

The Spirit of the Liturgy

Joseph Cardinal Ratzinger
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Come, Holy Spirit, fill the hearts of Thy faithful and enkindle in them the fire of Thy love.

V. Send forth Thy Spirit and they shall be created.

R. And Thou shalt renew the face of the earth.

Let us pray. O God, Who didst instruct the hearts of the faithful by the light of the Holy Spirit, grant us in the same Spirit to be truly wise, and ever to rejoice in His consolation. Through Christ our Lord.

I. Essence of the Liturgy

A. Liturgy and Life: The Place of Liturgy in Reality

1. Sacrifice / cult initiated by God Himself
 - a) Death follows upon disobedience
 - b) Sacrifice instituted, not to multiply death, but to give new life
 - c) “And the Lord God made for Adam and his wife garments of skins, and clothed them.” (Ge 3:21)
 - i. “And almost all things, according to the law, are cleansed with blood: and without shedding of blood there is no remission” of sins. (Heb 9:22)
 - d) “Let my people go to sacrifice to me in the desert...” (Ex.7:16, 8:1, 9:1, 9:13, 10:3)
 - i. “We will go three days’ journey into the wilderness; and we will sacrifice to the Lord our God, as he hath commanded us.” (Ex 8:27)
2. Cult animates culture
 - a) “On Sinai, the people receive not only instructions about worship, but also an all-embracing rule of law and life,” such that “worship, law, and ethics are inseparably interwoven.” (18)
 - i. “Sinai [is the] interior Land, w/o which the exterior one would be a cheerless prospect...” (19)
 - ii. Thus, Sinai, not Palestine, is the true (spiritual) Promised Land
3. Proper form of cult given by God
 - a) “Man himself cannot simply make worship. If God does not reveal himself, man is clutching empty space.” (21)
 - i. Cain and Abel
 - (a) “And it came to pass after many days, that Cain offered, of the fruits of the earth, gifts to the Lord. Abel also offered of the firstlings of his flock, and of their fat: and the Lord had respect to Abel, and to his offerings. But to Cain and his offerings he had no respect: and Cain was exceeding angry, and his countenance fell. And the Lord said to him: Why art thou angry? and why is thy countenance fallen? If thou do well, shalt thou not receive?” (Ge 4:3-7)
 - ii. Tower of Babel

(b) “And they said: Come, let us make a city and a tower, the top whereof may reach to heaven; and let us make our name famous before we be scattered abroad into all lands.” (Ge 11:4)

iii. Strange Fire

(a) “And Moses and Aaron went into the tabernacle of the testimony, and afterwards came forth and blessed the people. And the glory of the Lord appeared to all the multitude. And, behold, a fire, coming forth from the Lord, devoured the holocaust, and the fat that was upon the altar: which when the multitude saw, they praised the Lord, falling on their faces. And Nadab and Abiu, the sons of Aaron, taking their censers, put fire therein, and incense on it, offering before the Lord strange fire: which was not commanded them. And fire coming out from the Lord destroyed them: and they died before the Lord.” (Le 9:23-10:2)

iv. Golden Calf

(a) “Worship is no longer a going up to God, but drawing God down into one’s own world...The narrative of the golden calf is a warning about any kind of self-initiated and self-seeking worship.” (22-23)

B. Liturgy—Cosmos—History

1. Universe created for the right worship of the Lord

a) Seven Days of Creation moves towards the Sabbath, resting with the Lord

b) Parallel creation account in the building of the Tabernacle

i. Seven times it says “Moses did as the Lord had commanded him”

ii. And then, “The cloud covered the tabernacle of the testimony, and the glory of the Lord filled it.” (Ex 40:32)

iii. Itself points towards the future Temple; Incarnation (Temple Made without Hands); Heavenly Jerusalem

2. But what is this worship?

a) We have already seen that the essence of worship is sacrifice. But this merely pushes the question back further. What is the essence of sacrifice?

i. Some have suggested that the essence of sacrifice is destruction; that the act of destruction symbolizes a total giving to God.

ii. “True sacrifice consists—according to the Fathers, in fidelity to biblical thought—in [a *transforming*] union of man and creation with God. [This] belonging to God has nothing to do with destruction or non-being: it is rather a *way of being*.” (28)

iii. The grain of wheat surely falls to the ground and dies, but it is not destroyed simply; rather, it is *transformed*, becoming (ultimately) bread. (cf. Jn. 12:24; cf. Ratzinger, *Mary: The Church at the Source*, ch. 1)

3. Who / what is transformed via this worship?

a) This transformation is the destiny not only of man, but of all of creation. St. Augustine says that the “true sacrifice is the City of God, that is, a love-transformed mankind, the divinization of creation and the surrender of all things to God: God all in all (cf. 1 Cor. 15:28). **That is the purpose of the world. That is the essence of sacrifice and worship,**” (28) which must draw not only man, but also “the whole of reality into communion with God” (27).

- i. “For we know that every creature groaneth and travaileth in pain, even till now. And not only it, but ourselves also, who have the firstfruits of the Spirit: even we ourselves groan within ourselves, waiting for the adoption of the sons of God, the redemption of our body.” (Ro 8:22-23)
- ii. “And when *all things* shall be subdued unto him, then the Son also Himself shall be subject unto Him that put all things under him, that God may be all in all.” (1Co 15:28)
- iii. Cf. St. John the Divine’s mystical vision of the Heavenly Jerusalem.
- iv. Cf. Priest’s Thanksgiving after Mass—Canticle of the Three Children (Dan.)

C. From Old Testament to New: Biblical Determinations of the Christian Liturgy

1. Shadow → Image → Reality
2. Lamb of Abraham’s Sacrifice (Ge 22)
 - a) “The True Lamb...comes from God, and for that very reason is not a replacement, but a true representative, in Whom we ourselves are taken to God.” (38).
3. Lamb of the Passover (Ex 12)
 - a) Firstborn male
 - b) Spotless
 - c) Blood on crossed posts
 - d) Eat the flesh of the lamb along w/ unleavened bread
 - e) Holocaust
 - f) Octave celebration
 - g) Asperges me hyssopo (12:22)
 - h) *Haec est nox* (12:42) of the Easter *Exsultet*
4. Lamb in Tabernacle and Temple worship (Ex 25)
 - a) “Look, and make it according to the pattern that was shewn thee in the mount.” (Ex 25:40)
 - b) Again, “this means that the earthly temple was only a replica, not the true Temple. It was an image and likeness, which pointed beyond itself.” (41)
 - i. “And Samuel said: Doth the Lord desire holocausts and victims, and not rather that the voice of the Lord should be obeyed? For obedience is better than sacrifices: and to hearken rather than to offer the fat of rams.” (1Sa 15:22)
 - ii. “For I desired mercy, and not sacrifice: and the knowledge of God more than holocausts.” (Hosea 6:6)
5. Lamb of God
 - a) “The next day, John saw Jesus coming to him; and he saith: Behold the Lamb of God. Behold him who taketh away the sin of the world.” (Joh 1:29 Douay)
 - b) “Jesus answered and said to them: Destroy this temple; and in three days I will raise it up.” (Joh 2:19)
 - i. “With His Resurrection, the new Temple will begin: the living body of Jesus Christ, which will now stand in the sight of God and be the place of all worship. Into this body he incorporates men. It is the tabernacle that no human hands have made, the place of true worship of God, which casts out the shadow and replaces it with reality.” (43)
 - ii. “Interpreted at its deepest level, the prophecy of the Resurrection is also a prophecy of the Eucharist. The body of Christ is sacrificed, and

