degree of embarrassment when very few stepped forward for particular candidates. The symbolism of ordination as a corporate act with the Bishop and the college of priests, as well as being the prayer of the Church, was lost and so now, whatever the visual consequences, the assisting priests have been restored to their permanent place on the platform.

#### **7.4 The Eucharist**

This concern for visibility, while maintaining a balance, is no less important in other liturgies. More and more, as the Eucharist is celebrated with the priest facing west, the connection between priest, people and the sacrament is reinforced by the sense that all

can see and all can, at one level or another, participate in what is happening at the altar. It is here that we find one of the fundamental differences between liturgy and the theatre.

In the theatre there are actors who act and audiences who listen and watch: generally, the audience does not interact with the actors. The liturgy by contrast is interactive. The priest and congregation both participate. ... The Eucharist is not a production mounted by priest and choristers for an audience. ... The celebration of the Eucharist involves both priest and people in an interpretation of the liturgy, offered actively by all present to God. If there is an audience at a Eucharist, then it is surely the mystic hidden presence of God.<sup>95</sup>

An eastward facing celebration gives out a whole series of different messages. Particularly where the altar is at some distance from the congregation the priest can feel a sense of splendid isolation. At the climax of the liturgy at which the 'flock', the congregation, comes to celebrate their unity in worship, the pastor turns his back on them. A west facing celebration has a very different feel to it and the nature of the Eucharist as a shared experience is emphasised. A free standing altar with the President behind it enhances the sense of a community gathered in celebration, enhances the sense of the Eucharist as a communal meal but equally, we could say, risks reinforcing the feeling that the gathering is nothing more than inward-looking. The Eucharist must, if it is to be at all meaningful, help those who attend to 'look out' as well as 'look in'.

It is the Eucharist which has become the central act of worship for the majority of Anglican parishes. This is a relatively recent phenomenon and has come to the fore since the end of the Second World War. The frequency of the celebration will depend on the tradition of each individual parish as will the degree of ceremonial which is contained within the rite. There is a very real sense in which a daily or a weekly re-

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<sup>95</sup> Thomas 1993

enactment of the Last Supper is taking place with the priest behind (or in front of) the altar acting as the focus of the drama. It is precisely because they represent a focus that there is a need among all who preside at the Eucharist to consider carefully the very nature of that presidency and its implications. If this truly is a central act, a drama of profound importance, then it surely goes without saying that it requires of the priest the very best that he or she can give so that the whole gathered community may, too, give of its best. There has to be the feeling that something is **happening**, something much more than the rote repetition of a traditional daily or weekly ritual. 'When we encounter the Eucharist, and it isn't teeming with life, something has gone wrong.'<sup>96</sup>

There may well be a sense in which we wish to agree with Perham's statement - although let us be clear that such agreement can only be limited to a situation in which he is talking of a main parish Eucharist (usually on a Sunday but also occasionally on major festivals during the week), the gathering and celebration of the Church in any particular place. A dispassionate analysis of an early morning Eucharist in most places would conclude that they are not 'teeming with life' but this is not to suggest that there is 'something wrong' in such circumstances. Rather, what is being presented is appropriate to the circumstances. The very desire to qualify Perham's statement is indicative of the very fine line which exists between what is and what is not acceptable. Having said all that, the suggestion that a quiet early morning Eucharist is a perfectly proper way of offering praise to God is not to imply that the president has an excuse for offering a shoddy, half-hearted or a second-best liturgy. These occasions are often quiet and prayerful yet still require all concerned to give of their best if the liturgy is to succeed in its purpose of giving spiritual succour to those who are present. It could even be argued that it is much more difficult for the priest to hold the atmosphere at these Eucharists - it is certainly very noticeable if adequate preparations have not been made.

The aim of a re-enactment of the drama of the Eucharist must be to find ways to make it feel fresh. It cannot be enough, if we are to do justice to the liturgy, simply to go

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<sup>96</sup> Perham 1992:3

through the motions (the sort of attitude which may be found in some extreme Anglo-Catholic circles in which priests may boast about how quickly they can get through the Mass. One has to wonder what sort of spiritual experience can be fostered in a service where the primary criterion appears to be the speed with which it can be concluded, rather than a consideration either of the proper shape of the liturgy or of its needs or of the needs of those who attend).

Through frequent repetition there is a very great danger that the Eucharist could become rather mundane, that the manner of its presentation will come to feel stale, that there will be no life. If this becomes the case then there is equally the danger that the congregation will become little more than disinterested spectators, unable to engage in what is going on because it does nothing to grab their attention. Perham is right to suggest that this cannot be allowed to be the case. In the liturgy, and particularly with the Eucharist, there is too much at stake on a whole range of different levels, for 'The liturgy is a drama which celebrates the story of our salvation, nothing less, and the attention to detail must be such that we are all caught up in it, never audience, always participants.'<sup>97</sup>

## 7.5 Getting ready

The work of preparation may last only five minutes, as it does in an improvisation; or it may last for several years, as in other forms of theatre. It is not important. Preparation involves a conscious, rigorous study of any obstacles and the manner in which to avoid or surmount them.<sup>98</sup>

Brook goes on, in talking about the preparation which he sees as essential in the theatre, to use the image of a rocket leaving for the moon where months and months

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<sup>97</sup> Perham 1992: 7

<sup>98</sup> Brook 1987: 7

are spent on the enormous work of preparing for takeoff. 'And then, one fine day ... POW!'

The preparation is checking, testing, cleaning: flying is of a quite different nature.<sup>99</sup>

Brook is speaking about the preparation of a character which he regards as being as much a process of demolition as it is of building - it is a process which involves taking away everything in the actor's muscles, ideas and inhibitions which stand between him and the part. Only when that demolition is complete can the character invade 'every pore' of the actor's body.

That preparation is essential, whether in the theatre or with the liturgy, must be beyond question. Having said that, however, we would do well to go back one further stage by coming to an understanding of the very nature of the undertaking.

There is a golden rule. The actor must never forget that the play is greater than himself. If he thinks he can grasp the play, he will cut it down to his own size. If, however, he respects its mystery - and consequently that of the character he is playing - as being always just beyond his grasp, he will recognise that his "feelings" are a very different treacherous guide. He will see that a sympathetic but rigorous director can help him to distinguish between intuitions that lead to truth and feelings that are self-indulgent.<sup>100</sup>

If we went to the theatre and saw the stage littered with the debris of preparation - step-ladders, cans of paint and other assorted pieces of rubbish, then we would probably find such things a visual distraction which would detract from the play and lead us to question whether it had been a good idea to come to see it. The same must be true of the Eucharist. It is less likely that we might see 'the debris of preparation'

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<sup>99</sup> Brook 1987: 7

<sup>100</sup> Brook 1987: 16

but no less likely that we might see signs of lax readying. The altar frontal may look untidy, a burse may not be square or a veil hanging crookedly. Books may be spread all over or, when it comes to the service itself, the celebrant looking all over for things he needs but cannot find. The modern ASB Rite A, now in use in the majority of Church of England parishes and churches, encourages the use of a whole range of alternatives within the service. Some of these can be found within the ASB itself, others will come from different sources. The result can be that the altar may end up looking like a rather untidy library shelf rather than a sacred table with the bread and the wine as the visual focus of attention. It is vital that the altar remains uncluttered, that only those vessels and artefacts which are necessary for the ceremonial are visible otherwise, just as with a poorly prepared play, such things are likely to prove a distraction.

The priest ought to be dressed tidily in whatever vesture is judged appropriate by the local tradition. The congregation can be forgiven for thinking, if they see a celebrant who turns up looking dishevelled or unkempt, that he has not taken the time to prepare properly - and that if he was not willing to make that effort, they may feel moved to wonder just what significance he attaches to what he is about to do

It is not, however, only those who are going to lead worship who have a responsibility of preparation. One of the constant features with which many parish churches have to contend is the level of noise which tends to precede any service - an atmosphere which is more reminiscent of a parish coffee morning than of a parish Eucharist. It is not the sort of expectant buzz which may often be experienced in the theatre - rather it is the simple passing of time before the priest appears either to give the notices or to begin the service.

Few people arrive at church for the Eucharist ready and prepared. Among families, for instance, there has been squabbling over the bathroom, the disagreement over what clothes should be worn, and the argument about who sits where in the car. Or it may be that that phone has rung as you were on your way. People do not always walk through the door on the tiptoe of expectation, bursting with praise, and

wholly open to the Spirit to pour in. Neither do they arrive feeling like a congregation, an assembly. They arrive as individuals, their own needs to the fore, and very often find themselves being asked to share with people they have not seen in the intervening six days since the last Sunday morning.<sup>101</sup>

## 7.6 Symbol and myth

The suggestion is clear that the liturgy of the Eucharist (and any other liturgy that we might care to name for that matter) in the manner in which it is enacted both by priest and people, is running the risk of losing any clear sense of its purpose and in doing that of returning to the ice-age which Ronald Jasper, largely the architect of the ASB, might have warned against.<sup>102</sup> No liturgy, and especially a liturgy which is supposed to have a sense of commonality at its heart, can serve the purpose of strengthening those who participate in it if that participation is less than well-prepared and whole-hearted.

So we see that the Theatre and Liturgy can be compared. André Laurentin points out a further connection, one on which we have already touched but which needs greater emphasis as we move towards the notion of the liturgy as one of the greatest dramas.

The theatre and the liturgy are ineluctably concerned with the meaning of existence because their natural means of expression are the two primordial bearers of meaning: symbol and myth.<sup>103</sup>

He goes on to suggest that symbol and myth belong to man's interpretation of the world because they are capable of giving a certain orientation, a certain meaning, to his actions or to his world view. Suddenly we are no longer in the realm of needing worship to be good simply for the sake of the Church, or indeed, for the sake of those who go to church - for what happens during worship lies at the very heart of existence.

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<sup>101</sup> Perham 1992: 91

<sup>102</sup> See Bradshaw and Spinks 1993:7

<sup>103</sup> Laurentin in *Worship* 43,7: 384

[The liturgy] is concerned with such fundamental themes as birth and death, even if it presents them in symbolic rather than in anecdotal forms. The memory of the death of Christ and of the events which enable him to be known as one who still lives is not simply a recollection of things past but part of daily existence.<sup>104</sup>

We have spoken at some length about the importance of getting things right at the Eucharist or in an ordination. Those are, of course, occasions on which at least a majority of the congregation is familiar with the normal way in which the Church worships and is likely to be sympathetic to it. What, though, of the occasional offices, of Baptisms, Weddings and Funerals? The congregations at these rites of passage are much less likely to be familiar with the various church liturgies and a significant proportion may feel antagonistic to what is going on. It is on these occasions when the sloppiness of approach and presentation may have far reaching consequences.

Once again, if a casualness of approach is to be avoided, it comes down to ensuring that there has been adequate preparation. Too often there is a willingness to rely on the frequent repetition of these occasional offices. Certainly in a number of town centre churches the number of baptisms, weddings and funerals can cause something of a problem and yet these are the rituals which are most often attended by the majority of the population. In the case of baptisms or of weddings, the notions of what is actually happening, the reasons for being in church, can differ wildly between the officiating minister and the family or families concerned. One would not wish to be too generalise, but there are many occasions when the service is no more than an excuse for a good party, or to provide a 'nice' backdrop for the photographs.

It may well be that the gap in understanding will never close but that makes it even more important that the minister does actually understand what he thinks he is doing as he presents any particular liturgy. That will necessarily involve an understanding of the nature of ritual in the sense of the ceremonial and its place in our consciousness.

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<sup>104</sup> Ibid: 385

*Carl Jung:* Our personal psychology is finite, but what dwells within us has no boundaries, it surrounds us on all sides; it is fathomless as the deepest abyss; it is as vast as the sky.

*Sigmund Freud:* In that case it is no use to me. I am a psychologist not a mystic.

*Carl Jung:* But all authentic experience *is* mystical: the experience of Jesus, the Buddha, Mohammed, the seers and prophets of the Upanishads, the experience of the Eternal Ground at the very core of our souls. It is the mystery of being that lies beyond all sense and all thought that brings fulfilment, finality, absolute truth and lasting peace. *That* should be the goal of our psychology - not the endless groping after the squalid implications of infantile sexuality!

Ritual is one of the keys which can open a door into the realm of the imagination, that realm which is in fact the world of the collective unconscious.<sup>105</sup>

## 7.7 Patterns of worship

Many aspects of our lives may be dominated by rituals of one sort or another whether it be on the level of superstition, or the patterns we have for carrying out any particular task at any particular time of the day. The same is obviously true in the lives of those who follow any particular pattern of belief. There is a sense in which those who gather for worship are carrying out a particular task at a particular time. This is not to say

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<sup>105</sup> Roose-Evans 1995: 1. He quotes from an unpublished play by Anthony Stephens, Friends and Enemies.

that the ceremonial found in worship can be equated with the more mundane day to day rituals which may be a part of our lives. In the context of worship they have a fundamental importance.

Central to our understanding of sacred ritual is the meaning of worship. The word itself comes from the word *weorp*, meaning worth or value, esteem, honour, dignity, and so veneration of a power considered divine, the adoration of a superior being. Worship is the expression of belief, but even more of faith, in a superior being. All sacred ritual, indeed all ritual, should give expression to the deepest yearning within us, urging us towards something which always remains beyond us. But worship is more than a feeling. To worship is to do, and ritual is an act, but for worship to be truly meaningful it must permeate our whole lives and make them meaningful.<sup>106</sup>

Roose-Evans goes on to suggest, along with Bill Jardine Grisbrooke, that in too many churches public worship has become almost entirely cerebral and verbal 'and that in an age which is particularly attracted to, and conditioned by, the visual, cannot but be counter-productive, in terms of both spirituality and popularity.'<sup>107</sup>

That our society is conditioned by the visual must be beyond question. The majority receive much of their information through the visual media. Often, for example, in television news it is the pictures which make the impact rather than the verbal report. Newspapers have felt the need to move to colour pictures. Young people are able to revel in the world of computer graphics. Even in the theatre we may be able to gain much from a performance even when we do not follow the dialogue too closely. Operatic sets are grand. We could go on. The point is that much of the potential dramatic impact in worship could come from its visual presentation. That is why ordered, carefully thought through, movement is important.

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<sup>106</sup> Roose-Evans 1995: 49

<sup>107</sup> Roose-Evans 1995: 49. He quotes Grisbrooke from a source which he has not traced.

As with many things, it is a case of striking a balance, a balance between the context in which the drama is taking place and the manner in which it is presented. It is a case of being aware that, however properly the rubrics of a service may be observed, it is still entirely possible that the liturgy may fail to embody or to give expression to the inner meaning of the text. Roose-Evans, as he makes this point, has especially in mind the Easter Ceremonies, the kindling of the new fire to welcome the risen Christ. He quotes a passage from Eleanor Munro's description of the Orthodox Holy Fire Ceremony in the Church of the Holy Sepulchre in Jerusalem, a ceremony which has its roots some four thousand years ago in the Indo-Iranian fire worship rituals. The passage is well worth quoting here as it gives a clear idea of the manner in which a highly dramatic ceremony can bring to life the 'hidden meaning', the very reason for conducting the worship in the first place.

The Holy Fire Ceremony, which culminates at noon on the Saturday before the Orthodox Easter, opens with a stunning procession of bejewelled and robed ecclesiastics. One of them is then stripped of his finery and goes alone into the empty tomb. Its door is sealed off and all the lights in the building domes and galleries are doused. For an hour or so a band of excited youths whirl, leap and shout around the Tomb: Christ's dancing dervishes churning life back into it. When they finally bound away, silence falls. Not a soul stirs among the hundreds of pilgrims packed in and waiting. And then suddenly - fire is seen to pass out of the two portholes in the Tomb onto torches held by two deacons who in turn rush it off to local churches...

At the same moment, in the church itself, fire seemed to *leap* - or to have leapt - from candle to candle in people's hands until it fills the whole church with its miracle light... With a sudden rush the whole basin of the church, every corner to the farthest reach of it, seems to have caught fire at once, thousands of candles flaring up in thousands of hands as if at one stroke; it's *Eleison*, and *Christos Anesti!* Bells are ringing, chimes and

gongs are sounding. 'I have come to bring fire,' Christ said. By noon on Saturday in Jerusalem even a sceptic may feel that some such release of energy has taken place.<sup>108</sup>

The ceremony in the Church of the Holy Sepulchre is obviously incredibly powerful. It is a living liturgy which calls upon all sorts of tools to convey its meaning. There is a sense of excitement, of expectancy, which is so often missing in the rituals of the Church of England and it may be that the nearest which many churches in this country get to that sort of presentation is in something like the lighting of the Christmas tree we mentioned earlier.

What is missing is a sense that the rites and ceremonies of the Church of England often fail to express realities as they are experienced now. Directors of Shakespearean plays may well set them in modern dress to give the idea that the messages contained in the play are as relevant now as they have ever been. The same is surely true of the liturgy and yet, too often, there is no such thought given to the rituals of the Church, there is no imagination, there is no risk taking, there appears to be too much of a willingness to accept that what has worked in the past will continue to work in the present.

