

**How Close is God? How is God Close?
Methodology for Liturgical Theology**

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List of Tables	vi
List of Figures	vii
Abbreviations	viii
Acknowledgements	ix
Introduction	1
1 . Origin of the Thesis	1
2 . Shape of the Thesis	2
3 . Caveat	2
4 . Limits to the Research	5
5 . Note on Tables and Figures	5
1 . Introduction	6
2 . Statement of the Problem	6
3 . State of the Question	7
4 . Literature Review	9
4.1 . The Literature	9
4.2 . Bibliographic Relation among Authors	10
4.3 . Overall Character of the Literature	12
4.4 . Liturgical Law	13
4.5 . Raymond Clarke	15
4.5.1 . Addressing Event	17
4.5.2 . Advances in Methodology	17
4.6 . Joseph Gelineau	19
4.6.1 . Addressing Event	20
4.6.2 . Advances in Methodology	20
4.7 . Robert Hovda	22
4.7.1 . Addressing Event	22
4.7.2 . Advances in Methodology	23
4.8 . Mark Searle	24
4.8.1 . Addressing Event	25
4.8.2 . Advances in Methodology	26
4.9 . Allan Bouley	27
4.9.1 . Addressing Event	28
4.9.2 . Advances in Methodology	29
4.10 . Aidan Kavanagh	32
4.10.1 . Addressing Event	33
4.10.2 . Advances in Methodology	34
4.11 . Kevin Irwin	34
4.11.1 . Addressing Event	35
4.11.2 . Advances in Methodology	36
4.12 . Richard McCall	40
4.12.1 . Addressing Event	41
4.12.2 . Advances in Methodology	42
5 . Summary of the Literature	43

6 . Calls for Methodology in the Construction of a Liturgical Event Theology	46
7 . Paradigms in Classical Liturgical Theology	52
8 . Parsing the Literature for Liturgical Dynamics	53
9 . Hypothesis.....	55
10 . Methodology and Methods	56
11 . Summary	61
Chapter 2	62
1 . Introduction.....	62
2 . Constructing a Liturgical Theology to Account for Liturgical OLE Dynamics	63
2.1 . A Dynamic World.....	63
2.2 . Dynamics, Hermeneutics and Liturgical Text	69
2.3 . Importance of Dynamics.....	72
2.4 . Dynamics Noted in the Literature.....	73
2.4.1 . The Burns Effect.....	74
2.4.2 . Kavanagh's Lament	75
2.4.3 . Guardini's Insistence	75
2.4.4 . GIRM's Expression	76
2.4.5 . Stanislavski's Caution.....	77
2.4.6 . De Saussure's Decision.....	77
2.4.7 . Wittgenstein's Other	78
2.4.8 . Sacrosanctum Concilium's "Physicality Quotient"	78
2.4.9 . Optimal Timing.....	79
3 . Applying Proximity to Dynamics	80
3.1 . Definition of Proximity	80
3.2 . The Theory of Proximity - What is it?	80
3.3 . Proximity in the Literature.....	85
3.5 . Implicit Use of Proximity in the Literature.....	86
3.6 . Proximity Fitting the Criteria from the Literature	88
4 . Proximity as a Methodology - Introduction.....	92
4.1 . Proximity as Direct Access Methodology	92
4.2 . Data, Data Handling, Data Interpretation	95
4.2.1 . Data	96
4.2.2 . Data Handling	97
4.2.3 . Data Interpretation	99
4.3 . Paradigm Shifts in Proximity Analysis.....	101
4.4 . Proximity – Restating Liturgical Discussion	106
5 . Applying Proximity Methodology to Roman Catholic Liturgical Analysis.....	108
5.1.1 . Minister	109
5.1.2 . Ritual Book	110
5.1.3 . Speech	110
5.1.4 . Witnesses	111
6 . Summary	111
Chapter 3	116
1 . Introduction - Applications of the Methodology	116
2 . Descriptive, Predictive and Prescriptive Applications.....	119

2.1 . Descriptive Application: Third-Party Speech - A Proximity Analysis.....	120
2.1.1 . Sound Value and Orthologotics	123
2.1.2 . Sound Value.....	125
2.1.3 . Sound Value Works	126
2.1.4 . <i>Orthologia</i>	129
2.2 . Descriptive Application: Full Conscious Active Participation	131
2.3 . Prescriptive Application.....	139
2.4 . Descriptive Application: Proximity Analysis of Historical Evidence	148
2.5 . Predictive Application in the Literature: Predicting Abuse in the Institution Narrative	151
3 . Interpretive and Predictive Applications	153
3.1 . Interpretive Application: Search for the Physical Epiclesis in the Roman Canon	153
3.1.1 . Epiclesis as Action.....	154
3.1.2 . Illustrated Actions.....	154
3.1.3 . Proximity Analysis.....	155
3.1.4 . Resolution	156
3.2 . Interpretive Application: The Physicalization of Eschatology	158
3.2.1 . Eschatological Dynamics.....	160
3.2.2 . Visual Eschatology	161
3.2.3 . Aural Eschatology.....	162
3.2.4 . Conclusion	163
3.3 . Predictive Application: in a Liturgical OLE.....	165
3.3.1 . An Evidence-based Liturgical Theology of the Holy Spirit: Prediction in Event	166
4 . Concluding Critical and Managerial Applications	172
4.1 . Resolving the Hermeneutical Gap in Interpretation	173
4.2 . Illustration: Managerial Application.....	178
4.2.1 . Uncovering a Structural Weakness in Episcopal Discernment of Liturgy ..	179
5 . Summary	194
Conclusion	197
1 . Conclusion	197
Appendix.....	203
1 . Taxonomy of Liturgy by Tables	203
2 . Tables of Media Proximity	203
2.1 . Table 10: Proximity of Space	203
2.2 . Table 11: Proximity of Sound.....	205
2.3 . Table 12: Proximity of Body: Discrete Performers	206
2.4 . Table 13: Proximity of Body: Crowd	206
2.5 . Table 14: Proximity of Smell, Touch, Taste.....	206
2.6 . Table 15: Proximity of Decor	207
2.7 . Table 16: Proximity of Objects.....	208
2.8 . Table 17: Proximity of Text.....	208
3 . Tables of Action Proximity.....	209
3.1 . Table 18: Proximity of Roles.....	209

3.2 . Table 19: Proximity of Manipulation	210
3.3 . Table 20: Proximity of Movement.....	211
3.5 . Table 22: Proximity of Helps and Hindrances.....	212
3.6 . Table 23: Proximity of Context, Content and Meaning.....	213
3.7 . Table 24: Proximity of Transactions and Responsibility.....	214
3.8 . Table 25: Proximity of Time.....	218
4 . Table of Witness Proximity	219
4.1 . Table 26: Proximity of Witness	219
5 . Proximity: Properties and Characteristics.....	220
Works Cited	224