precisely as sacrificed is living. This is the mystery made known in the Mass. Christ communicates himself to us and thus brings us into a real bond with the living God.” (43)

iii. This is symbolically expressed in “the torn curtain of the temple, [which is] the curtain torn between the world and the countenance of God. In the pierced heart of the Crucified, God’s own heart is opened up—here we see who God is and what He is like. Heaven is no longer locked up. God has stepped out of his hiddenness.” (47-8)

iv. “Christian worship...regards the destruction of the temple in Jerusalem as final and as theologically necessary. Its place has been taken by the universal Temple of the risen Christ, whose outstretched arms on the Cross span the world, in order to draw all men into the embrace of eternal love.” (48)

6. Lamb of the Apocalypse / Eschaton

a) “The Apocalypse presents this sacrificed Lamb, who lives as sacrificed, as the center of the heavenly liturgy; a liturgy that, through Christ’s Sacrifice, is now present in the midst of the world” (38).

i. “I am Alpha and Omega, the First and the Last, the Beginning and the End. Blessed are they that wash their robes in the blood of the Lamb: that they may have a right to the tree of life and may enter in by the gates into the city....And he that thirsteth, let him come. And he that will, let him take the water of life, freely...He that giveth testimony of these things, saith: Surely, I come quickly: Amen. Come, Lord Jesus. The grace of our Lord Jesus Christ be with you all. Amen.” the world.” (Re 13:8)

ii. “And I saw no temple therein. For the Lord God Almighty is the temple thereof, and the Lamb. And the city hath no need of the sun, nor of the moon, to shine in it. For the glory of God hath enlightened it: and the Lamb is the lamp thereof...And the gates thereof shall not be shut by day: for there shall be no night there.” (Re 21:22-25)

iii. “And he shewed me a river of water of life, clear as crystal, proceeding from the throne of God and of the Lamb. In the midst of the street thereof, and on both sides of the river, was the tree of life, bearing twelve fruits, yielding its fruits every month: the leaves of the tree for the healing of the nations.” (Re 22:1-2)

iv. “I am Alpha and Omega, the First and the Last, the Beginning and the End. Blessed are they that wash their robes in the blood of the Lamb: that they may have a right to the tree of life and may enter in by the gates into the city....And he that thirsteth, let him come. And he that will, let him take the water of life, freely...He that giveth testimony of these things, saith: Surely, I come quickly: Amen. Come, Lord Jesus. The grace of our Lord Jesus Christ be with you all. Amen.” (Re 22:13-21)

b) The “already” and “not yet” of Christian Liturgy

i. “Christian liturgy is a liturgy of promise fulfilled, of a quest...reaching its goal. But it remains a liturgy of hope. It, too, bears within it the mark of impermanence. The new Temple, not made by human hands, does exist, but it is also still under construction. The great gesture of embrace emanating from the Crucified has not yet reached its goal; it has only just begun. Christian liturgy is liturgy on the way, a liturgy of pilgrimage toward the transfiguration of the world, which will only take place when God is “all in all”” (50).

(a) “For we know that *every creature* groaneth and travaileth in pain, even till now. And not only it, but ourselves also, who have the firstfruits of the Spirit: even we ourselves groan within ourselves, waiting for the adoption of the sons of God, the redemption of our body.” (Ro 8:22-23)

(b) “And when *all things* shall be subdued unto him, then the Son also Himself shall be subject unto Him that put all things under him, that God may be all in all.” (1Co 15:28)

(c) “Who now rejoice in my sufferings for you and fill up those things that are wanting of the sufferings of Christ, in my flesh, for his body, which is the church:” (Col 1:24)

II. Time and Space in the Liturgy

A. Preliminary Questions

1. How does the Liturgy transform time and space?
 - a) The progressive unfolding of the Mystery of the Incarnation
 - i. First Coming: Historical event of the Passion, Death, and Resurrection
 - ii. Second Coming: Vision of the Eschaton in the Apocalypse
 - iii. In-between time of the Church on Earth
 - b) This is not something which happens in a merely external fashion, *ex opere operato*. Rather, Christ's "self-giving is meant to become mine, so that I become contemporary with the Pasch of Christ and assimilated unto God. [M]artyrdom [is] the most extreme actualization of the Christian's being a contemporary with Christ, of being united with Him. [Indeed, the aim of the liturgy], as St. Paul says...is that "our bodies" (that is, our bodily existence on earth) become "a living sacrifice", united to the Sacrifice of Christ (cf. Rom 12:1)." (58)
 - i. "Now you are the body of Christ and members of member." (1Co 12:27)
 - ii. "Because we are members of him, body, of his flesh and of his bones." (Eph 5:30)

B. Sacred Places—Significance of Church Architecture

1. Points of Continuity with the Synagogue
 - a) Orientation
 - i. All synagogues oriented towards the temple in Jerusalem
 - b) Focal Point
 - i. Everyone looks "toward the Ark of the Covenant, or, rather, the shrine of the Torah, which represents the lost Ark." (64)
 - (a) Curtain → tabernacle veil
 - (b) Seven lights of the menorah → Sanctuary lamps
 - c) Divinely elected mediator
 - i. Seat of Moses (Mt 23:2)
 - (a) where the rabbi "makes present the Word that God addressed and addresses to Israel." (64)
2. The Christian church
 - a) Orientation
 - i. Oriented as well—but towards the East, the Rising Sun, symbol of the Risen Christ
 - ii. Of Apostolic tradition
 - iii. "This turning toward the east also signifies that cosmos and saving history belong together. The cosmos is praying with us. It, too, is waiting for redemption." (70)
 - (b) "For we know that every creature groaneth and travaileth in pain, even till now. And not only it, but ourselves also, who have the firstfruits of the Spirit: even we ourselves groan within ourselves, waiting for the adoption of the sons of God, the redemption of our body." (Ro 8:22-23)
 - b) Focal Point – the Christian Altar

i. “For the altar of the Holy Church is Christ Himself as St. John gave witness in the Book of the Apocalypse after seeing a golden altar, upon which and through which the offerings of the faithful were brought to God the Father.” (*Pontificale Romanum*, Ordination of a Subdeacon)

- (a) Five crosses cut into it
- (b) anointed with sacred chrism (chrismated; christus / messiah)
- (c) Wrapped in three sacred linen cloths
- (d) Kissed and incensed many times during the Sacred Liturgy

ii. “The altar signifies the entry of him who is the Orient into the assembled community and the going out of the community from the prison of this world through the curtain now torn open, a participation in the Pasch, the “passing over” from the world to God, which Christ has opened up.” (70)

- (a) Point of Contact – *Deus absconditus* (Isaiah) becomes *Emmanuel*, God with us.

