

The Painting Table

Post-Vatican II Hymns

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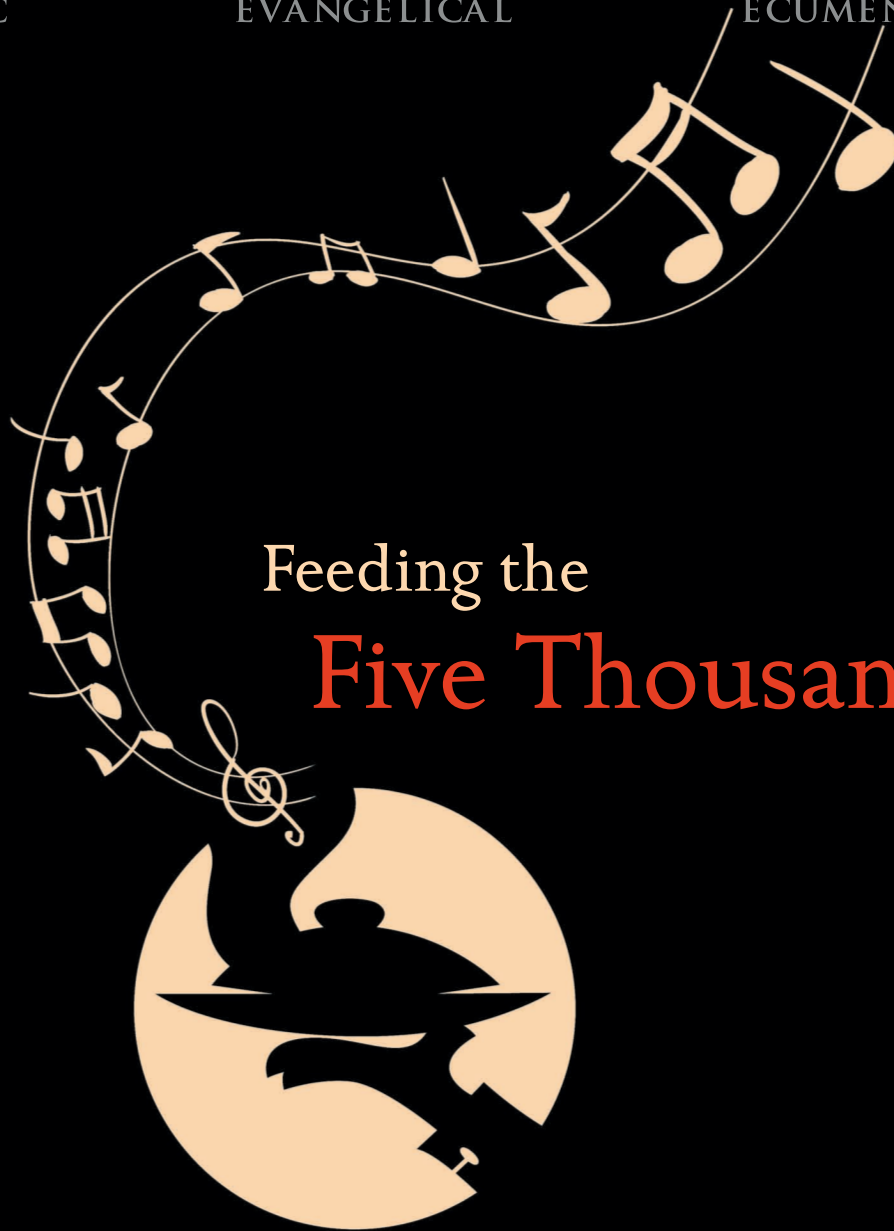
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September 21, 2014

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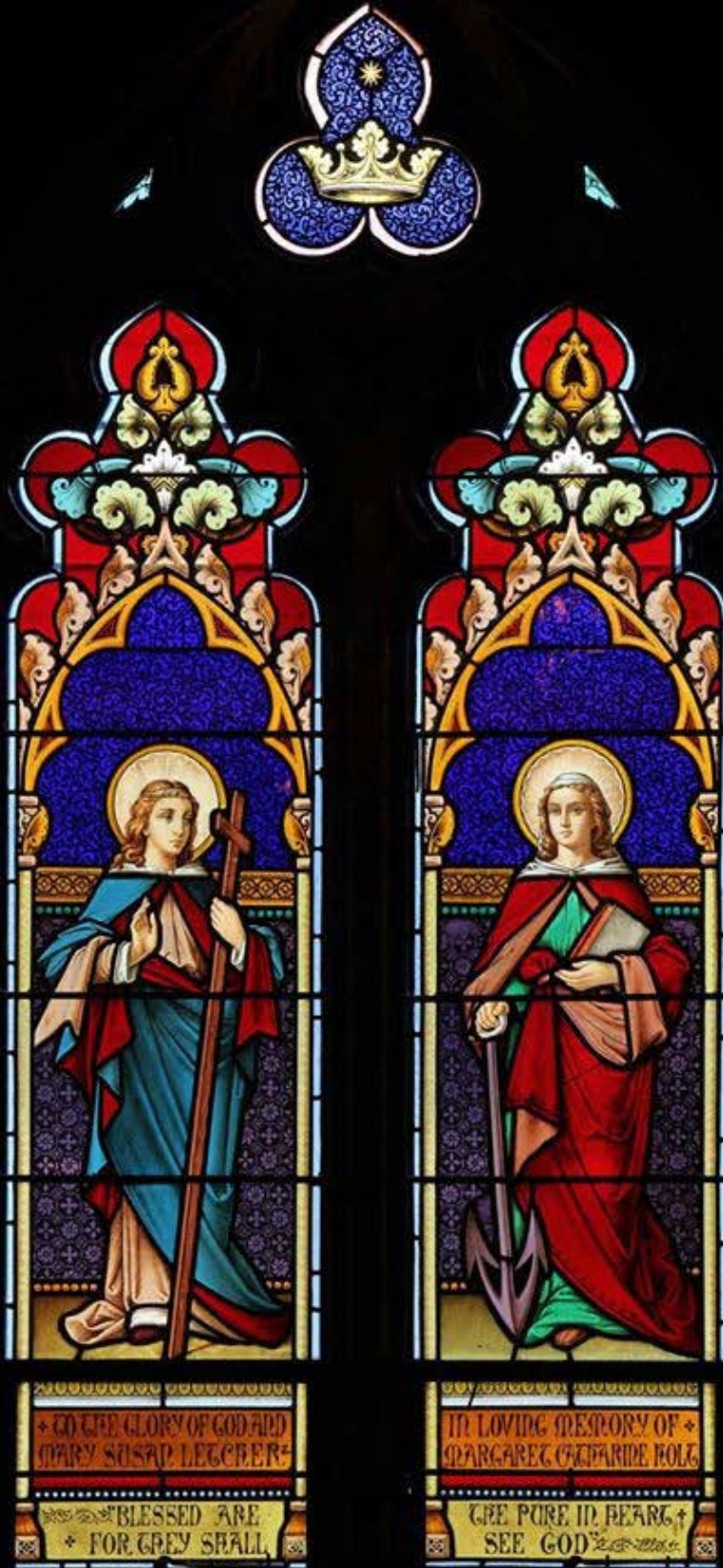
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ON THE COVER

“If I’m doing my job correctly, I will feed and nourish the multitude regularly.”

—Veteran church musician
Jerry F. Davidson (see “Feeding the Five Thousand,” p. 9).

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THE LIVING CHURCH

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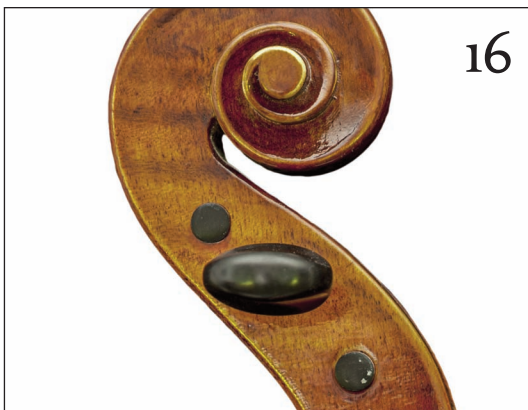
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We are grateful to the Diocese of Springfield [p. 27], St. John’s Cathedral, Denver, and Church of the Holy Communion, Charleston, South Carolina [p. 28], whose generous support helped make this issue possible.

Quiet Healing in the Diocese of Albany

When people in Glens Falls, New York, seek relief from a physical ailment, some meet with a healer who does not take health insurance or cash. Prayer is the only currency required.

Since February, the Rev. Bruce Mason has been helping people take their pain to God through Healing Spring Christian Ministries. Those yearning to be healed of anything from depression to cancer trust Mason and his ecumenical team to lead the way inside a rented commercial space downtown.

Twice a month on Wednesday nights, as many as eight guests who have made reservations are escorted to partitioned prayer booths, where a Bible, candle, and anointing oil serve as tools of the trade for prayer assistants.

“We’re trying to simply do what Jesus did,” Mason said. “What we’re doing when the prayer recipient comes in is adding our faith to theirs. We are extending to them the love of Jesus by our presence and our prayers. And there’s power in that.”

It’s not a typical ministry for a priest of the Diocese of Albany. But it’s consistent with a long tradition in Christianity, including strains of Anglicanism in which divine healing is expected to occur among the faithful. Scholars see signs of mainline renewal at work in Mason’s quiet corner of upstate New York, where paper mills no longer churn but faith is alive and well.