List of Tables

Table 1: Authors' Bibliographies.....	11
Table 2: Calls for Specifics in Methodology.....	47
Table 3: OLE Determinants Regarding Text.....	54
Table 4: Explicit Uses of Proximity.....	85
Table 5: Implicit Uses of Proximity.....	87
Table 6: Searle's Proposed Methodology.....	89
Table 7: Omniary Paradigm.....	104
Table 8: Action in the Roman Canon	154
Table 9: Proximity Solutions for Classical Liturgical Theology.....	177
Table 10: Proximity of Space.....	203
Table 11: Proximity of Sound.....	205
Table 12: Proximity of Body: Discrete Performers.....	206
Table 13: Proximity of Body: Crowd.....	206
Table 14: Proximity of Smell, Touch, Taste.....	206
Table 15: Proximity of Décor.....	207
Table 16: Proximity of Objects.....	208
Table 17: Proximity of Text.....	208
Table 18: Proximity of Roles.....	209
Table 19: Proximity of Manipulation.....	210
Table 20: Proximity of Movement.....	211
Table 21: Proximity of Speech.....	212
Table 22: Proximity of Helps and Hindrances.....	212
Table 23: Proximity of Context, Content and Meaning.....	213
Table: 24: Proximity of Transactions and Responsibility.....	214

Table 25: Proximity of Time.....	218
Table 26: Proximity of Witness.....	200
Table 27: Proximity Properties and Characteristics.....	219

List of Figures

Figure 1: Orthodox Chalice.....	64
Figure 2: Chart of Liturgical Speech.....	133
Figure 3: Sound Map.....	141
Figure 4: Oriented.....	145
Figure 5: Poor.....	145
Figure 6: Good.....	146
Figure 7: Speech Expectations.....	147
Figure 8: Roman Canon Institution Narrative.....	155

Abbreviations

DOL	O'Brien, Thomas C., Gaston Fontaine, and International Commission on English in the Liturgy. <i>Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts</i> . Collegeville, MN: Liturgical Press, 1982.
FCAP:	Full conscious and active participation
GIRM	United States Catholic Conference, General Instruction on the Roman Missal 2002 [PDF], Washington, 2003.
OLE:	Ordered Live Event
SC	Sacrosanctum Concilium (Constitution on the Sacred Liturgy, 1963)

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Introduction

How Close is God? How is God Close?

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James O'Regan

1. Origin of the Thesis

We have been investigating the event aspects of liturgy since the early 1970s. We have applied Stanislavskian¹ theatrical analysis, generalized performance analysis derived from our career on stage and in the media, failed attempts at structural analysis and a truncated semiotic analysis without getting much closer to a satisfactory approach to event.

Having put the matter aside while pursuing a career as an actor, writer, director and producer, it finally came time for another look; to cobble something together that would be reasonable.

We applied for visitor's status at the North American Academy of Liturgy and attended a meeting in Louisville, Kentucky. The chosen seminar was liturgical hermeneutics, with a view that the basic questions that had been elusive would probably be asked there. In that seminar, at the end of her presentation on the Book of Lamentations, Kathryn Dickenson said a remarkable thing: that before anything else, Lamentation was a sound. That simple remark turned on the light. The way was now clear and led to this thesis, which is an unfolding of the implications of that simple remark, for which we are acutely grateful.

¹ Constantin Stanislavski was a Russian theatre director and theorist. His seminal works formed the basis of the so-called "method" acting found predominantly in the United States theatre and film.

2. Shape of the Thesis

This thesis is in three chapters. Its purpose is to propose a methodology that can account for liturgy as event.

Chapter one consists of the statement of the problem - how to develop a methodology that accounts for all the data of a liturgical event; the state of the question – a discussion of eight publications that attempted to address methodology for liturgical event analysis; a literature review and the hypothesis. It establishes paradigms used by liturgical theology in its attempts to understand liturgy as event, and proposes that a methodology to directly address liturgy as event is possible.

Chapter two consists of uncovering implicit and explicit instances of the proposed methodology in the literature. It demonstrates that the proposed methodology satisfies the conditions that liturgical theology had so far proposed. Then, it discusses the basic concept of the approach to liturgical events, its development as a methodology and introduces paradigm shifts that are useful when investigating a liturgical event. It finishes by proposing to test the methodology.

Chapter three applies the methodology to liturgy and liturgical theology in six ways. Included is the ability of the methodology to predict outcomes in event and in the literature. This chapter demonstrates that the proposed methodology does indeed satisfy the demands from the literature and succeeds in each of its applications. The conclusion is that the proposed methodology is useful.

3. Caveat

The footnotes within this thesis contain far more hard science references than one might ordinarily find in liturgical theology. This need not be a matter for concern. Liturgical theology already contains hard scientific presumptions that have core implications for its precision as a theology. Liturgical theology, especially Scholastic sacramental theology that may pertain to liturgy, has tended to rest upon Aristotelian and

Newtonian sciences. Both positions are moderately useful for most tasks despite that the onset of Uncertainty, Quantum Mechanics, Fluid Dynamics, String, Chaos and Complexity theories has shown those two outlooks to be falsified - still useful² but basically error ridden enough to have been consigned to scientific evolutionary dead-ends. We propose that one of the new data sources for the physical analysis of liturgy, demanded by Sacrosanctum Concilium (SC), will be a draw on the hard sciences to ensure that matters of live liturgy are accurately assessed.

An example that this kind of research exploits is optics. The Apostolic, Patristic and Scholastic eras existed within a scientific worldview that gave human beings agency in optics. From 900 B.C.E. to the seventeenth century, theology and all daily and specialized knowledge, such as physics and other sciences, held an untenable position about how the eye worked. Aristotle, Augustine, Aquinas and all others thought that vision happened by means of the eye sending out light rays to capture an object.³ This ‘common knowledge’ suited Gnosticism,⁴ since it gave humans an agency in their seeking for God. God could be found through secret discoverable human knowledge. God could be *grasped* just like any real thing in the outside world. To speak of God, one would start with the human.

The miracle of the ages is that orthodoxy, which rightly rejected such a view, won the day. Orthodoxy had to suspend accepted ‘science’ to win over and against Gnosticism. Faith was set against science.⁵ Yet, orthodoxy unknowingly anticipated modern physics and

²Edward Belbruno in speaking about how a rocket gets to the moon says that ignoring all but “two body problems” (spacecraft to earth or spacecraft to moon relationships, but not earth to spacecraft to moon relationship) to understand the success of moon travel is mathematically, and one would argue as well phenomenologically incorrect, but it is good enough to get us there. Any errors are small enough not to matter. Edward BELBRUNO, *Fly Me to the Moon: An Insider’s Guide to the New Science of Space Travel* (Princeton: Princeton University Press, 2007), p. 13.

