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Sacred Space/Sacred Word

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SACRED SPACE

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SACRED WORD

La Salle University Art Museum
November 2 - December 23, 1989
SACRED SPACE/SACRED WORD

There are

Canterbury, Chester, Chichester, Durham,
Lincoln, London, Peterborough, Ripon,
Salisbury, Wells, Winchester, York

--and some thirty other greater cathedrals and parish-church cathedrals in England. We tend to think of any cathedral as an enormous church with distinguished architecture and awe-inspiring decoration. But what makes even a small and plain church a cathedral is simply the presence of a *cathedra*, a bishop's chair signifying that this is the liturgical center of a diocese, a sacred space. But ever since the development of large Gothic churches in medieval Catholic England, buildings of awesome size and beauty have become the likely centers of the *opus dei* in a diocese, that is, the chanting of the liturgy of the hours of God's praise and the most solemn celebrations of the eucharist.

The great medieval cathedrals of England were born of a native Saxon tradition married to a Romanesque style of rounded arches and barrel vaults. After the Norman conquest and closer ties with France, the English quickly adopted the Gothic style of Suger's Abbey of St. Denis and other French models, with their pointed arches, slender shaftings, triforiums and clerestories, spacious stained glass windows, and soaring vaults.

Over the 14th and 15th centuries, the English cathedral builders added their own variations to the Gothic style--in so-called Geometric, Decorated, and Perpendicular periods--which, if they never quite equalled the grandeur of the major French cathedrals, achieved a solidity and grace which succeeding generations have cherished into our own day. What was especially significant about their achievement, however, is that it was the
work not only of bishops, architects and master-masons, but also of an anonymous host of glaziers and carpenters, carvers of wood and stone, hewers and drayers. What was amazing was the sustained energy of this group effort, its search for and employment of the best talent available. And the buildings themselves have stood over the centuries since, as monuments to this energetic and intelligent zeal. But their decorative work especially did not often survive the iconoclasm of the Reformers and, later, of the Puritans—and, sometimes, of more recent restorers and decorators.

The prints and watercolors displayed here, in fact, reflect a late period of revived interest in the Gothic style of the cathedrals—of literary and artistic movements of the late 18th and 19th centuries (Gothic, Romantic, Pre-Raphaelite), of the religious impulse of the Oxford Movement, and of wide use of neo-Gothic style in church architecture into our own day. Like the English Prayer Book, then, the English cathedral has had a checkered history—a medieval Catholic birth, a Protestant adolescence, a purifying and patient aging process—and a second spring. If, in many ways, it is an archaism today, it remains a model of how passion and discipline, the beauty bred of human labor and a symbolism effectively reflecting the aspiration to holiness can be combined.

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No devotional book in English has combined religious aspiration and beauty so fully as The Book of Common Prayer, first published by the Anglican Church in 1549, during the brief reign of young Edward VI. It had several contributors but was chiefly the work of the nation's chancellor, Archbishop Thomas Cranmer. One of the most important books in La Salle University's collections is a first edition of the work.
As "Acts of Uniformity" accompanying successive editions made clear, one of the purposes of The Book of Common Prayer was to unify a country still divided over Henry VIII's separation from Rome fifteen years before and still pursuing a variety of local liturgies which were still in Latin. Hence, while ministers and parishioners with lingering attachment to Rome were threatened with fines for failing to use the new Prayer Book, most of its material did come from Catholic services. Morning and evening prayers came from shortened forms of the breviary, the books of hours and primers; the eucharistic service, from the ceremonial of Salisbury, the Use of Sarum; ordination and other sacramental rites, from Sarum and other rituals. The experimental breviary of the Spanish cardinal Francesco Quinones and a number of Eastern rites also had some influence. But most far-reaching was the input of German and other continental Protestants.