“When a mainline tradition experiences a charismatic renewal, almost always healing is an aspect of that,” said Kenneth Archer, president of the Society for Pentecostal Studies and professor of Christian studies at Southeastern University in Lakeland, Florida. “There will be an emphasis



Photos courtesy of Healing Spring

The Rev. Bruce Mason, Shay Mason, and Gail Aiken pray for Lydia Aitcheson in one of Healing Spring’s prayer booths.

on praying for the sick and expecting healing.”

Mason, 43, said he believes in spiritual healing because it’s scriptural — and he has experienced it. From birth, he lived with extreme food allergies that made a balanced, nutritious diet virtually impossible. As an adult, his allergies worsened to the point that he could hardly eat anything and dropped to 100 pounds on his 5-foot-8 frame.

A cradle Episcopalian, Mason had not grown up witnessing faith healings, but medical treatments were not working and he was willing to try another approach. He asked a couple at church to pray for him and, to his surprise, they did not mention his allergies. They focused instead on what was ailing his soul. He had been adopted as a child and still felt the pain of rejection as one who had been given up. The couple prayed for healing of those emotional wounds. Physical healing, they trusted, might

follow. He decided it was worth a try.

“I finally gave everything over to God,” Mason recalled. “I just decided to trust him with every meal and every moment of my day. I would get up in the morning, stand in my kitchen, and ask Jesus what he wanted me to eat for that day. And honestly, God would speak to me. He would say, ‘Eat a little of this. Eat a little of that.’”

He says God showed him which foods to take until he soon ate a full, normal breakfast. Since then, he has been able to eat everything and has regained his 30 pounds of lost weight.

“From that moment forward, all of my allergies and my entire physical condition were gone,” Mason said. “At the same time, my wife was healed of her allergies. And we were able to conceive our first child at that time of healing as well.”

Mason’s experience led to a calling to plant a ministry not in a church

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but in a downtown location where people already live and work.

In the Glens Falls area, Healing Spring has struck a chord. Appointments are sometimes booked four months out. Since 2012, about 90 volunteers from an ecumenical group of local congregations have gone through Mason's training in how to pray for healing and discern where the Holy Spirit is moving. Area churches have supported the work, which relies on donations and charges no fees for those who want healing.

Observers have some theories on why, in an age of biotechnological breakthroughs and advanced medical therapies, people suffering from fibromyalgia, diabetes, and other conditions seek divine healing with help from a priest and his team.

One explanation holds that in our time Americans are recognizing the limits of standard medicine and are testing alternatives. Just as vitamins, herbs, organic foods, and natural therapies are used by people who want more than drugs and surgery can offer, some are also willing to try prayer and give their lives over to God.

"Medical science is great and miracle drugs can work, but they're not the complete answer," said Jim Keating, one of Mason's trained prayer ministers. "The antidepressant designer drugs are not making people happy. ... People are open to trying new and different things. And divine healing may be one of the things they'll look into."

Scholars agree. They see Americans experimenting with options from acupuncture to aromatherapy. Healing Spring marks another example in that same vein, according to Peter Althouse, a professor of religion at Southeastern University, where he studies spiritual healing practices.

"It's indicative of this contemporary cultural quest for alternative forms of healing that address issues that can't be or haven't been addressed by medical practices," Althouse said.

Mason is quick to point out that

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Quiet Healing in the Diocese of Albany

(Continued from previous page)

he's not promulgating prayer as a substitute for medical treatments, but rather as a complement to them. Nor is he trying to supplant Anglican tradition. He's tapping into strains in Anglicanism that see healing as part-and-parcel to the work of the Church and use, for instance, liturgies that pray specifically for healing.

"It's within the mystical tradition within Anglicanism," Althouse said. "There is definitely a tradition from which they draw to develop these kinds of things. It's much more pastoral and ritual in its orientation than your classical Pentecostal services, which tend to be more revivalist."

Like other healing movements in Christianity, Healing Spring derives sanction and guidance from James 5:14-15: "Is any one of you sick? He should call the elders of the church to pray over him and anoint him with oil in the name of the Lord. And the prayer offered in faith will make the sick person well; the Lord will raise him up. If he has sinned, he will be forgiven."

Healing Spring is not a Pentecostal ministry, Mason said, and outside observers agree it does not bear quintessential marks of Pentecostalism. One big difference: there is no glossolalia, or speaking in tongues, at Healing Spring.

What's more, its nature is more quietly therapeutic than grand spectacle. The initial focus is on emotional healing that can be a precursor to physical healing, especially if the ailment has a psychosomatic aspect to it, such as a peptic ulcer that's linked to anxiety. The hope is for conversion of the heart to occur first. In some cases and by God's grace, healing of the body will follow.

Practitioners say God is healing souls, and sometimes bodies, as the people pray. God is doing so in spite of TV evangelists who have given the practice a bad name, according to the



Healing Spring Christian Ministries works from a commercial space in downtown Glens Falls, New York.

Rev. Nigel Mumford, a retired British Royal Marine who has written three books on spiritual healing and has been a mentor to Rev. Mason.

"Jesus just did it very quietly, very gently," said Mumford, priest associate at Galilee Church in Virginia Beach, Virginia, and former leader of a healing ministry at the Diocese of Albany's Christ the King Spiritual Life Center. "That's what Bruce is doing and that's what I'm doing. Or more to the point, that's what God is doing through us."

Healing Spring has seen people getting healed, Mason said, starting within as they have discovered freedom from emotional wounds. Such progress is not easy to quantify, he said, but it's nonetheless encouraging.

"We have had people call us and say, 'You know what? I don't need any more appointments right now because I'm feeling great,'" Mason said. "That's very exciting."

G. Jeffrey MacDonald

Immigration Activists Take Cases to Court

Christians eager to help children fleeing gang violence in Central America are turning their attention from the southern border to the judicial system as thousands of new cases begin to work their way through the courts.

The Diocese of Arizona's Migration and Border Ministry Program Group is urging Episcopalians to help cover legal costs for detained Central American children and parents, who have no rights to a public defender. The group is urging congregations to host speakers from the Florence Immigrant and Refugee Rights Project, the state's only free legal service for unaccompanied children, and give money to the project as well.

The Young Center for Immigrant Children's Rights at the University of Chicago is training volunteers to become advocates and accompany children to court hearings. And across the country, Episcopal Migration

Ministries is recruiting attorneys who would like to be trained in nuances of immigration law and represent children in court pro bono.

"There's no legal support for them that's required by law, so you could quite easily have an 8-year-old standing in front of a judge all by himself," said Aaron Rippenkroeger, CEO of Refugee Services of Texas, an agency that provides services in five Texas cities.

Since October 1, U.S. Customs and Border Protection has apprehended more than 125,000 unaccompanied children and families on the southwestern border. Episcopal congregations in border communities have responded by helping feed and clothe families before they board buses for points north, where many are seeking asylum or other types of protection through immigration courts.

While some church-run refugee

centers for families are still operating, their numbers are down significantly from June and July. Emergency facilities for unaccompanied children have closed at Nogales, Arizona, and Fort Sill, Oklahoma, and others are winding down. Standard shelters will handle arriving minors, who are placed with relatives in the United States, in foster care, or in orphanages while their cases progress.

Now activists are calling attention to the uphill challenges kids face if they do not have an attorney. They cite, for instance, a Syracuse University analysis of immigration court records. Last year, only 25 percent of children without an attorney were permitted to stay in the United States, versus 78 percent who had an attorney. In the 1,040 cases decided in the first six months of this year, children were twice as likely to stay

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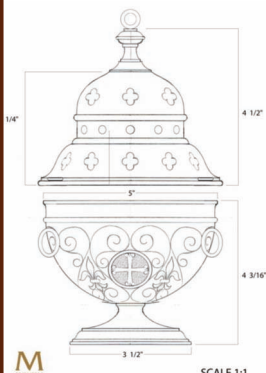
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Immigration Activists Take Cases to Court

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in the United States if they had an attorney.

"It's hard to say how many of the hearings have actually occurred for children who have arrived more recently," said Jen Smyers, associate director for immigration and refugee policy at Church World Service, via

email. "That's why we are advocating for more resources to be provided to increase immigration judges and legal orientation programs for children and their family members."

The shift toward courts places church volunteers in a new position of deciding whether to help immigrants stay in the U.S. To date, hu-

manitarian relief ministries in cities like McAllen, Texas, and Tucson have drawn a politically diverse cohort of volunteers who wanted to help people in need, without necessarily championing their bids for protected status under the law.

As the cases advance, the push for advocacy is coming from those who believe it's important to avoid a mass deportation of children who have arrived this summer from El Salvador, Guatemala, and Honduras.

"I just worry about them being sent back and what they're going to face when they're sent back," said the Rt. Rev. Kirk S. Smith, Bishop of Arizona. "They're going to go back into an extremely violent situation. And they might be going back into situations of retaliation for having left."