iii. Thus, “it enables us to become the contemporaries of the Sacrifice of the Logos, [and] brings heaven into the community assembled on earth, or rather it takes that community beyond itself into the communion of saints of all times and places.” (71)

- (a) “Any soul that will ascend this mount in order to make of itself an altar whereon it may offer to God the sacrifice of pure love and praise and pure reverence, must, before ascending to the summit of the mount” be totally purified and transformed, in order that “its operation, which before was human, has become Divine.” This transformation is complete in this life only in the “state of union, wherein the soul becomes naught else than an altar whereon God is adored in praise and love, and God alone is upon it.” (St. John of the Cross, *Ascent of Mt. Carmel*, I.v.7)

iv. Originally “surrounded by a curtain, from which, in the Eastern Church, the Iconostasis develops.” (72)

- (a) “Formerly, in most basilicas, cathedrals, and large churches a large structure in the form of a cupola or dome resting on four columns was erected over the high altar, which was called the ciborium. Between the columns ran metal rods, holding rings to which were fastened curtains which according to the rubrics of the individual churches, were drawn around the altar at certain parts of Mass. These curtains were styled *tetravela altaris* and were made of linen, silk, gold cloth, and other precious stuffs...When the ciboria over the altar fell into disuse a curtain was suspended at the back of the altar, called a *dossel*, or *dorsal*, and two others, one at each side of it. They were hung to rods fastened in the wall or *reredos*, or rested on four pillars erected at each end of the altar.” (CE, A.J. SCHULTE)

c) Sacred Scripture

i. Shrine of the Torah becomes the Throne of the Gospels

d) Divinely elected mediator

i. Bishop’s Seat (cathedra)

ii. Replaces the Seat of Moses

C. The Altar and the Direction of Liturgical Prayer

1. Apostolic Origin

- a) “Praying toward the east is a tradition that goes back to the beginning.” (75)
- b) Tertullian (b. 160) tells us that “the homes of our dove...are always in high and open places, facing the light” (Adv. Val., c. iii)
- c) The *Apostolic Constitutions* (third to fifth century) prescribe that church edifices should be erected with their “heads” towards the East (*Const. Apost.*, II, 7).
- d) “From the eighth century the propriety of the eastern apse was universally admitted, though, of course strict adherence to this architectural canon, owing to the direction of city streets, was not always possible” (*Cath. Ency.*, “Orientation”)
- e) Scriptural support
 - i. “He hath set his tabernacle in the sun: and he as a bridegroom coming out of his bridechamber, Hath rejoiced as a giant to run the way: His going out is from the end of heaven, And his circuit even to the end thereof: and there is no one that can hide himself from his heat.” (Ps 19:6ff)
 - ii. Isa 60:1 Arise, be enlightened, O Jerusalem: for thy light is come, and the glory of the Lord is risen upon thee.
 - iii. Isa 60:2 For behold darkness shall cover the earth, and a mist the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee.
 - iv. Mal 4:2 But unto you that fear my name, the Sun of justice shall arise, and health in his wings: and you shall go forth, and shall leap like calves of the herd.
 - v. “And Zachary his father was filled with the Holy Ghost. And he prophesied, saying:..Through the bowels of the mercy of our God, in which the Orient from on high hath visited us:” (Lu 1:67, 78)
 - vi. Re 22:16 I, Jesus, have sent my angel, to testify to you these things in the churches. I am the root and stock of David, the bright and morning star.

2. St. Peter’s Basilica

- a) “Because of topological circumstances, it turned out that St. Peter’s faced west. Thus, if the celebrating priest wanted—as the Christian tradition of prayer demands—to face east, he had to stand behind the people and look—this is the logical conclusion—toward the people.” (77)
- b) BUT, “Even when the orientation of the church [required] the celebrant to pray *versus populum*, we must not forget that, when standing at the altar, it was not the priest alone who turned East: it was the whole congregation, together with him.” (79)
 - i. “At the end of the liturgy of the Word, during which the faithful stand around the bishop’s seat, everyone walks together with the bishop to the altar, and now the cry resounds, *Conversi ad Dominum*, Turn toward the Lord! In other words, look toward the east with the bishop, in the sense of the words from the epistle to the Hebrews: “[Look] to Jesus the pioneer and perfecter of our faith” (12:2). [And then] the Eucharistic celebration proper takes place in the apse, at the altar, which the faithful stand around. Everyone joins with the celebrant in facing east, toward the Lord who is to come.” (72)
- c) This arrangement influenced many of the immediately surrounding churches.

3. Confused developments since Vatican II
 - a) The Council documents themselves say absolutely nothing about celebration *versus populum*. After the Council, the fad of considering the Eucharist as being essentially a communal meal became widespread. This new way of thinking gave birth to many errors, not the least of which was the radical demand for *versus populum* celebrations.
 - b) Louis Bouyer: “The idea that a celebration facing the people must have been the primitive one, and that especially of the Last Supper itself, has no other foundation than a mistaken view of what a meal could be in antiquity, Christian or not. In no meal of the early Christian era, did the president of the banqueting assembly ever face the other participants. They were all sitting, or reclining, on the convex side of a C-shaped table...The other side was always left empty for the service. Nowhere in Christian antiquity, could have arisen the idea of having to ‘face the people’ in order to preside at a meal. The communal character of a meal was emphasized in fact by precisely the opposite disposition: the fact that all the participants were on the same side of the table.” (78)
 - i. This opinion seconded by Josef Jungmann and Klaus Gamber, three of the principal architects of *Sacrosanctum Concilium*.
4. Practical Considerations
 - a) “A common turning to the East during the Eucharistic Prayer remains essential...Looking at the priest has no importance. What matters is looking together at the Lord.” (81)

D. Reservation of the Blessed Sacrament

1. Reserved by the early Church for the sick
2. Modern tabernacle unknown in the first millennium
3. Organic development of the understanding of the Real Presence
 - a) Refined by 15th c. heresies
 - b) “So let no one say, ‘the Eucharist is for eating, not looking at.’ It is not ‘ordinary bread’, as the most ancient traditions constantly emphasize. Eating It...is a spiritual process, involving the whole man. ‘Eating’ It means worshipping It. Eating It means letting It come into me, so that my ‘I’ is transformed and opens up into the great We, so that we become one in Him (cf. Gal 3:16). Thus, adoration is not opposed to Communion, nor is it merely added to it. No, Communion only reaches its true depths when it is supported and surrounded by adoration.” (90)
 - i. “But the hour cometh and now is, when the true adorers shall adore the Father in spirit and in truth. For the Father also seeketh such to adore him. God is a spirit: and they that adore him must adore him in spirit and in truth.” (Joh 4:23-24)

E. Sacred Time

1. Time not a merely human convention
 - a) Cosmic phenomenon, external to but ordered towards man
 - i. Movement of sun, moon, stars has shaped man’s existence
 - ii. Man’s heart-beat
 - b) Inter-penetration of time and eternity
 - i. “When the Eternal Word assumed human existence at his Incarnation, he also assumed temporality. He drew time into the sphere of eternity...In the Word Incarnate, who remains man forever, the presence of eternity with time becomes bodily and concrete.” (92)
 - ii. “Every man who performs a free act projects his personality into infinity. If he gives from his feeble heart a penny to a poor man, that penny pierces the hand of the poor, falls, breaks through the earth,

pierces the sun, traverses the firmament, and captures the universe”
Leon Bloy, *Le Désespéré*, pt. 2; quoted in Charles Cardinal Journet,
Theology of the Church (San Francisco: Ignatius, 2004), p. 205; trans.
of *Théologie de L’Église* (Paris: Desclée, 1958).