Thus, the more general purposes of the Reformation were clear: to return ritual and public prayer to an earlier simplicity and more complete orientation to sacred scripture and to use the vernacular throughout. The Prayer Book was, therefore, eclectic in its influences and in its scope. Its complete title in later years suggests that scope:

*The Book of Common Prayer and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to The Church of England, together with the Psalter or Psalms of David Pointed as They Are to Be Sung or Said in Churches: and the Form or Manner of Making, Ordaining, and Consecrating of Bishops, Priests, and Deacons.*

Beginning with its first publication, the Prayer Book had a troubled history. Cranmer and his supporters, for example, believed the first Book did not go far enough in terms of Protestant reform and quickly sponsored a
second edition in 1552. This book was hardly published when it was abolished by the new Catholic Queen Mary, who re-established the Latin rites. Those, in turn, were abolished again by her successor, Elizabeth I in 1559. Thereafter, the *Prayer Book* survived until the Puritan ascendancy, was restored by Charles II in 1662, and had only to weather occasional refinements and revisions into our own times.

However, the revision adopted in 1637 for the Church of Scotland was never widely used. In the United States, the Proposed Book of 1785 for the Episcopal church was not adopted until 1789 and only after many changes. And while American revisions of 1892 and 1928 were adopted after lengthy discussions, more radical departures--most recently, the *Alternative Service Book*--were always sources of dissatisfaction and dissension. Revision, it is clear, has always proceeded in a dialectic of contending interests and values: of Anglo-Catholic or high church concern for tradition and Evangelical or low church concern for adaptation; of the awe and solemnity proper to public worship of the Godhead and of the human sense of community and joy in the breaking of bread; of aesthetic values in offering God the highest achievement of human art and craft and of rhetorical effectiveness for individual conversion to social justice; of the mother church's attempt to unify and the daughter churches need to identify with local custom.
But in whatever form of compromise, most of those who used the *Prayer Book* over the last four centuries learned to love not only the accurate way it expressed deeply felt needs and aspirations of the worshipping community but also the dignity and beauty of that expression. From its first appearance, in fact, the *Book of Common Prayer* has represented a special achievement of style at the service of religious impulse. That achievement, in the collects especially, may have been due first to the refined Latin style of the Use of Sarum—prayers which were brief but heavy with meaning, developed in calm balances and pointed antitheses, and concluded with an elegant cursus, the final rhythmic pattern of a well-rounded Latin sentence: *per omnia saecula saeculorum*. As C.S. Lewis observed (English Literature in the Sixteenth Century, 217), the translator’s version "of the collects is perhaps the supreme example of the virtues required for translating highly-wrought Latin. In the art of finding for Latin phrases free equivalents which, when found, will seem inevitable and carry no tang of alien speech about them, they set a standard which has hardly ever been equalled."

Their departures from the earlier texts seem equally effective. There were, for example, doubling of words, so that *tradi* becomes "to be betrayed and given up" or *tantis periculis*, "in the midst of so many and great dangers." But with the ease and freedom of such slight expansions, there was also a restraint and dignity that we continue to associate with English ceremony. Thus, Lewis again puts it well:

In the *Prayer Book* that earnest age, not itself rich either in passion or in beauty, is matched in a most fruitful opposition with overwhelming material and with originals all but over-ripe in their artistry. It arrests them, binds them in strong syllables, strengthens them even by limitations, as they in return erect and transfigure it. Out of that conflict the perfection springs.
There are of course many good, and different, ways both of writing prose and praying. Its temper may seem cold to those reared in other traditions but no one will deny that it is strong. It offers little and concedes little to merely natural feelings: even religious feelings it will not heighten until it has first sobered them; but at its greatest it shines with a white light hardly surpassed outside the pages of the *New Testament* itself. (219)

But how is one to view the traditional liturgical text or the ancient cathedral in a world of new artistic interests and styles, new theological insights, new social problems? If our inherited sacred books and spaces offered only aesthetic values, the answer would be simple. We don't discard Mozart and Bach because we feel more attuned to Debussy and Stravinsky; we expect to hear them all during the concert season.

Liturgical art presents a different case. In ordinary art, what we admire primarily is how the artist's rhetoric -- the strategies used to enlighten, move, persuade -- has been molded into an object for detached contemplation, a work of beauty. By contrast, in the ritual context of liturgical art, beautiful objects are disposed to an objectively higher value, the holy; they must help us to respond to the challenge of the Gospel to love and service. When liturgical art is effective, then, aesthetic delight supports a primary response to action, even as a meeting ground of earthly and transcendent beauty.