G. Jeffrey MacDonald

All Time Is God's

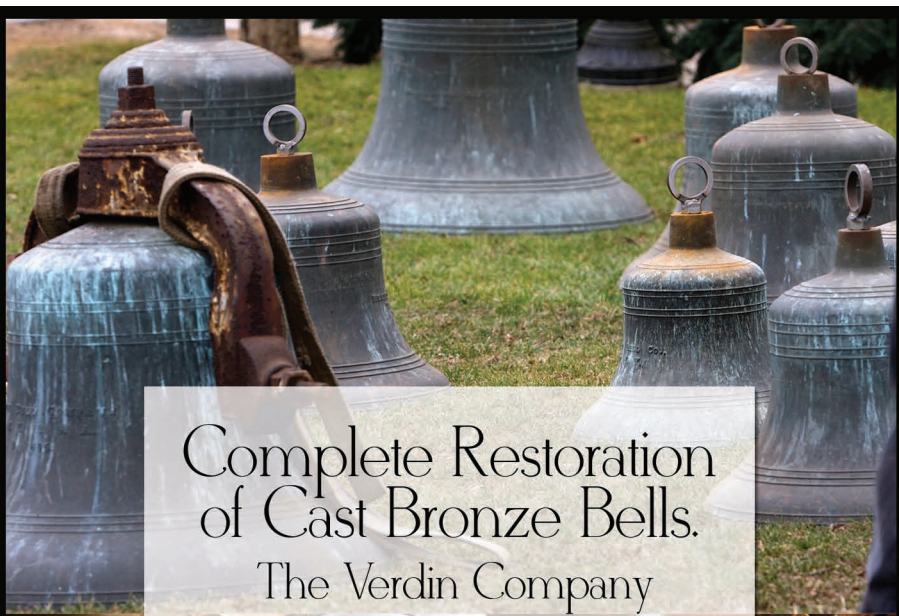
The Rt. Rev. M. Thomas Shaw, SSJE, wrote on August 25 to clergy and other leaders of the Diocese of Massachusetts that there is no cure for the aggressive cancer discovered in his brain in May 2013.



Shaw

"You know, time too often in our culture is perceived as a problem; all of us, at some point, feel we don't have enough of it," the bishop wrote. "Yet, because of Jesus the Messiah, all time is now God's time. It is part of the unfolding of God's glory. We are invited into it as an experience of the presence of God. I believe that is where our prayer, where our life together in gathered community, where our participation with God in making all things new is taking us: into the heart of God."

More news on page 22



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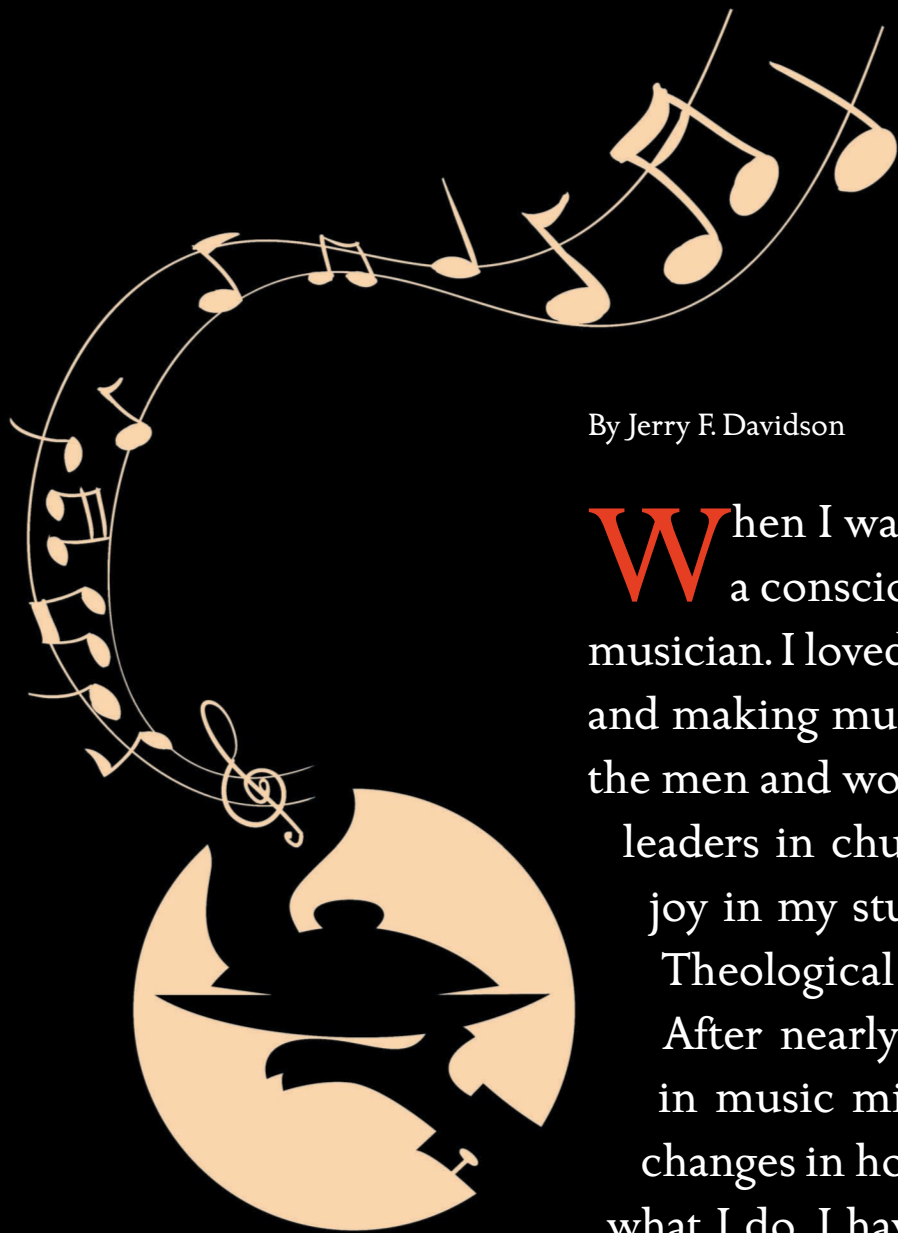
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Feeding the **Five Thousand**



By Jerry F. Davidson

When I was a very young man I made a conscious decision to be a church musician. I loved playing the organ, singing, and making music any way I could. I liked the men and women around me who were leaders in church music and found real joy in my studies at New York's Union Theological Seminary in the late 1960s. After nearly 60 years of active service in music ministry I have seen drastic changes in how laity and clergy perceive what I do. I have directed the music in 11 different churches, mostly Episcopal but also Presbyterian and Methodist, with some deputizing in Lutheran and Roman Catholic churches. Whenever I served for more than a year we saw substantial growth in choir membership and more participation in congregational singing.

I now serve a parish with a long history of extraordinarily fine church
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Feeding the Five Thousand

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I now serve a parish with a long history of extraordinarily fine church music led by high-powered and talented directors. I was hired four years ago because the parish could no longer afford to pay a full-time musician or provide funds for a semiprofessional choir. We are making the transition gracefully to a parish-based music program, but it's been a major challenge.

Given all this, I am constantly asking: What is the role of the professional church musician in the second decade of the 21st century? What I deal with today, and what I see around me and am told by colleagues, is simply not the church music for which I trained. The changes come extremely quickly, not unlike the field of communications, which seems to change weekly, with no remaining reference point.

Frequently I use the metaphor of a professional chef who serves a large family. Food, like music, has both a practical and aesthetic facet: a certain quantity of food is absolutely necessary, but it may be good or bad food, and we may not all agree in our evaluations. A chef serving a large family has to contend with providing edible food three times a day for a group with varied tastes and needs. The infant can tolerate little more than milk, water, and pabulum. The senior adults will sometimes react very well to *foie gras*, cognac, and fine wines. No single meal served to all can possibly be expected to satisfy every family member completely. The chef must also consider nutrition because without it the family will suffer. In addition to balancing protein, carbohydrates, fats, vitamins, minerals, and roughage the successful family chef will have to consider what one wag called the “four teenage food groups”: sugar, salt, fats, and food coloring. Balance can be critical.

In music, as well as food, a steady diet of the same thing will produce malnutrition. I make no apologies for our music being eclectic. We try to draw from the best materials available from a very wide range of possibilities. For example, in one autumn season we offered chant (both Gregorian and Anglican), Handel (“Their bodies are buried in peace”), English Cathedral repertory (Gore-Ouseley’s “From the rising of the sun”), arch-Romantic (Bruckner’s *Locus iste*), American 20th-century (Gordon Young’s “From all that dwell below the skies”), and even a Cameroon marching song from Africa, all selected to illuminate the readings for the day. It’s a healthy mix, and a repertory that our small volunteer choir can both enjoy and get their teeth into.



There will always be complaints. *Why don't we ever sing any hymns I know?* is a question every church musician will have heard. The answer is often simple: too few people know very many hymns. Sometimes this is because the speaker does not attend very often or attends at only certain times of the year and is almost always someone who really does not enjoy singing or feels incompetent to sing. I have heard this very complaint most often in parishes where I have followed either a musician or a clergy person who had tried to subsist on a very restricted diet of hymns.

Sometimes the complainer is a crank and no discussions will make any difference. Mostly, however, it is a genuine problem and I try to engage the person in a discussion about *why* we sing hymns and the way in which we choose hymns. The first thing I always do when I go to a new parish, if possible, is make a history of all the hymns sung for the preceding three to five years using the service leaflets or, if I'm really lucky, use a list that had been left for me by my predecessor. This way it's possible to show that some beloved hymns appear regularly.

Another complaint heard among parishes I have served is that the music is “too highbrow” or “too lowbrow.” In one instance the parishioner turned out to be an avowed country and western fan who found everything else incomprehensible. In another instance

In music, as well as food, a steady diet of the same thing will produce malnutrition.

a parishioner wanted us to sing nothing but the cathedral repertory anthems — no mean feat for the small, completely amateur choirs that I have usually led. The helpful aspect of such a complaint is that it opens the way for discussions, and the analogy of the chef usually forms my answers.

I am fond of telling anyone who will listen that if they have heard nothing that morning that directly spoke to them I am indeed sorry, but if they have attended for a month and not been fed then I need to know immediately. I will never fully satisfy a Willie Nelson fan, a praise-chorus devotee, or the person who seems to think that our choir is just on leave from Westminster Abbey. But if I'm doing my job correctly, I will feed and nourish the multitude regularly.