2. Weekly rhythm

a) Seven days of Creation

b) Radically reordered at the Resurrection, the New Sabbath

i. Our Lord rose on the morning of the third day—morning is the fitting time for Christian worship [the third day is one of theophany in the OT—e.g., the day of Abraham’s Sacrifice]

ii. First day of the week in the Mediterranean was dedicated to the sun, the other days to other lesser deities. This symbolism was adopted and taken over by the Christian calendar.

iii. It is also, in the terminology of the Fathers, the Eighth Day, when viewed as the consummation of the Old Creation, the First Day of the New Creation. “It was to reflect this symbolism...that people liked to build baptistries...with eight sides. This was meant to show that baptism is birth into the eighth day, into the Resurrection of Christ and into the new time that opened up w/ the Resurrection.” (97) [The Israelites were, of course, circumcised on the eighth day as well.]

3. Cosmic signs

a) March 25th

i. Considered the Day of Creation in Jewish tradition,

ii. as well as the day of Abraham’s Sacrifice!

iii. During the first month of the year in antiquity

iv. and therefore, the sun is passing through the first sign of the zodiac, Aries—the sign of the male lamb, or Ram

v. Very early on, it was considered the Day of Our Lord’s Passion

vi. and eventually of His Conception as well (Annunciation)!

b) The Holy Father comments:

i. “The mysterious story of the ram, caught in the thicket and taking the place of Isaac as the sacrificed decreed by God himself, was now seen as the pre-history of Christ. The fork of the tree in which the ram was hanging was seen as a replica of the sign of Aries, which in turn was the celestial foreshadowing of the crucified Christ.” (100)

(a) “Abraham lifted up his eyes, and saw behind his back a ram, amongst the briers, sticking fast by the horns, which he took and offered for a holocaust instead of his son.” (Ge 22:13)

ii. “St. Peter describes Christ as the lamb “without blemish” demanded by Exodus 12:5, the one “destined before the foundation of the world” (I Pet 1:20). The mysterious words in Revelation 13:8 about “the Lamb slain from the beginning of the world” could also perhaps be interpreted in the same way.” (100)

iii. “These cosmic images enabled Christians to see, in an unprecedented way, the world-embracing meaning of Christ and so to understand the grandeur of the hope inscribed in Christian faith.”

iv. “This is most illuminating. It seems clear to me that we have to recapture this cosmic vision if we want once again to understand and live Christianity in its full breadth” (101).

c) So, just to recap

i. As the sun is just beginning its annual circuit through the heavens, rising in the east in the sign of the Resurrected Lamb, the moon being full, the earth herself bursting forth the new buds of spring, the World is created: Christ is conceived in the womb of the Blessed Virgin, and, thirty years later, rises from the dead “on the third day,” thus ushering in the New Creation—He who “comes forth as a bridegroom from his bridechamber, running his course...with joy” (Ps 19:5).

III. Art and Music

A. Sacred Images

1. Commanded by God

- a) "Thou shalt make also two cherubims of beaten gold, on the two sides of the oracle. Let one cherub be on the one side, and the other on the other. Let them cover both sides of the mercy seat [*kapporeth*], spreading their wings, and covering the oracle, and let them look one towards the other, their faces being turned towards the mercy seat wherewith the ark is to be covered." (Ex 25:18-20 Douay)
- b) "And [Solomon] carved cherubims, and palm trees, and carved work standing very much out [high-relief]: and he overlaid all with golden plates in square work by rule." (1Ki 6:35)

2. Subjects taken from Salvation History

- a) "As a result of archaeological discoveries, we now know that the ancient synagogues were richly decorated with...scenes from the Bible." (117)

3. Make present some aspect of the Paschal Mystery

- a) "They were by no means regarded as mere images of past events, as a kind of pictorial history lesson, but as a narrative (*haggadah*), which, while calling something to mind, makes it present. On liturgical feasts, the deeds of God in the past are made present. The feasts are a participation in God's action in time, and the images themselves, as remembrance in visible form, are involved in the liturgical representation." (117)
- b) "In past history, Christ with His sacraments is on his way though the ages. We are taken into the events. The events themselves transcend the passing of time and become present in our midst through the sacramental action of the Church." (117)

4. Signs leading us to contemplation

- a) "There is no *portrait* of the risen Lord. At first the disciples do not recognize him. They have to be lead toward a new kind of seeing, in which their eyes are gradually opened from within to the point where they recognize Him afresh and cry out, 'It is the Lord!'" (120) cf. Road to Emmaus
- b) "The icon is supposed to originate from an opening up of the inner senses...Icon painters...must learn how to fast with their eyes and prepare themselves by a long path of prayerful asceticism. **This is what marks the transition from art to sacred art. The icon comes from prayer and leads to prayer.**" (121)

5. Iconoclasm

- a) "The Incarnation means, in the first place, that the invisible God enters into the visible world, so that we, who are bound to matter, can know Him...God seeks us where we are, not so that we stay there, but so that we may come to be where He is." (123)
- b) "In His essence, God is radically transcendent, but in His existence he can be, and wants to be, represented as the Living One. God is the Wholly Other, but He is powerful enough to be able to show Himself. Moreover, He has so fashioned His creature that it is capable of seeing Him and loving Him." (124)

6. Historical developments

- a) Beginnings to the 13th century
 - i. "No essential difference between East and West with regard to the question of images." (125)
 - ii. "It is always the Risen Christ, even on the Cross, to whom the community looks as the true *Oriens*...it is still oriented to the heavenly liturgy." (125)
- b) Gothic

i. “The central image becomes different. The depiction is no longer of the *Pantocrator*, the Lord of All, leading us to the eighth day. It has been superseded by the image of the crucified Lord in the agony of His passion and death. The story is told of the historical events of the Passion, but the Resurrection is not made visible. The historical and narrative aspect of art comes to the fore.” (126)

ii. “For Plato, the category of the beautiful had been definitive. The beautiful and the good, ultimately the beautiful and God, coincide. Through the appearance of the beautiful we are wounded in our innermost being, and that wound grips us and takes us beyond ourselves; it stirs longing into flight and moves us toward the truly Beautiful, the Good in itself. Something of the Platonic foundation lives on in the theology of icons, even though the Platonic ideas of the beautiful and of vision have been transformed by the light of Tabor...This kind of Platonism, transformed as it is by the Incarnation, largely disappears from the West after the thirteenth century, so that now the art of painting strives first and foremost to depict events that have taken place. Salvation history is seen less as a sacrament than as a narrative unfolded in time...Liturgy is seen as a kind of symbolic reproduction of the event of the Cross. Piety responds by turning chiefly to meditation on the mysteries of the life of Jesus...A devotion to the Cross of a more historicizing kind replaces orientation to the *Oriens*, to the risen Lord who has gone ahead of us.” (126-127)