A decision about the effectiveness of liturgical art and its usefulness, however, is something that should come from the people of God, from the continued felt experience of what in the tradition must be saved, what changed, what abandoned. When the need for change is clear, though, the
pressure for unity in the institutional church, the desire of liturgists to make liturgical forms more historically authentic, or of theologians to address current issues, can clearly limit or preclude those periods of option and experiment in which artists and writers might make some significant contributions to new forms and a consensus might evolve in the *lex orandi*.

On the other hand, our modern diversity of interests and tastes would require for such a development today more tolerance for the new (jazz, say, or pop, folk, new age) and reverence for the old (chant and polyphony) than many, who know what they like and what is "proper," are capable of.

So, in the end, the prophetic insight and style of an individual Cranmer with the *Prayer Book* or, earlier, of an Abbot Suger with the Gothic cathedral, may be where the Spirit had blown and what the people of God then ratified with their enthusiastic use. Whether the work of modern committees will be as blessed remains to be seen. The *Alternative Service Book* seems off to a rocky start as the Episcopal Church celebrates the 200th anniversary of the American *Prayer Book*. In the Roman-American situation, while the officially adopted translation of the Gospels has been revised in less than twenty years, liturgical forms, once approved, seem now to be set in concrete and available options are not often used.

Current dissatisfaction suggests that we should continue the search that may bring us closer to the ideal liturgy and the ideal space for worship in our time. And the ideal is one which draws us through earthly to the transcendent beauty of the Godhead while at the same time strengthening us to loving, daily service. While we should not overestimate or romanticize their success in these respects, masterpieces of earlier liturgical art remain an inspiration and can be a yardstick in this work, a challenge to our own generation to find counterparts that express as successfully our aspirations and daily concerns.

Daniel Burke, F.S.C.
Director
Check-List: Prints and Drawings of English Cathedrals

Print Study Room

1. Edward Dayes (1763-1804), British

*Norwich Cathedral*

Watercolor

2. David Young Cameron (1805-1945), Scottish

*Gloucester Cathedral* 1931

Drypoint

iii/iii

3. Charles Wild (1781-1835), British

*Gloucester Cathedral*

Colored aquatint
From *Wild's English Cathedrals and Wild's Foreign Cathedrals*  
(London: R. Jennings, c. 1820)

Lent by The Philadelphia Print Shop, Ltd.

4. William Lionel Wyllie (1851-1931), British

*London Bridge Looking Towards Southwark Cathedral* c. 1920-25

Etching, drypoint, aquatint
Purchased with funds donated by Mr. and Mrs. David Souser

5. Herbert M. Marshall (1841-1913), British
   
   *Street Scene Near Westminster Abbey*
   
   Watercolor

6. A. E. Hampshire (British or American, early 20th century)?
   
   *Cathedral Cloister*
   
   Etching and drypoint

7. George H. Matthews (American, active mid 19th century)
   
   *Ely Cathedral--Organ Recital*
   
   Etching and drypoint

8. William Wood Deane (1825-1875), British
   
   *St. Paul's Cathedral from Across the Thames*
   
   Watercolor

9. Wenceslaus Hollar (1607-1677), Dutch
   After Hans Holbein, the Younger
   
   *Edward VI as a Child*  1650
   
   Etching
10. Pieter van Gurst (1667-1724), Dutch
After a painting by Adrian vander Werff

Archbishop Thomas Cranmer (1489-1556)

Engraving

11. William Monk (20th century), British
Litchfield Cathedral
Etching

12. Perceival Gaskell (1868-1934), British
Cathedral or Abbey Ruins
Etching and drypoint
Purchased with funds donated by Georgette Most in memory of Br. Alfred Grunenwald, F.S.C.

13. David Lucas (1802-1881), British
After John Constable
Old Sarum
Mezzotint
Given by Professor Richard Lautz

*Peterborough Cathedral*  1885
Pen and ink wash over pencil

15. Charles Wild (1781-1835), British

*York Cathedral*

From *Wild’s English Cathedrals and Foreign Cathedrals*
(London: R. Jennings c. 1820)
Colored aquatint
Lent by The Philadelphia Print Shop, Ltd.