Planning is the most important step I take to ensure congregational nutrition. With long-range planning it is possible to balance the hymnodic, choral, and instrumental music to cover the needs of the congregation. I usually work a year in advance, starting with hymn selection. If you do not have plans you cannot make changes, and it is in the changes sometimes that the most creativity flourishes. While hymn selection has been left entirely in my hands in every parish in which I have served, I am always ready to make changes and adjustments to accommodate parish needs and a rector's desires. I select hymns (using several excellent hymn lists) to amplify and illuminate the readings for the day and season. The late Eric Routley used to say, "When you select hymns, ask yourself, *What does the*

congregation want to say at this point? Then try to find the hymn that will let them say it."

Jesus had only a few fish and loaves of bread to feed the multitude. The church musician has a different problem: nearly infinite possibilities but the necessity of doing it more than 50 times a year. Be like a good chef: plan carefully so that the musical meals you serve are tasty, nutritious, and offer variety to ensure a healthy, happy congregational family.

Before retiring in 2010, Jerry Davidson served as music director for parishes in five states. He now serves as parish musician for Trinity Church in Torrington, Connecticut, and is in training to become a consultant for parishes in transition in the Diocese of Connecticut.

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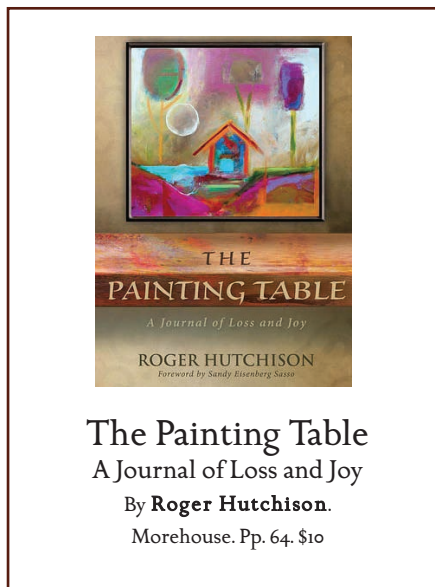
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Art as Prayer



Review by Susan E. Goff

The connection between art and healing has always been strong. When we are immersed in glorious sound or bathed in vibrant color, fears can be released and wounds can be healed. When we share these experiences in groups, whole communities can be restored. It's no wonder then that the Church has, through much of its history, supported the arts. And it's no wonder that old tra-



The Painting Table
A Journal of Loss and Joy
By **Roger Hutchison**.
Morehouse. Pp. 64. \$10

ditions like quilting bees have been reborn in our time as gatherings of prayer shawl knitters and praying in color groups.

Into this ancient and renewed tra-

dition of doing art as prayer comes an invitation from Roger Hutchison to *The Painting Table: A Journal of Loss and Recovery*. This beautiful, short book is part autobiographical reflection, part art collection, part blank journal for the reader's reflection, and part invitation to engage in prayerful art, individually or in groups. It can be read through in a matter of minutes; it can be lived into for a lifetime.

Hutchison, who serves as canon for children's ministries at Trinity Episcopal Cathedral in Columbia, South Carolina, says that the painting table "is the place where I go to pray. This is the place where I go to listen with my heart. This is the place where the fullness of my life settles down and I can 'pay attention' to that still small voice." As he paints with his fingers on canvas, he connects with God and the Spirit within. From his table, Hutchison invites others to find healing and hope at their own painting tables.

In the spring of 2013, he traveled to Newtown, Connecticut, and led a workshop at Trinity Episcopal Church for survivors of the horrific shooting at Sandy Hook Elementary School. Images painted by children and adults, posted on Hutchison's website (rogerpaintings.com), are powerful signs of healing, hope, and light in the face of unspeakable tragedy.

Hutchison does not tell this story directly or include any of these images in his book, a choice that frees the book from any threat of narrow sensationalism and allows it to speak in many contexts. Nevertheless, the experience at Newtown underlines Hutchison's bona fides as an artist and minister of prayerful, healing grace.

This is not a How To book. Even the page "How to Form a Painting Table Group" is not so much instruction as gentle suggestion and invitation. People who have not yet discovered their own creativity may find this invitation to express hopes and fears through art to be daunting, if not terrifying. But every congregation includes men and women who delight in playing with color and form, who can use this book to seek prayerful healing and joy, and to make a painting table that is uniquely their own. The work, after all, is not about a finished piece of art, but about the process and about the community. Unexpected wonders can be revealed when people gather around a table of art supplies. This book can prime the pump, encourage the journey, and inspire new kinds of prayer.

The Rt. Rev. Susan E. Goff is Bishop Suffragan of Virginia and a visual artist.

BOOKS

Is Post-Vatican II Music on Pitch?

Review by Daniel H. Martins

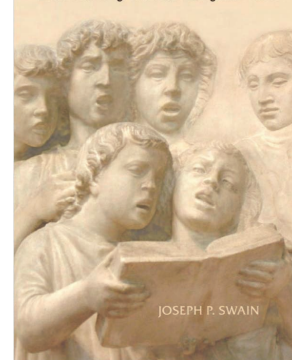
Last year marked the 50th anniversary of the beginning of what is arguably the single most influential event in Christian history since the Reformation: the Second Vatican Council. Far from being absorbed into some larger whole, Vatican II continues to cast a lengthening shadow, offering itself as the most plausible lens through which to interpret thought, practice, and conflict — not only within the Roman Catholic Church, but across the Christian spectrum. Unpacking and exegeting the council documents is virtually a cottage industry that shows no sign of ebbing or being displaced by something else. *Sacred Treasure* participates in that industry, staking out partisan positions on contested issues surrounding one of Vatican II's most important documents: *Sacrosanctum Concilium* (SC), the constitution on the sacred liturgy.

Anglicans live inescapably in the wake of Vatican II, particularly SC. The renewal of worship that crystallized for the Episcopal Church in the mid-1970s, culminating in the prayer book of 1979, grew out of the same flowering of liturgical scholarship that informed the council fathers. It gave birth to a heady era of ecumenical optimism, with extensive cross-communication cooperation in developing ver-

nacular liturgical texts (for English speakers, the International Consultation on English Texts, which yielded much of the language that is now familiar to Episcopalians). The impetus toward a *versus populum* style of liturgical celebration had gained small traction in Anglican circles when the perception that it was mandated by Vatican II invested it with the hallmarks of normative practice. The issues of liturgical music that concern Joseph P. Swain, while not identical to those faced by Anglican musicians, clergy, and congregations, are familiar enough to make his observations more than just a little interesting to those whose liturgical inheritance is that of the English church.

Swain is a scholar, musicologist, orchestral violinist, and associate professor of music at Colgate University. He brings the tools of his discipline to bear on liturgical music in ways that one would readily expect, shining a light on the inextricable connection between the history of Western music and the history of Western liturgy; one cannot study the former without studying the latter. As a non-Catholic who was an undergraduate music major at an evangelical liberal arts college, I can heartily attest to the truth of Swain's rueful comment that "the average non-Catholic American music major will know traditions of

SACRED TREASURE
Understanding Catholic Liturgical Music



Sacred Treasure
Understanding Catholic
Liturgical Music
By Joseph P. Swain.
Liturgical Press. Pp. 400. \$59.95

Catholic music better than most priests" (p. 321).

Swain takes on a formidable task when he endeavors to use technical analysis of musical aesthetics to support his critical judgment on parochial practices. He articulates positions that are neither timid nor free of controversy. Taken on their face, his opinions might be peremptorily dismissed as those of a patrician snob who has season tickets to the local philharmonic and no desire to visit Branson or Opryland — that is, a matter of taste and therefore exempt from critique. But any who would push back on him must engage his analytical scaffolding, which he erects carefully and thoroughly. It is problematic to write about music theory for an audience mostly not schooled in that subject. The author acknowledges this difficulty at the outset, and proclaims an intention to discuss music theory in as non-technical a way as possible, such that any attentive reader should be able to follow along.

Because the subject matter is interdisciplinary — encompassing both liturgy and music — and because both of those fields are multidimensional,

(Continued on next page)

Is Post-Vatican II Music on Pitch?

(Continued from previous page)

with connecting forays into aesthetics, epistemology, metaphysics, semiotics, language theory, sociology, and organizational behavior, Swain must step outside the confined areas of his acknowledged expertise. That he does so boldly is probably to his credit.

The author's essential governing rubric comes right from the text of SC (Sec. 112): "Therefore sacred music is to be considered the more holy, the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity on the sacred rites."

In other words, the liturgy is not a sort of flatbed truck on which anyone's music of choice rides as a passenger. Rather, it is music's function to reveal ever more clearly the shape, character, and spirit of the liturgy. Following closely on this prime directive is a cognate one: Liturgical music must foster transcendence. "Worshippers do not come to Mass to find the everyday world, but to have some experience, however fleeting and subliminal, of the next world, of the divine" (p. 71).

Building out from those foundational pillars, Swain invokes the linguistic category of *semantics*, and applies it to the "language" of music. A spoken or written word both denotes and connotes, and thereby acquires not simply one static meaning, but a range of meaning that depends on a context to be interpreted appropriately. A native speaker can navigate this semantic range effortlessly, while one learning a language later in life is often confounded. In the same way, different styles of music take on the character of discrete languages, with elements that both denote and connote (more so the latter), with a semantic range that is of a piece with

an aggregation of associations, both conscious and subliminal, in the minds and memories of those who hear it or perform it.

Therefore — and this is where Swain wades into choppy waters — some musical styles are more inherently suited for use in the liturgy, and other styles less suited (or, he would say, simply *unsuited*), all because of their semantic range. Indeed, he develops this idea extensively; it is the linchpin to his critical infrastructure. (This is not the only place he engages the subject; Swain wrote *Musical Languages* in 1997.)