If sacred ritual is to come alive it must be through the imagination and through meditation.<sup>109</sup>

The imagination and meditation of which Roose-Evans speaks will, from time to time, lead to experiment in worship. These ought, he suggests, to be tailored to individual needs, times and circumstances. Those responsible for devising such liturgies will have an acute awareness of just what it is they are enacting, just what it is they hope to achieve and in this way they can hope to achieve a living experience of religion. But that is the hope whether the particular liturgy be innovative or whether it be a part of the long-standing and traditional worship of the Church. In the end we have to remember that the Church celebrates its 'birthday' at the feast of Pentecost, that great out-pouring of the Spirit. Unless the drama of the liturgy is allowed to come to life the

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<sup>108</sup> Roose-Evans 1995: 50. He quotes from Munro, E. (1987) *On Glory Roads*, Thames and Hudson

<sup>109</sup> Roose-Evans 1995: 53

Spirit will certainly remain hidden. We can conclude this section with a further passage from *Passages of the Soul* which shows just what can be achieved with good performance. The implications are clear.

In the hands of the great ceremonialists these rituals produced psychological effects. *Trained to meditate*, the attention of the skilled celebrant was wholly concentrated upon the psychospiritual significance of the ritual. It was the power of concentrated thought of the celebrant and of the devout feelings of the participants which made the atmosphere of the ceremony, exerted the influence for uplift and inner vision in the congregation, and made the ritual a veritable sacrament, a ceremonial magic. The actual presence and benediction of the invoked and worshipped deity was deeply felt. Such magic was essentially a communion with the divine and with nature. The esteem in which the efficacy of the sacrificial ritual was held was expressed in superlative terms by some of the greatest Upanishadic teachers.<sup>110</sup>

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<sup>110</sup> Roose-Evans 1995: 59. He is quoting from Mehta, P. (1978) *The Heart of Religion*, Compton Russell.

## 8. CONCLUSIONS: Constructive reflections

### 8.1 Looking to the future

We began on a relatively negative note. There have been times in this work when those who are responsible for our liturgies, particularly those of the Church of England, have been heavily criticised. It is right that they should be but it is important that ways of looking forward should be found, that ways of bringing together the various factors which influence the great drama which is the ritual of the Church. The Church and those within it who are responsible for liturgy must work at the **detail** of its various liturgies and at ensuring that the yearly cycle of celebrations gives appropriate prominence to major festivals. If we see, for example, Christmas, Easter and Pentecost as having equal prominence then we might ask why it is that Pentecost, ‘the birthday of the Church’, does not appear to have the same richness of celebration as the other two. What we need to do is to look at what works and to suggest that there is a pattern of preparation which can go a long way towards ensuring that liturgies are both relevant and full of life.

It is in the work of James Roose-Evans that we can take some encouragement. He has taken seriously the need to construct rituals which are imaginative, creative and grounded in the experience of those who participate in them. The attempts of the Church of England’s Liturgical Commission also gives reason for some hope whether it be through Patterns for Worship which took seriously the need to consider the cultural background of those who come to worship or through their more recent work, yet to be published but in preparation for the adoption of a new lectionary, which seeks to re-establish the seasonal nature of the Church’s year and through doing that, to allow our emotions to play a fuller part in worship.

Roose-Evans gives us, in Passages of the Soul, a helpful eleven-point plan or checklist which, if observed, will go a long way towards ensuring that some of the bad practices which have haunted the preparation of liturgy in the past will come to an end.<sup>111</sup> They

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<sup>111</sup> See Roose-Evans 1995: 87 - 92

are all practical considerations which parallel the preparations which might be made before the launching of a theatrical production. They ground those who are responsible for the production of liturgy in reality and experience and, through doing that, ensure that the worship moves away from being ill-considered and irrelevant.

## **8.2 Practical considerations**

His first consideration concerns numbers. How many people will be involved as participants, how many as observers? This question raises a number of issues. With those who are participating there will be a need to ensure that they are placed within easy striking distance of the point of their participation. The celebrant at a Eucharist, to give an extreme example, would be unlikely to preside over that Eucharist if he or she was sitting at the back of the church, away from the focus of the action. With a little thought it ought to be possible to ensure that the impetus of the liturgy is not lost by participants taking an inordinate length of time to arrive at the microphone or the reading desk or wherever. As far as those who are in the position of being observers are concerned, they will want to see what is happening. As we have suggested, this will be easier to ensure in some buildings than in others but it is reasonable to expect that some sort of effort will be made to ensure that those who want to see can do so. It may well mean acting out different sections of the liturgy in different parts of the building.<sup>112</sup>

This point leads into the second consideration, the question of place. Will there be sufficient room for all who wish to attend and to participate? It is not just a case of being able to fit the people in but of having some idea whether they will be comfortable or not. Is extra seating, for example, required so that the congregation is not crammed too tightly into the pews? If there is an expectation that people may have to stand, has

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<sup>112</sup> The large carol services at Advent and Christmas in Durham Cathedral are a case in point. The choir sings at the west end of the building, in the Crossing, in the Quire and in procession. It is hoped that, even with a huge congregation, everybody will be able to see some of the movement.

a suitable area been set aside, or will those who are standing block the view of those who have seats?

Then we have the question of space. Has the correct sort of setting and space been chosen which will be most appropriate to the aims of the liturgy? Is it to be indoors or outside? If it is to be outside is the space to be enclosed (for example, a garden or a courtyard) or is it to extend over a longer distance (for example, an outdoor procession of witness through the streets of a town or village)? If the event is to move over some distance then how is that to be controlled? If the event is to be indoors then which parts of the building are to be utilised?

The next important point concerns the timing of the liturgy. At what time of day will it happen - dawn, midday, dusk, sunset or night? There are obviously liturgies which are more suited to particular times of the day. The Easter ceremonies, for example, seem to work best when they are able to begin in the dark and so should take place either after sunset or before sunrise in order that the symbolism of the movement from darkness to light might be made explicit. There is another consideration for a liturgy which may take place at night - will there be sufficient light for all who need to be able to see to read or to move.

This connects with a point which comes later in Roose-Evans' list. How is the service to be lit? The need for visibility is only one of the considerations - there may also, particularly where candles are being used, be a question of safety. Candles tend to drip wax when they are carried in procession - are there any precautions which can be taken to protect the floor or the carpets? Children and candles or sparklers can be a dangerous combination - is there adequate adult supervision? Lighting can also be very powerful in terms of creating an atmosphere. The relatively new system in Durham is driven by a computer which allows lamps to be faded up and down and is particularly effective at events such as the Advent Carol Service where the service cries out for a very gradual filling in of light as it moves towards its climax. The provision of such a sophisticated system is, however, extremely expensive<sup>113</sup> and, however much

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<sup>113</sup> The cost for the cathedral was in the region of £100,000

we might view it as the ideal, not practicable for many congregations. There is, though, the possibility of adding manual dimmer switches at a fraction of the cost.

There is equally a sense in which timing is important in the sense of pacing the event. Roose-Evans points out that western society tends to rush things and that many clergy 'tend to rattle through a liturgy often in a meaningless jumble of words. But a true ritual should break through our conventional sense of time.'<sup>114</sup> It is natural that a congregation participating in an uninspiring liturgy is likely to be acutely aware of the passage of time as it drags slowly along. Roose-Evans makes a comparison with Peter Brook's production of *The Mahabharata* which took nine hours to perform with only two hour-long intervals. Audiences continued to pack the performances which must, of itself, be a comment on the fact that time did not drag for those who attended.

Important to this desire to transcend time is a consideration of the tempo of each event within the liturgy. The great plays of Shakespeare are a model of the way in which the tension can be heightened at strategic points before the audience is allowed to relax as a preparation for the next climax. The technique shows an awareness of the needs of the audience, an awareness that it cannot sustain concentration over extended periods of heightened emotion. The liturgist needs, as does the musician, to be aware of the need for rests, he needs to be happy with the idea of silences in order that what has happened, what has been spoken, may 'breathe and resonate'.<sup>115</sup>

Those first four points deal with the general setting. But specifics must also be considered. What are the participants to wear? In many places for the normal acts of worship there will be a standard practice. In unusual or experimental rituals, however, there will be no such precedent. That being the case, those responsible would have to decide what was to be worn and how it was to be resourced. Is there, for example, any money to buy something or is it a case of finding another way?

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<sup>114</sup> Roose-Evans 1995: 87

<sup>115</sup> Roose-Evans 1995: 88

Just as the question of clothing is important, so, too, is the problem of deciding just what objects might be required ‘- candles, candlesticks, bread, wine, water, bowls, flowers, flags, effigies, banners? Again, who is to make or provide them?’<sup>116</sup>

The seventh and eighth points which Roose-Evans makes are in some sense linked. Firstly, he is clear that there is a need for someone to control and co-ordinate the overall design and the materials used. Secondly, that there ought to be a clear choreography emanating either from an individual or, over a period of time, from within a group of people. Not only does the movement structure need to be clear but, when it is unfamiliar to those who are taking part, it ought to be rehearsed.

As Bill Jardine wrote in *Liturgical Reform and Liturgical Renewal*, “the performance of the greatest drama of all in the average church is of a standard which would disgrace the worst of amateur theatrical companies. Most clergy have no idea of the correct use of the body, of how to carry themselves, of how to walk and stand and sit, of how to perform gestures and so on.”<sup>117</sup>

That those who are to take part in any ritual, or indeed of any performance, need to know what they are to do if the ritual is to be successful goes without saying. That rehearsal is necessary should be equally certain although many new services in churches are conducted after a cursory and most haphazard of briefings with the consequence that mistakes are often made. Even so, mistakes need not be important if they are carried through with some dignity, for very few, if any, members of the congregation will spot a mistake if the person concerned moves confidently. In an ill-prepared liturgy, however, there is generally such a lack of confidence and certainty that those who make a mistake will display it very clearly. This is not to say that there is no room at all for spontaneity, for fresh emphases or new insights, but they stand a

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<sup>116</sup> Roose-Evans 1995: 88

<sup>117</sup> Roose-Evans 1995: 89. The source which he quotes is noted as untraced.

better chance of working and of being properly grounded in reality if they occur within the safety of a clearly defined structure.

With all but the most simple services it is likely that there will have to be a text both for words as well as for sounds and music. With existing texts one has to be careful to ensure that no copyright is being infringed. This is an area which has, in the past, caused considerable difficulties and which is only slowly, and only in some areas, becoming clear. The introduction of the Christian Copyright Licensing scheme has greatly helped to simplify the reproduction of hymns. There is, in the majority of cases, no longer any need to track down individual copyright owners. Again, there is a need to be sure who is to be responsible for the production of the text and that they are clear just how it is to be presented (does, for example, the congregation need to see every word and every instruction or is that likely to become distracting?). The person, or group of people, responsible for the text also needs to be sure that it has the resources for that which it wishes to perform.

The final part of the picture which Roose-Evans paints is what he refers to as the 'sequel'. He asks what is to happen when the ritual comes to a close. The obvious inclination is to think that he is speaking of some sort of de-briefing, of a discussion about how things have gone. That should certainly happen, but not straight away. What he is speaking of is those occasions where the liturgy genuinely has been uplifting, has lifted people out of themselves. It is surely then important to allow some sort of space to 'bring them back to earth'.

### **8.3 Towards the transcendent?**

It is in this comment that we find the principle purpose of the drama of the liturgy. It is, in a sense, about making a journey from where we are to something which transcends that. If we are to make such a journey then we need to know our starting point and that is why it is important that each liturgy acknowledges and connects with the circumstances which surround it. But it is a case of moving on, of making an approach to a higher plane; if that is not its purpose, then what is?

Roose-Evans' list could, in many ways, be applied to either the preparations for a theatrical performance or for a liturgy. As we have said on a number of occasions there are many similarities between the two. If we accept that the aim of the liturgy is to transcend that which we are, then we cannot countenance the production of ill-prepared and lacklustre services. We go back to Perham's comment that 'if the liturgy is not teeming with life, something has gone wrong'.<sup>118</sup> That life, that ability to transcend, though, will only come with imagination and preparation on the part of those who prepare the liturgy and with an awareness on the part of all who participate that they are taking part in the world's greatest drama, that they are taking part in the excitement of salvation.

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<sup>118</sup> Perham 1992:3

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THE CATHEDRAL CHURCH OF CHRIST  
AND BLESSED MARY THE VIRGIN  
DURHAM

Appendix A



ORDINATIONS

**Saturday 28 and Sunday 29 May 1994**

**at 10.00am**

Ordination - Saturday 28 May 1994

Reserved Seating

Quire: Unreserved but  
N.B. SEATING PLAN 'D'

19 chairs for Candidates  
Chairs for Administrants  
(see Plan 'D')  
All stalls for clergy guests

North Transept:

South Transept:

GREEN tickets (190)  
(Candidates' Parishes)

Unreserved

North

Nave  
Rows

South

Guests of

Guests of

Mrs Bealing

1 - 2

Mrs Bianchi

Miss Davison

3 - 4

Mrs Ditchburn

Miss Dixon

5 - 6

Mrs Goodrum

Miss Hooper

7 - 8

Mrs Jamieson

Ms Jones

9 - 10

Miss Kane

Sister Clare

11 - 12

Mrs MacKeith

Mrs Maskrey

13 - 14

Mrs Melton

Miss Parker

15 - 16

Mrs Pocock

Mrs Secretan

17 - 18

Mrs Shedden

Mrs Webster

19 - 20

Ordination - Sunday 29 May 1994

Reserved Seating

Quire: Unreserved but  
N.B. SEATING PLAN 'D'

19 chairs for Candidates  
Chairs for Administrants  
(see Plan 'D')  
All stalls for clergy guests

North Transept:

South Transept:

ORANGE tickets (190)  
(Candidates' Parishes)

Unreserved

North

Nave  
Rows

South

Guests of

Guests of

- Mrs Beresford
- Dr Culling
- Y Miss Dewes
- E Mrs Harrison
- L Mrs Judson
- L Mrs Martin
- O Miss Perkins
- W Mrs Thomas
- Miss Watson
- Mrs Worsfold

- 1 - 2
- 3 - 4
- 5 - 6
- 7 - 8
- 9 - 10
- 11 - 12
- 13 - 14
- 15 - 16
- 17 - 18
- 19 - 20

- Mrs Cook
- Mrs Cummings
- Mrs Dick
- Ms Jay
- Mrs Lewis
- Mrs Mayland
- Mrs Talbot
- Mrs Trimble
- Mrs White

Ordinations - 28 and 29 May 1994

The procession leaves the Chapter House at 9.55am. Candidates join at the south-west door.

A Verger

The Choir

The Precentor

Visiting Ministers

(where appropriate Dean Emeritus and Visiting Bishops  
at the back of this section)

Honorary Canons

Bishop Moore

Crucifer

Acolytes

Apparitors

Prospective Priests (19)

Head Verger

The Preacher

The Bishop of Jarrow

Registrar

Chaplain

The Bishop

The Chapter

C.

Ordination - Saturday 28 May 1994  
Procession of Visiting Ministers

NORTH

TO CHAIRS (nearest Sanctuary)- 2nd Row

Mr Cuthbertson  
Mr Hurford  
Mr Bianchi  
Mr Ferns  
Mr Waterhouse  
Mr Clasper  
Mr Reed

SOUTH

Mr Jamieson  
Mr Bealing  
Mr Bell  
Mr Thomas  
Mr Wardale  
Mr S R Taylor  
Mr Wren  
Mr Conway

TO CHAIRS (at end of Stalls)

Ms Goodwin)  
Ms Brown ) Deacons,  
Ms Wilson ) if any,  
Miss Jones) to lead  
Ms Davies )  
Mr Elleanor )  
Mr Parker )

(  
(  
(10 seats  
(for Sunday's  
(candidates  
(  
(

TO STALLS

To Back Row (North side)  
(turn right 3rd gangway)  
\*(leave two seats at west end)

Canon Pitt )  
Mr Dewar )  
Canon Crick ) \*  
Canon Kent )  
Canon Corker )  
Canon Whitehead)  
Dean Baelz )turn right  
Bishop Haggart)second gangway

To Back Row (South side)  
(turn left - 3rd gangway)

Mr Rusk  
Mr Walton  
Mr G W Webster  
Mr Bartlett  
Mr Francis  
Canon Beasley  
Canon Hancock  
Canon Nugent

To Middle Row (North side)  
(turn right - 3rd gangway)

Mr Jackson  
Mr Sampson  
Mr P Wilcox  
Mr Kennedy  
Mr Hanson  
Mr Boocock  
Mr Hammersley  
Mr Lawson

To Middle Row (South side)  
(turn left - 3rd gangway)

Mr Scorer  
Mr McCarthy  
Mr Tones  
Mr Dann  
Mr Secretan  
Mr Pickering  
Mr D Webster  
Mr Shearing

To Front Row (North side)

Mr Hunt  
Mr Stephenson  
Mr W D Taylor  
Mr Malpass  
Mr Chamberlain  
Mr Slack  
Mr Stubbs  
Mr Allison  
Mr J Wilcox

May 1994/DJM

C.