³This ‘view’ started with Euclid who first proposed the humano-centric ray theory. John FREELY, *Aladdin’s Lamp: How Greek Science Came to Europe Through the Islamic World* (New York: Alfred A. Knopf, 2009), p. 42.

⁴Gnosticism is reduced here to a basic approach to the world that allows for human agency or initiative in grasping knowledge.

⁵This fully resolvable dichotomy remains intact today between religion or theology and, especially, the hard

optics by insisting that all is gift from God.⁶ Humans have no agency - they are not expressive beings without first being receptors. Our senses are receptors before they are anything else. All outside world stuff enters our receptive bodies. Gnosticism, on the other hand, now has no accurate physical basis. When there is a claim that *one* does X, it is a shortcut for claiming that one is responding to X. *One* initiates nothing - *one* only responds to things that impinge one's senses. The caveat is that our receptors are so efficient that we forget their receptivity. One feels as if *one* is doing something.

To invoke the sciences, such as physics or human communications, does not mean that one is not doing theology. It means that one claims that God uses both to communicate, such as becoming human to save the world. The theology to be found here is in the long line of Baum⁷ and Chauvet.⁸ The theology being developed here looks for or awaits divine data in the form of empirical evidence.⁹

The footnotes also contain numerous references to theatre. These are used solely for the purpose of illustration or analogy to note that certain claims made for liturgy also can be found in other phenomena or disciplines. There is no theatrical analysis contained in the thesis methodology. Nor is the word "performance" used in any specialized way that might be construed as derived from 'performance studies'. When not cited, the word 'performance' stands as an alternative to the word 'action'. As it turns out, the footnotes

sciences.

⁶Hawking notes that Augustine anticipated the current state of physics in his determination that time had a beginning. Stephen HAWKING, *The Universe in a Nutshell*. In *The Illustrated A Brief History of Time. The Universe in a Nutshell* (New York: Bantam Books, 1996), p. 35.

⁷For Baum, too much of a distinction between the supernatural and the natural can devastate the Church. His approach to be fully human is to receive empirical evidence from God. Gregory BAUM, *Man Becoming; God in Secular Language* (New York: Herder and Herder, 1970).

⁸For Chauvet, theology and anthropology are inseparable - doing one is doing the other. Likewise, what is spiritual is bodily. Louis-Marie CHAUVET, *The Sacraments. The Word of God at the Mercy of the Body* (Collegeville: Liturgical Press, 2001), p. 65.

⁹Power notes that the beginning of relations is the bodily, even before language. Our detailing of how speech works physically will bear this out. David N. POWER, *Unsearchable Riches: The Symbolic Nature of Liturgy* (New York: Pueblo Pub. Co., 1984), p. 84.

from theatre pertain mostly to event phenomena while the footnotes from the sciences pertain more to the development of methodology.

4. Limits to the Research

This research is limited to primarily Roman Catholic Eucharistic liturgy and to liturgy that is done. Consequently, the focus will be on liturgy after 1968 and, for historical vernacular purposes, before approximately 900 C.E.¹⁰ Theologically, we will focus on sensorial things, per Sacrosanctum Concilium 7,¹¹ because, to quote Chauvet, “The place of the theological is the anthropological. The most spiritual is given in the most bodily.”¹²

5. Note on Tables and Figures

Unless otherwise noted, we created all tables and figures below.

¹⁰After 900 C.E., clerics had trouble reading Latin. The presumption is that the lay population had lost the ability well before that date. Broadly speaking, Latin and Greek vernacular liturgical texts begin to appear circa 500 C.E. as oral formulaic prayer becomes fixed. Thus, the vernacular experience has a life span of almost 900 years before disappearing and resurfacing with the Reformation and in 1968 for Roman Catholics. József HERMAN, *Vulgar Latin*. Translated by Roger Wright. (University Park: Pennsylvania State University Press, 2000), p. 114.

¹¹“In the liturgy, by means of signs perceptible to the senses, human sanctification is signified...” Thomas C. O’BRIEN, Gaston FONTAINE, and INTERNATIONAL COMMISSION ON ENGLISH IN THE LITURGY, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts* (Collegeville, MN: Liturgical Press, 1982), p. 6.

¹²CHAUVET, *The Sacraments. The Word of God at the Mercy of the Body*, p. 65.

Chapter 1

How Close is God? How is God Close?

Methodology for Liturgical Theology.

1. Introduction

Moving targets are difficult but not impossible to capture. As a glimpse inside any church on a Sunday will demonstrate, liturgy is something that moves. Trying to capture that moving event has challenged Roman Catholic liturgical theology since the renewal of the liturgy in 1968. Trying to understand something that moves is a problem.

This chapter will define the problem and determine the state of the question. It will discuss liturgical theology that has focused on the liturgical event, summarizing methodological requirements found in the literature to account for that event, as well as presenting methodological paradigms found in the literature. Then, it will propose a methodology suited to understanding the liturgical event that falls in line with the scientific method.¹³

2. Statement of the Problem

In a 1975 article on enculturation in liturgy, Mary Collins noted that the main goal for liturgical theology¹⁴ was to study the liturgy as event, as it is done. This would require the examination of data beyond text. The difficulty was how to describe in words the nonverbal¹⁵ data that populate a liturgical event. By definition, the nonverbal is either not

¹³The scientific method is most congruent with the inductive nature of the hypothesis. Bertrand Russell discusses the place of induction in the scientific method, Bertrand RUSSELL, *Scientific Outlook* (London: Allen & Unwin, 1962), p. 55-62 and 79.

¹⁴Mary COLLINS, "Liturgical Methodology and the Cultural Evolution in the United States," in *Worship* 49 (1975): 85–102.

¹⁵The notion of nonverbal data as a core consideration in communications is not new to liturgical studies as noted by Alan Streichen. Alan STREICHEN, "Review: Sounds Effective. By Raymond Clarke. London, Geoffrey Chapman, 1969," in *Worship* 44.2 (1970): 122-124, p. 123.

words, beyond words, or data sets that words do not easily, if at all, encompass. The problem becomes hermeneutical from a verbal point of view: how does the witness in a liturgical event speak about understanding data that are not relegated to speech. One can smell a fresh cut orange, but one cannot see or hear the smell of that orange. One can speak of the smell, describe and establish analogies for it, but not directly sense it by sight, aurality or touch. It is not that kind of data. As a result, one is at a disadvantage in understanding the direct effect of the orange in any other way but smell or taste when it comes to the scent of orange. In short, the problem becomes how to develop a methodology that accounts for all the data¹⁶ in event.