The main trajectory of the volume combines the areas of Swain's demonstrated expertise — music history, music theory, and critical theory — with his areas of considerable knowledge — liturgy, theology, and language theory — to produce a pointed polemical thrust in the debates on the true meaning and proper interpretation of Vatican II in general and SC in particular. He is evidently a faithfully practicing and theologically informed Roman Catholic Christian, who is comfortable integrating scholarship with faith. He takes an unabashed traditionalist interpretive stance toward SC, in opposition to those who contend for the "spirit" of Vatican II, in distinction from what the official documents of the council actually say (and, in Chapter 19, offers a close reading of several key sections of SC in support of his arguments). At some risk, he avers that there is such a thing as absolute truth and, in art, absolute beauty. Beauty is manifestly not in the subjective eye of the beholder. It is defensible to make judgments about whole style categories of music that are not appropriate for the liturgy. Yes, he realizes, this exposes him to the charge of *elitism*, to which he might well respond, "Bring it!" One of his principal bogeymen is the notion of democracy ap-

plied to music, which he considers a category error of the first order.

Where does Swain hope his theoretical and critical perambulations will lead clergy and choir directors and organists who are responsible for liturgical music in parish and cathedral churches? If his work were to contribute to a renewal of plainchant as a thriving musical language, I suspect he would be overjoyed. For Episcopalians, the plainchant idiom might best be typified by the fairly familiar music of the opening dialogue of the Great Thanksgiving and the Proper Preface, leading up to a *Sanctus* sung to the setting by Merbecke (H1982, S-113) or Hurd (S-124).

Swain also advocates for a revival of the refined choral language of classical polyphony, brought to an apex in the 16th century by Palestrina, Victoria, Byrd, and their contemporaries, precisely because of the character of rhythmic fluidity that it shares with plainchant. He would, as well, be gratified if the proper Latin Rite antiphons for the introit, offertory, and Communion at each Mass were not universally ignored in favor of the rubrical option for a strophic hymn or other song in those positions. There are also things he would have church music leaders eschew, including the entire folk revival repertory rooted in the 1970s, purveyed by the St. Louis Jesuits, and made widely accessible by such collections as *Glory & Praise*.

How might Anglicans and Episcopalians be prompted by Swain's survey of the Catholic liturgical-musical universe to reappraise our liturgical-musical practice? Those who swim in certain currents of the Anglo-Catholic stream could perhaps at first be tempted to pat themselves on the back for hanging on to the "minor propers," that is, the ancient antiphons

and Psalm verses for the introit, gradual, offertory, and Communion on each Sunday and feast day. In practice, however, these items are often spoken rather than sung, thus denying their inherent character and historical origin as song. And to compound incoherence, they are usually employed not in place of (as Swain advocates) but in addition to strophic hymns.

We might also ask how our service music (congregational settings of the *Kyrie*, *Gloria*, *Sanctus*, and Fraction Anthem, whether *Agnus Dei* or something else) stacks up against the criteria enunciated by Swain. It's very much a mixed bag. For these items, we tend not to drink too heavily from the folk revival current that he so disdains, though some of our standard repertory is of dubious artistic quality. (Does anybody really *like* Robert Powell's *Gloria* [S-280] or is it sung so

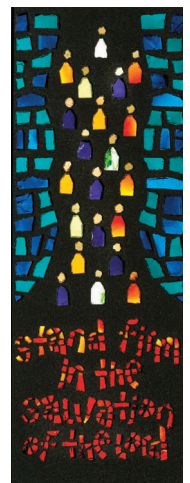
widely because it's easy to learn?) But there are some gems. The setting of the *Gloria*, *Sanctus*, and *Agnus Dei* (traditional language texts) by Healy Willan is artistically superb, yet accessible to most congregations served by a competent organist. The *Gloria* is initially challenging, to be sure, and Swain complains that initial pushback too often leads to withdrawal and substitution of something that can be learned immediately. But it is immensely rewarding, once learned. Similarly, the settings in David Hurd's *Plainsong Mass* would seem to exemplify all the characteristics cited by Swain by which the musical language of plainchant commends itself.

At a recent celebration of the Eucharist prior to a meeting of the diocesan council in Springfield, with just 20 in the congregation, we used Swain's liturgical-musical paradigm smoothly

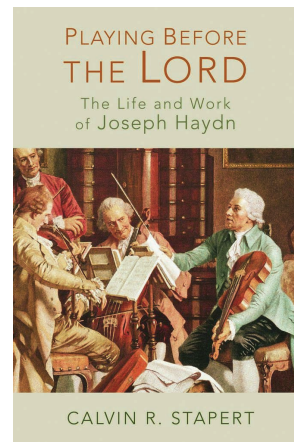
and gracefully, with a minimum of fuss and effort — no printed programs, no instrumental accompaniment, no stage directions. We sang the Hurd *Trisagion* in lieu of the *Gloria*, we greeted the Gospel with a well-known plainsong Alleluia, we chanted the dialogue and preface according to the traditional tone, we sang the Hurd *Sanctus*, and the traditional plainsong *Our Father*. There were no additional hymns, and the ceremonial was simple, but it was in every sense a "sung Mass." It was an example of letting the shape and rhythm of the liturgy shine through, with music serving its proper auxiliary role, making the event transcendent.

The Rt. Rev. Daniel H. Martins is Bishop of Springfield and serves on the Living Church Foundation's board.

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Splendor in the Ordinary



Playing Before the Lord
The Life and Work of Joseph Haydn
By **Calvin R. Stapert**. Eerdmans. Pp. 304. \$24

Review by David Heetderks

Stapert's two previous studies of classical music (*My Only Comfort* and *Comfort for God's People*) can be read as book-length exhortations urging Christians to embrace their rich musical heritage. They reveal the profound influence of Christian thought and discipline on compositions by J.S. Bach and George Frederick Handel, respectively, by showing (1) how the Christian faith influenced the individual lives of the composers and librettists, and (2) how their compositions reflected and illustrated Christian values held within the culture.

In *Playing before the Lord*, Stapert aims for a similar reading of the life and music of Franz Joseph Haydn. At first blush, this undertaking would seem more difficult than his previous two. Other than his oratorio *The Creation*, Haydn is not particularly known for his religious works. And although he was instrumental in developing the classical-era style, Haydn today tends to be overshadowed by his two younger colleagues Mozart and Beethoven. But despite these difficulties, Stapert's book succeeds not only in showing Christianity's influence on Haydn's life, but also in making an even bolder claim: that Haydn is a musician for our time, and that his music succeeds in re-enchancing the ordinary experience of life.

Playing before the Lord follows Haydn's life roughly chronologically: it moves from his humble beginnings as the son of a wheelwright and cook in an "unimportant market town" (p. 4) to his early years eking out a living as a musician in Vienna, and then devotes most of its pages to the period spanning from his long tenure at the court of Esterhazy, a powerful Hungarian family, to the final triumphs of his career: two tours of London and the premiere of *The Creation* in Vienna. Haydn's biography has been written many times before, and Stapert freely acknowledges his sources. But he arranges his sources with a storyteller's flair, moving briskly through the events while knowing



when to pause on an unusual detail that helps vivify the period in which Haydn lived.

Without making it an overwhelming focus of his biography, Stapert demonstrates that the Christian faith influenced Haydn's life and his view toward his artistic gifts. Haydn's parents were devout Catholics and instilled the same faith in their son, even hoping that he would become a priest (p. 5). He devoted special care to his sacred pieces, vowing to write one in gratitude for recovery from an illness (p. 83), and throughout his life offered to God's glory his musical gifts and accomplishments (p. 109). Stapert contrasts Haydn's view of his musical gifts with the view of artistic production in the *Sturm und Drang* and romantic periods, which valorized the role of the artist and nearly attributed a spiritual or divine nature to artistic creation itself. Stapert suggests that Haydn's view, which both extols creativity and recognizes it as a gift that should be put in the service of others, outshines the other attitudes from around his time.

For each period of Haydn's life, Stapert selects a few pieces by the composer to discuss in detail in order to reveal the genius of his art. The classical style is one of balance and proportion, and its language of melody, harmony, and sectional layout contains clear expectations that can either be fulfilled or thwarted, creating opportunities for surprise and drama. Haydn's genius consists in no small part of his ability to create a continuous tension between formal symmetry and surprise, and Stapert shows that the results span the gamut of human expression. Especially valuable are Stapert's discussions of Haydn's imaginative and striking instrumental effects, which are easily overlooked by listeners accustomed to present-day orchestras. Readers who listen again to Haydn's symphonies on period instruments will rightly be convinced of Haydn's

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From the Foreword, The Rt. Rev. Jeffrey Lee, Bishop of Chicago

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SCOTT STONER

BOOKS

Splendor in the Ordinary

(Continued from previous page)

status as a master orchestrator. Stapert's musical discussions take an eclectic approach to analysis and sometimes veer into informality (p. 97: "Sequences of three or four repetitions are common; five or six repetitions feel like a real stretch. But nine? The build-up of tension is overwhelming"). But what it lacks in rigor of approach, the book more than makes up for with insight and infectious enthusiasm.