Ordination - Sunday 29 May 1994  
Procession of Visiting Ministers

NORTH

TO CHAIRS (nearest Sanctuary)- 2nd Row

Mr E Jones  
Mr Dixon  
Mr Shaw  
Mr Ollier  
Mr R I Smith  
Mr Sandham  
Mr Whitehead

SOUTH

Mr Jamieson  
Mr Dick  
Mr Bell  
Mr K R Smith  
Mr Pritchard  
Mr White  
Mr Hopper  
Mrs Wilson  
Mr Conway

To designated seats beyond south Stalls  
14 of Saturday's candidates

TO CHAIRS (at end of Stalls)

Mrs Williams) Deacons,  
Mrs Mawbey ) if any,  
Ms Waugh ) to lead  
Ms Adams )

Mr Brooks  
Mr Brown  
Mr Hall  
Mr Day  
Mr Nelsson  
Mrs Lonsdale

TO STALLS

To Back Row (North side)  
(turn right 3rd gangway)  
(leave two seats at east end)  
Mr Jelley ) leave at  
Canon Jones ) least one  
Canon Simmons ) seat at  
Canon Hails ) west end  
Canon Whitehead)  
Bishop Griggs

To Back Row (South side)  
(turn left - 3rd gangway)  
Mr Watts  
Mr Whitley  
Canon Pitt  
Canon Wright  
Canon Mayland  
Canon Whittington  
Canon Heavisides  
Canon Greaves

To Middle Row (North side)  
(turn right - 3rd gangway)

Mr Bligh  
Mr Fisher  
Mr Middlebrook  
Mr Hood  
Mr Jorysz  
Mr Walter  
Mr Little  
Mr Hodgson

To Middle Row (South side)  
(turn left - 3rd gangway)

Mr Wilkinson  
Mr Rochester  
Mr Mason  
Mr Judson  
Mr Kennington  
Mr Broadbent  
Mr Crouch  
Mr Hunter-Smart

To Front Row (North side)

Mr Hunt  
Mr Lloyd  
Mr Bailey  
Mr Allaby  
Mr Hough  
Mr Sterry

ORDINATION - Saturday 28 May 1994

Reserved seating in Quire

SANCTUARY

ADMINISTRANTS

2nd Row (7)

Mr Reed X) 9  
 Mr Clasper X)  
 Mr Waterhouse X) 7  
 Mr Ferns X)  
 Mr Bianchi X) 5  
 Mr Hurford X)  
 Mr Cuthbertson X) 3

Front Row (10)

X  
 X  
 X  
 Priests X  
 X  
 X  
 X  
 X  
 X  
 X

Front Row (9)

X  
 X  
 X  
 X  
 X  
 X  
 X

Priests

ADMINISTRANTS

2nd Row (8)

10 (X Mr Conway  
 (X Mr Wren  
 (X Mr S R Taylor  
 8 (X Mr Wardale  
 6 (X Mr Thomas  
 (X Mr Bell  
 4 (X Mr Bealing  
 (X Mr Jamieson

Mrs Wilson Ms Brown Ms Goodwin	Mr Parker Mr Elleanor Ms Davies Miss Jones
--------------------------------------	---

Canon Whitehead Canon Corker Canon Kent Canon Crick Dewar Canon Pitt Dean Baelz Bishop Haggart	Lowson Hammersley Boocock Hanson Kennedy P Wilcox Sampson Jackson	J Wilcox Allison Stubbs Slack Chamberlain W D Taylor Malpass Stephenson Hunt
---	--	--

X X Bishop Moore X X Canon Hodgson	<b>CH O I R</b>	
---	-----------------	--

The Preacher X	Verger	Apparitor Acolyte Crucifer
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STALLS

10 seats  
for Sunday's  
candidates

<b>COLLEGE RESIDENTS</b>	Shearing D Webster Beasley Secretan Dann Tones McCarthy Scorer	Canon Nugent Canon Hancock Pickering Francis Bartlett G Webster Walton Rusk
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<b>CH O I R</b>		Precentor X Canon Gibson Bp of Jarrow Canon Pedley X
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Apparitor Acolyte	Registrar Verger	Canon Perry The Bishop
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E.

Ordinations - 28 & 29 May 1994

NOTES FOR VISITING MINISTERS

1. White stoles are worn.

2. The Procession

(a) Administrants proceed to the sanctuary steps; then turn left or right; and file back westwards to second row of chairs.

(b) Remainder proceed to the third gangway in the Quire; turn left or right; file back westwards to stalls as detailed on Sheet D.

N.B. If you wish to reverence, please do so without stopping.

3. The Ordination

At the beginning of the Litany, priests on the north and south sides sharing in the laying-on-of-hands stand. Any who are also Administrants move directly through the north and south screen doors, the remainder move towards the sanctuary (back rows first) through the north and south screen door (not reverencing the altar) and down the north Quire aisle. They remain at the side of the platform and mount it only to lay hands on those candidates with whom they are connected. They come forward only for their particular candidate(s). After the Peace they join the Bishop's procession, following the newly ordained priests, returning to their seats.

4. The Communion

The administrants communicate first, before the newly ordained. The remainder communicate after the choir, (back rows lead); return to the same stalls via the second gangway.

5. The Withdrawal

Administrants need to move very promptly to follow the choir, at the end of the first verse of the final hymn, leading out from the altar rail end of their rows.

Those in stalls follow the administrants, leaving by the third gangway, front rows first. No reverencing please. In the cloisters turn left and right into the Chapter House, lining up along both sides for dismissal.

Ordinations - 28 and 29 May 1994

Notes for Stewards

1. Please arrive at the west end of the Cathedral by 8.45am; wear a gown if you have one; a steward's badge will be available. Your seat will be reserved for you near to where you will be helping with the collection. No high heels, please; rubber soles are best of all.

2. Seating

- (a) Those with tickets are directed as follows:-  
**N.B. COLLECT ALL TICKETS**

- (i) **GREEN TICKETS (SATURDAY) ORANGE TICKETS (SUNDAY):**  
Up north aisle to North Transept or via Slype.  
approx. 200 seats - Candidates' Parishes.
- (ii) **BLUE TICKETS (SATURDAY) YELLOW TICKETS (SUNDAY):**  
Front of Nave, rows 1-20 on both sides up centre  
Nave aisle - Priests' Families.

- (b) Congregation without tickets

Directed to areas listed below in this order:-

Centre Nave (unreserved only)  
South Transept  
chairs at west end

**at 9.40am seat reservation ceases.**

3. Collection

Move to your starting point at The Peace and begin to collect as soon as the offertory hymn is played. Speed is essential, (but with dignity!). As soon as you have finished, move to the Crossing and wait; when the 'token collection' has been received ("Blessed be God for ever") move to the Slype, leave your dish on the table and return through the Cloisters to the west end. Regain your place quietly at a suitable moment. If you are still collecting when the 'token' is offered, take your dish directly to the Slype when you have finished.

Your starting point for the collection will be given to you when you arrive.

4. The Administration of Holy Communion

Please make sure that you have communicants ready and waiting just as the Administrants arrive at your station.

Contd..

Ordinations - 28 and 29 May 1994

Notes for the Organist and the Choir

1. Please be in the Chapter House ready to leave at 9.55am. A Verger leads the choir through the cloisters, past the great west doors, and into the centre aisle. The Head Verger signals for the Processional Hymn. Straight into the stalls; no stopping to reverence.
  
2. Gospel responses are said.
  
3. After the Declaration and the Collect which ends it, the Bishop says "Let us pray", the Litany is sung. Remain kneeling/sitting when the new Deacons are led to their chairs in the Sanctuary.
  
4. The Peace: Allow one minute before the hymn.
  
5. Offertory Hymn - Choristers collect as usual, but bring straight up: no waiting. The Organist must improvise, if necessary, between the penultimate and last verse until he sees (via the camera) that the collection has been received.
  
6. At the Communion - Choir receive communion after the Administrants and the newly ordained (before the remainder of the Visiting Clergy). Hymns alternate with choir anthems.
  
7. Withdrawal - same order as on entry (Verger, Choristers, Gentlemen); moving off at the beginning of the second verse of the hymn and straight to the Chapter House.

Ordinations- 28 and 29 May 1994Preparations

West End	Collection plates and baskets																																													
Crossing	Platform Bishop's chair and kneeler (from JDH) Table for books Chairs for candidates (19) North (10), South (9) Kneelers under chairs 3 pews removed from front Nave, north and south																																													
North and South Quire	Aisle doors open																																													
Doors	All emergency doors unlocked (Nine Altars, Prior's door, and Slype doors)																																													
Quire	Seats reserved as on Plan D Microphone for Precentor's stall																																													
Nine Altars	Altar prepared for ablutions (4 decanters of water, 10 extra purificators)																																													
Prior's Hall	Unlocked by 9.00am, <u>doors wide open by 9.50am</u>																																													
High Altar	Order of Service Plate ready by 9.20am (see below)																																													
Lectern	Order of Service open at page 4																																													
Chapter House	Orders of Service for Visiting Clergy Spare white stoles Gold cope and stole for Archdeacons of Durham and Auckland																																													
Toilets and Undercroft	Open at 8.30am																																													
North Transept	200 seats																																													
South Transept	150 seats																																													
Plate	<table> <tr> <td>1-2</td> <td>{</td> <td>2 Auckland Patens x 75 hosts each</td> </tr> <tr> <td></td> <td>{</td> <td>2 Auckland Chalices for 75</td> </tr> <tr> <td>3</td> <td>{</td> <td>1 Berriman Plate x 200 hosts</td> </tr> <tr> <td></td> <td>{</td> <td>2 Berriman Chalices for 100 each</td> </tr> <tr> <td>4</td> <td>{</td> <td>1 Northrop Paten x 150 hosts</td> </tr> <tr> <td></td> <td>{</td> <td>2 Northrop Chalices for 75</td> </tr> <tr> <td>5</td> <td>{</td> <td>1 Northrop Paten x 200 hosts</td> </tr> <tr> <td></td> <td>{</td> <td>Watkins Chalice for 125</td> </tr> <tr> <td></td> <td>{</td> <td>+ Chalice for 125</td> </tr> <tr> <td>6</td> <td>{</td> <td>1 Berriman Paten x 200 hosts</td> </tr> <tr> <td></td> <td>{</td> <td>+ 2 Chalices for 125</td> </tr> <tr> <td>7-10</td> <td>{</td> <td>+ 4 Patens x 200</td> </tr> <tr> <td></td> <td>{</td> <td>+ 8 Chalices for 100</td> </tr> <tr> <td></td> <td></td> <td>Silver bread box as reserve</td> </tr> <tr> <td></td> <td></td> <td>2 decanters of wine</td> </tr> </table>	1-2	{	2 Auckland Patens x 75 hosts each		{	2 Auckland Chalices for 75	3	{	1 Berriman Plate x 200 hosts		{	2 Berriman Chalices for 100 each	4	{	1 Northrop Paten x 150 hosts		{	2 Northrop Chalices for 75	5	{	1 Northrop Paten x 200 hosts		{	Watkins Chalice for 125		{	+ Chalice for 125	6	{	1 Berriman Paten x 200 hosts		{	+ 2 Chalices for 125	7-10	{	+ 4 Patens x 200		{	+ 8 Chalices for 100			Silver bread box as reserve			2 decanters of wine
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Ordination - 28 & 29 May 1994

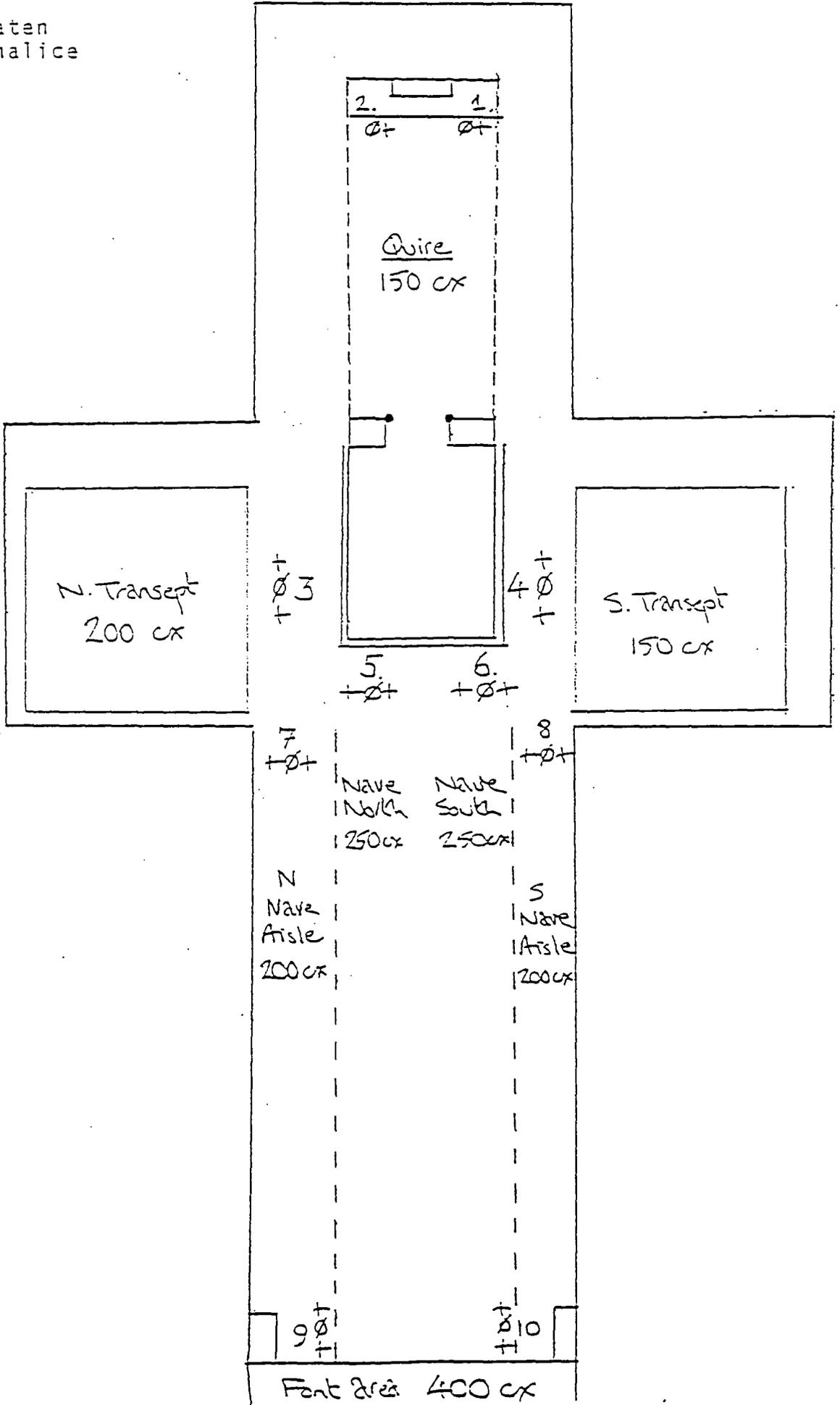
Notes for Crucifer, Acolytes and Apparitors

1. Crucifer, Acolytes and Apparitors follow the Honorary Canons. The Crucifer sits in usual place: Acolytes and Apparitors in the probationer's stalls.
2. At the conclusion of the 'vesting' the Apparitors go onto the platform and move to the book table - available to the Chaplain and the Archdeacons, as required.
3. At the offertory hymn this procession goes to the Sanctuary:
  - Acolytes (to south side)
  - Apparitors (to north side)
  - Head Verger
  - Clergy
4. Servers - be ready for any removal or addition of bread and wine. Receive token collection (no plate). Wash Bishop's hands.
5. Servers and Apparitors receive communion alongside the two faldstools.
6. At the distribution of vessels a Server is given wafers and Apparitors wine; they follow the Nave Ministers to the Crossing. The Precentor will supervise the communion in the Crossing.
7. Withdrawal same order as on entry.

Acolytes and Apparitors lead from the sanctuary to join the procession behind the Crucifer, and before the newly ordained. Be careful to allow visiting clergy and Honorary Canons to join the procession first.

Verger  
 Choir  
 Precentor  
 Visiting Clergy  
 Honorary Canons  
 Bishop Moore  
 Crucifer  
 Acolytes  
 Apparitors  
 Priests  
 Head Verger  
 The Preacher  
 The Bishop of Jarrow  
 Registrar  
 Chaplain  
 Bishop escorted by The Chapter

Ø Paten  
+ Chalice



Ordination - Saturday 28 May 1994  
Notes for Administrants

1. General

Please assemble in the Chapter House by 9.40am.