3. State of the Question

Liturgical theology has noted that text-based methodologies are inadequate to the task of understanding a liturgical event.¹⁷ It seems self-evident that nonverbal event data are not received verbally and that the doing of liturgy is comprised of more than the books of liturgy, for as Bouley demonstrated,¹⁸ liturgy was aural before inscribed. Liturgy had an exclusive oral tradition before ink touched parchment.

We found eight publications that attempt to develop a methodology for live liturgy.¹⁹ An examination of the approaches taken will provide a solid ground to

¹⁶To claim that one can identify ‘all’ data in an event and understand how each fits in to the whole event is to make two claims. First, it is to say that there is more than text as a data set in an event that uses text. Second, that the only data that are available to us are data that actually are perceived in the event itself. This is to preclude claims, as data, that do not have a physical referent in the event.

¹⁷Tucker cites James White’s strong dismissal of text-based studies from his 1989 book, *Protestant Worship*. He calls it “totally irrelevant to the worship of most Protestants...” (13), Karen B. Westerfield TUCKER, “The State of North American Liturgical Scholarship,” in *Studia Liturgica* 37 (2007): 117–28, p. 117.

¹⁸Allan BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, Studies in Christian Antiquity (Washington, D.C.: Catholic University of America Press, 1981).

¹⁹Richard David MCCALL, *Do This: The Liturgy as Performance* (South Bend: University of Notre Dame Press, 2007); Kevin W. IRWIN, *Context and Text Method in Liturgical Theology* (Collegeville, MN: Liturgical Press, 1994); Aidan KAVANAGH, *On Liturgical Theology* (New York: Pueblo Pub. Co., 1984); Mark SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” in *Worship* 57 (1983): 291–308; BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral*

interpreting event. In addition to the literature, the liturgical hermeneutics seminar of *The North American Academy of Liturgy* continues to investigate methodologies to understand liturgy as event. That the seminar continues to wrestle with the matter is a sign of the subject's ineluctability. The literature and hermeneutical conferences have yet to develop a methodology able to address all the data sets to be found in a live liturgy. Those data sets may be categorized by the five senses: visual, such as text, aural, such as speech of the text, tactile, such as handling of the text in a book, olfactory, such as the scent of incense and gustatory, such as eating and drinking.

When explaining the liturgical event, the literature tends to presume either an ideal event,²⁰ or that the event simply works. The writing clearly reflects a witnessed liturgy, but direct evidence of the witnessed event is missing.²¹ For example, in trying to find evidence²² of the Holy Spirit in a prayer, James Leachman²³ considers only the prayer text as data, while Kevin Irwin²⁴ discretely presumes that the event works.²⁵ For clear, strong descriptive prose, Richard McCall²⁶ and Ronald Knox²⁷ succeed in describing a working or

Improvisation to Written Texts; Joseph GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques," in *La Maison Dieu* 114 (1973): 85–96; Robert W. HOVDA, *Strong, Loving and Wise Presiding in Liturgy* (Washington, D.C.: Liturgical Conference, 1977); Raymond CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader* (London: G. Chapman, 1970).

²⁰Bridget NICHOLS, *Liturgical Hermeneutics Interpreting Liturgical Rites in Performance* (Frankfurt am Main: P. Lang, 1996), p. 46.

²¹Fagerberg observes that authors "theologize... about worship without particular comment upon the details of liturgical practice or structure," David FAGERBERG, *Theologia Prima: What is Liturgical Theology?* (Chicago: Hillenbrand Books, 2004), p. 50.

²²Leachman is looking for textual references for the words 'Holy Spirit' and variants as well as any connotations that could be taken to propose claims for the action of the Holy Spirit in the prayer text and presumably in the speaking of it.

²³James G. LEACHMAN, "The Transforming Power of the Holy Spirit in the Period of Purification and Enlightenment in Ordo Initiationis Christianae Adulorum," in *Studia Liturgica*. 36 (2006): 185–200.

²⁴IRWIN, *Context and Text Method in Liturgical Theology*.

²⁵For now, we will understand 'work' or 'works' as an indicator that there are no problems in the doing of the event. For example, we will understand it to mean that everyone can actually hear the words that the homilist is speaking and can understand those words. This is the position that Irwin takes.

²⁶MCCALL, *Do This: The Liturgy as Performance*.

²⁷Knox contains a purely descriptive account of an Anglican liturgy. It is another example of the kind of robust descriptive writing that elicits a sense of what has happened in the event itself. Yet, the article offers no

successful event, but do not document how the success²⁸ arises. Their writing is convincing but the question of why it is convincing remains unexplored. Joseph Gelineau,²⁹ a musician and therefore exposed to nonverbal elements of event, and Mark Searle³⁰ both ask questions that should lead to a robust³¹ event-based analysis but are held back by a reliance on text as data source.

4. Literature Review

The literature review will consist of listing the works to be consulted, noting the bibliographic relationship among the authors and a discussion of each work highlighting the advances made in the exploration of event.

The lens with which the literature was read focused specifically on the relationship between analysis and the live³² liturgical event. Liturgical theologians do recognize that the study of liturgy means more than the study of liturgical texts or artifacts. It means a study of the actual liturgy as it is done.

4.1. The Literature

Authors of eight books or articles made claims about liturgy as event. In chronological order, they are:

- 1) Raymond Clarke,³³ who brought a theatrical perspective to effective liturgical

interpretation or critique of the actions. See also Alexander Schmemmann's robust description of an Orthodox Eucharist. Ronald KNOX, *The Mass in Slow Motion* (New York: Sheed & Ward, 1952); Alexander SCHMEMANN, *For the Life of the World* (Crestwood, N.Y.: St. Vladimir's Seminary Press, 1963), pp. 23–46.

²⁸This term, in a similar manner to 'works', is taken here to mean that there are no problems in the doing of the event. We shall define later just what 'works' and 'success' can mean in event.

²⁹GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques."

³⁰SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies."

³¹We use the word robust in this thesis to describe a phenomenon that is full-bodied, or an approach to subject matter that is able to address as many aspects of the object under study as possible.

³²As opposed to recorded action on audio or video tape, film or digital media.

³³CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*.

performance; 2) Joseph Gelineau,³⁴ who clearly began to analyze action; 3) Robert Hovda,³⁵ who brought an experienced presider's perspective to the presider's role in liturgy; 4) Allan Bouley,³⁶ who presented evidence from the first vernacular period of liturgical prayer, an era without text, to account for speech and action; 5) Mark Searle,³⁷ who set out methodological claims suited to event analysis; 6) Aidan Kavanagh,³⁸ who was one of the first to specifically analyze liturgy as event; 7) Kevin Irwin,³⁹ who attempted the same event analysis, defined an approach to liturgical theology and presented a liturgical theology; 8) and Richard McCall,⁴⁰ who proposed a nonverbal methodology for understanding liturgical events and attempted an event-based analysis of a liturgy.