iii. Nevertheless, “These images, too, come from prayer, from interior meditation on the way of Christ...they, too, are intended to lead us through mere outward appearance and open our eyes to the heart of God...such images are an invitation to prayer, because they are permeated with prayer from within. They show us the true image of man as planned by the Creator and renewed by Christ. They guide us into man’s authentic being.” (128)

c) Renaissance

i. “The Renaissance did something quite new. It ‘emancipated’ man. [Its] beauty no longer points beyond itself, but is content in the end with itself, the beauty of the appearing thing...There is often scarcely a difference between the depictions of pagan myths and those of Christian history...Such ‘religious art’ is no longer sacred art in the proper sense.” (129)

d) Baroque

i. “The altarpiece is like a window through which the world of God comes out to us. The curtain of temporality is raised, and we are allowed a glimpse into the inner life of the world of God. This art is intended to insert us into the liturgy of heaven. Again and again, we experience a Baroque church as a unique kind of *fortissimo* of joy, an Alleluia in visual form.” (130)

e) Modern

i. “Today, we are experiencing...a crisis of art...of unprecedented proportions...we might almost call it a blindness of spirit.” (130)

ii. “Our world of images no longer surpasses the bounds of sense and appearance, and the flood of images that surrounds us really means the end of the image. If something cannot be photographed, it cannot be seen.” (131)

7. In brief

a) “Iconoclasm is not a Christian option.” (132)

- b) Central Icon is of the Paschal Mystery—Crucified, Risen, and Coming Again
- c) The icon “Must be a fruit of contemplation, of an encounter in faith with the new reality of the risen Christ, and so it leads us in turn into an interior gazing, and encounter in prayer with the Lord.” (133)
 - i. “But we all, beholding the glory of the Lord with open face, are transformed into the same image from glory to glory, by the Spirit of the Lord.” (2Co 3:18)

B. Sacred Music

1. Spontaneously breaks forth from the human spirit
 - a) “The singing of the Church comes ultimately out of love. It is the utter depth of love that produces the singing. *Cantare amantis est* says St. Augustine.” (142)
 - b) “When man comes into contact with God, mere speech is not enough. Areas of his existence are awakened that spontaneously turn into song. Indeed, man’s own being is insufficient for what he has to express, and so he invites the whole of creation to become a song with him.” (136)
 - c) Benedicite, omnia opera Domini, Domino! (Dan. 3:57ff)
2. Scriptural Foundations
 - a) First mention of singing—Canticle of Moses, in thanksgiving for having crossed the Red Sea (a type of Baptism, death and resurrection)
 - b) Hymn of the Cherubim and Seraphim
 - i. “I saw the Lord sitting upon a throne high and elevated: and his train filled the temple. Upon it stood the seraphim: the one had six wings, and the other had six wings: with two they covered his face, and with two they covered his feet, and with two they flew. And they cried one to another, and said: Holy, holy, holy, the Lord God of hosts, all the earth is full of his glory, And the lintels of the doors were moved at the voice of him that cried, and the house was filled with smoke.” (Isa 6:1-4)
 - ii. And the four living creatures had each of them six wings: and round about and within they are full of eyes. And they rested not day and night, saying: Holy, Holy, Holy, Lord God Almighty, who was and who is and who is to come.” (Re 4:8)
 - iii. The saints in heaven stand, “as it were [on] a sea of glass mingled with fire...having the harps of God in their hands: And singing the canticle of Moses, the servant of God, and the canticle of the Lamb.” (Re 15:2-3)
 - iv. “As we have seen, Christian liturgy is always a cosmic liturgy...In the celebration of Holy Mass, we insert ourselves into this liturgy that always goes before us. All our singing is a singing and praying with the great liturgy that spans the whole of creation.” (151-2) [cf. *Prefatio*]
3. Early Church
 - a) Psalter: “Seven times a day I have given praise to thee.” (Ps 119:164)
 - i. Hebrew *zamir*, Greek *psallein*, Latin *psallere* = to pluck
 - b) Song of Songs (Canticle of Canticles)
 - c) Scriptural Hymns
 - i. Benedictus, Magnificat, Nunc Dimittis
4. Medieval Period
 - a) Gregorian Chant
 - b) Sacred Polyphony

5. Baroque (1600-1750)
 - a) “The age of the Baroque...succeeded in dedicating the whole luminous power of music...to the glorifying of God...But there is already the threat of invasion by the virtuoso mentality, the vanity of technique, which is no longer the servant of the whole but wants to push itself to the fore. During the nineteenth century...this led in many places to the obscuring of the sacred by the operatic.” (146)
6. Modern
 - a) “On the one hand, there is pop music, which is certainly no longer supported by the people in the ancient sense (*populus*). It is aimed at the phenomenon of the masses, is industrially produced, and ultimately has to be described as the cult of the banal.” (148)
 - b) “Rock [music] on the other hand, is the expression of elemental passions, and at rock festivals, it assumes a cultic character, a form of worship, in fact, in opposition to Christian worship. People are, so to speak, released from themselves by the experience of being part of a crowd and by the emotional chock of rhythm, noise, and special lighting effects. However, in the ecstasy of having all their defenses torn down, the participants sink, as it were, beneath the elemental force of the universe.” (148)
 - c) “Because rock music seeks redemption by way of liberation from the personality and its responsibility, it takes, in one respect, a very precise position in the anarchical ideas of freedom which predominate today in a more unconcealed way in the West than in the East. But precisely for that reason, it is thoroughly opposed to the Christian notion of redemption and of freedom as its exact contradiction. Not for aesthetic reasons, not from reactionary obstinacy, not from historical immobility, but because of its very nature music of this type must be excluded from the Church” (“Liturgy and Sacred Music,” Eighth International Church Music Congress, Rome, 17 November 1985).
7. Music of the Spheres
 - a) “According to Pythagoras [6th c. BC], the cosmos was constructed mathematically, a great edifice of numbers.” (152)
 - b) Kepler, among others, wrote treatises on the Music of the Spheres, linking physics and music
 - c) “The music made by man must, according to this view, be taken from the inner music and order of the universe, be inserted into the “fraternal song” of the “fraternity of the spheres”. The beauty of music depends on its conformity to the rhythmic and harmonic laws of the universe. The more that human music adapts itself to the musical laws of the universe, the more beautiful will it be.” (152-3)
 - d) “For Christians, there was a spontaneous turn at this point from stellar deities to the choirs of angels that surround God and illuminate the universe. Perceiving the music of the cosmos thus becomes listening to the song of the angels.” (153)
 - e) This order, of course, “comes from the Logos, in whom, so to speak, the archetypes of the world’s order are contained...The Logos himself is the Great Artist, in whom all works of art—the beauty of the universe—have their origin. To sing with the universe means, then, to follow the track of the Logos and to come close to him.” (153-154)
8. Concluding reflections
 - a) “There has to be renewal from within.” (148)
 - b) “Prayer is a gift of the Holy Spirit.” (149)