2. Key to Administration Sheet

Paten =  $\emptyset$                       Chalice = +

<u>Groupings</u>	<u>Group No.</u>
$\emptyset$ The Bishop + Canon Hodgson                      High Altar	1
$\emptyset$ The Bishop of Jarrow + Canon Gibson                      High Altar	2
$\emptyset$ Canon Perry + Canon Wren                      North Transept + Mr Cuthbertson	3
$\emptyset$ Bishop Selby + Mr Bealing                      South Transept + Mr Jamieson	4
$\emptyset$ Bishop Moore + Mr Bianchi                      Centre Nave North + Mr Hurford	5
$\emptyset$ Canon Hancock + Mr Thomas                      Centre Nave South + Mr Bell	6
$\emptyset$ Canon Corker + Mr Ferns                      North Nave Aisle + Mr Waterhouse	7
$\emptyset$ Canon Pedley + Canon Nugent                      South Nave Aisle + Mr Wardale	8
$\emptyset$ Canon Whitehead + Mr Reed                      North Porch + Mr Clasper	9
$\emptyset$ Mr Conway + Mr Wren                      South Porch + Mr Taylor	10

Contd.

3. After the communion, please take your patens/chalices to the Nine Altars Chapel and consume what remains, (this does not include those in the sanctuary). Will those in groups 7 and 8, please remain in the Nine Altars Chapel to help with ablutions. Unless you have been specifically asked to help with the ablutions return immediately to your chairs and be ready to follow the choir in the procession out. Those helping with the ablutions stay in the Nine Altars Chapel and do not join the procession.
4. Please collect any vessels you have lent immediately after the service.
5. Thank you for your help.

May 1994/DJM

3. After the communion, please take your patens/chalices to the Nine Altars Chapel and consume what remains, (this does not include those in the sanctuary). Will those in groups 7 and 8, please remain in the Nine Altars Chapel to help with ablutions. Unless you have been specifically asked to help with the ablutions return immediately to your chairs and be ready to follow the choir in the procession out. Those helping with the ablutions stay in the Nine Altars Chapel and do not join the procession.
4. Please collect any vessels you have lent immediately after the service.
5. Thank you for your help.

May 1994/DJM

L.

Ordinations 28 & 29 May 1994

Additional Notes

for the Bishops, Chapter, Administrants, Head Verger, Crucifer, Servers and Acolytes

1. White stoles are worn (Archdeacons: gold cope).
2. The procession goes past the organ case and the great west doors and halts in the centre aisle. The Head Verger signals to the Organist.
3. The Old Testament lesson is read by an Archdeacon. During the Gradual Hymn the preacher is escorted to the pulpit; after the sermon the Precentor begins the Creed, during which the preacher returns to his stall.
4. After the declaration and prayer that ends it, the Bishop says, "Let us pray", and the litany is sung.
5. The Chapter and other clergy move to the side of the platform for the Ordination and will only come onto the platform to lay hands on those candidates with whom they have a particular connection.

6. At the offertory hymn -

(a) All chairs in the crossing are moved into the Quire aisles

(b) The procession goes to the sanctuary -

Acolytes (to south side)  
 Apparitors (to north side)  
 Head Verger  
 Chaplain  
 The Bishop, and Chapter  
 New Priests to chairs (north side)  
 The Precentor  
 Clergy from platform

(c) Only Quire collectors go to the altar rail.

7. Positions in the Sanctuary

JDH  
+AJ



+DD

MCP  
GSP  
+HM

DJM

GCG

A1  
A2

S1  
S2

Contd..

## 8. The Administration

- (i) The Bishop first communicates the Bishop of Jarrow - they then communicate Canon Hodgson, Canon Pedley and the Precentor.
- (ii) The Bishop and the Bishop of Jarrow communicate the rest of those in the Sanctuary in their places.
- (iii) At the same time Canon Hodgson, Canon Pedley and the Precentor (1 paten and 2 chalices) communicate Administrants at rail.
- (iv) All then return to altar. The Bishop (paten) and Canon Hodgson (chalice), the Bishop of Jarrow (paten) and Canon Gibson (chalice) will administer in the Sanctuary (after the Bishops have communicated the newly ordained).
- (v) The Bishop and Bishop of Jarrow, Canon Hodgson and Canon Gibson stay close together at centre of altar step while -
- (vi) The Precentor organises the distribution of vessels to Administrants.
- (vii) When Administrants have left the sanctuary, the Bishops communicate all the newly ordained, and then The Bishop of Jarrow gives chalice to Canon Gibson and takes paten. Canon Hodgson and Canon Gibson help the Bishops to communicate rest of Quire, plus 50 from the North Transept.
- (viii) Please return vessels to Nine Altars Chapel for ablutions.

**N.B.:** Please use the short formula, 'The Body of Christ',  
'The Blood of Christ'.

9. After the administration the Chapter return to the Sanctuary, others to their seats.

10. Order of receiving at the High Altar -

Administrants, newly ordained, choir, visiting clergy, congregation

11. Withdrawal - same order as on entry (Vergers and Choristers lead). The procession moves off at the second verse of the hymn.

Acolytes allow visiting clergy and Honorary Canons to join procession before they (the Acolytes) fit in before newly-ordained.

# ORDINATIONS

## 28 and 29 May 1994

At the start of the service a procession will come together at the south-west door as follows:

A Verger, Choir, Precentor, Visiting Ministers, Honorary Canons, Crucifer, Servers with candles, Apparitors, prospective Priests (alphabetical order), the Head Verger, Bishop of Jarrow, Registrar, Preacher, The Bishop, and Chapter.

At the Crossing, the prospective priests go to their seats at the front of the North and South Transepts, and the others to their stalls. An Archdeacon goes to the lectern. The Bishop remains on the platform.

The Bishop, having said the Collect, goes to his stall. An Archdeacon reads the Old Testament lesson, and then goes to his stall. There follows:

The Psalm  
The Epistle (read by Mrs Pedley)  
Gradual Hymn  
The Gospel (read by the Deacon)  
The Sermon  
The Nicene Creed

After the Creed, the Bishops, preceded by the Archdeacons, go to stand on the platform.

Prospective priests stand in their places and are presented by the Archdeacons. The Bishop then declares the duties of a priest, and all make their declaration together.

During the Litany those to be priests come to the side of the platform and are vested by the Archdeacons.

The Bishops remain on the platform.

The priests sharing in the laying on of hands come down north and south aisles. They remain at the sides of the platform only making an approach to lay hands on those with whom they are closely connected. The remaining members of Chapter come onto the platform via the screen.

At the same time, those to be ordained priest move onto the platform to form a semi-circle in front of the Bishop. During the Ordination Prayer they come forward in alphabetical order for the laying on of hands, returning afterwards to continue kneeling where they were before. When all have been ordained, and the Ordination Prayer has been completed, they stand. The Bishop, accompanied by the Archdeacons, take each of them a Bible.

When the Ordination Prayer has been completed, and they have received their Bibles, the Bishop says the Peace and greets them individually.

During the Offertory Hymn the Bishops and Members of Chapter move into the Sanctuary followed by the newly ordained priests, walking in pairs, who go to seats reserved for them opposite the throne. The clergy sharing in the laying on of hands follow the priests and return to their seats.

The Holy Communion then continues as usual.

After the invitation, those in the Sanctuary receive communion, as do the Administrants. Those administering in the Nave and Transepts move to their positions. The new priests then come forward to receive.

During the final hymn the procession will leave in the same order in which it entered.

N.

Ordinations - 28 and 29 May 1994

List of points for use by The Bishop's Chaplain

(to brief candidates, as required)

1. Candidates robe in the Prior's Hall
2. The Bishop to robe in the Prior's Hall ante-room.
3. The candidates should be in their order of procession and waiting in the passage next to the Audio-Visual Exhibition/Craftsmen for Christ at 9.53am, those leading at the doors. Canon Perry to ensure that they are in place.
4. As the procession from the Chapter House goes by and into the Cathedral the candidates join the procession after the Apparitors.
5. After the Ordination, the newly ordained leave the procession as it enters the cloister (proceeding through the west and south cloisters), and go to the Prior's Hall and stand in a single semi-circle in front of the Bishop's table. The Registrar conducts the issuing of Letters of Orders.

May 1994/DJM

THE CATHEDRAL CHURCH OF CHRIST  
AND BLESSED MARY THE VIRGIN  
DURHAM

Appendix B

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CHOREOGRAPHY

FOR

THE BISHOP'S ENTHRONEMENT

SATURDAY 22 OCTOBER 1994

at 2.30PM

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**THE ENTHRONEMENT OF BISHOP MICHAEL**  
**SATURDAY 22 OCTOBER 1994**  
**at 2.30 p.m.**

**Preparations**

Platform (the same as for St Cuthbert's Day 1993)  
One piece of staging to the east of the Font  
Candelabras lit  
Microphones:  
radio microphones - for the Bishop and the Dean  
standing microphones - on the staging by the font in the crossing  
North doors ready to be thrown open  
Seating according to notes and plan  
Walkie-talkies to be available - head sets for those in church  
Copies for Canons in the Chapter House  
Bells "up" before the service begins (probably in the morning and so no chimes)  
Badges available for Stewards by 12.30 p.m. in the Slype  
Cushion and table for Durham Gospels  
NO INDIVIDUAL BOWING IN PROCESSIONS

**NORTH DOOR TO BE CLOSED AT 2.15 p.m.**

**Reserved Seating**

Quire (as on plan)  
North Transept for Readers (80) and clergy (100)  
South Transept for Clergy (100) and ringers (10)  
Nave for Civic Procession (north, 25)  
University Procession (south, 11)  
Lord Lieutenants of Tyne and Wear, Cleveland (2 + 2) ) north  
High Sheriffs (2 + 2) ) behind  
 ) civic  
Parishes (430)

Please note the following ticket distributions:

In the Quire are spouses of those in the Quire Procession (28)  
A Seating - for some of the Bishop's guests, M.P.'s, Diocesan Officials, Hon Canon's spouses, Local authority and University Spouses etc. (170) NB Mr and Mrs Hurworth, Mrs Smithson and Mrs Bursell to have reserved seats at the front of the

A Seating

B Seating - reserved seats for people who are not going to tea

C Seating - to all intents and purposes is unreserved

**Bishop's Party**

The Bishop's party will robe in the Bishop's suite at University College. If the weather is dry the party will leave the suite at 2.20pm and process to the Cathedral. If wet, the Bishop's car will be ready at the foot of the steps in the Castle court yard to ferry the party to the North Door of the Cathedral. (The Chaplain will walk). The chauffeur will remove all personal belongings from the Bishop's suite to the Sacristy.

## Processions

Processions leave their robing sites as indicated in the Order of Service.

Readers at 1.50 p.m. from the Chapel of the Nine altars, via the North Quire Aisle, to the North Transept.

Layworkers and clergy at 1.50 p.m. from the Monk's Dormitory, through the S.W. Door and Nave, to the South (and possibly some in the North) Transept.

Rural Dean, Visiting Dignitaries etc., at 2.05 p.m., from the Chapter House, through the S.W. Door and the Nave, to the Quire.

University procession, at 2.10 p.m., from the Library Loft, through the S.W. Door to positions in the Nave.

Civic procession, at 2.15 p.m., from Prior's Hall, through the S.W. Door, to their positions in the Nave.

The Lord Lieutenant is met by the Dean at the Usher Gate at 2.20 p.m. and escorted through the Prior's Door to his seat at the front of the Nave.

## The Cathedral Procession

This procession leaves the Chapter House at 2.20 p.m. and proceeds through the east and the south cloisters to the south-west door. The crucifer leads the procession through the door and turns west to move behind the font. The crucifer, acolytes and apparitors halt to the east of the North Door - the vergier leads the remainder of the procession and halts at the western crossing of the nave and waits while the Dean welcomes the congregation and until the end of the playover for the first hymn before moving off.

Crucifer  
Acolytes  
Apparitors  
Vergier  
The Choir  
The Minor Canon  
Honorary Canons Emeritus  
Honorary Canons  
The Archdeacon of Auckland  
The Bishop of Jarrow  
Chapter Clerk  
King's Scholar (with Gospel book)  
Head Vergier  
Members of Chapter

The Dean welcomes the congregation from the pulpit - timing the welcome so that he can introduce the first hymn at 2.30 p.m. - after the welcome the Dean moves down the south nave aisle to join the other members of Chapter. As the movement of the procession allows, the Chapter Clerk makes his way to the platform by the font - the King's Scholar stands beside the platform.



S C R E E N

GSP

	RLC	DWB
King's Scholar		
	JDH	MCP
Chapter Clerk		
	JRA	
Table		
	Registrar	Dep Reg
	+MD	Chaplain

The Dean asks the Bishop to take the appointed oaths and reads the preface to the Oath of Assent. After the oaths are complete and the Chapter have escorted the Bishop from the crossing, the Chapter Clerk and King's Scholar go to their places in the Quire.

A fanfare is sounded and the Head Verger leads the Chaplain, Bishop, Dean and Chapter to the throne. Chaplain, Bishop and Dean ascend - others wait in the Quire opposite the throne.

MCP		
RLC	JRA	)
JDH	+MD	) in throne
DWB	Chaplain	)
GSP		

The Bishop leaves his staff on the throne. During "From heav'n you came ..." the Head Verger leads the Chaplain, Bishop, Dean and Chapter to the Quire Screen. The Bishop and Dean go to the Bishop's Stall - others wait in the Quire facing.

GSP	
DWB	
JDH	
RLC	
MCP	
Chaplain	JRA
Head Verger	+MD

After the Installation all move to their stalls for the anthem.

After the anthem the Head Verger leads the following to the crossing

Head Verger  
 The Archdeacon of Auckland  
 The Bishop of Jarrow  
 The Chaplain  
 The Bishop  
 escorted by the Dean and Chapter

The following positions are adopted

S C R E E N

	GSP		DWB	
	RLC		MCP	
Table				Chaplain
	JRA	JDH	GGG	
		+MD		+AJ

\*

\* = microphone

The Archdeacons of Durham and Auckland present the Bishop with the Barrington Staff - the Bishop of Jarrow uses the words in the order of service.

The Bishop and the Dean then step forward and the Dean presents the Bishop to the congregation. (he leads the prayer which is said together).

At the end of the prayer the Lord Lieutenant, the Vice-Chancellor and the Reverend Dorothy Wilson move forward and greet the Bishop as shown in the order of service.

During the hymn the Bishop moves around the Cathedral (west along the south nave aisle and then east along the north nave aisle - escorted by the Chaplain who will introduce representatives at appropriate places).

The Bishop and Chaplain return to their stalls.

The Old Testament reading - from the lectern - by The Reverend David Jenkins

The New Testament reading - from the lectern - by the Bishop of Hexham and Newcastle.

At the beginning of the third verse of 'Ye servants of God' - the head Verger escorts the Bishop to the pulpit for the sermon.

At the end of the sermon the Bishop of Jarrow moves to the microphone in the crossing and leads the intercessions. The Bishop remains in the pulpit from where he brings the prayers to their conclusion.

After the prayers the Bishop of Jarrow returns to his stall. The Head Verger escorts the Bishop from the pulpit through the Quire Screen. At that point the Chaplain moves in front of the Bishop and the Dean and Chapter to their 'escort' positions so that this procession can proceed to the High Altar for the Blessing.

Head Verger  
The Bishop's Chaplain  
The Bishop  
escorted by the Dean and Chapter

The Bishop gives the Blessing from the High Altar using his radio microphone.

After the blessing the choir sings Rutter's Gaelic Blessing. Once the choir has finished singing the organist measures a pause of thirty seconds before beginning to play the hymn.

As the hymn begins, the bells start to peal.

The crucifer, acolytes and apparitors move to the centre of the Quire Screen and face east as the hymn begins. The Registrar, Deputy Registrar, Mace and Chancellor move to a position east of the servers and face east. The Head Verger leads the Bishop's procession from the Sanctuary. As the Head Verger approaches the Chancellor those at the screen all turn clockwise to face west (take cue from the Chancellor) and the crucifer leads this procession down the nave, through the SW door.

- Crucifer
- Acolytes
- Apparitors
- The Registrar and Deputy Registrar
- Mace
- The Chancellor
- The Head Verger
- The Bishop's Chaplain
- The Sub-dean      The Bishop      The Dean
- Chapter
- The Chapter Clerk and the Lord Lieutenant
- A King's Scholar
- The Bishop of Jarrow
- The Archdeacon of Auckland
- The Honorary Canons
- Honorary Canons Emeritus
- The Minor Canon
- The Masters of the Schools
- The Choir (Gentlemen first)
- Visiting Dignitaries
- The North-East Ecumenical Group
- The Rural Deans
- The Civic Procession
- The University Procession
- Lay Workers and Clergy of the Diocese
- Readers

All processions return to their place of origin.