An apt summary of Haydn's accomplishments can be found in Stapert's discussion of his final symphonies: Stapert states that "Haydn's inexhaustible genius can perhaps be best illustrated by what we can almost literally call 'creativity'" (p. 224). Quoting Leonard Bernstein's comments on another composer and appropriating them for Haydn, Stapert states:

[M]aking something out of nothing "is exactly what [Haydn] did — well, not out of *nothing*; to be accurate ... that is reserved for God Almighty. But out of *almost* nothing — out of ideas and themes that in themselves seem uneventful but that turn out to be loaded with symphonic dynamite." (p. 224)

Stapert's book also demonstrates how Haydn's music embodies Christian values, as in his excellent discussions of *Stabat Mater* and *The Creation*, although his forays into this topic are not equally successful. A few analyses link instrumental movements to biblical passages or theological messages in ways that will strike some readers as forced. Stapert suggests, for example, that the second movement of Symphony No. 7 resonates with Psalm 55:17-18 (p. 51), or that the second movement of the *Clock* symphony, with its tick-tock accompaniment, shows the discovery of hope in eternity in the midst of passing time (p.



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The Very Rev. Dr. Graham M. Smith, Dean



218). While Stapert is entitled to these interpretations, they are no more plausible than many others that might be made.

Haydn's faith did not always match some of his behavior: the composer dealt with publishers in a manner that could most charitably be described as unscrupulous (others would say dishonest) and had extramarital affairs. Of course, a religious outlook does not inoculate someone against immoral behavior, and one could find sympathy for Haydn without condoning his actions: he himself was the victim of exploitative publication deals in his early career, and his marital relationship was not a happy one (pp. 31-33). Stapert periodically mentions Haydn's behaviors in passing and never excuses them, but some readers may wish for more material like Stapert's discussion of Haydn's operas, which notes that the dramatic works espoused a post-Enlightenment moral outlook based on "sensibility," even while the composer and his patron did not consistently heed it (pp. 119-20).

The most thought-provoking chapter is the final one, in which Stapert argues for a resurgence of appreciation for Haydn. His music espouses values that were partially occluded in the romantic period that followed, but which are more than ever needed today: the value of spreading joy and contentment through music, and the recognition that a lack of dourness or gravity does not indicate a lack of profundity. Haydn's music, which often uses as its building blocks the most commonplace material, exists not to distract from everyday life but to reveal that, just as ordinary themes are full of "symphonic dynamite," all of everyday life is packed with meaning and, through eyes of faith, glory. In demonstrating this final point, Stapert's book succeeds admirably.

David Heetderks is assistant professor of music theory at the Oberlin Conservatory.

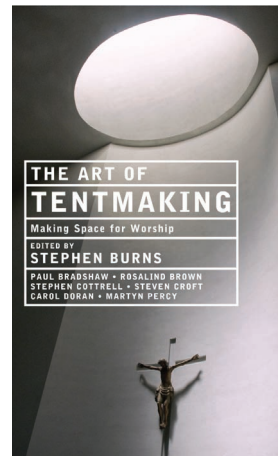
The Shackles of the Present

Review by Matthew Alderman

A lesson from the book of Unintended Consequences. Some years ago, a cathedral underwent a renovation in which all the pews were removed, the reredos ripped out and replaced with a little table in the nave, and a large synthronon with bishop's throne placed in the center of the apse. Much of the colorful wall decoration was painted over in tasteful beige, though some of those in the apse, above the chair, were spared. It included the inscription: "Blessing and honor and glory and power be unto Him that sits upon the throne and to the Lamb forever and ever." The throne mentioned is not the seat of the inadvertently deified bishop, but the old high altar, now gone.

The church is Philadelphia Episcopal Cathedral, and the progenitor of this makeover was its former dean, Richard Giles, celebrated in *The Art of Tentmaking*. In the introductory essay, "Secure the Stakes," Roman Catholic liturgical renovator Richard S. Vosko comments that the church building "is not, per se, the place where God dwells. Rather, it is a meeting house where the community engages with God and one another." As a young Roman Catholic, it pains me to watch Anglicans adopt the buzzwords that made my childhood Masses so stale and colorless. Even for those my age who may be less "spikey" in their liturgical tastes, modern church architecture seems barren and lifeless. The young want the "[s]teeple, stained-glass windows, and religious imagery" derided here, in addition to the "hospitality, outreach, education, and small prayer groups" beloved of contemporary church folk. But it is precisely in the ostensibly new, "open," "big-tent" spaces that one feels the dead hand of the past, circa 1968.

There is still much to like. Giles and his cohorts display a degree of culture and sensitivity often lacking in similar polemics on my side of the Tiber. Martyn Percy's "Pitching Tents: Some Interpretive Sketches on Sacred Space" praises the humanity found in public squares and offers an enticing vision of Benedictine-style hospitality (Giles began his career as an urban planner), while Stephen
(Continued on next page)



The Art of Tentmaking
Making Space for Worship
Edited by **Stephen Burns**
Canterbury Press Norwich. Pp. 208. \$45

A Theologian Prays

Review by Bryan Spinks

The Shackles of the Present

(Continued from previous page)

Cottrell's "Richard Giles, Tentmaker by Divine Appointment," starts off with bold words from the dean that might embarrass some churchgoers today: "We gather because we worship God." Those of us who find the static chattiness of most modern worship trying can cheer at Giles's reminder that ceremonial, movement, and ritual are frequently just as important as the prayers themselves.

Yet, even more can be found that is troubling. Percy praises St. Paul's Cathedral in London for its non-divisive "common space" in terms that imply not the bright specificity of St. John's heavenly Jerusalem, but a luminous vagueness: "clean, uncontroversial, tidy, and neat." Cottrell's glowing description of one of Giles's earlier parishes, austere and "breathtakingly beautiful," sounds on reflection little more than an empty box: "a place where things happened. A place to be occupied." Ron Pattenden's "Worship with Eyes Open," on religious imagery, is illustrated by three pieces of art: one borderline blasphemous, one incomprehensibly *au courant*, and one abstract. A reader will hunt hard for a recognizable theology of the Mass, or even the Lord's Supper in the Reformed sense, with the possible exception of "Life Passages for Faith," which touches it only slightly, and "The Scandalous Table," which begins with a description of St. Gregory of Nyssa Church in San Francisco, a truly singular liturgico-architectural space, and focuses mostly on open Communion.

There is little to suggest liturgy is something handed down, giving continuity and order to worship and life.

We interrogate liturgical custom as to "why we have ended up doing things the way we do" with the goal of changing the Church rather than appreciating the strata of built-up tradition. Yet, for all the praise of Dean Giles's work as prophetic, so many of the spaces that he has inspired seem comfortably, fashionably minimalist, challenging in only the way the age would like to be challenged. A century or so ago, by comparison, the Ritualists were fighting to turn the plain meeting house back into something redolent of the house of God, even, in some cases, to the point of facing jail time. Incense, vestments, and Christmas carols — all the old pomp — were dangerous and daring. Many Roman Catholic liturgical scholars, such as Uwe Michael Lang and Alcuin Reid, are now seeing as treasure what *The Art of Tentmaking* derides as so many accretions, "the shackles of the past." Clearing churches of seemingly pointless clutter not only throws the baby out with the font water but endangers the altar and Lamb as well.

One wonders what Dean Giles would make of the liturgy that a group of Harvard undergrads recently helped arrange in the space-age MIT Chapel, the first solemn high Latin Mass there since the 1960s. The church was packed with the young and the curious, and it was not the worship, but the architecture, that felt out of date. Here endeth the lesson.

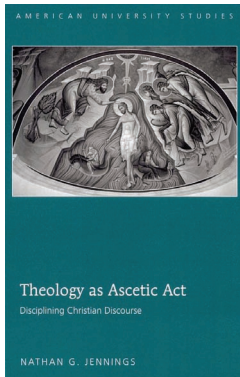
Matthew Alderman is a project architect at Cram and Ferguson Architects (cramandferguson.com) of Concord, Massachusetts. His work as an artist, designer, and illustrator appears at matthewalderman.com.

In this work Nathan Jennings explores practices of Christian theology to argue that theology participates in and provides an example of Christian spiritual exercises, or disciplines, or *ascesis*. Although theologians working in this field know precisely what *ascesis* means, Jennings is aware that it requires explanation. Related to *ascetic*, and *ascetical*, *ascesis* places theology into existential practice as an expression of fundamental worldviews.

Put more simply, Jennings argues that Christian theology, as an embodied practice, is itself a form of Christian asceticism. Because discourse is an embodied human practice, it is appropriate to call theology an *ascesis* of discourse. Jennings wishes as an Anglican "to speak to an ecumenically oriented and liturgically informed audience." He thus engages with divines past and present, East and West.

The first section of this book tackles the subject of *ascesis* in regard to theosis, or divinization. Although theosis is often regarded as an eastern preoccupation, there are plenty of western analogs, including in the teaching of John Calvin, though the Genevan reformer is not amongst the great and godly that Jennings selects for dialogue. He chooses John Zizioulas for extended conversation on the meaning of personhood and the self, concluding that *ascesis* is the shape that Christian ecstasis takes after the fall, incorporating ecstatic personhood as embodied (my term) in the Trinity.

Geoffrey Galt Harpham's work on *mimesis* (imitation) forms the backdrop to *ascesis* and the *imago Dei*, and Jennings concludes that *ascesis* teaches *imago Dei* as performance through realigning broken human *mimesis*. Perhaps most intriguing is



Theology as Ascetic Act
 Disciplining Christian Discourse
 By **Nathan G. Jennings.**
 Peter Lang. Pp. 229. \$89.95

the chapter on martyrdom and ascetism, with analogy to the divine *kenosis* or self-emptying. Grace too

is ascetical, and the gift of the Spirit grants to human bodies, wills, habits, and communal practices a share in that divine life through changing them so that they may “resonate” with the “frequency” or pattern of the life that is the Trinity “at the ultimate ontological level.”