IV. Liturgical Form

A. Rite

1. Preliminary Definition

- a) *Ritus*: “approved practice in the administration of sacrifice.” (*mos comprobatus in administrandis sacrificiis*)—2nd c. Roman jurist Pomponius Festus (159)
 - i. But, “as we saw in the first part, worship always includes the whole conduct of one’s life. Thus, rite...is also expressed in a particular way of doing theology, in the form of spiritual life, and in the juridical ordering of ecclesiastical life.” (160)

2. Ritual Families

- a) Antioch
 - i. Capital of Syria, where the name “Christian” was first used (Acts 11:26)
 - ii. Syro-Malankar Rite—fl. in India (Apostle St. James)
 - iii. Syro-Malabar Rite
 - iv. Maronite Rite (West Syrian)
 - v. Chaldean Rites (East Syrian or Assyrian)—fl. in India, Central Asia, China (Apostle St. Thomas)
- b) Alexandria
 - i. Coptic and Ethiopian Rites (Liturgy of St. Mark)
 - ii. Armenian Rite (Apostles SS. Bartholomew and Thaddeus)
- c) Byzantium (Constantinople)
 - i. Liturgy of St. John Chrysostom—fl. in the Slavic world
- d) Rome
 - i. Roman / North African
 - ii. Gallican
 - iii. Spanish / Mozarabic

3. Roman Development

- a) Gradual centralization
- b) Tridentine Reform
 - i. Allowed pre-existing rites and uses to continue (200+ years)
- c) Vatican II
 - i. “For the first time in history, a radical standardization of the liturgy had been carried out. [But], what began as a process of making everything uniform has swung to the opposite extreme: a widespread dissolution of the rite, which must now be replaced by the ‘creativity’ of the community.” (163)

4. General Observations

- a) Concrete, incarnational aspect
 - i. “The individual rites have a relations to the places where Christianity originated and the apostles preached: they are anchored in the time and place of the event of divine revelation.” (163)
- b) Blendings
 - i. “Rites are not rigidly fenced off from each other. There is exchange and cross-fertilization between them.” (164)
- c) Givenness

i. Liturgical rites “elude control by any individual, local community, or regional Church. Unspontaneity is of their essence. In these rites, I discover that something is approaching me here that I did not produce myself, that I am entering into something greater than myself, which ultimately derives from divine revelation.” (165)

d) Organic Development

i. “The liturgy can be compared...to a plant, something organic that grows and whose laws of growth determine the possibilities of further development.” (165)

e) Destructive ‘freedom’

i. “Any kind of general ‘freedom’ of manufacture, degenerating into spontaneous improvisation [is incompatible] with the essence of faith and liturgy. The greatness of the liturgy depends...on its unspontaneity.” (166)

f) Personal

i. “The liturgy becomes personal, true, and new, not through tomfoolery and banal experiments with the words, but through courageous entry into the great reality that through the rite is always ahead of us and can never quite be overtaken.” (169)

B. The Body and the Liturgy

1. “Active Participation”

a) Something *internal*, not external

b) One must be a part of the central action—the Canon

c) but this action is not essentially human, but divine

i. “This action of God, which takes place through human speech, is the real *action* for which all of creation is in expectation. The very elements of the earth are transubstantiated, pulled, so to speak, from their creaturely anchorage, grasped at the deepest ground of their being, and changed into the Body and Blood, Soul and Divinity of the Lord.” (173)

d) Ex opere operato **ET** operantis

i. “True...but we must still pray for it to become *our* sacrifice, that we ourselves...be transformed into the Logos, conformed to the Logos, and so be made the true Body of Christ.” (173) [cf. *Orate, fratres*]

ii. “In the words of St. Paul, it is a question of being ‘united to the Lord,’ and thus becoming ‘one spirit with him’ (1 Cor 6:17). (174)

e) More passive than active

i. In the reception of Holy Communion, “we are laid hold of by the Logos and for the Logos in our very bodies, in the bodily existence of our everyday life. The true liturgical action is the deed of God.” (176)

ii. “Surrendering ourselves to the action of God, so that we in our turn may cooperate with him—that is what begins in the liturgy and is meant to unfold further beyond it.” (176)

2. The Sign of the Cross

a) “The most basic Christian gesture in prayer is always will be the sign of the Cross. It is a way of confessing Christ crucified with one’s very body, in accord with the programmatic words of St. Paul: “We preach Christ Crucified, a stumbling block to the Jews and folly to the Gentiles, but to those who are called, both Jews and Greeks, Christ the power of God and the wisdom of God.’ (1 Cor 1:23ff)” (177)

- i. And again, “I decided to know nothing among you except Jesus Christ and him crucified (2:2) (177)
- b) “By signing ourselves with the Cross, we place ourselves under the protection of the Cross, hold it in front of us like a shield that will guard us in all the distress of daily life and give us the courage to go on. We accept it as a signpost that we follow: “If any man would come after me, let him deny himself and take up his cross and follow me” (Mk 8:34). The Cross shows us the road of life—the imitation of Christ.” (177-8)
- c) Recalls the Trinity, Baptism (+Holy Water), Passion, Resurrection
- d) Jewish pre-history
 - i. Already marked graves at the time of Christ: “And the Lord said to him: Go through the midst of the city, through the midst of Jerusalem: and mark *Thau* upon the foreheads of the men that sigh, and mourn for all the abominations that are committed in the midst thereof.” (Eze 9:4)
- e) Greek pre-history
 - i. Plato’s *Timaeus*, following the Pythagorean tradition once again, speaks of the great circle in the heavens through which the sun appears to run (the ecliptic), and the orbit of the earth. “These two intersect and form together the Greek letter *Chi*, which is written in the form of a cross (like an X). The sign of the cross [as well as the first letter of Christ’s name in Greek] is thus inscribed upon the whole cosmos” (180).
 - ii. Furthermore, Plato says that “the Demiurge (the fashioner of the world) ‘stretched out’ the World Soul ‘throughout the universe.’” (181)
- f) Christian history
 - i. “St. Justin Martyr (d. c. 165)...came across this Platonic text and did not hesitate to link it with the doctrine of the triune God and his action in salvation history in the person of Jesus Christ...The Cross of Golgotha is foreshadowed, [is] written into the very structure of the universe itself. The cosmos speaks to us of the Cross, and the Cross solves for us the enigma of the cosmos. It is the real key to all reality.” (181)
 - ii. “St. Irenaeus of Lyons (d. c. 200)...says...that the Crucified One is ‘the true Logos who penetrates our universe by an invisible presence. And for this reason he embraces the whole world, its breadth and length, its height and depth, for through the Divine Logos all things are guided into order. And the Son of God is crucified in them, since, in the form of the Cross, he is imprinted upon all things.’” (182)
 - iii. St. Paul: May “Christ...dwell in your hearts by faith: that, being rooted and founded in charity, you may be able to comprehend, with all the saints, what is the breadth and length and height and depth, To know also the charity of Christ, which surpasseth all knowledge: that you may be filled unto all the fulness of God.” (Eph 3:17-19)
 - iv. St. Augustine sees this passage as “representing the dimensions of human life and as referring to the form of the crucified Christ, whose arms embrace the world and whose path reaches down into the abyss of the underworld and up to the very height of God himself.” (182)
 - v. Christ himself “announced that at the end of time, ‘the sign of the Son of Man’ would appear in heaven (Mt 24:30). The eye of faith was now able to recognize that this sign had been inscribed into the cosmos from the beginning and thus see faith in the crucified Redeemer confirmed by the cosmos.” (183)
- g) Practical Considerations

- i. “In all our travels and movements,” says Tertullian (d. c. 220), “in all our coming in and going out, in putting of our shoes, at the bath, at the table, in lighting our candles, in lying down, in sitting down, whatever employment occupieth us, we mark our foreheads with the sign of the cross.”
- ii. “I shall never forget the devotion and heartfelt care with which my father and mother made the sign of the Cross on the forehead, mouth, and breast of us children when we went away from home, especially when the parting was a long one.” (184)
- iii. Cf. Fr. Stokes, OFM, *How to Make your House a Home: Family Liturgy and Religious Practices* (1955).