In the Chapter House

		Canons	Bishop	Canons	
			Dean		
	Head Verger				Registrar
	Chaplain				Deputy Registrar
					Mace
					Chancellor
					Chapter Clerk
			Crucifer		
		Acolyte		Acolyte	
		Apparitor		Apparitor	
+AJ					Lord Lieutenant
and					Minor Canon
Bishop's					
family	Masters				
Hon Cans	Dignitaries	Rural Deans	Dignitaries	Hon Cans	

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After this ceremony the Bishop's party disrobes in the Sacristy.

THE ENTHRONEMENT PROCESSIONS  
SATURDAY 22 OCTOBER 1994 at 2.30PM

A. Robing Places

<u>Place</u>	<u>Doorman</u>	<u>Procession &amp; No's</u>	<u>Marshal</u>
9 Altars Chapel		Readers	Miss Watson
Monks' Dormitory		Diocesan	(Archdeacons) Prof. Townend Dr Hunt
Library Loft		University	Dr Allison
Prior's Hall		Civic and Bodyguard	Mr Wright
Chapter House		Rural Deans Dignitaries	Canon Pedley Revd M Parker
		Cathedral Choir	Canon Pedley Revd M Parker

B. Timings

- 1.50pm Miss Watson leads the Readers along the north Quire aisle to the North Transept (middle rows).
- 1.55pm Dr Hunt and Professor Townend lead the Diocesan procession in pairs through the south west door and along the centre Nave aisle to the Crossing. Dr Hunt leads his file to the North Transept (front rows - 60); Professor Townend to the South Transept (140). Both fill from the front, dividing into groups for each side.
- 2.05pm Dr Allison leads the University procession through the west Cloister, south-west door and centre aisle to seats at the front of the Nave (south side). If the Diocesan procession is not clear, this procession waits in the west Cloister.
- 2.05pm A Verger leads the procession of Rural Deans and dignitaries along the east Cloister to the Prior's Door. If the Diocesan procession is not clear, this procession waits in the east Cloister. When the way is clear it continues up the North Nave Aisle, into the Crossing, into the Quire and to the Sanctuary rail. Dignitaries go to their allotted stalls. All others to their seats. (see plan).
- 2.10pm Mr Wright leads the Civic procession through the south and west Cloisters, south-west door and centre aisle to seats at the front of the Nave (north side). If the University procession is not clear, this procession waits behind it in the west Cloister.

- 2.15pm The Head Verger leads the Dean and the Lord Lieutenant through the east Cloister and Prior's Door to the front of the Nave. If the Rural Deans and dignitaries' procession is not clear, this procession waits behind it in the east Cloister.
- 2.20pm The Cathedral procession moves through the south and west Cloisters and south-west door, behind the font, to the top of the centre aisle (except the Dean and Chapter, who go to the North Door). If the University procession is not clear, this procession waits behind it in the west and south Cloisters.

C. Withdrawals

1. Cross and lights, Bishop's party, Cathedral procession leave first, ending with the Choir, down the centre aisle, through the south-west door and Cloisters to the Chapter House (but Choir to Vestries).
2. A Verger leads the dignitaries (Bishops, Provost, others), Rural Deans down the centre aisle, south-west door, north and Cloisters to the Chapter House (pausing in Cloister?).
3. Mr Wright leads the Civic procession down the centre aisle, along west and south Cloisters to the Prior's Hall Undercroft.
4. Dr Allison leads the University procession down the centre aisle, along west and south Cloisters to the Library office.
5. Dr Hunt and Professor Townend lead their files to the centre of the Crossing, down the centre aisle to the Monks' Dormitory.
6. Miss Watson leads the Readers along the north Quire aisle to the Nine Altars Chapel.

D. Responsibilities

(a) Doormen:

to open robing places by 1.00pm  
switch on lights  
check entrants  
switch off and lock up behind procession  
open and switch on before procession returns  
switch off and lock up afterwards.

(b) Marshals:

to check procession seats  
to be in robing place by 1.15pm  
to order and educate the procession in good time  
to lead it promptly and seat it accurately  
to lead it out and back to its robing place  
FIRST IN, FIRST OUT.

THE ENTHRONEMENT OF BISHOP MICHAEL TURNBULL  
THE PROCESSIONS

PROCESSION	APPROX NUMBERS	ASSEMBLE/ROBE	LEAVE	MARSHAL	SEATS
Readers	80	Nine Altars	1.50 p.m.	Miss J Watson	North Tr (Behind C
Layworkers and Clergy	200	Monk's Dormitory	1.50 p.m.	Archdeacons Prof Townend Dr Hunt	North an South Tr
University	11	Library Loft	2.10 p.m.	Dr Allison	Nave (so
Civic (Mayor <u>with</u> Bodyguard	25	Prior's Hall	2.15 p.m.	Second Verger	Nave (no
Rural Deans and Visiting Dignitaries	10 47	Chapter House	2.05 p.m.	Canon Pedley Miss Parker	Quire (s and chai
Dean and Lord Lieutenant	3	Usher Gate	2.15 p.m. via east Cloister and Prior's Door	Head Verger	Crossing
Cathedral	85	Chapter House	2.20 p.m. via east and north cloisters to centre aisle	Canon Pedley Miss Parker	Quire (s

ENTHRONEMENT  
Saturday 22 October 1994  
Reserved Seats in Quire

SANCTUARY

5 RURAL DEANS	Mr Hannibal X Canon Rose X Rt Rev C Buchanan X Canon Gray X Canon Arason X The Ven R J Mason X The Ven N Warren X Canon Lee X Canon Turner X The Dean of Rochester X
Cpt P Johanson X	

12 ECUMENICAL RELATIONS GROUP

5 RURAL DEANS

CHAIRS

The first Quire procession will assemble in this order :

- Rural Deans
- Ecumenical Relations Group
- Dean & Chapter of Rochester
- Deans and Provosts
- Bishops

STALLS

Canon Hinge	Canon Whittington	Rt Rev J Bickersleeth
Canon Stringer	Canon Hails	Rt Rev D Bartleet
Canon Nugent	Canon Ditchburn	Rt Rev B Smith
Canon Hall	Canon Bullock	Rt Revd I Harland
Canon Kent	Canon Wright	Rt Rev A Graham
Canon Lazonby	Canon Jones	Rt Rev A Chesters
Canon Chase	Canon Knell	Provost J Allen
HM Chorister Sch	Canon Piper	Dean K Riley
		Dean R Furnell
MP		
FSG		
+PS	C H O I R	
RLC		
JDH		
Chancellor	Verger	Organist Apparitor Acolyte

Rt Rev W Burrill	Canon Wren	Canon Greaves
Rt Rev M Vickers	Canon Stephenson	Canon Corker
Rt Rev P Dawes	Canon Crick	Canon Hancock
Rt Revd S Sykes	Canon Ollier	Canon Whitehead
Rt Rev P Harris	Canon Turnbull	Canon Wyngard
Rt Rev C Mayfield	Canon Lee-Warner	Canon Woodhouse
Dean H Stapleton	Canon Edmondson	Canon Simmons
Dean C Campling	Canon Purvis	HM Durham School
Dean J Richardson		
	C H O I R	Bishop Griffiths Mr Jenkins GGG +AS GSP DWB
Deputy Registrar Apparitor Acolyte	Chaplain Registrar Canon Meakin	MCP +MD (2nd Verger in cha

ENTHRONEMENT OF THE BISHOP  
NOTES FOR STEWARDS

1. Stewards will assemble in the Slype for briefing before the service at 12.30 p.m. Enter the Cloisters and show this paper to the porter at the door if you are asked to prove your identity.
2. Wear a gown and a hood if you have one - a Steward's Badge will be available when you arrive for the briefing. Please do not wear noisy shoes - rubber soles are best of all.
3. The North Door and the Monk's Door (south-west) will be opened at 1.00 p.m. Stewards will check the tickets of all persons entering the Cathedral, but the tickets are not to be collected. The congregation will be directed to their seats according to the colour of the ticket as indicated in the seating list below (4).  
All members of the congregation with tickets have been asked to arrive by 1.45 p.m. and until this time only ticket holders should be allowed in the Cathedral. One or two special guests may not have tickets - but they will be escorted into the Cathedral.  
The North Door will be closed at 2.15 p.m. Stewards go to their seats in the Cathedral except for those who are instructed to stay at the North Door, Prior's Door, Monk's Door and the Door in the South Transept.

4. SEATING ARRANGEMENTS

Those with tickets are to be directed as follows (DO NOT COLLECT TICKETS)

- |        |   |
|--------|---|
| YELLOW | Towards the front of the Nave - the exact position will be indicated. Some pews may be marked for certain people.   |
| PINK   | More Nave tickets but nearer to the back - the exact position of the block will be indicated. Fill the best seats in the block on a 'first-come-first-served' basis.  |
| PURPLE | Essentially an unreserved seat but holders of these tickets can be seated in the appropriate part of the Cathedral before reservation finishes at 1.45 p.m.   |
| BLUE   | The Civic Procession and spouses on the north side of the Nave at the front. Those in the procession assemble in the Prior's Hall for robing - spouses etc sit in the back of the block.  |
| GREEN  | The University procession and spouses on the south side of the Nave at the front. Procession in the front pews - spouses behind. Those in the procession robe in the Library Loft.  |
| ORANGE | Readers should enter the Cathedral by the North Door and go by the North Aisle and North Quire Aisle to the Chapel of the Nine Altars where they will assemble and robe. They will move in procession to seats in the North Transept. |
| RED    | Quire seating - spouses of those involved in the Quire Processions. They should be directed to the east end of the Quire.   |

WHITE Parish Clergy etc who should enter via the Bailey Gate and go through the Cloisters to the Monk's Dormitory. They will enter the Cathedral in procession and go to seats in the North and South Transepts.

CREAM Quire Processions - should enter through the Bailey Gate and go through the Cloisters to the Chapter House for robing. They will move in procession to seats in the Quire.

At 1.45 p.m. seat reservation finishes and any spare seats in the Nave, Aisles and the West End can be filled by non-ticket holders who will enter by the North Door.

#### 5. Collections

There will be a retiring collection - 2/3 stewards with baskets for each door.

Move to your starting point as the Bishop leaves the pulpit and at the beginning of the penultimate hymn. Speed is of the essence!

As soon as you have finished, move to the Crossing and wait; when the token offering has been received, move to the Slype, leave your dish on the table and return to your place via the west end, if necessary,

#### 6. Departures

During the final hymn stewards looking after the doors make sure that the doors are open and hooked or wedged.

#### 7. Security

Though no difficulties are anticipated during this service, tight security is being mounted. All persons entering the Cathedral are to be checked by their ticket.

Should there be a disturbance during the service it will be handled by the Dean in person assisted by the Cathedral staff.

Thank you for your help.

DJM/October 1994



After Cuthbert had been consecrated bishop, his works of virtue, like those of the apostles, became an ornament to his episcopal rank. He protected the people who had been committed to his charge with his constant prayers and summoned them to heavenly things by his most wholesome admonitions. He taught them what should be done but first showed them how to do it by his own example, as it is most helpful for a teacher to do. He was before all things fired with divine love, sober-minded and patient, diligent and urgent in devotion and prayer, and friendly to all who came to him for comfort. He held that to give the weak brethren help and advice was a fit substitute for prayer, for he knew that He who said, 'Thou shalt love the Lord thy God', also said, 'Thou shalt love thy neighbour'.

*from Chapter 28 of Bede's Ecclesiastical History of the English People.*

On one at least in this cathedral the sense of a new responsibility must press to-day with a heavy hand. If indeed this burden had been self-sought or self-imposed, if his thoughts were suffered to dwell on himself and his own incapacity, he might well sink under its crushing weight. But your prayer for him, and his ideal for himself, will shape itself in the words which were spoken to the great Israelite restorer of old, 'Not by might, nor by power, but by My Spirit, said the Lord of Hosts.' Only in this strength before you, as before him, will the great mountain become a plain.

Therefore we will lay down now our hopes and our fears, our every burden, on the steps of the altar; that entering disencumbered into the inmost sanctuary we may fall before the Eternal Presence.

*J B Lightfoot's sermon at his Enthronement as Bishop of Durham, 15 May 1879.*

Finding myself called to be your Bishop, I want only so to rule, so to teach, so to minister the mysteries of grace, that the love of Christ may be not hindered but spread abroad. We are aware of the alarming difficulties before the Church of Christ: but it is not the moment to speak of these. We know them: we often speak of them. Rather is this the moment to *encourage*, for to those who will look at things in the constraint of the Cross of Christ and the Resurrection of Christ the ground of our confidence is sure as ever. Let me therefore charge you, it is my first counsel, to serve Christ in His Church above all else with *joyfulness*. Members of the *Clergy*, rejoice that you are privileged to teach His truth, to care for His people, to celebrate the mystery of His body and blood, and to know perhaps His patience and His suffering as you serve Him. Let the source and the spring of your joy come — not from your environment, not from the way things go — but from Him. Members of the *Laity*, rejoice that you are privileged to worship a Creator who made you for Himself, to enjoy all the gifts of Christ in His Church, to do all you can in the building up of the common fellowship and the worship of the Church in days of trial, to bear the reproach of Christ. Rejoice that He asks the whole of your allegiance, that He honours you with the most complete demand upon you. Near to us always is the constraining love of Christ, Enthroned as the Prince of Life and the Bishop of our Souls.

*Michael Ramsey's sermon at his Enthronement as Bishop of Durham, St Luke's Day 18 October 1952.*

THE CATHEDRAL CHURCH OF CHRIST  
AND BLESSED MARY THE VIRGIN  
DURHAM



THE FORM AND ORDER OF

ENTHRONING  
INDUCTING and INSTALLING  
MICHAEL  
LORD BISHOP OF DURHAM

SATURDAY 22 OCTOBER 1994 at 2.30 p.m.



*Sit*

*The Choir sings the anthem*

Thou, O God, art praised in Sion : and unto thee shall the vow be performed in Jerusalem.

Thou that hearest the prayer : unto thee shall all flesh come. My misdeeds prevail against me : O be thou merciful unto our sins.

Blessed is the man whom thou choosest and receivest unto thee : he shall dwell in thy court, and shall be satisfied with the pleasures of thy house, even of thy holy temple.

Thou shalt shew us wonderful things in thy righteousness, O God of our salvation : thou that art the hope of all the ends of the earth, and of them that remain in the broad sea.

Who in his strength setteth fast the mountains : and is girded about with power.

Who stilleth the raging of the sea : and the noise of his waves, and the madness of the people.

They also that dwell in the uttermost parts of the earth shall be afraid at thy tokens : thou that makest the outgoings of the morning and evening to praise thee.

Thou visitest the earth, and blessest it : thou makest it very plenteous.

The river of God is full of water : thou preparest their corn, for so thou providest for the earth.

Thou waterest her furrows, thou sendest rain into the little valleys thereof : thou makest it soft with the drops of rain, and blessest the increase of it.

Thou crownest the year with thy goodness : and thy clouds drop fatness.

They shall drop upon the dwellings of the wilderness : and the little hills shall rejoice on every side.

The folds shall be full of sheep : the valleys also shall stand so thick with corn, that they shall laugh and sing.

words: from Psalm 67

music: Francis Grier born 1955

*This anthem was commissioned by the Dean and Chapter to mark the 900th anniversary celebrations of the Cathedral in 1993.*

*Stand*

*After the anthem the Bishop, escorted by the Dean and Chapter and preceded by the Bishop of Jarrow, moves to the Crossing, where the Archdeacons present him with the Pastoral Staff.*

The Archdeacon of Durham Receive this Pastoral Staff and remember the Declaration made at your Consecration.

You are called to lead in serving and caring for the people of God and to work with them. You are to maintain and further the unity of the Church, uphold its discipline and guard its faith. You are to promote its mission throughout the world. You are to watch over and pray for all those committed to your charge, and to teach and govern them after the example of the Apostles, speaking in the name of God and interpreting the gospel of Christ.

The Archdeacon of Auckland You are to know your people and be known by them. You are to baptize and confirm, to preside at the Holy Communion, to ordain and send new ministers and to lead the offering of prayer and praise.

You are to be merciful, but with firmness, and to minister discipline, but with mercy. You are to care for the outcast and needy; and to those who turn to God you are to declare the forgiveness of sins.

The Bishop of Jarrow The God of faith be with you,  
The God of hope inspire you,  
The God of love protect you,  
Father, Son and Holy Spirit. **Amen.**

**THE PRESENTATION**

Dean We present to you Michael, our Bishop, duly inducted, enthroned and installed.

**All In the name of Christ we welcome you.**

**All O Lord our God, father and shepherd of your people: look with favour on your servant Michael our Bishop; guide, strengthen and sanctify him; grant that, through your grace, he may lead the people committed to his charge, and with us come to thine eternal kingdom; through Jesus Christ our Lord. Amen.**

*Sit*

*The Bishop receives greetings from Civic, Church and University representatives.*

From the Lord Lieutenant of the County of Durham  
On behalf of Her Majesty's loyal people in the County of Durham and in other parts of the Diocese, I greet you on your enthronement.