We will deal with each writer mostly in chronological order, in part to see the flow of development, to demonstrate how each has collected and interpreted liturgical event data, to determine paradigms and to demonstrate where methodological gaps arise. By examining Bouley after Searle and so out of chronology, we find that the first four authors focus on event methodology, then Bouley takes us back to the last vernacular or oral-aural age, and then the final three authors attempt to do event-based liturgical theology.

4.2. Bibliographic Relation among Authors

Before investigating the literature, it may be useful to see how each relates to the other to see which work used its predecessor(s).⁴¹ Lacunae do not imply that the subsequent

³⁴GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques."

³⁵HOVDA, *Strong, Loving and Wise Presiding in Liturgy*.

³⁶BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*.

³⁷SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies."

³⁸KAVANAGH, Aidan. *On Liturgical Theology*.

³⁹IRWIN, *Context and Text Method in Liturgical Theology*.

⁴⁰MCCALL, *Do This: The Liturgy as Performance*.

⁴¹CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*; GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques"; COLLINS, "Liturgical Methodology and the Cultural Evolution in the United States"; HOVDA, *Strong, Loving and Wise Presiding in Liturgy*; BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*; SEARLE, "New Tasks, New Methods: The Emergence of

authors have not read the previous works, simply that they are not cited. These gaps may indicate that the insights of those works are not subsequently considered.

Table 1: Authors' Bibliographies

Author	Date published (thesis)	Bibliography	Missing from bibliography
Clarke	1970		
Gelineau	1973		<i>Clarke</i>
Collins	1975		<i>Gelineau, Clarke</i>
Hovda	1977		<i>Clarke, Gelineau, Collins</i>
Bouley	1981	Gelineau	<i>Clarke, Collins, Hovda</i>
Searle	1983	Collins	<i>Clarke, Gelineau, Hovda, Bouley</i>
Kavanagh	1984		<i>Clarke, Gelineau, Collins, Hovda, Bouley, Searle</i>
Irwin	1994	Bouley, Collins, Kavanagh, Searle	<i>Clarke, Gelineau, Hovda</i>
McCall	2007 (1998)	Irwin, Kavanagh	<i>Clarke, Gelineau, Collins, Hovda, Bouley, Searle</i>

While we will not discuss Collins, it is noteworthy regarding her insistence on nonverbal data that she had not read Gelineau. Otherwise, only Bouley has read Gelineau and only Irwin read Searle. Since Bouley undertook an historical study, Gelineau's applicability to current liturgical events remained unused. The result of these gaps may be significant since the two articles by Gelineau and Searle discuss nonverbal liturgical data gathering and methodology.

4.3. Overall Character of the Literature

The literature in this thesis was published after the reintroduction of the vernacular⁴² and the revealing of liturgical action,⁴³ and consists of two kinds: that which proposed methodological approaches for live liturgical analysis without presenting a theology and that which proposed a methodology and a theology of live liturgy.

Gelineau, Searle and McCall, whose writings span a period of 35 years, attempted to develop a nonverbal methodology for a live liturgical event. Nevertheless, all the writers under study have relied somehow on text-based analysis.⁴⁴ Further, in the logical flow of each work, the call for methodology far outweighs the results presented: either the methodology presented is not tested or the theology presented does not actually use the accompanying methodology proposed to capture event data. Nevertheless, the consistent outcome in each work is the call for a methodology to capture a liturgical event. For the purposes of this thesis, we will note below that these writers are examples of a classical liturgical theology that shares a fundamental reliance on text-based analysis.⁴⁵

To root these writers in the liturgical reform out of which they have arisen, we shall note some of the few references to event in liturgical law.

⁴²During the reformation, with its introduction of vernacular, we find positions taken on speaking and singing well, culminating with Erasmus' tantalizing restatement of the beginning of John's Gospel: *In principio erat sermo* - in the beginning was Speech. Jerry M. CARTER Jr., "The Audible Sacrament: The Sacramentality of Garder C. Taylor's Preaching." (Dissertation, Drew Theological School, 2007), p. 140.

⁴³Assemblies can now see everything that ministers do.

⁴⁴This reliance continues in Ligo's appeal to an article by Alan Bouley in which the claim is that the study of liturgy resembles the study of literature. LIGO, Vivian. "Liturgy as Enactment," in *Worship* 83.5 (2009): 398-414, p. 398.

⁴⁵Classical liturgical theology is defined here as that post-Vatican II theology that shares paradigms to be outlined below. Aune also characterizes a generation of liturgical theology, post-Vatican II to 2007, by noting that it tended to be self-conscious thereby disregarding "God's initiative" and so less theological, and played loose with liturgical history. He notes a 2003 article by Kevin Irwin for the need to "recover again an awareness of God's initiative." In the second part of the article, he notes the "need for a "theological" focus on the revealing and saving God's nearness and activity in Christian worship." Michael B. AUNE, "Liturgy and Theology: Rethinking the Relationship," in *Worship* 81.1 (Jan 2007): 46-68, p. 47; Michael B. AUNE, "Liturgy and Theology: Rethinking the Relationship, Part II," in *Worship* 81.2 (Mar 2007): 141-69, p. 142.

4.4. Liturgical Law

Liturgical law, especially encompassing Sacrosanctum Concilium (SC) and after, has turned towards a more event-based understanding of the liturgy. Richstatter notes this in these binaries: from fixed detailed governance to limits with freedom and flexibility, and from a concern with external elements to a concern with the whole rite and its effects, along with pastoral considerations in both movements.⁴⁶ Seasoltz focuses on the “something more”⁴⁷ that characterizes an approach to liturgical law that is relaxed and responsible rather than anxious and rigid.⁴⁸ Curiously, both Seasoltz and Clarke make note of SC 11 in their introductions. Huels notes a law now that is “evangelical, theological, juridical, and pastoral in both tone and content.”⁴⁹

Limiting ourselves to the collection of liturgical law found in *The Documents on the Liturgy* (DOL) and the GIRM,⁵⁰ we find paragraphs that appear to address event. These prescriptions presume that it is possible to do the opposite or to do differently. While not exhaustive, they may be grouped into the following five categories:

Clarity: GIRM 32⁵¹ advocates a loud and clear voice with no conflicting sounds. DOL 34⁵² notes that rites should be short, clear and comprehensible. DOL 589⁵³ insists that signs that are pertinent and clear will be effective. DOL 1261⁵⁴ notes that the use of bread

⁴⁶Thomas RICHSTATTER, *Liturgical Law Today: New Style, New Spirit* (Chicago: Franciscan Herald Press, 1977), pp. 161–63.

⁴⁷SEASOLTZ, Robert Kevin. *New Liturgy, New Laws* (Collegeville, MN: Liturgical Press, 1980), pp. 4, 207.