3. Posture

a) Kneeling

- i. The Greeks and Romans rejected kneeling
 - (a) “They said that kneeling was unworthy of a free [rational] man...Plutarch and Theophrastus regarded kneeling as an expression of superstition. Aristotle called it a barbaric form of behavior.” (185)
- ii. “Inculturation”?
 - (a) “The kneeling of Christians is not a form of inculturation...It is quite the opposite: an expression of Christian culture which transforms the existing culture through a new and deeper knowledge and experience of God.” (185)
 - (b) “The expression used by St. Luke to describe the kneeling of Christians (*theis ta gonata*) is unknown in classical Greek. We are dealing here with a specifically Christian word.” (193-4)
- iii. Divine Example
 - (a) “Kneeling does not come from any culture—it comes from the Bible and its knowledge of God.” (185)
 - (b) “According to St. Matthew (22:39) and St. Mark (14:35), Jesus throws himself to the ground; indeed he falls to the ground (according to Matthew). However, St. Luke, who in his whole work...is in a special way the theologian of kneeling prayer, tells us that Jesus prayed on his knees.” (187)
 - (c) “And he was withdrawn away from them a stone’s cast. And kneeling down, he prayed.” (Lu 22:41)
- iv. Reflection
 - (a) “In this gesture, Jesus assumes, as it were, the fall of man; lets himself fall into man’s fallenness, and prays to the Father out of the lowest depths of human dereliction and anguish.” (187)
 - (b) “The spiritual and bodily [aspects of this gesture] are really inseparable. The bodily gesture itself is the bearer of spiritual meaning, which is precisely that of worship. Without the worship, the bodily gesture would be meaningless, while the spiritual act must of its very nature, because of the [nature] of man, express itself fin the bodily gesture.” (190)
- v. Scriptural Foundations
 - (a) Prophet Ezra: “And at the evening sacrifice I rose up from my affliction, and having rent my mantle and my garment, I

fell upon my knees, and spread out my hands to the Lord my God.” (Ezra 9:5)

(b) St. Peter, Miraculous Catch of Fish: “Which when Simon Peter saw, he fell down at Jesus’ knees, saying: Depart from me, for I am a sinful man, O Lord.” (Lu 5:8)

(c) “The Acts of the Apostles tells us how St. Peter (9:40), St. Paul (20:36), St. Stephen (7:60), and the whole Christian community (21:5) pray on their knees. [Indeed], Luke wants the kneeling of the Protomartyr to be seen as his entry into the prayer of Jesus. Kneeling is not only a Christian gesture, but a Christological one.” (192)

(d) “In the name of Jesus every knee should bow, of those that are in heaven, on earth, and under the earth: And that every tongue should confess that the Lord Jesus Christ is in the glory of God the Father.” (Php 2:10-11)

vi. Cosmic Implications

(a) This passage of St. Paul explicitly recalls the prophecy of Isaiah: “The Word...shall go out of my mouth, and shall not return [in vain]: For every knee shall be bowed to me, and every tongue shall swear...Therefore, [all nations] shall come to him, and all that resist him shall be confounded.” (Isa 45:23-24)

(b) “Through the Crucified, this bold promise of the Old Testament is now fulfilled: all bend the knee before Jesus, the One who descended, and bow to Him precisely as the one true god above all gods. The Cross has become the world-embracing sign of God’s presence, and all that we have previously heard about the historical and cosmic Christ should now, in this passage, come back into our minds. The Christian liturgy is a cosmic liturgy precisely because it bends the knee before the crucified and exalted Lord. Here is the center of authentic culture—the culture of Truth. This humble gesture by which we fall at the feet of the Lord inserts us into the true path of life of the cosmos.” (193)

vii. Modern culture

(a) “It may well be that kneeling is alien to modern culture—insofar as it is a culture, for this culture has turned away from the faith and no longer knows the One before whom kneeling is the...*intrinsically necessary gesture*.” (194)

(b) [Moreover] a faith or a liturgy no longer familiar with kneeling would be sick at the core. Where it has been lost, kneeling must be rediscovered, so that, in our prayer, we remain in fellowship with the apostle and martyrs, in fellowship with the whole cosmos, indeed, in union with Jesus Christ Himself.” (194)

b) Standing, Sitting, Dancing, Clapping, Feasting

i. “We must...conclude that kneeling and standing are, in a unique and irreplaceable way, the Christian posture of prayer.” (198)

ii. “Dancing is not a form of expression for the Christian liturgy...The cultic dances of the different religions have different purposes—incantation, imitative magic, mystical ecstasy—none of which is compatible with the essential purpose of the “reasonable sacrifice” (Rom. 12:1) of the Christian liturgy.” (198)

iii. “Wherever applause breaks out in the liturgy because of some human achievement, it is a sure sign that the essence of liturgy has totally disappeared and been replaced by a kind of religious entertainment.” (198)

iv. “It is something different if, after the liturgy, the joy that it contains turns into a “secular” feast, which is expressed in a common meal and dancing but does not lose sight of the reason for the joy, of what gives it its purpose and measure. The connection between the liturgy and cheerful earthiness (“Church and inn”) has always been regarded as typically Catholic, and so it is still.” (200)

c) Note on Inculturation

i. “The first and most fundamental way in which inculturation takes place is the unfolding of a Christian culture in all its different dimensions: a culture of cooperation, of social concern, of respect for the poor...of care for the suffering and dying...a culture of law...of dialogue, of reverence for life, and so on. This kind of authentic inculturation of Christianity then creates culture in the stricter sense, [leading] to artistic work that interprets the world anew in the light of God. As the Greeks so rightly saw, culture is, before all else, education, [an] inner opening up of a man to his possibilities.” (201)

4. Gestures

a) Orans

i. Openness, non-threatening, reaching out → Crucified

b) Joined Hands

i. “This comes from the world of feudalism. The recipient of a feudal estate, on taking tenure, placed his joined hands in those of his lord...this gesture has been retained in priestly ordination.” (204)

c) Supplices

i. “Bowing low, we implore thee...” (205)

ii. “For the Greeks, humility was the attitude of a slave, and so they rejected it. [But] humility...corresponds to the truth about man, and as such it becomes a fundamental attitude of the Christian existence.” (205)

iii. “Astonishingly, several modern translations of the Roman Canon have simply omitted the *supplices*.” (206)