From The Reverend Dorothy Wilson, on behalf of the churches  
The churches of the North East greet you and pray for you and for your ministry here.

From the Vice-Chancellor of Durham University  
I greet you on behalf of the staff and students of the universities in the Diocese.

The Bishop Thank you for your greetings. May God unite us in service to him and to each other.

*During the following hymn the Bishop will move around the Cathedral and receive gifts of welcome.*

*Stand*

All my hope on God is founded;  
He doth still my trust renew.  
Me through change and chance he guideth,  
Only good and only true.  
God unknown,  
He alone  
Calls my heart to be his own.

Pride of man and earthly glory,  
Sword and crown betray his trust;  
What with care and toil he buildeth,  
Tower and temple, fall to dust.  
But God's power,  
Hour by hour,  
Is my temple and my tower.

*During the following hymn the Dean and Chapter take the Bishop to his stall in the Quire:*

*Stand*

From heav'n you came, helpless babe,  
Enter'd our world, our glory veil'd;  
Not to be served but to serve,  
And give your life that we might live.  
*This is our God, the Servant King,  
He calls us now to follow him,  
To bring our lives as a daily offering  
Of worship to the Servant King.*

There in the garden of tears  
My heavy load he chose to bear.  
His heart with sorrow was torn,  
'Yet not my will but yours,' he said.

Come see his hands and his feet,  
The scars that speak of sacrifice,  
Hands that flung stars into space  
To cruel nails surrendered.

So let us learn how to serve  
And in our lives enthrone him.  
Each other's needs to prefer,  
For it is Christ we're serving.

words and music: Graham Kendrick born 1950

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## THE INSTALLATION

*The Dean seats the Bishop in his stall, saying*

Right Reverend Father in God, possess this stall traditionally occupied by the Bishop of Durham. May you indeed be a father to the people of this Diocese and with them rejoice in the worship of God. Amen.

Bishop In the name of God, Amen. I, Michael, by Divine Providence Bishop of Durham, do swear that I will be faithful and bear true allegiance to Her Majesty, Queen Elizabeth the Second, her heirs and successors, according to law.  
So help me God.

Bishop I, Michael, by Divine Providence Bishop of Durham, do swear that I shall observe and according to my strength defend the rights, privileges, liberties, immunities, statutes and customs of the same bishoprick, church and diocese of Durham, in so far as they are not contrary or opposed to divine right and to the laws and statutes of this realm.  
So help me God and these holy Gospels of God.

## THE ENTHRONEMENT

*A fanfare is sounded as the Dean and Chapter take the Bishop from the Crossing to the throne.*

*The Dean enthrones the Bishop with these words:*

In the name of God. Amen.

We, John Robert Arnold, Dean, and the Chapter of the Cathedral Church of Christ and Blessed Mary the Virgin of Durham, to whom by right, and by lawful and ancient custom, the business of enthronement, installation and induction is known to belong, by virtue of the mandate of the Most Reverend Father in God John Archbishop of York to induct you the Right Reverend Father in God Michael, lawfully elected and confirmed Bishop and Pastor of the Church of Durham, do now enthrone and induct you into the real actual and corporal possession of the same Bishopric and of all episcopal rights, privileges, prerogatives and appurtenances, and, saving the privileges, liberties and exemptions of the Cathedral Church, do assign to you and place you in this seat.

The Lord strengthen and inspire you to govern well the people committed to your charge. May he preserve your going out and your coming in from this time forth for evermore. Amen.

God's great goodness aye endureth,  
Deep his wisdom, passing thought:  
Splendour, light and life attend him,  
Beauty springeth out of naught.  
Evermore  
From his store  
New-born worlds rise and adore.

Daily doth th' Almighty giver  
Bounteous gifts on us bestow;  
His desire our soul delighteth,  
Pleasure leads us where we go.  
Love doth stand  
At his hand;  
Joy doth wait on his command.

Still from man to God eternal  
Sacrifice of praise be done,  
High above all praises praising  
For the gift of Christ his Son.  
Christ doth call  
One and all:  
Ye who follow shall not fall.

words: Robert Bridges 1844-1930  
based on the German of Joachim Neander 1650-80  
music: Herbert Howells 1892-1983

*Sit*

**The Old Testament Reading**  
**Isaiah 55: 6 - 13**  
**The Reverend David Jenkins**  
**Moderator of the Northern Province of**  
**the United Reformed Church**

Inquire of the Lord while he is present, call upon him when he is close at hand. Let the wicked abandon their ways and evil men their thoughts: let them return to the Lord, who will have pity on them, return to our God, for he will freely forgive. For my thoughts are not your thoughts, and your ways are not my ways. This is the very word of the Lord. For as the heavens are higher than the earth, so are my ways higher than your ways and my thoughts than your thoughts; and as the rain and the snow come

down from heaven and do not return until they have watered the earth, making it blossom and bear fruit, and give seed for sowing and bread to eat, so shall the word that comes from my mouth prevail; it shall not return to me fruitless without accomplishing my purpose or succeeding in the task I gave it. You shall indeed go out with joy and be led forth in peace. Before you mountains and hills shall break into cries of joy, and all the trees of the wild shall clap their hands, pine-trees shall shoot up in place of camel-thorn, myrtles instead of briars; and this shall win the Lord a great name, imperishable, a sign for all time.

*The Choir sings the Gloria in excelsis from the Organ Solo Mass*

Gloria in excelsis Deo.  
 Et in terra pax hominibus  
 bonae voluntatis.  
 Laudamus te, benedicimus te,  
 adoramus te, glorificamus te.  
 Gratias agimus tibi  
 propter magnam gloriam tuam.  
 Domine Deus, Rex caelestis,  
 Deus Pater omnipotens.  
 Domine Fili unigenite,  
 Jesu Christe.  
 Domine Deus, Agnus Dei,  
 Filius Patris.  
 Qui tollis peccata mundi,  
 miserere nobis.  
 Qui tollis peccata mundi,  
 suscipe deprecationem nostram.  
 Qui sedes ad dexteram Patris,  
 miserere nobis.  
 Quoniam tu solus sanctus,  
 Tu solus Dominus,  
 Tu solus altissimus,  
 Jesu Christe,  
 cum Sancto Spiritu  
 in gloria Dei Patris.  
 Amen.

*Glory to God in the highest,  
 and peace to his people on earth.*  
*We worship you,  
 We praise you,  
 we give you thanks  
 for your great glory.  
 Lord God, heavenly King,  
 almighty God and Father.  
 Lord Jesus Christ,  
 only Son of the Father,  
 Lord God, Lamb of God,  
 Son of the Father,  
 you take away the sin of the world,  
 have mercy on us;  
 you take away the sin of the world,  
 receive our prayer.  
 You are seated at the right hand of  
 the Father,  
 have mercy on us.  
 For you alone are the Holy One,  
 you alone are the Lord,  
 you alone are the Most High,  
 Jesus Christ,  
 with the Holy Spirit,  
 in the glory of God the Father.  
 Amen.*

Wolfgang Amadeus Mozart 1756-91

*The Choir sings*

I was glad when they said unto me: we will go into the house of the Lord.  
 Our feet shall stand in thy gates: O Jerusalem.  
 Jerusalem is built as a city : that is at unity in itself.  
 O pray for the peace of Jerusalem : they shall prosper that love thee.  
 Peace be within thy walls: and plenteousness within thy palaces.

words: from Psalm 122  
 music: Hubert Parry 1848-1918

**THE OATHS**

Dean Right Reverend Father in God, we request you to take the appointed oaths.

*Sit*  
 Dean

The Church of England is part of the One, Holy, Catholic and Apostolic Church worshipping the one true God, Father, Son and Holy Spirit. It professes the faith uniquely revealed in the Holy Scriptures and set forth in the catholic creeds, which faith the Church is called upon to proclaim afresh in each generation. Led by the Holy Spirit, it has borne witness to Christian truth in its historic formularies, the Thirty-nine Articles of Religion, the Book of Common Prayer and the Ordering of Bishops, Priests and Deacons. In the declaration you are about to make will you affirm your loyalty to this inheritance of faith as your inspiration and guidance under God in bringing the grace and truth of Christ to this generation and making Him known to those in your care?

*A King's Scholar holds the Durham Gospel book before the Bishop, who takes the appointed oaths, laying his right hand on the book.*

Bishop I, Michael, do affirm and accordingly declare my belief in the faith which is revealed in the Holy Scriptures and set forth in the catholic creeds and to which the historic formularies of the Church of England bear witness; and in public prayer and administration of the sacraments, I will use only the forms of service which are authorised or allowed by Canon.

Laws and Statutes of this Realm in that case to be observed and have also committed to him the care government and administration of the Spiritualities of the said Bishopric and have moreover decreed the said Bishop so elected and confirmed to be inducted and installed by himself or his lawful Proxy in his name and for him into the possession of the said Bishopric we do therefore by these Presents require that you induct and install the said Michael Turnbull so elected confirmed and consecrated or his lawful Proxy into the real actual and corporal possession of the said Bishopric of Durham or that you cause him to be so inducted and installed with full Episcopal right and that you assign him the Episcopal Seat in the said Cathedral Church usually assigned and appointed to the Bishop thereof for the time being and that you place him therein in the Name of the Lord Jesus Christ or cause him to be so assigned or placed effectually as is meet, Our Archiepiscopal rights and usages and the dignity and honour of Our Cathedral and Metropolitan Church of Saint Peter in York being in all things always kept reserved and preserved

In witness whereof We have caused the Seal which we use on this occasion to be hereunto affixed

Dated the Twenty-seventh day of July in the year of Our Lord One thousand nine hundred and ninety-four and of Our Translation the Eleventh

*This procession moves to the Crossing*

The Chapter Clerk  
A King's Scholar  
The Registrar and the Deputy Registrar  
The Chancellor of the Diocese  
Crucifer  
Acolytes  
Apparitors  
The Head Verger  
The Bishop's Chaplain  
The Sub-dean The Lord Bishop The Dean  
The Cancns Residentiary

**The New Testament Reading**

**Luke 4: 16 - 21**

**The Right Reverend Ambrose Griffiths OSB  
Roman Catholic Bishop of Hexham and Newcastle**

Jesus came to Nazareth, where he had been brought up, and went to synagogue on the Sabbath day as he regularly did. He stood up to read the lesson and was handed the scroll of the prophet Isaiah. He opened the scroll and found the passage which says,

'The spirit of the Lord is upon me because he has anointed me; he has sent me to announce good news to the poor, to proclaim release for prisoners and recovery of sight for the blind; to let the broken victims go free, to proclaim the year of the Lord's favour.'

He rolled up the scroll, gave it back to the attendant, and sat down; and all eyes in the synagogue were fixed on him. He began to speak: 'Today', he said, 'in your very hearing this text has come true.'

*Stand*

Ye servants of God, your Master proclaim,  
And publish abroad his wonderful name:  
The name all-victorious of Jesus extol:  
His kingdom is glorious, and rules over all.

God ruleth on high, almighty to save;  
And still he is nigh, his presence we have:  
The great congregation his triumph shall sing,  
Ascribing salvation to Jesus our King.

Salvation to God who sits on the throne!  
Let all cry aloud, and honour the Son:  
The praises of Jesus the angels proclaim,  
Fall down on their faces, and worship the Lamb.

Then let us adore, and give him his right:  
All glory and power, all wisdom and might,  
All honour and blessing, with angels above,  
And thanks never-ceasing, and infinite love.

words: Charles Wesley 1707-88  
music: Paderborn Gesangbuch 1765

*Sit*

**THE SERMON  
The Bishop**

*Kneel*

**THE PRAYERS**

*The Bishop of Jarrow leads the prayers of the people for the Bishop, the diocese and the world.*

Almighty Father, we thank you for the beauty and wonder of your creation and for the gifts that you give us in our lives, especially those we receive in the places and amongst the people we love: with you we long to see a more just and peaceful world.

**All sing**

**O Lord, hear our prayer,  
O Lord, hear our prayer,  
When we call, answer us.  
O Lord, hear our prayer,  
O Lord, hear our prayer,  
Come and listen to us.**

These are your gifts – some to be apostles, some prophets, some evangelists, some pastors and teachers, to equip your people for work in your service;

We thank you for your Church, for the ministry which we share with you and with each other, and for the opportunity which you give us to serve you in different ways; We thank you for the grace and goodness of your Gospel of love and forgiveness which you ask us to make known to all peoples;

**All sing**

**O Lord, hear our prayer,  
O Lord, hear our prayer,  
When we call, answer us.  
O Lord, hear our prayer,  
O Lord, hear our prayer,  
Come and listen to us.**

We thank you today for the ministry of Michael who comes amongst us as Bishop: we pray for his wife and family, and for their home: we pray for the parishes of this diocese, that

*The congregation turns to face west.*

**THE ENTRY OF THE BISHOP**

*The Bishop, attended by his Chaplain and by the Chancellor of the Diocese and the Registrar, comes to the north door of the Cathedral Church and knocks upon it with his staff three times.*

*The door is opened.*

Dean Right Reverend Father in God, we welcome you to your Cathedral Church and pray that God will grant you grace to proclaim his word and to serve his people with love, humility and truth.

Bishop I thank you for your welcome, and ask for your prayers that I may be a faithful pastor to the people of this Diocese and a true father in God, and that together we may serve to the honour and glory of Jesus Christ our Lord.

*The Dean gives the Archbishop's Mandate to the Chapter Clerk, saying*

Let the Mandate be read.

*The Chapter Clerk reads the Mandate.*

John by Divine Providence Lord Archbishop of York Primate of England and Metropolitan to Our Beloved in Christ The Very Reverend John Robert Arnold Dean of Durham sends greeting

Whereas the Episcopal See of Durham becoming vacant by the resignation of the Right Reverend Father in God David Edward Jenkins late Bishop thereof the Dean and Chapter of the Cathedral Church of Christ and Blessed Mary the Virgin having petitioned for and obtained Her Majesty's Royal Licence did elect Michael Turnbull for their and the said Cathedral Church's Bishop and Pastor and whereas We have by Her Majesty's Letters Patent confirmed the said Election and the person elected observing all things required by the

## WELCOME

### The Dean

*Stand*

Christ is made the sure foundation,  
And the precious corner-stone,  
Who, the two walls underlying,  
Bound in each, binds both in one,  
Holy Sion's help for ever,  
And her confidence alone.

All that dedicated city,  
Dearly loved by God on high,  
In exultant jubilation  
Pours perpetual melody,  
God the One, in Threefold glory,  
Singing everlastingly.

To this temple, where we call thee,  
Come, O Lord of hosts, today;  
With thy wonted loving-kindness,  
Hear thy people as they pray;  
And thy fullest benediction  
Shed within its walls for ay.

Here vouchsafe to all thy servants  
Gifts of grace by prayer to gain;  
Here to have and hold for ever  
Those good things their prayers obtain,  
And hereafter, in thy glory,  
With thy blessed ones to reign.

Laud and honour to the Father,  
Laud and honour to the Son,  
Laud and honour to the Spirit,  
Ever Three and ever One,  
One in love, and One in splendour,  
While unending ages run. Amen.

words: Latin c 7th century  
*Tr* John Mason Neale 1818-66  
music: adapted from the *Alleluys* in  
Purcell's 'O God, thou art my God' for  
Bellville in *The Psalmist* 1843

together with Bishop Michael we may strive to build God's kingdom here. We pray, too, for the Diocese of Rochester; for our Link Diocese of Lesotho and for Philip and Andrew, bishops there.

We thank you that your Son is our chief Bishop and Shepherd, and we pray that, following his example of grace and humility, we may serve one another as we continue on our pilgrimage of faith.

All sing

**O Lord, hear our prayer,  
O Lord, hear our prayer,  
When we call, answer us.  
O Lord, hear our prayer,  
O Lord, hear our prayer,  
Come and listen to us.**

*The Bishop gathers together the prayers of the people by saying alone*

Bishop

And so, rejoicing in the company of God's people everywhere and in fellowship with the Blessed Virgin Mary, St Cuthbert, St Bede, St Oswald and all your saints, we commend one another and our diocese into the hands of God.

Our Father, who art in heaven,  
hallowed be thy name;  
thy kingdom come;  
thy will be done;  
on earth as it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
as we forgive those who trespass against us.  
And lead us not into temptation;  
but deliver us from evil.

All

**For thine is the kingdom, the power, and the glory, for ever and ever. Amen.**

*Stand*

Ye that know the Lord is gracious,  
Ye for whom a Corner-stone  
Stands, of God elect and precious,  
Laid that ye may build thereon,  
See that on that sure foundation  
Ye a living temple raise,  
Towers that may tell forth salvation,  
Walls that may re-echo praise.