⁴⁸SEASOLTZ, *New Liturgy, New Laws*, pp. 4–5.

⁴⁹John M. HUELS, *Liturgy and Law: Liturgical Law in the System of Roman Catholic Canon Law*, Collection Gratianus = Gratianus Series (Montréal: Wilson & Lafleur, 2006), p. 9.

⁵⁰The references (DOL n) refer to the numbered paragraphs in the book. GIRM refers to the General Instruction of the Roman Missal 2002, and will be footnoted once. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*.

⁵¹UNITED STATES CATHOLIC CONFERENCE, *General Instruction on the Roman Missal 2002* [PDF], Washington, 2003.

⁵²“Constitution on the Liturgy,” paragraph 34, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 11.

⁵³“Message to the People of God,” paragraph 9, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 200.

⁵⁴“Eucharisticum mysterium,” paragraph 32, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar*,

and wine is a clearer expression than just bread. DOL 2359⁵⁵ says that baptismal action should lead to a clear understanding of being joined to Christ. GIRM 307 notes that candles should be so placed as to allow the assembly a clear view of the altar. DOL 384⁵⁶ notes that the presider's chair should be clearly visible to all. DOL 388⁵⁷ notes that the lectern should be placed to be readily seen. Choir and organ, according to DOL 389,⁵⁸ are to be placed to clearly show their place in a united community. DOL 390⁵⁹ insists that the assembly see the celebrant and ministers.

Volume: For GIRM 32, the presider's voice must be loud. In GIRM 218, the presider must be clearly heard in a concelebration. This instruction is repeated as a rubric for Eucharistic Prayer II in the CCCB edition of the Sacramentary.⁶⁰ It is presumed that its insertion in the pages of the actual rite is a response to the volume being too low or muffled in parishes. DOL 390⁶¹ insists that the assembly hear the celebrant and ministers easily.

Use: SC 61⁶² notes that any thing can be used properly to aid sanctification and praise. GIRM 20 prescribes that forms and elements are to be used to promote benefits for the assembly including its full and active participation.

Speech: SC 11⁶³ requires mind-voice attunement for the faithful, presumably

Papal, and Curial Texts, p. 408.

⁵⁵"Rite of Christian Initiation of Adults," paragraph 32, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 742.

⁵⁶"Inter Oecumenici," paragraph 92, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 108.

⁵⁷"Inter Oecumenici," paragraph 96, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 109.

⁵⁸"Inter Oecumenici," paragraph 97, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 110.

⁵⁹"Inter Oecumenici," paragraph 98, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 110.

⁶⁰*Sacramentary the Roman Missal Revised by Decree of the Second Vatican Ecumenical Council and Published by Authority of Pope Paul VI* (Ottawa: Canadian Catholic Conference, 1983), p. 598.

⁶¹"Inter Oecumenici," paragraph 98, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 110.

⁶²"Constitution on the Liturgy," paragraph 61, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 16.

⁶³"Constitution on the Liturgy," paragraph 11, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar,*

including the priest and ministers.⁶⁴ DOL 842⁶⁵ notes that liturgical text is a medium of spoken communication. This is characterized from the point of view of the definition of *text*, but can be simply switched for a definition of *speech*: the medium for text is speech, without damaging either side of the equation.

Time: DOL 487 and 488⁶⁶ prescribe timing as a quality of actions, which should be neither too slow nor too fast and that none should fear wasting time.

This summary of select liturgical law demonstrates that liturgical action has been and is open to different interpretations and different manifestations in actual liturgical events. Presumably, some priests had interpreted concelebration to mean equal volume of multiple voices. The law corrects that probable confusing outcome by insisting on the clarity of one voice, that of the presider, for those who are witnessing the speech.

What is clear is that liturgical law recognizes liturgical qualities that depend on event factors such as volume, use and speech.

4.5. Raymond Clarke

Our first writer, Raymond Clarke, has written a manual based in part on workshops led by him at the Oblates of Mary Immaculate seminary in Rome at the invitation of Rev. Alexandre Taché. Clarke's background is that of a British actor and Roman Catholic lay

Papal, and Curial Texts, p. 7.

⁶⁴ Liturgical law rarely addresses how goals, such as attunement, are to be achieved. Because of the passive voice, such objectives are simply presumed to work, so that the details of communications success or failure, while noted, are left unconsidered. The result is that especially Roman Catholic liturgical theologians leap from prescription to outcome. See the grammar in Vivian Ligo in which she describes the purpose of an instruction, "the purpose of the Entrance Song...", and immediately proceeds to the result, "Therefore... the congregation assembles..." In another anomaly, Irwin notes that clarity and comprehension are hallmarks of the council, yet that nonverbal aspects of liturgy are not meant to be comprehended but experienced in other ways. LIGO, "Liturgy as Enactment," p. 399; Kevin W. IRWIN, "Method in Liturgical Theology - Context is Text," in *Église et Théologie* 20.3 (1989): 407–24, p. 415.

⁶⁵"Comme le prévoit," paragraph 5, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 284.

⁶⁶"Des gestes qui révèlent," in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, pp. 146–47.

person who has worked on stage and on television, notably in the series *Nicholas Nickleby*. His theological formation is rudimentary yet instinctive. We draw on his book because it addresses liturgical formation using factors other than, yet including, text in performance, and does so very soon after the reintroduction of the vernacular. Clarke sees parallels between his profession and that of a presider.

Clarke's small book offers very little in terms of theoretical background for the astute, practical advice that he offers. His rationale for the book appears to be the priest's responsibility "to help the people be aware of and responsive to God's presence in the liturgy."⁶⁷ He notes that "a man cannot give what he does not have."⁶⁸ The challenge then is "to ensure that his words and actions express the reality about which he speaks." The priest, then, like any other performer must apply himself to the reality being proposed. For Clarke, this means to "really try to communicate." Clarke also cites three pieces of liturgical legislation in support of his endeavour: the "something more" instruction (SC 11), full conscious active participation (SC 30) and an instruction on clarity and training in seminaries.⁶⁹ Recapping these instructions, Clarke insists that reading text should be done with "*clarity, simplicity, and understanding*."⁷⁰ He positions the need for those qualities squarely at the foot of the introduction of the vernacular,⁷¹ and simply claims that the development of those event skills can be learned by anyone.⁷²

⁶⁷CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 61.

⁶⁸Stanislavski's insistence on full, human, truth is easily seen in his approach to emotion memory, in which a memory serves to supply human content for an alien situation, hence being able to give what one has, in Clarke's language. Constantin STANISLAVSKI, *An Actor Prepares* (New York: Theatre Arts Books, 1948), pp. 154–81.

⁶⁹"Instruction on the Eucharist," 25 May 1967, paragraph 20, in O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 404; CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. vii.