5. The Human Voice

a) Oratio

b) Lectio

c) Responsio

d) Song

e) Silence

i. “The silence after Communion...is the moment for an interior conversation with the Lord who has given himself to us, for that essential “communicating”, that entry into the process of communication, without which the external reception of the Sacrament becomes mere ritual and therefore unfruitful.” (210)

ii. “It is no accident that in Jerusalem, from a very early time, parts of the Canon were prayed in silence and that in the West the silent Canon—overlaid in part with meditative singing—became the norm...Anyone who has experienced a church united in the silent praying of the Canon will know what a really *filled* silence is.” (215)

6. Vestments

a) OT

i. “For in the priestly robe which he wore, was the whole world: and in the four rows of the stones, the glory of the fathers was graven, and thy majesty was written upon the diadem of his head.” (Wis 18:24)

ii. “And he girded [Aaron] with a glorious girdle, and clothed him with a robe of glory, and crowned him with majestic attire. He put upon him a garment to the feet, and breeches, and an ephod, and he compassed him with many little bells of gold all round about... And a crown of gold upon his mitre wherein was engraved Holiness, an ornament of honour: a work of power, and delightful to the eyes for its beauty. Before him there were none so beautiful, even from the beginning. No stranger was ever clothed with them, but only his children alone, and his grandchildren for ever.” (Sir 45:9-10; 14-16)

iii. “Simon the high priest...shone in his days as the morning star in the midst of a cloud, and as the moon at the full. And as the sun when it shineth, so did he shine in the temple of God. And as the rainbow giving light in bright clouds, and as the flower of roses in the days of the spring, and as the lilies that are on the brink of the water, and as the sweet smelling frankincense in the time of summer. As a bright fire, and frankincense burning in the fire. As a massy vessel of gold, adorned with every precious stone. As an olive tree budding forth, and a cypress tree rearing itself on high, when he put on the robe of glory, and was clothed with the perfection of power. When he went up to the holy altar, he honoured the vesture of holiness. And when he took the portions out of the hands of the priests, he himself stood by the altar. And about him was the ring of his brethren: and as the cedar planted in mount Libanus, And as branches of palm trees, they stood round about him, and all the sons of Aaron in their glory...He stretched forth his hand to make a libation, and offered of the blood of the grape. He poured out at the foot of the altar a divine odour to the most high Prince. Then the sons of Aaron shouted, they sounded with beaten trumpets, and made a great noise to be heard for a remembrance before God. Then all the people together made haste, and fell down to the earth upon their faces, to adore the Lord their God, and to pray to the Almighty God the most High. And the singers lifted up their voices, and in the great house the sound of sweet melody was increased. And the people in prayer besought the Lord the most High, until the worship of the Lord was perfected, and they had finished their office. Then coming down, he lifted up his hands over all the congregation of the children of Israel, to give glory to God with his lips, and to glory in his name: And he repeated his prayer, willing to shew the power of God.” (Sir 50:1-26)

b) Christological Aspect

i. “Put on Christ” (Gal 3:27); “Put on the Lord Jesus Christ” (Rom 13:14); “Put on the new nature, created after the likeness of God in true righteousness and holiness” (Eph 4:24); “Put on the new nature, which is being renewed in knowledge after the image of its creator” (Col 3:10)

ii. “A process of spiritual transformation”

iii. “Vestments are a reminder of all this, of this transformation in Christ” (217)

iv. “The liturgical vestment has a meaning that goes beyond that of external garments. It is an anticipation of the new clothing, the risen

Body of Jesus Christ, that new reality which awaits us when the earthly tent is taken down and which gives us a place to stay—"In my Father's house are many rooms/mansions/places to stay" (Jn 14:2)." (219)

c) Eschatological Aspect

i. "For we know, if our earthly house of this habitation be dissolved, that we have a building of God, a house not made with hands, eternal in heaven. For in this also we groan, desiring to be clothed upon with our habitation that is from heaven. Yet so that we be found clothed, not naked. For we also, who are in this tabernacle, do groan, being burdened; not because we would be unclothed, but clothed all the more, in order that that which is mortal may be swallowed up by life. Now he that maketh us for this very thing is God, who hath given us the pledge of the Spirit," (2Co 5:1-5)

ii. The idea is that our first parents were clothed with the glorious light of the indwelling blessed Trinity before the Fall, and, when they fell, the light of that indwelling glory left them, and then they saw that they were naked.

iii. So, St. Paul, speaking metaphorically, speaks of how we long to be clothed once again with the glory our parents once had in the garden.

d) Sacred Ministers

i. During the ordination ceremony, and then every time the subdeacon puts on his sacred vestments, he says: "May the LORD clothe me with the tunic of joy and the garment of gladness."

ii. When the priest puts on his stole, he says, "Restore unto me, O LORD, the robe of immortality, which I lost through the transgression of our first parents; and, although I am unworthy to approach your sacred mysteries, nevertheless, may I come to everlasting joy."

e) NT

i. In the Parable of the Prodigal Son, the Greek says "bring quickly the first robe." For the fathers, "the first robe is the robe in which Adam was created and which he lost after he had grasped at likeness to God. All the clothes subsequently worn by man are only a poor substitute for the light of God coming from within, which was Adam's true "robe"...The man who in faith returns home receives back the first "robe", is clothed again in the mercy and love of God, which are his true beauty." (219-220)

ii. "The white garment presented at Baptism is meant to suggest these great connections in salvation history, and at the same time it points toward the white garment of eternity, of which the Apocalypse speaks (19:8)—an expression of the purity and beauty of the resurrected body." (220)

7. Matter

a) Sacramentals

- i. Water
- ii. Fire
- iii. Candles
- iv. Incense

b) Sacraments

- i. Man himself (Penance, Holy Orders, Matrimony)
- ii. Water
 - (a) Salt-water a symbol of death (Red Sea)

(b) Flowing water a symbol of life

iii. Olive Oil

iv. Bread

v. Wine

(a) Prefigured in the Psalms: “Thou waterest the hills from thy upper rooms: the earth shall be filled with the fruit of thy works: Bringing forth grass for cattle, and herb for the service of men. That thou mayst bring bread out of the earth: And wine, to gladden the heart of man. And oil, to make his face cheerful: and bread to strengthen man’s heart.” (Ps 103:13-15)

c) Closing Remarks

i. “The elements become sacraments through connection with the unique history of God in relation to man in Jesus Christ. AS we have said before, Incarnation does not mean doing as we please. On the contrary, it binds us to the history of a particular time. Outwardly, that history may seem fortuitous, but it is the form of history willed by God, and for us it is the trustworthy trace he has imprinted on the earth, the guarantee that we are not thinking up things for ourselves but are truly touched by God and come into touch with him. Precisely through what is particular and once-for-all, the here and now, we emerge from the “ever and never” vagueness of mythology. It is with this particular face, with this particular human form, that Christ comes to us, and precisely thus does he make us brethren beyond all boundaries. Precisely thus do we recognize him: “It is the Lord” (Jn 21:7).” (224)

asdf

The Spirit of the Liturgy

Joseph Cardinal Ratzinger
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