In the second section Jennings turns to the older divines such as Pseudo-Dionysius to explore contemplation and *theoria*. Taking Clement of Alexandria and Origen, Jennings argues that the life of *theoria* in terms of contemplation is made more accessible to the laity insofar as all can to some degree take part in contemplation. Through contemplation comes theosis. Dionysius approaches theology as a performative text, inviting people to take part in contemplation. Turning to Nazianzen, Jennings suggests that theosis through the gift of liturgical and ascetical practices be-


come the environment for knowledge of God and dialogue about the divine.

Next he considers performance of the sacred text and exegesis of a scriptural tradition, which leads him to discuss episcopal, conciliar, and ecumenical contributions to the tradition. Jennings sees all the discourse of theology as asceticism, and that it is not merely a means to an end but itself contains the end. This, so he argues, sheds light on the maxim of Evagrius Ponticus that “if you are a theologian you truly pray. If you truly pray you are a theologian.” In this book Jennings usefully recalls the Church to her true task: to a discourse that is part of — encourages and participates in — the Christian life.

The Rev. Bryan D. Spinks is Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology at Yale Divinity School.

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West Texas Considers Six

The Standing Committee of the Diocese of West Texas has announced six names of potential nominees for bishop coadjutor:

- The Rev. Scott Brown, rector, St. Alban's, Harlingen
- The Rev. Ram Lopez, rector, St. George, San Antonio
- The Rev. Jim Nelson, rector, St. John's, McAllen
- The Rev. David Read, rector, St. Luke's, San Antonio
- The Rt. Rev. David Reed, Bishop Suffragan of West Texas
- The Rev. Robert Woody, rector, Church of Reconciliation, San Antonio

A special council will meet on October 25 at the TMI-Episcopal School of Texas in San Antonio. The first vote will serve as a formal nominating ballot, by which the potential nominees may become formal nominees.

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El Salvador Elects Alvarado

The Anglican-Episcopal Church in El Salvador has elected the Rev. Juan David Alvarado as its new bishop. He will be consecrated January 24. Alvarado, 52, will succeed the Rt. Rev. Martín Barahona, who is retiring.

Alvarado was elected from a slate of five. The other nominees were:

- The Rev. Ricardo Bernal of El Salvador
- The Rev. Juan Antonio Méndez of El Salvador
- The Rev. Vidal Rivas, senior priest at St. Matthew's/San Mateo Parish, Hyattsville, Maryland
- The Rev. Lee Alison Crawford, vicar of Church of Our Saviour at Mission Farm, Vermont, and canon missionary to El Salvador

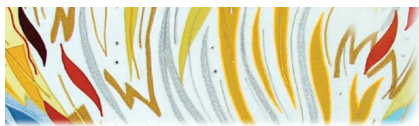
Alvarado was elected on the second ballot with 35 of 50 lay votes and 8 of 14 clergy votes.

The bishop-elect is married to the Rev. Irma Alvarado, and they have two children.

Adapted from ENS

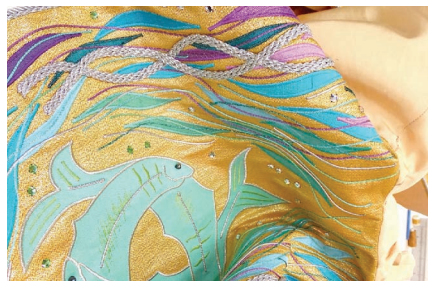


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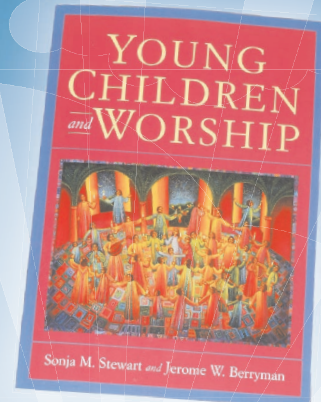
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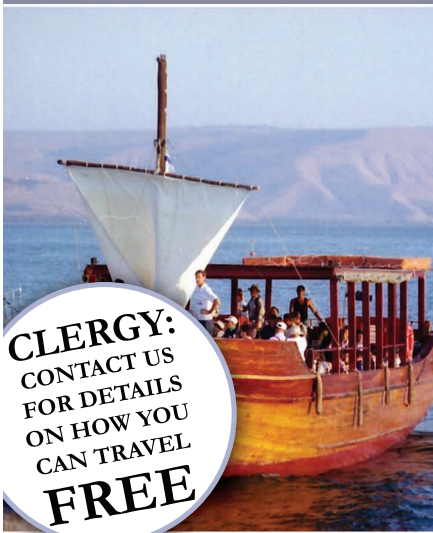
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Philadelphia 11: Not so Tidy

The recent celebration of the 40th anniversary of the Philadelphia 11 ordinations raises a question as to just what was being celebrated and why. It is understandable that many would want to celebrate the inclusion of women in the priesthood of the Episcopal Church, and I would be glad to join in such a celebration. It is also understandable that there should be a desire for an icon to serve as a symbol of that principle.

However, the Philadelphia event is a poor icon for that principle. It was based on several misconceptions that it has tended to perpetuate, and was cited as a precedent four years later at the extra-canonical consecration of traditionalist bishops. It was not what it claimed to be, did not at the time accomplish what it set out to do, and did not lead directly to the opening of the priesthood to women. It is probably the most misunderstood event in the history of the Episcopal Church. Most of what people think they know about it is not true:

- The event did not take place at a time when the canons prevented ordaining women as priests. It was tradition and a gentlemen's agreement in the House of Bishops.

- The officiants did not have the authority to ordain anyone, male or female, simply because they were bishops. Only bishops diocesan or their designees can ordain for the Episcopal Church.

- It was not the first ordination of women priests in the Episcopal Church. It was outside the church's polity and had no standing as an official act of the church.

- It did not, at the time, make them priests of the Episcopal Church. The only way to become that is to be ordained or received by one of its dioceses.

- The Episcopal Church has not had women priests from that date in 1974. They did not become priests of the church until their ordinations were completed, in terms of the church's requirements, in 1977 or later; other women were ordained in that year, beginning on January 1.

- It did not cause the next General Convention to pass an explicitly permissive canon for women priests and bishops. That was accomplished by a separate, more moderate movement, the National Coalition for the Ordination of Women, by working quietly behind the scenes.

What it did accomplish was bringing the issue to the attention of those who had not been aware of it, giving hope to women experiencing or considering a priestly vocation, and providing a vision of what it would be like if the Episcopal Church were to ordain women priests.

While one can sympathize with the frustration of the Philadelphia 11, respect the sincerity of their intentions, and recognize the historic nature of the event, it raised significant questions about the nature of the priesthood, of the episcopate, of ordination, and of the call to ordained ministry — questions the church has still not fully answered. It needs to answer them, both for its internal self-understanding and for the responsible pursuit of its ecumenical relations.

*The Rev. Lawrence N. Crumb
Eugene, Oregon*

LETTERS

PEOPLE & PLACES

Appointments

The Rev. **Wiley Ammons** is deputy for outreach ministry at Good Shepherd, 1100 Stockon St., Jacksonville, FL 32204.

The Rev. Canon **Michael Ambler, Jr.**, is canon to the ordinary in the Diocese of Maine, 143 State St., Portland, ME 04101.

The Rev. **Peter Carey** is chaplain at Berkeley Preparatory School, 4811 Kelly Road, Tampa, FL 33615.

The Rev. **Colin Chapman** is associate at Christ & Holy Trinity, 75 Church Ln., Westport, CT 06880.

The Rev. **Anthony Charles Dinoto** is rector of Satin John's, 400 Main Street, Niantic, CT 06357.

The Rev. Canon **Rob Droste**, is canon for congregational development and mission in the Diocese of New Jersey, 808 W State St., Trenton, NJ 08618.

The Rev. **Jennifer Hornbeck** is priest-in-charge of St. Patrick's, 9000 Sonoma Hwy., Kenwood, CA 95452.

The Rev. **Matthew R. Johnson** is rector of Good Shepherd, 231 N Church St., Rocky Mount, NC 27804.

The Rev. **Terence Johnston** is associate at Grace Church, P.O. Box 28, Saint Francisville, LA 70775.

The Rev. **James L. Kee-Rees** is rector of Trinity, 1501 N Glass St., Victoria, TX 77901.

The Rev. **Beth Knowlton** is rector of St. Mark's, 315 E Pecan St., San Antonio, TX 78205.

The Rev. **Cindy Long** is deacon at St. Michael's, 2140 Mission Ave., Carmichael, CA 95608.

The Rev. **Shannaa Neff** is rector of St. Paul's, 1111 S Blackburn, Brady, TX 76825.

The Rev. **John Jeffrey Purchall** is vicar of St. Andrew's, Mastic Beach, and St. Andrew's, Yaphank, NY; add: P.O. Box 488, Mastic Beach, NY 11951.

The Rev. **C. John Thompson-Quartey** is canon for ministry in the Diocese of Atlanta, 2744 Peachtree Rd, Atlanta, GA 30305.

The Rev. **Alicia Schuster Weltner** is canon to the ordinary in the Diocese of Atlanta, 2744 Peachtree Rd, Atlanta, GA 30305.

The Rev. **Dan Wagner** is assistant at Christ Church Cathedral, 115 S Conception St., Mobile, AL 36602.

The Rev. **Randall R. Warren** is rector of St. Luke's, 247 W Lovell St., Kalamazoo, MI 49007.

The Rt. Rev. **Don Wimberly** is assisting in the Diocese of Atlanta, 2744 Peachtree Rd, Atlanta, GA 30305.

The Rev. **Janet W. Zimmerman** is priest-

(Continued on page 28)

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By What Authority?