⁷⁰His italics. CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 41.

⁷¹CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 26.

⁷²CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay*

4.5.1. Addressing Event

As Alan Streichen points out, Clarke begins at the beginning and asks the simple question whether or not “the people can hear the priest.”⁷³ Clarke addresses, here and there, the relationship between priest, text and assembly, notably by the priest having sole responsibility for setting and managing pace;⁷⁴ by the priest requiring skills to reach, physically and intelligibly, all 500 or so parishioners on a Sunday;⁷⁵ by the priest developing a critical “ear” for speech;⁷⁶ by the priest being fully aware of assembly reactions;⁷⁷ by the priest being able to discriminate the time that sound takes to travel and to be absorbed;⁷⁸ by discerning the volume of space for speech;⁷⁹ and, finally, by the priest being aware that there is no one solution to the challenges that exist in the relationship between speaker and witnesses.⁸⁰

4.5.2. Advances in Methodology

Clarke advances our understanding of liturgical event through his concern to satisfy liturgical law, namely that a minimalist approach to speaking and doing in liturgy is insufficient, that the assembly must be encouraged to *do*, and that leadership in prayer requires preparation as well as the ability to be clear and to elicit response. It should not be

Reader, p. 40.

⁷³STREICHEN, “Review: Sounds Effective. By Raymond Clarke. London, Geoffrey Chapman, 1969,” in *Worship* 44.2 (1970): 122–24, p. 123.

⁷⁴CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, pp. 63, 64.

⁷⁵CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 27.

⁷⁶CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 41.

⁷⁷CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 41.

⁷⁸CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 47.

⁷⁹CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, pp. 50, 59.

⁸⁰CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 75.

surprising that actors would instinctively understand all these values since they are continuously reminded of them in rehearsal and responsive to them in performance. These considerations are second nature to an actor. Clarke wishes to install that second nature in liturgical ministers. Clarke's book may not be a book of theology but it is a book of "awareness."⁸¹

His focus on speaking and listening is accompanied by exercises that the reader can try out. These are not ancillary matters but integral to the effect that Clarke sees in liturgical law - that of stimulation and response. The terror of being under the gaze of several hundreds of sets of eyes is physically challenging. Clarke attempts to deal with it through physical trials and exercises that help the speaker to manage the action.

The salient point above all deals with the "how" of text manipulation through voice, ear and eye, as well as text handling to a lesser extent. The procedures are, for Clarke, more important than the textual content, which he takes as given. In the liturgy wars of the 1970's and 1980's and perhaps even to this day, the text is often taken as 'given'. Usually, liturgical theologians seek to improve the text itself, as noted by the most recent re-translation efforts for the Sacramentary. Clarke focuses on how to deal with what is given, not how to change the text.

Clarke and perhaps Taché have taken to heart the admonition to call upon media skills to address liturgical communications.⁸² Taken literally, and seminaries that do have liturgical practicum follow this literal advice, one implication is to use video recording⁸³ as

⁸¹STREICHEN, "Review: Sounds Effective. By Raymond Clarke. London, Geoffrey Chapman, 1969," p. 123.

⁸²From a Consilium editorial, in O'BRIEN, *Documents on the Liturgy 1963-1979 Conciliar, Papal, and Curial Texts*, p.146-47.

⁸³The Atheneum in Ohio has a special video chapel set up to tape liturgical performance. Gerald Lardner references video taping as almost ubiquitous in 1977. Gerald V. LARDNER, "Review: Strong, Loving and Wise: Presiding in Liturgy. By Robert W. Hovda. Washington, D.C.: The Liturgical Conference 1976," in *Worship* 51.2 (1977): 163-164, p. 164.

a means to adjudicate speech. *Prima facie*, this appears to be well grounded advice, yet, for experienced practitioners in both media, the discrepancy between what is pertinent to a live event and what is pertinent to video recording are so radically different as to render video feedback not only useless but counter productive. Fortunately, Clarke's stage experience is evident in his approach.

Clarke prescribes steps to be taken that can improve the vernacular speaking of liturgical texts. Unfortunately, he does not provide a detailed description of the processes involved or a discussion of those processes. Also, he leaves undeveloped any theological interpretation of his prescriptions. The liturgical protocols appear to be enough. Given Clarke's background, this is understandable.

Clarke also addresses only one set of data: the relationship between priest (speaker), text (source of speech) and assembly (hearers). Given that this was radically new data to be managed in 1968 and given the word-heavy nature of Roman Catholic liturgy, this focus also is understandable. Yet, it limits the implicit event investigation to voice alone. That involves only two of the five data sets, seeing and hearing, at work in a liturgical event.

His lack of theological formation means that he analyses only at the surface⁸⁴ of performance components. This is laudable, but inhibits any theologically robust thought on methodology. Nevertheless, he has introduced a wealth of event subject matter for any liturgical theologian interested in an analysis of vernacular liturgy.

4.6. Joseph Gelineau

When Joseph Gelineau published his article, "Une technique à retrouver le bon usage d'un modèle dans les prières liturgiques" in 1973,⁸⁵ the vernacular had been in use

⁸⁴Grimes and Searle insist upon surface analysis and Streichen also notes it. GRIMES, Ronald. *Beginnings in Ritual Studies* (Waterloo, ON: Ron Grimes eBook, 2007), p. 24; SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 299; STREICHEN, "Review: Sounds Effective. By Raymond Clarke. London, Geoffrey Chapman, 1969," pp. 123–24.

⁸⁵GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques."

for five years. It is all the more remarkable that the event insights contained in this article, probably out of his music background,⁸⁶ arose so soon, and would not be replicated until McCall in 2007. That there is a gap of some 35 years between the two authors is as significant as the lack of visibility of Gelineau's research in the literature.

Gelineau's article is a call to consider event elements in the liturgy without discussing them in depth. He focuses on two liturgical phenomena in his article: text and speech. He insists that analysts must account for both, and proposes a "model" approach based on the spoken word.

4.6.1. Addressing Event

Gelineau presents elements of speech that he insists require consideration: "that all may understand," "that all may hear,"⁸⁷ "oral-aural communication (from mouth to ear),"⁸⁸ "where one speaks to many,"⁸⁹ "oratorical toolkit... must be well established between speaker and his public,"⁹⁰ "collective functioning implies fixity of text or of speech,"⁹¹ and "words that sound right for the ear."⁹² Each of these elements is predicated on a communications success event in which something intelligible passes between a speaker and a hearer. Within the scope of an article though, Gelineau has little room to fully explore the details of communications success.

4.6.2. Advances in Methodology

Gelineau has accomplished a remarkable feat so soon after the reintroduction of the vernacular. He has uncovered but not explored the pre-existent oral conditions that exist

⁸⁶Robert L. TUZIK, *How Firm a Foundation: Leaders of the Liturgical Movement* (Chicago: Liturgy Training Publications, 1990), p. 119.