Living stones, by God appointed  
Each to their allotted place,  
Kings and priests, by God anointed,  
Shall ye not declare his grace?  
Ye, a royal generation,  
Tell the tidings of your birth,  
Tidings of a new creation  
To an old and weary earth.

Tell the praise of him who called you  
Out of darkness into light,  
Broke the fetters that enthralled you,  
Gave you freedom, peace and sight:  
Tell the tale of sins forgiven,  
Strength renewed and hope restored,  
Till the earth, in tune with heaven,  
Praise and magnify the Lord.

words: Cyril Argentine Alington 1872-1955

music: Richard Huw Pritchard 1811-87

*Kneel*

### **THE BLESSING** **The Bishop**

The Lord bless you and watch over you,  
the Lord make his face shine upon you and be gracious to you,  
the Lord look kindly on you and give you peace;  
and the blessing of God almighty,  
the Father, the Son, and the Holy Spirit,  
be among you and remain with you always. **Amen.**

## **THE FORM AND ORDER OF THE BISHOP'S ENTHRONEMENT**

*The congregation remains seated until the beginning of the hymn.*

*At 1.50 p.m. the Readers proceed from the Chapel of the Nine Altars to the North Transept. The Layworkers and Clergy of the Diocese leave the Monks' Dormitory and proceed through the Nave to the Transepts.*

*The Rural Deans, Representatives of other Churches and Visiting Dignitaries leave the Chapter House at 2.05 p.m. and proceed through the Nave to the Quire.*

*The University Procession leaves the Library Loft and enters at the south-west door at 2.10 p.m.*

*The Civic Procession leaves the Prior's Hall and enters the south-west door at 2.15 p.m.*

*The Lord Lieutenant of the County of Durham is met at the Usher Gate by the Dean and conducted to his seat at the Crossing.*

*The Cathedral Procession leaves the Chapter House, moves through the Cloisters and enters the church at 2.25 p.m. This Procession moves eastwards during the first hymn, the Chapter remaining at the west end.*

*The congregation remains seated as the procession enters*

Crucifer  
Acolytes  
Apparitors  
A Verger  
The Choir  
The Masters of the Schools  
A Minor Canon  
The Honorary Canons  
The Archdeacon of Auckland  
The Bishop of Jarrow

## THE ENTHRONING OF A BISHOP

The occasion of a new bishop's formally beginning his work in the diocese has a long history. You may like to know some of the background to what will happen this afternoon.

The word 'enthronement' might suggest that a bishop is a kind of king. In fact both 'throne' and 'cathedral' come from Greek words meaning simply a chair or seat. It is not only rulers and judges who sit to give decisions. Teachers often sit, professors occupy 'chairs', and someone 'takes the chair' to lead a meeting. So the bishop's official chair, his throne in the cathedral, is a reminder of his commission to lead and to teach God's people.

In Durham the bishop also used to be the head of the monastery. He was the abbot, the father of the community of Benedictine monks who served the cathedral and St Cuthbert's shrine. So Bishops of Durham, in addition to being enthroned, are also given the abbot's stall in the choir. For us this is a sign that the Bishop is a father to the people of his diocese.

The Bishop is still a father to the cathedral community. When the service is over he will be seated in the abbot's stone seat in the Chapter House, the meeting place of the Dean and Chapter. Now, as in the past, the Bishop's work is mainly in the diocese, and so the daily life of the cathedral, once the responsibility of the prior and monks, is maintained by the Dean and Canons.

At their enthronement Bishops of Durham take the oaths on the Durham Gospels. This is the most precious book in the cathedral's possession. It was handwritten in Latin about 700 AD by the monks at either Holy Island or Wearmouth-Jarrow and illustrated with beautifully ornamented lettering and a picture of the Crucifixion. For all its thirteen hundred years this book has been kept and used close to where St Cuthbert is buried. It reminds us of the task of the Church to share the Gospel with all who live in the North East.

### *The Choir sings A Gaelic Blessing*

Deep peace of the running wave to you,  
Deep peace of the flowing air to you,  
Deep peace of the quiet earth to you,  
Deep peace of the shining stars to you,  
Deep peace of the gentle night to you,  
Moon and stars pour their healing light on you,  
Deep peace of Christ the light of the world to you.

words: adapted from an old Gaelic rune  
music: John Rutter born 1945

### *Silence is kept*

#### *Stand*

*Lift high the Cross, the love of Christ proclaim,  
Till all the world adore his sacred name.*

Come, soldiers, follow where our Captain trod,  
Our King victorious, Christ the Son of God:

Led on their way by this triumphant sign,  
The hosts of God in conquering ranks combine:

O Lord, once lifted on the glorious Tree,  
As thou hast promised, draw us unto thee:

Let every race and every language tell  
Of him who saves our souls from death and hell:

From farthest regions let them homage bring,  
And on his Cross adore their Saviour King:

Set up thy throne, that earth's despair may cease  
Beneath the shadow of its healing peace:

For thy blest Cross which doth for all atone  
Creation's praises rise before thy throne:

*Lift high the Cross, the love of Christ proclaim,  
Till all the world adore his sacred name.*

words: Michael Robert Newbolt 1874-1956  
based on George William Kitchin 1827-1912  
music: Sydney Nicholson 1875-1947

### **Organ Voluntaries:**

Grand Choeur Dialogué

Eugène Gigout 1844 - 1925

Final (Symphonie 1)

Louis Vierne 1870 - 1937

**Members of the congregation are asked to remain in their places until all the processions have left the Cathedral.**

*During the hymn the Cathedral bells are rung and the processions withdraw in this order:*

Crucifer  
Acolytes  
Apparitors  
The Registrar and the Deputy Registrar  
The Chancellor of the Diocese  
The Head Verger  
The Bishop's Chaplain  
The Sub-dean The Lord Bishop The Dean  
The Canons Residentiary  
The Chapter Clerk and the Lord Lieutenant  
A King's Scholar  
The Bishop of Jarrow  
The Archdeacon of Auckland  
The Honorary Canons  
A Minor Canon  
The Masters of the Schools  
The Choir  
Visiting Dignitaries  
The Rural Deans  
The Civic Procession  
The University Procession  
Lay Workers and Clergy of the Diocese  
Readers

### **IN THE CHAPTER HOUSE**

*When the procession accompanying the Bishop has arrived in the Chapter House, the Dean and Chapter place the Bishop in the ancient stone seat of the Abbots of Durham, and the Dean says:*

Right Reverend Father in God, we gladly receive you as Visitor of this Cathedral Church and we place you here in the chair anciently assigned to the Bishop of Durham. May our Good Shepherd the Lord Jesus Christ uphold you in the service of all who are entrusted to your care. Amen.

*The Dean then directs the Chapter Clerk to make a record of the Induction, Enthronement and Installation.*

### **ORGAN MUSIC BEFORE THE SERVICE:**

Choral No. 2 in B minor	César Franck 1822 - 1890
Fantasia and Fugue in G minor	Johann Sebastian Bach 1685 - 1750
Psalm-Prelude, Set 1, No. 3	Herbert Howells 1892 - 1983
Wir glauben all' an einen Gott	Johann Sebastian Bach 1685 - 1750

## THE CANDIDATES

The figure in brackets is the earliest date of the candidate's licensing as layworker, profession as a religious, or ordination as deaconess or deacon.

NSM = Non-stipendiary Minister

UB = United Benefice

Saturday 28 May 1994

Patricia Ramsey BEALING 1963	Chaplain to South Tyneside Health Care Trust; Parish of Rekendyke, South Shields
Margaret Ruth BIANCHI 1980	St Paul, West Pelton NSM
Beryl DAVISON 1964	St John, Holmside
Hazel DITCHBURN 1984	Industrial Chaplain in Gateshead; Team Vicar in Gateshead Team Ministry; Rural Dean of Gateshead
Anne Nicholson DIXON 1956	Holy Trinity, Washington NSM
Alice GOODREM 1960	The Parish of St Michael and All Angels, South Westoe and the UB of St Stephen and St Aidan, South Shields NSM
Catherine Margaret HOOPER 1985	St Alban, Heworth
Marilyn JAMIESON 1981	UB of Holy Cross, Ryton with St Hilda, Hedgefield; Hon. Chaplain Northumbria Police; to become Chaplain to the Metro Centre, Gateshead
Penelope Howson JONES 1986	Director of Practical Theology, NE Ordination Course
Margaret KANE 1942	Billingham Team Ministry NSM
Patricia Anne Clare LOCKHART 1963 (Sister Clare)	Religious of the Sisters of Charity; Chaplain to the City Hospitals, Sunderland
Ann Veronica MACKETH 1979	Holy Trinity, Darlington (and the Church of the Salutation)
Susan Elizabeth MASKREY 1970	Billingham Team Ministry; Assistant Chaplain, HM Prison, Holme House, Stockton-on-Tees
Anne MELTON 1983	St John, Shildon with St Mark, Eldon and Assistant Diocesan Director of Ordinands; to become priest-in-charge of the Usworth Team Ministry

THE CATHEDRAL CHURCH OF CHRIST  
AND BLESSED MARY THE VIRGIN  
DURHAM



TRINITY 1994

ORDINATION

of

PRIESTS

Saturday 28th May at 10.00 a.m.

Sunday 29th May at 10.00 a.m.



**Sunday 29 May 1994**

Florence BERESFORD 1978	St Mary and St Cuthbert, Chester-le-Street NSM
Joan Lindsay COOK 1988	St Hilda, Hartlepool
Elizabeth Ann CULLING 1989	Lecturer in Church History, St John's College, Durham
Elizabeth CUMMINGS 1987	Chaplain to HM Remand Centre, Low Newton, Durham
Deborah Mary DEWES 1992	St Peter, Stockton-on-Tees
Caroline Ann DICK 1988	St Nicholas, Hetton-le-Hole and Assistant Chaplain, Sunderland University
Alison Edwina HARRISON 1986	St Mary, Cockfield and St John, Lynesack
Nicola Mary JAY 1991	Parish of Whitburn
Mary Ruth JUDSON 1992	St Mary and St Cuthbert, Chester-le-Street
Elsie Leonora LEWIS 1975	St Paul, Winlaton NSM
Penelope Elizabeth MARTIN 1986	UB of St Mary, Sherburn and St Laurence, Pittington
Jean Mary MAYLAND 1991	Ecumenical Officer in the Durham Diocese; St Brandon, Brancepeth
Julia Margaret PERKINS 1987	St Andrew, Leam Lane
June Phyllis TALBOT 1991	All Saints, Cleadon NSM
June Marion THOMAS 1986	St Mark, Stockton NSM
Anne Inman TRIMBLE 1992	UB of St Mary, Longnewton with St John, Elton NSM
Stephanie Abigail WATSON 1990	Deputy Chaplain, HM Prison, Durham
Alison Mary WHITE 1986	Director of Mission and Pastoral Studies, St John's College, Durham
Caroline Jayne WORSFOLD 1988	Chaplain to Priority Health Care, Wearside (NHS Trust)

Stand up, stand up for Jesus,  
Ye servants of the Cross;  
Tell out the precious gospel  
That love endures through loss.  
When conflict rages round you  
And evil presses near,  
Cling to the Cross of Jesus  
That love may cast out fear.

Stand up, stand up for Jesus,  
No more blaspheme his name;  
For hatred, war, and violence  
Have decked his Cross with shame.  
Face Jesus in repentance  
For blood the Church has shed,  
And pray he may empower us  
To give not stones, but bread.

Stand up! Beloved in Jesus,  
Ye feeble, weak, and spurned;  
See! What the world counts manhood  
The Cross has overturned.  
Ye that are men, now serve him  
But not with gun or sword;  
Kneel at his side with Mary  
And learn that love is Lord.

Stand up! Beloved in Jesus,  
Ye hungry and oppressed;  
Who now can doubt your status  
When God has called you blessed?  
Lift high your hearts, ye women  
Your call comes from above,  
And God's free grace ordains you  
To walk his way of love.

So stand as one for Jesus,  
Our prophet, priest, and king,  
Who longs to fold his children  
Beneath his gentle wing.  
And know, the one we worship  
Died stretched on Calv'ry's tree.  
Bruised, beaten, still he loves us  
This is our victory.

words: Debbie Peatman  
music: G. J. Webb

*The organist plays a voluntary.*

*You may like to take this order of service away with you as you leave.*

**Saturday 28 May 1994 (continued)**

**Margaret PARKER 1956**

**Minor Canon, the Cathedral Church of Christ and Blessed Mary the Virgin, Durham NSM**

**Gillian Margaret POCOCK 1983**

**St Michael and All Angels, Esh in plurality with St John the Baptist, Hamsteels (and All Saints, Langley Park)**

**Jenny Ruth SECRETAN 1984**

**The Parish of St Michael and All Angels, South Westoe and the UB of St Stephen and St Aidan, South Shields; Associate Officer of the Social Responsibility Committee in the Diocese of Durham NSM**

**Valerie SHEDDEN 1984**

**East Darlington Team Ministry; to become priest-in-charge of Bishop Middleham and Diocesan Adviser for Religious Education in Schools**

**Patricia Eileen WEBSTER 1958**

**All Saints, Stranton, Hartlepool NSM**

## AFTER COMMUNION

Bishop The Son of Man came not to be served but to serve, and to give his life as a ransom for many.

*Kneel*

Bishop Father, you have appointed your Son to be our high priest for ever. Fulfil now your purpose in choosing these your servants to be ministers and stewards of your word and sacraments; and grant that they may be found faithful in the ministry they have received; through Jesus Christ our Lord.

People Amen.

People Almighty God, we thank you for feeding us with the body and blood of your Son Jesus Christ. Through him we offer you our souls and bodies to be a living sacrifice. Send us out in the power of your Spirit to live and work to your praise and glory. Amen.

Bishop Almighty God, who for the salvation of the world gives to his people many gifts and ministries to the advancement of his glory, stir up in you the gifts of his grace, sustain each one of you in your own ministry; and the blessing of God almighty, the Father, the Son, and the Holy Spirit, be among you and remain with you always.

People Amen.

Deacon Go in peace to love and serve the Lord.

People In the name of Christ. Amen.

*Stand*

## THE PREPARATION

O worship the King  
All glorious above;  
O gratefully sing  
His power and his love:  
Our Shield and Defender,  
The Ancient of days,  
Pavilioned in splendour,  
And girded with praise.

O tell of his might,  
O sing of his grace,  
Whose robe is the light,  
Whose canopy space.  
His chariots of wrath  
The deep thunder-clouds form,  
And dark is his path  
On the wings of the storm.

The earth, with its store  
Of wonders untold,  
Almighty, thy power  
Hath founded of old:  
Hath established it fast  
By a changeless decree,  
And round it hath cast,  
Like a mantle, the sea.

Thy bountiful care  
What tongue can recite?  
It breathes in the air,  
It shines in the light;  
It streams from the hills,  
It descends to the plain,  
And sweetly distils  
In the dew and the rain.

Frail children of dust,  
And feeble as frail,  
In thee do we trust,  
Nor find thee to fail;  
Thy mercies how tender!  
How firm to the end!  
Our Maker, Defender,  
Redeemer, and Friend.

O measureless Might,  
Ineffable Love,  
While angels delight  
To hymn thee above,  
Thy ransomed creation,  
Though feeble their lays,  
With true adoration  
Shall sing to thy praise.

*words:* Robert Grant  
*music:* William Croft

Bishop The Lord be with you

People and also with you.

Bishop God our Father, Lord of all the world, we thank you that through your Son you have called us into the fellowship of your universal Church. Hear our prayer for your faithful people that in their vocation and ministry each may be an instrument of your love, and give your servants now to be ordained the needful gifts of grace; through our Lord and Saviour Jesus Christ.

People Amen.



Bishop Draw near with faith. Receive the body of our Lord Jesus Christ which he gave for you, and his blood which he shed for you. Eat and drink in remembrance that he died for you, and feed on him in your hearts by faith with thanksgiving.

*Those in the quire will be directed to the sanctuary. Those in the nave and transepts will receive Holy Communion standing: please follow the directions of the stewards.*

*It helps if those who are receiving Holy Communion standing take hold of the foot of the chalice.*

*At standing points please go left or right to whichever chalice is free.*

*Communicant members of all Christian churches are welcome to receive Holy Communion at this service.*

## DURING THE COMMUNION

*Kneel or sit*

Choir Agnus Dei *Dom Gregory Murray*  
Lamb of God, you take away the sins of the world: have mercy on us.  
Lamb of God, you take away the sins of the world: have mercy on us.  
Lamb of God, you take away the sins of the world: grant us peace.

Hymn And now, O Father, mindful of the love  
That bought us, once for all, on Calvary's tree,  
And having with us him that pleads above,  
We here present, we here spread forth to thee  
That only offering perfect in thine eyes,  
The one true, pure, immortal sacrifice.

Look, Father, look on his anointed face,  
And only look on us as found in him;  
Look not on our misusings of thy grace,  
Our prayer so languid, and our faith so dim:  
For lo, between our sins and their reward  
We set the passion of thy Son our Lord.