“By what authority are you doing these things, and who gave you this authority?” It is not an unreasonable question.

The previous day, Jesus triumphantly entered Jerusalem and cleansed the temple (Matt. 21:12). Then, he healed the blind and lame in the temple precincts. The chief priests and scribes became angry when they heard the children crying out, “Hosanna to the Son of David” (Matt. 21:14-16). So, they naturally want to understand his motives: on whose authority does he believe himself to be acting?

He replies that he will answer only if they first answer a question that he puts to them: “Did the baptism of John come from heaven, or was it of human origin?” In a subtle way, however, his counter-question implicitly answers their question. The source of Jesus’ authority is the same as that of John the Baptist. They refuse to answer, calculating that if they acknowledge the heavenly origin of John’s baptism, Jesus will ask why they did not believe John; if they say it was of human origin, they will incur the wrath of the multitudes who believe that John was a prophet.

Jesus then goes on the offensive, telling the parable of two sons asked by their father to work in the vineyard. The first son refuses the request but then “changes his mind” — a phrase related to the Greek verb “to repent” — and goes into the vineyard to work; the second son agrees to the request but then does not go. Which of the two, Jesus asks, does the will of his father?

When the chief priests and elders answer correctly, “The first,” Jesus springs the trap. They are like the second son, saying all the right things but ultimately failing to follow through on their promises. In particular, they stand condemned for their rejection of John the Baptist. By contrast, the tax collectors and prostitutes are like the first son: they initially appeared to be sinners, but are now repenting and enter-

ing the kingdom of heaven ahead of the chief priests and elders.

A key point in today’s Gospel is that Jesus speaks of the kingdom of heaven as a present reality. *Already* the tax collectors and prostitutes are entering the kingdom.

Eschatology is the branch of theology dealing with the last things or end times. Theologians distinguish between “future eschatology” and “realized eschatology.” In future eschatology, the kingdom of God is yet to come. In realized eschatology, the kingdom is already present so that people can enter it at any time.

The New Testament combines elements of both future and realized eschatology. Much of its eschatological teaching is summed up in the saying that the kingdom is “already but not yet.” In the life and ministry of Jesus the kingdom has begun to dawn, so that it is meaningful to speak of people “already” entering it now. But its final consummation is “not yet,” and must await the return of Christ on the Last Day.

Today’s Gospel cues us in on the need to be watchful for opportunities to experience anticipatory foretastes of God’s kingdom here and now. The key lies in our willingness to heed the call to repentance, and to “change our minds.”

Look It Up

Read Matthew 11:7-19 and 17:9-13, in which Jesus also speaks explicitly of John the Baptist. What cumulative picture emerges of how Jesus understands John’s role in relation to himself?

Think About It

In our living of the Christian life, how might we be tempted to follow the pattern of the first son who promised to work in the vineyard but then did not go?

What the Builders Rejected

Jesus tells the parable of the wicked tenants in the precincts of the temple. The chief priests and elders of the people have demanded to know by what authority he is acting and who gave him this authority. As part of his response, he tells this story.

How the different hearers in the original audience heard the story would have depended on who they were. The common people listening in probably would have sympathized with the tenants. They may have been tenant farmers themselves, struggling to make ends meet under the burden of exorbitant rents and taxes. Here at last was a story in which the rich and powerful finally get what they deserve.

The chief priests and elders would have found the story shocking and scandalous. When Jesus pauses and asks them to fill in the ending, they burst out in righteous indignation: "He will put those wretches to a miserable death, and let out the vineyard to other tenants who will give him the fruits in their seasons."

Then our Lord says something mysterious. Quoting Psalm 118:22, he speaks of a stone rejected by the builders that nonetheless has become a building's chief cornerstone. Addressing the chief priests and elders directly, he concludes: Therefore the kingdom of God will be taken away from you and given to a nation producing its fruits.

With a shock, the chief priests and elders realize that while they had been identifying with the landlord, Jesus was depicting them instead as the wicked tenants! Suddenly, the symbolism becomes clear. The landlord is God; the vineyard is Israel; the messengers are God's prophets; and the landowner's son is Jesus himself. In pronouncing doom upon the wicked tenants, the chief priests and elders have unwittingly pronounced doom upon themselves. No wonder they want to arrest him!

The parable also contains a prophecy of Jesus' death and resurrection. The casting out and killing of the landowner's son prefigures Jesus being crucified outside the city walls. The meaning of the mysterious saying about the rejected stone becoming the chief cornerstone becomes clearer when we realize that the Hebrew for stone, *eben*, closely resembles the Hebrew for son, *ben*. In the very temple precincts, our Lord is saying that his own rejection and death will not be the end: somehow he will return and become the foundation of a new spiritual temple replacing this temple made of stones.

The danger is that we Christians have been tempted to give this parable a triumphalist and frankly anti-Jewish interpretation, identifying Israel as the wicked tenants from whom God has taken away the kingdom, and identifying ourselves as the good tenants who have taken Israel's place. Apart from the false implication that God has rejected Israel, such a reading makes the same mistake as did the chief priests and elders who first heard the story. It fails to recognize that the story is directed as a warning to us. We're just as capable of being wicked tenants as the chief priests and elders to whom the parable was first told. And the vineyard can just as easily be taken away from us if we fail to render to God the fruits that are his due.

Look It Up

Compare the Parable of the Vineyard in today's Gospel with the Song of the Unfruitful Vineyard in Isaiah 5:1-7. What elements do the two uses of the vineyard image have in common? How do they differ?

Think About It

On what false assumptions did the wicked tenants base their decision to seize the vineyard for themselves?



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PEOPLE & PLACES

(Continued from page 25)

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Virginia — Katherine Hahn Byrd, Judith Webb Davis, Andrew Ryan Guffey, Elizabeth Franklin Keeler, Whitney Blythe Kirby, Eugene Hamilton LeCouteur II and George Willis Logan Jr.

Retirements

The Rev. Canon **Richard H. Callaway**, as canon to the ordinary in the Diocese of Atlanta.

Deaths

The Rev. Deacon **Ruth Augusta Lincoln Blair**, who owned and managed her own photography shop as a young woman, died August 6. She was 87.

A native of Hingham, MA, she studied music at the University of New Mexico in Albuquerque. She played symphonic and jazz percussion in many ensembles throughout her life.

At age 59, Ruth pursued a calling to the diaconate, and she was ordained in 1987. She served at Trinity Episcopal Church in Wheaton, IL, for 27 years. She taught Sunday School for young children and was a mentor for adults in Education for Ministry. She is survived by two daughters, Marianne Blair and Catherine Lam; and a granddaughter, Leah Ruth.

The Rev. **Henry H. Hoover**, former archdeacon of the Diocese of Minnesota, died August 3. He was 83.

A native of Minneapolis, he was a graduate of the University of Minnesota and of Seabury-Western Theological Seminary. He was ordained priest and deacon in 1955,

and served churches in Iowa and Minnesota. He was archdeacon in 1984-90.

He is survived by his wife, Jean; children Tim and Matthew; a daughter, Martha; a stepson, Jeffrey Hislop; multiple grandchildren; and a great-granddaughter

The Rev. **Scott S. Rathman**, a U.S. Army veteran who served in Germany, died June 27. He was 77.

A native of Billings, MT, he was a graduate of the University of Montana, University of the South, and Episcopal Divinity School. He was ordained deacon and priest in 1967, and served parishes in Alaska, Arizona, Iowa, Montana, Nebraska, and Iowa before retiring in 2004. He is survived by Diane, his wife of 51 years, Diane; a brother, Frank; sons Scott and David; nine grandchildren; and two great-grandchildren.

The Rev. Sister **Lucy Shettlers** of the Community of St. Mary, Southern Province, died August 29. She was 80.

A native of Sherwood, TN, she entered the community on April 3, 1954, and made her life profession on Sept. 27, 1956.

In September 1958 she was sent as a missionary sister to Sagada in the Philippines, where she served for seven years. She served briefly in the community's schools in the mid-1960s: St. Mary's School in Peekskill, NY, and St. Mary's School in Sewanee, TN.

She also served as assistant superior (1966-68) and novice mistress (1968-72) at the Mother House of the order in Peekskill, NY. In the early 1970s she was appointed sister-in-charge of St. Mary's Convent in Sewanee, where she helped develop the retreat center that later became known as St. Mary's Sewanee.

She entered the University of the South's School of Theology in 1977. She was ordained priest in 1980.

The Rev. **William Smythe, Sr.**, son of an ordained minister and a graduate of Moravian College, died July 28. He was 88.

A native of Reading, PA, Smythe also was a graduate of Philadelphia Divinity School. He was ordained deacon and priest in 1956. He served congregations in Colorado, Hawaii, Kansas, and Nebraska, and oversaw Christian social relations for the Diocese of Western Kansas. He is survived by Ann, his wife of 67 years; a daughter, Carolyn Harden; sons William Jr., Thomas, and David; 12 grandchildren; and six great-grandsons.

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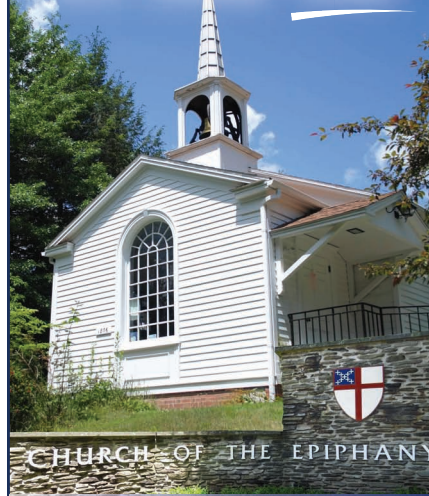
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