16. Charles Wild (1781-1835), English

*Salisbury Cathedral*

From *Wild’s English Cathedrals and Wild’s Foreign Cathedrals*
(London: R. Jennings, c. 1820)
Lent by The Philadelphia Print Shop, Ltd.
17. Frederick Evans (1853-1943), British

Reproductions of platinotype photographs:

Case I    Durham Cathedral
Case II   Ely Cathedral
Case III  York Minister Cathedral
Case IV   Gloucester Cathedral
Case V    Lincoln Cathedral
THE

Booke of the common prayer and administration of the Sacramentes, and other rites and ceremonies of the Churche: after the use of the Churche of England.

LONDINI IN OFFICINA
Edouardi Whitchurch.

Cum privilegio ad impressum ipsam.
ANNO DOM. 1549. Monte Martyrii.
Books of Common Prayer

The Hall Cases

1. *Book of Hours* c. 1475

This Northern French Book of Hours, like the following mass Book for travellers, was typical of the Catholic sources of the Prayer Book.

2. *Missale Itinerarium* . . .

(Nuremberg: Hieronymous Holtzel, 1507)


(Londini in officina, Edwardi Whitchurche, 16 June, 1549)

First Edition

Bound in: *The forme and manner of making and consecrating Bishoppes, Priestes, and Deacons*. 1552

This first single prayer book in the vernacular language was also the first to be used universally by both the priests and the laity of the Anglican Church. Thus, separate books of prayer with local variations of language were abolished in favor of one common liturgy.

4. Facsimile, (London: William Pickering, 1844) of:

*The Boke of The Common Praier* . . .

(London: in Officina Richardi Graftoni, 1559)
Having been abolished under the reign of Queen Mary, The Book of Common Prayer was restored under Queen Elizabeth through the Act of Uniformity. There were minor alterations of the 1552 edition towards more Catholic rather than Protestant usage in this edition.


(Londini: Per Assignationem Francisci Florae, 1574)

This Latin translation of The Book of Common Prayer by Walter Haddon was intended for use in the chapels of Oxford and Cambridge University.


(London: Robert Barker, Printer to the Kings most Excellent Majestie: And by the Assignes of John Bill, 1636)

7. *The Booke of Common Prayer, And Administration of the Sacraments And other parts of divine Service for The use of the Church of Scotland*

(Edinburgh: Printed by Robert Young, Printer to The kings most Excellent Majesty, 1637)


This Scottish version proved to be very unpopular and was never accepted, primarily because of the forcible manner in which it was introduced rather than its contents. The edition, however, influenced later Scottish and American versions.
8. *The Book of Common Prayer...*  
*Together with the Psalter or Psalms of David Printed as they are to be sung or said in Churches: And the Form and Manner of Making, Ordaining and Consecrating of Bishops, Priests, and Deacons.*  

(London: Printed by His Majesties Printers, 1662)  

With the restoration of the monarchy, Charles II assented to a new prayer book with some alterations but only minor ceremonial additions to the 1552 edition. Noteworthy are the prayers for the anniversary of the deliverance of the king from the gunpowder plot and for the anniversary of the martyrdom of Charles I. The Psalms and ordination service were made an integral part of the book for the first time rather than bound separately as in previous editions. This edition, which became the standard for over three hundred years, was used in the American colonies before the Revolution.


(London: Printed by Thomas Baskett, Printer to the King's most excellent Majesty; and by the Assigns of Robert Baskett, 1745)

10. *The Book of Common Prayer...*  

(Cambridge: John Baskerville, Printer to the University..., 1762)  

In the eighteenth century roman type replaced the black-letter (Gothic) type used in the previous two centuries and the layout of the prayer book in general became more elaborate. Baskerville,
THE BOOK OF
COMMON PRAYER,
And Administration of the
SACRAMENTS,
And other
RITES and CEREMONIES,
As revised and proposed to the Use of
The Protestant Episcopal Church,
At a Convention of the said Church in the States of
New-York, New-Jersey, Pennsylvania, Delaware, Maryland, Virginia, and South-Carolina,
Held in Philadelphia, from September 27th to October 7th, 1785.