And then for those, our dearest and our best,  
By this prevailing presence we appeal:  
O fold them closer to thy mercy's breast,  
O do thine utmost for their souls' true weal;  
From tainting mischief keep them white and clear,  
And crown thy gifts with strength to persevere.

And so we come: O draw us to thy feet,  
Most patient Saviour, who canst love us still;  
And by this food, so awful and so sweet,  
Deliver us from every touch of ill:  
In thine own service make us glad and free,  
And grant us never more to part with thee.

words: W. Bright  
music: W. H. Monk

*Sit*

New Testament reading

Romans 12: 1-12

I appeal to you therefore, brothers and sisters, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship. Do not be conformed to this world, but be transformed by the renewing of your minds, so that you may discern what is the will of God—what is good and acceptable and perfect.

For by the grace given to me I say to everyone among you not to think of yourself more highly than you ought to think, but to think with sober judgement, each according to the measure of faith that God has assigned. For as in one body we have many members, and not all the members have the same function, so we, who are many, are one body in Christ, and individually we are members one of another. We have gifts that differ according to the grace given to us: prophecy, in proportion to faith; ministry, in ministering; the teacher, in teaching; the exhorter, in exhortation; the giver, in generosity; the leader, in diligence; the compassionate, in cheerfulness.

Let love be genuine; hate what is evil, hold fast to what is good; love one another with mutual affection; outdo one another in showing honour. Do not lag in zeal, be ardent in spirit, serve the Lord. Rejoice in hope, be patient in suffering, persevere in prayer.

Reader This is the word of the Lord.

People Thanks be to God.

*Stand* O Breath of Life, come sweeping through us,  
Revive thy Church with life and pow'r.  
O Breath of Life, come, cleanse, renew us,  
And fit thy Church to meet this hour.

O Wind of God, come, bend us, break us,  
Till humbly we confess our need;  
Then in thy tenderness remake us,  
Revive, restore; for this we plead.

O Breath of Love, come, breathe within us,  
Renewing thought and will and heart;  
Come, love of Christ, afresh to win us,  
Revive thy Church in ev'ry part.

Revive us, Lord! Is zeal abating  
While harvest fields are vast and white?  
Revive us, Lord, the world is waiting,  
Equip thy Church to spread the light.

words: Bessie Porter Head  
music: Mary J. Hammond

*When it is announced*

People Glory to Christ our Saviour.

Deacon Mary stood weeping outside the tomb. As she wept, she bent over to look into the tomb; and she saw two angels in white, sitting where the body of Jesus had been lying, one at the head and the other at the feet. They said to her, "Woman, why are you weeping?" She said to them, "They have taken away my Lord, and I do not know where they have laid him." When she had said this, she turned around and saw Jesus standing there, but she did not know that it was Jesus. Jesus said to her, "Woman, why are you weeping? Whom are you looking for?" Supposing him to be the gardener, she said to him, "Sir, if you have carried him away, tell me where you have laid him, and I will take him away." Jesus said to her, "Mary!" She turned and said to him in Hebrew, "Rabbouni!" (which means Teacher). Jesus said to her, "Do not hold on to me, because I have not yet ascended to my Father. But go to my brothers and say to them, 'I am ascending to my Father and your Father, to my God and your God'." Mary Magdalene went and announced to the disciples, "I have seen the Lord"; and she told them that he had said these things to her.

When it was evening on that day, the first day of the week, and the doors of the house where the disciples had met were locked for fear of the Jews, Jesus came and stood among them and said, "Peace be with you." After he said this, he showed them his hands and his side. Then the disciples rejoiced when they saw the Lord. Jesus said to them again, "Peace be with you. As the Father has sent me, so I send you." When he had said this he breathed on them and said to them, "Receive the Holy Spirit. If you forgive the sins of any, they are forgiven them; if you retain the sins of any, they are retained."

*At the end the deacon says*

This is the Gospel of Christ.

People Praise to Christ our Lord.

Sit Sermon 28 May — Bishop Peter Selby  
29 May — Doctor Ruth Etchells

*Stand*

THE PRESENTATION

*The Archdeacon or other person appointed first says to the Bishop*

Reverend Father, I present these persons to be ordained to the office of priesthood in the Church of God:

*and then reads the names of those to be ordained priest, and the places where they are to serve.*

Let us proclaim the mystery of faith:

All Christ has died:  
Christ is risen:  
Christ will come again.

Bishop Therefore, Lord and heavenly Father, having in remembrance his death once for all upon the cross, his resurrection from the dead, and his ascension into heaven, and looking for the coming of his kingdom, we make with this bread and this cup the memorial of Christ your Son our Lord.

Accept through him this offering of our duty and service; and as we eat and drink these holy gifts in the presence of your divine majesty, fill us with your grace and heavenly blessing; nourish us with the body and blood of your Son, that we may grow into his likeness and, made one by your Spirit, become a living temple to your glory.

Through Jesus Christ our Lord, by whom, and with whom, and in whom, in the unity of the Holy Spirit, all honour and glory be yours, almighty Father, from all who stand before you in earth and heaven, now and for ever. *Amen.*

THE COMMUNION

*Kneel*

Bishop As our Saviour taught us, so we pray.

People Our Father, who art in heaven,  
hallowed be thy name;  
thy kingdom come;  
thy will be done;  
on earth as it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
as we forgive those who trespass against us.  
And lead us not into temptation;  
but deliver us from evil.

For thine is the kingdom, the power, and the glory,  
for ever and ever. *Amen.*

Bishop We break this bread to share in the body of Christ.

People Though we are many, we are one body, because we all share in one bread.

## THE EUCHARISTIC PRAYER

### *Remain standing*

Bishop The Lord be with you  
People and also with you.

Bishop Lift up your hearts.  
People We lift them to the Lord.

Bishop Let us give thanks to the Lord our God.  
People It is right to give him thanks and praise.

Bishop It is indeed right, it is our duty and our joy, at all times and in all places to give you thanks and praise, holy Father, heavenly King, almighty and eternal God, through Jesus Christ your only Son our Lord.

And now we give you thanks because within the royal priesthood of your Church you ordain ministers to proclaim the word of God, to care for your people, and to celebrate the sacraments of the new covenant.

Therefore with angels and archangels, and with all the company of heaven, we proclaim your great and glorious name, for ever praising you and saying:

All Holy, holy, holy Lord, *Dom Gregory Murray*  
God of power and might,  
heaven and earth are full of your glory.  
Hosanna in the highest.

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

Bishop Hear us, heavenly Father, through Jesus Christ your Son our Lord, through him accept our sacrifice of praise; and grant that by the power of your Holy Spirit these gifts of bread and wine may be to us his body and his blood;  
Who in the same night that he was betrayed, took bread and gave you thanks; he broke it and gave it to his disciples, saying, Take, eat; this is my body which is given for you; do this in remembrance of me. In the same way, after supper he took the cup and gave you thanks; he gave it to them, saying, Drink this, all of you; this is my blood of the new covenant, which is shed for you and for many for the forgiveness of sins. Do this, as often as you drink it, in remembrance of me.

### *The Bishop presents the candidates to the people, and says*

These candidates come to this moment after exercising faithful lay and diaconal ministries in the Church of God. Those whose duty it is to inquire about them and examine them have found them to be of godly life and sound learning, and believe them to be duly called to serve God in this ministry. Is it therefore your will that they should be ordained priest?

People It is.

Bishop Will you uphold them in their ministry?

People We will.

### *Sit*

### *The candidates stand before the Bishop*

Bishop Priests are called by God to work with the bishop and with their fellow-priests, as servants and shepherds among the people to whom they are sent. They are to proclaim the word of the Lord, to call their hearers to repentance, and in Christ's name to absolve, and to declare the forgiveness of sins. They are to baptize, and to prepare the baptized for Confirmation. They are to preside at the celebration of the Holy Communion. They are to lead their people in prayer and worship, to intercede for them, to bless them in the name of the Lord, and to teach and encourage by word and example. They are to minister to the sick, and to prepare the dying for their death. They must set the Good Shepherd always before them as the pattern of their calling, caring for the people committed to their charge, and joining them with a common witness to the world.

In the name of our Lord we bid you remember the greatness of the trust now committed to your charge, about which you have been taught in your preparation for this ministry. You are to be messengers, watchers, and stewards of the Lord; you are to teach and to admonish, to feed and to provide for the Lord's family, to search for his children in the wilderness of this world's temptations and to guide them through its confusions, so that they may be saved through Christ for ever.

Remember always with thanksgiving that the treasure now to be entrusted to you is Christ's own flock, bought through the shedding of his blood on the cross. The Church and congregation among whom you will serve are one with him: they are his body. Serve them with joy, build them up in faith, and do all in your power to bring them to loving obedience to Christ.

Because you cannot bear the weight of this ministry in your own strength but only by the grace and power of God, pray earnestly for his Holy Spirit. Pray that he will each day enlarge and enlighten your understanding of the Scriptures, so that you may grow stronger and more mature in your ministry, as you fashion your life and the lives of your people on the word of God.

We trust that long ago you began to weigh and ponder all this, and that you are fully determined, by the grace of God, to give yourselves wholly to his service and to devote to him your best powers of mind and spirit, so that, as you daily follow the rule and teaching of our Lord, with the heavenly assistance of his Holy Spirit, you may grow up into his likeness, and sanctify the lives of all with whom you have to do.

## THE DECLARATION

*The Bishop says to those who are to be ordained*

In order that we may know your mind and purpose, and that you may be strengthened in your resolve to fulfil your ministry, you must make the declarations we now put to you.

Do you believe, so far as you know your own heart, that God has called you to the office and work of a priest in his Church?

Answer I believe that God has called me.

Bishop Do you accept the holy Scriptures as revealing all things necessary for eternal salvation through faith in Jesus Christ?

Answer I do so accept them.

Bishop Do you believe the doctrine of the Christian faith as the Church of England has received it, and in your ministry will you expound and teach it?

Answer I believe it, and will so do.

Bishop Will you accept the discipline of this Church, and give due respect to those in authority?

Answer By the help of God, I will.

Bishop Will you be diligent in prayer, in reading holy Scripture, and in all studies that will deepen your faith and fit you to uphold the truth of the Gospel against error?

Answer By the help of God, I will.

## THE GIVING OF THE BIBLE

*Sit*

*The newly-ordained priests stand, and the Bishop gives the Bible to each one, saying*

Receive this Book, as a sign of the authority which God has given you this day to preach the gospel of Christ and to minister his Holy Sacraments.

## THE PEACE

*Stand*

Bishop The peace of the Lord be always with you

People and also with you.

Deacon Let us offer one another a sign of peace.

## THE PREPARATION OF THE GIFTS

*The Bishop's procession moves to the sanctuary.*

*The collection is for the Diocesan Ordination Candidates' Fund.*

Tell out, my soul, the greatness of the Lord:  
Unnumbered blessings, give my spirit voice;  
Tender to me the promise of his word;  
In God my Saviour shall my heart rejoice.

Tell out, my soul, the greatness of his name:  
Make known his might, the deeds his arm has done;  
His mercy sure, from age to age the same;  
His holy name, the Lord, the Mighty One.

Tell out, my soul, the greatness of his might:  
Powers and dominions lay their glory by;  
Proud hearts and stubborn wills are put to flight,  
The hungry fed, the humble lifted high.

Tell out, my soul, the glories of his word:  
Firm is his promise, and his mercy sure.  
Tell out, my soul, the greatness of the Lord  
To children's children and for evermore.

*words: Timothy Dudley-Smith (after the Magnificat)  
music: Walter Greatorex*

Bishop Blessed be your name, O Lord our God, King of the universe;  
you feed the whole world with goodness, mercy and grace.

People Blessed be God for ever.

## THE ORDINATION

*All kneel*

*The Bishop stands with the priests who assist him; the candidates kneel before him; he stretches out his hands towards them, and says*

We praise and glorify you, almighty Father, because you have formed throughout the world a holy people for your own possession, a royal priesthood, a universal Church.

We praise and glorify you because you have given us your only Son Jesus Christ to be the Apostle and High Priest of our faith, and the Shepherd of our souls.

We praise and glorify you that by his death he has overcome death; and that, having ascended into heaven, he has given his gifts abundantly, making some, apostles; some, prophets; some, evangelists; some, pastors and teachers; to equip your people for the work of ministry and to build up his body.

And now we give you thanks that you have called these your servants, whom we ordain in your name, to share this ministry entrusted to your Church.

*The Bishop sits*

*Here the Bishop and priests lay their hands on the head of each candidate, and the Bishop says*

Send down the Holy Spirit upon your servant N for the office and work of a priest in your Church.

*When the Bishop has laid hands on all of them, he continues*

Almighty Father, give to these your servants grace and power to fulfil their ministry among those committed to their charge; to watch over them and care for them; to absolve and bless them in your name, and to proclaim the gospel of your salvation. Set them among your people to offer with them spiritual sacrifices acceptable in your sight and to minister the sacraments of the new covenant. As you have called them to your service, make them worthy of their calling. Give them wisdom and discipline to work faithfully with all their fellow-servants in Christ, that the world may come to know your glory and your love.

Accept our prayers, most merciful Father, through your Son Jesus Christ our Lord, to whom, with you and your Holy Spirit, belong glory and honour, worship and praise, now and for ever. *Amen.*

**Bishop** Will you strive to fashion your own life and that of your household according to the way of Christ?

**Answer** By the help of God, I will.

**Bishop** Will you promote unity, peace, and love among all Christian people, and especially among those whom you serve?

**Answer** By the help of God, I will.

**Bishop** Will you then, in the strength of the Holy Spirit, continually stir up the gift of God that is in you to make Christ known to all?

**Answer** By the help of God, I will.

**Bishop** Almighty God, who has given you the will to undertake all these things, give you also the strength to perform them, that he may complete that work which he has begun in you; through Jesus Christ our Lord. *Amen.*

## THE PRAYERS

*The Bishop commends those who are to be ordained to the prayers of the people and silence is kept.*

*Kneel*

Come, Holy Ghost, our souls inspire,  
And lighten with celestial fire;  
Thou the anointing Spirit art,  
Who dost thy sevenfold gifts impart;

Thy blessèd unction from above  
Is comfort, life, and fire of love:  
Enable with perpetual light  
The dullness of our blinded sight.

Anoint and cheer our soilèd face  
With the abundance of thy grace:  
Keep far our foes, give peace at home;  
Where thou art guide no ill can come.

Teach us to know the Father, Son,  
And thee of both, to be but One;  
That through the ages all along  
This may be our endless song,

Praise to thy eternal merit,  
Father, Son, and Holy Spirit. Amen.

words: John Cosin  
music: Mode viii

*Remain kneeling*

*The choir sings the Litany and those to be ordained are duly vested.*

Bishop Let us pray.

Choir God the Father,  
have mercy on us.

God the Son,  
have mercy on us.

God the Holy Spirit,  
have mercy on us.

Holy, blessed, and glorious Trinity,  
have mercy on us.

From all evil and mischief;  
from pride, vanity, and hypocrisy,  
from envy, hatred, and malice;  
and from all evil intent,  
Good Lord, deliver us.

From sloth, worldliness, and love of money;  
from hardness of heart  
and contempt for your word and your laws,  
Good Lord, deliver us.

From sins of body and mind;  
from the deceits of the world, the flesh,  
and the devil,  
from error and false doctrine,  
Good Lord, deliver us.

In all times of sorrow,  
in all times of joy;  
in the hour of death,  
and at the day of judgement,  
Good Lord, deliver us.

Govern and direct your holy Church, fill it with  
love and truth; and grant it that unity which is  
your will.  
Hear us, good Lord.

Give us boldness to preach the gospel in all the  
world, and to make disciples of all the nations.  
Hear us, good Lord.

Enlighten your ministers with knowledge and  
understanding, that by their teaching and their  
lives they may proclaim your word.  
Hear us, good Lord.

Bless your servants now to be made  
priests, that they may serve your Church  
and reveal your glory in the world.  
Hear us, good Lord.

Give your people grace to hear and receive your  
word, and to bring forth the fruit of the Spirit.  
Hear us, good Lord.

Bring into the way of truth all who have erred  
and are deceived.  
Hear us, good Lord.

Strengthen those who stand; comfort and help  
the fainthearted; raise up the fallen; and finally  
beat down Satan under our feet.  
Hear us, good Lord.

Give us true repentance;  
forgive us our sins of negligence and ignorance,  
and our deliberate sins;  
and grant us the grace of your Holy Spirit  
to amend our lives according to your holy word.

Holy God,  
holy and strong,  
holy and immortal,  
have mercy on us.

Bishop

Lord, you are merciful and forgive our sins. You  
hear those who pray in the name of your Son.  
Grant that what we have asked in faith we may  
obtain according to your will; through Jesus  
Christ our Lord. *Amen.*