PHILADELPHIA, PRINTED:
LONDON,
RE-PRINTED FOR J. DEBRETT,
OPPOSITE BURLINGTON HOUSE, PICCADILLY.
M, DCC, LXXXIX.
England's renowned eighteenth century typographer, printed three editions of The Prayer Book.

11. The Book of Common Prayer...

As revised and proposed to the use of the Protestant Episcopal Church at a Convention... held in Philadelphia, from September 17th - October 7th, 1785.

(Philadelphia: Hall and Sellers, 1786)

12. The Book of Common Prayer and Administration of the Sacraments and other Rites and Ceremonies of the Church According to the use of The Protestant Episcopal Church in the United States of America together with The Psalter or Psalms of David.

(1789 Version)

(Philadelphia: Hall and Sellers, 1790)

Lent by The Library Company of Philadelphia.

After the Revolution, Americans naturally desired to express their independence from the mother church of England. The establishment of the Protestant Episcopal Church in America commenced in 1784 in Philadelphia with the formation of the Diocese of Pennsylvania. The proposed American Book of Common Prayer was published in 1786 (re-printed in London in 1789-see # 11), but never adopted. After a number of general conventions with all the states represented, the Episcopal Church was formally established and their Book of Common Prayer accepted in 1789 and printed in 1790. Though very similar in style and content to the English prayer book of 1662, the American book, of course, omits all reference in the prayers to the English monarch and parliament. The prayers of Consecration, Oblation, and Invocation in the Scottish Prayer Books, of the eighteenth century, were adopted for the Holy Communion service.
In order to correct errors and variations in American editions of 1790-1792, an authorization policy was established with the result that the 1793, 1822, 1832, 1838, 1845, and 1871 books were designated as "Standard Editions." With the first major revision in 1892 and the appointment of a custodian for further authorization, subsequent editions were designated as the "Standard Book." In addition it was decided in 1892 to have a standard limited edition of every major American revision specially printed for distribution to each Episcopal diocese (see #13 + 14) with the remaining copies to made available for sale to book collectors.


1892 Revision (New York: De Vinne Press, 1893)

Lent by Christ Church, Philadelphia.

The revisions of the 1892 and 1928 American Standard Prayer Book reveal an expansion of the liturgy and an increased flexibility of use for most of the rites. These changes along with the addition of many new prayers reflect the needs, experiences and aspirations of succeeding generations. The 1892 revision also reflects the influence of the Oxford movement with its desire to clarify the Catholic heritage of the Anglican Church.


1928 Revision

(Boston: D. B. Updike of the Merrymont Press, 1930)


The design and printing of this, the second Standard Book, was a gift of J. P. Morgan to the Episcopal Church. The renowned typographer D. B. Updike printed it in Janson roman type in a limited edition of five hundred copies on English handmade paper.

(San Francisco: Arion Press, 1982)

Never published.

16. *Book of Common Prayer...*

(New York: M. Walter Dunne, 1904)

This American printing has the design and type of the English edition of 1902 which was the work of C. R. Ashbee, of the Essex House Press of Gloucestershire, England.

17. *The Book of Common Prayer...*

(The Seabury Press, 1979)

Though the simplicity of the prayers of the first edition have been retained, the 1979 American revision, to many, seems a radical departure from previous editions due to the adoption of the contemporary common language throughout. Only in the Morning and Evening Prayer, and the Holy Eucharist Services of Rite I (as opposed to Rite II) has the traditional language of the original, for the most part, been retained. Aside from the increased flexibility (offering opportunities to expand, simplify or combine the various rites) and the numerous additions of prayers, (especially in the three Eucharistic rites), this latest edition is noteworthy for its emphasis on the active participation of lay persons in Christ’s ministry. The recognition of the Holy Eucharist (the first in any official Anglican prayer book) as "The principal act of Christian Worship on the Lord’s Day," and the return of this rite to its early form were other significant developments.
18. Facsimiles of the major editions of The Anglican Book of Common Prayer

(London: William Pickering, 1844)

A. 1549 - Edward VI
B. 1552 - Edward VI
C. 1559 - Elizabeth I
D. 1604 - James I
E. 1662 - Charles II
F. 1844 - Victoria
Li Presbyters, Ministers and Deacons shall be bound to say daily the Morning and Evening prayer, either privately or openly, except they be let or hindred by some urgent cause. Of which cause, if it bee frequently pretended, they are to make the Bishop of the Diocess, or the Arch-bishop of the Province, the Judge and Allower.

And the Curate that ministreth in every Parish-Church or Chappell, being at home, and not being otherwise reasonably letted, shall say the same in the Parish-Church or Chappell where he ministreth, and shall toll a Bell thereto, a convenient time before he begin, that such as be disposed, may come to hear Gods Word, and to pray with him.
Rite I

Confession of Sin

Officiant and People together, all kneeling

Almighty and most merciful Father,
we have erred and strayed from thy ways like lost sheep,
we have followed too much the devices and desires of our
own hearts,
we have offended against thy holy laws,
we have left undone those things which we ought to
have done,

and we have done those things which we ought not to
have done
But thou, O Lord, have mercy upon us,
spare thou those who confess their faults,
restore thou those who are penitent,
according to thy promises declared unto mankind
in Christ Jesus our Lord;
and grant, O most merciful Father, for his sake,
that we may hereafter live a godly, righteous, and sober life,
to the glory of thy holy Name. Amen.
Rite II

Confession of Sin

Officiant and People together, all kneeling

Most merciful God,
we confess that we have sinned against you
in thought, word, and deed,
by what we have done,
and by what we have left undone.
We have not loved you with our whole heart;
we have not loved our neighbors as ourselves.
We are truly sorry and we humbly repent.
For the sake of your Son Jesus Christ,
have mercy on us and forgive us;
that we may delight in your will,
and walk in your ways,
to the glory of your Name. Amen.
The General Thanksgiving.

Officiant and People

Almighty God, Father of all mercies, we thine unworthy servants do give thee most humble and hearty thanks for all thy goodness and loving-kindness to us and to all men. We bless thee for our creation, preservation, and all the blessings of this life; but above all for thine inestimable love in the redemption of the world by our Lord Jesus Christ, for the means of grace, and for the hope of glory.

And, we beseech thee, give us that due sense of all thy mercies, that our hearts may be unfeignedly thankful; and that we show forth thy praise, not only with our lips, but in our lives, by giving up our selves to thy service, and by walking before thee in holiness and righteousness all our days; through Jesus Christ our Lord, to whom, with thee and the Holy Ghost, be all honor and glory, world without end. Amen.
Rite II

The General Thanksgiving

Officiant and People

Almighty God, Father of all mercies,
we your unworthy servants give you humble thanks
for all your goodness and loving-kindness
to us and to all whom you have made.
We bless you for our creation, preservation,
and all the blessings of this life;
but above all for your immeasurable love
in the redemption of the world by our Lord Jesus Christ;
for the means of grace, and for the hope of glory.
And, we pray, give us such an awareness of your mercies,
that with truly thankful hearts we may show forth your praise,
not only with our lips, but in our lives,
by giving up our selves to your service,
and by walking before you
in holiness and righteousness all our days;
through Jesus Christ our Lord,
to whom, with you and the Holy Spirit,
be honor and glory throughout all ages. Amen.
Selected Bibliography


ADDITIONS

7a. *La Liturgie*; ... *La Formulaire Des Prières Publiques*...  
Translated by John Durel  
(London: Robert Scott, 1677 and 1678)

Charles II chose Durel to translate the Book of Common Prayer into French for the Channel Islands.

7b. *A Rationale Upon the Book of Common Prayer*...  
by A. Sparrow  
with *A Form of Consecration of Church or Chapel*... by Lancelot Andrews  
(London: Printed for T. Garthwait, 1668)

(London: Oxford University Press, 1969)

With the exception of amendments to the rubrics, the recent Anglican Prayer Book reveals very little change from previous editions (compare with 1844 edition on left). As opposed to the contemporary American Prayer book the Anglican version retains the old language of the original throughout.