⁸⁷All translations are my own. GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques," p. 87.

⁸⁸GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques," p. 87.

⁸⁹GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques," p. 88.

⁹⁰GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques," p. 90.

⁹¹GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques," p. 88.

⁹²GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques," p. 93.

between the partners in a communications act, such as a presider and an assembly.⁹³

His insistence on the exploration of how speech works between a text, a speaker and hearers is descriptively brilliant in its detailed approach. He considers speech elements to which Clarke, for instance, only alludes. Yet, in the development of thought on speech, Gelineau suddenly turns to text.

He sets up two false binaries⁹⁴ that side tracked the development of his thought. The first is the opposition of “rigorous repetition of what is written and prescribed” with “spontaneous and immediate free creation of prayers.”⁹⁵ No other option is considered.

The second is the opposition of *text* to *new text*⁹⁶ designed for text generation.⁹⁷ Gelineau proposes a model to create and publish text spoken on-the-fly that has passed the rigours of speech. That he is a composer as well as a musician serves to explain the creation of new text as a logical development of his thought. Composers tend to improvise with a view to writing music, while musicians tend to improvise, or create new music, for the sake of exploring expression in the event.

The first false binary fails to posit a third option that is crucial to liturgy as an event: that third party texts can receive fresh, truly oral, first party speech in the speaking of those texts. Gelineau is distracted by the observable reality⁹⁸ that such vibrant speech is so rarely heard as to be statistically meaningless. This may lead him to seek better expression within a new text - the composer's side - rather than better expression of old text - the musician's side. This leads to the second false binary.

⁹³GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” p. 90.

⁹⁴McCall offers a concise, useful tool in ‘false binaries’. MCCALL, *Do This: The Liturgy as Performance*, p. 49.

⁹⁵GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” p. 85.

⁹⁶GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” p. 93.

⁹⁷As we shall see below, this train of thought may have laid the groundwork for Bouley's development of extempore speech that is guided by tradition.

⁹⁸GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” p. 97.

The second false binary says that only new text creation is possible after a consideration of orality. Orality exists, beneficially, to generate new text. Gelineau does not consider new speech of old text.

Despite the excellence in speech diagnostics, both binaries dismiss the consideration of repetitive speech. Gelineau's logic makes a sharp right turn, as it were, into text-making instead of speech-making. The shift is both subtle and dramatic, for it leads directly away from speech and into composition, and perhaps to the contemporary concern for the 'best text'. Nevertheless, the speech elements that Gelineau has proposed for study, before this turn to text, remain as true advances for consideration.

4.7. Robert Hovda

Robert Hovda has written a trade book addressed to presiders that is saturated with the experience of one who has presided and who has given the experience a great deal of thought. Hovda has not only witnessed liturgy, but has led it and this is evident from the depth of example and exhortation. It should be noted that Clarke has read Robert Hovda, but that Hovda had not read Clarke.⁹⁹ While Hovda has a great deal more theological foundation, both authors have written prescriptive works.

Hovda mirrors much of Clarke's specific prescriptions, perhaps as a source, and adds two principles: 1. The presider's look, action and sound are primary data. 2. The presider can neither fake nor ignore the sense of liturgical importance.¹⁰⁰

4.7.1. Addressing Event

Specifically, Hovda advocates these points in the relationship¹⁰¹ between priest and

⁹⁹Clarke, on the other hand, had read Hovda's 1967 article "Style and Presence in Celebration" in *Worship* (41).

¹⁰⁰HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, p. 8.

¹⁰¹Gerald Lardner notes that Hovda's view of presiding is relational rather than performative. Gerald LARDNER, "Review: Strong, Loving and Wise: Presiding in Liturgy. By Robert W. Hovda. Washington, D.C.: The Liturgical Conference 1976," in *Worship* 51.2 (1977): 163–64, p. 163.

assembly: that the priest always generates nonverbal communications¹⁰² that opt for self or for God with a modest sense of awe and mystery;¹⁰³ that the priest requires a sense of all aspects of movement;¹⁰⁴ care for the use of words in speech, leaning to paucity;¹⁰⁵ that the assembly looks for direction in “common action” from the priest who must “remain visible at all times;”¹⁰⁶ that the priest is in action as a whole person;¹⁰⁷ that he must be aware of speech, of the instantaneous transition of text to sound, of the face of the assembly and of his own capacity to feel.¹⁰⁸

4.7.2. Advances in Methodology

In his review, Gerald Lardner sees four strengths in this book: the consideration of the totality of worship, the presider as relationship manager, principles rather than techniques and rhythms and patterns.¹⁰⁹ From an event perspective though, Hovda’s main achievement is the exposure of the fragility that exists in liturgical speech and action. Nothing is guaranteed and all can either succeed or fail. It all depends on skill as well as gift. That liturgy is an event is paramount for Hovda. Event outcomes require a great deal of event work as well as event gift. Hovda points out in minute detail sometimes how and where success or failure can arise. The concrete complexity with which he describes events and outcomes exposes the provisional character of liturgy.

Hovda mirrors Gelineau and anticipates Searle when he makes the valuable connection between text and speech. Yet, the details of the actual operations involved in

¹⁰²Here Hovda is picking up on Collin’s call for nonverbal analyses.

¹⁰³Hovda does not actually detail what this physically means. HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, p. 34.

¹⁰⁴HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, p. 35.

¹⁰⁵HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, pp. 35, 58.

¹⁰⁶HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, p. 36.

¹⁰⁷HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, p. 57.

¹⁰⁸HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, pp. 39, 42, 43, 57.

¹⁰⁹LARDNER, “Review: Strong, Loving and Wise: Presiding in Liturgy. By Robert W. Hovda. Washington, D.C.: The Liturgical Conference 1976.”

that connection remain unexplored. Gelineau's oratorical toolkit is not opened here.

Hovda has not thrown out the performance problem perspective altogether. For instance, he discounts theatre as a liturgical parallel,¹¹⁰ in favour of the home.¹¹¹ This parallel is unfortunate given the actual size and set-up of most parishes, which in no way represent the logistics of the average house. It also precludes the consideration of much valuable event data, although the event sense of 'theatre' remains in many of Hovda's liturgical elements, such as the assembly needing to see and hear action.

The anecdotal complaint or kudo nature of the writing resists a detailed analysis of the physical steps required for success or failure of any one example. Hovda notes that a success or a failure can occur, but does not describe exactly how either outcome might occur. The approach remains too prescriptive, which, though valuable, presumes a methodology but does not allow a robust methodology to appear. Prescription and description, while necessary, are not quite enough to develop such a methodology. Yet, the clear reliance on his having witnessed events and his speaking from that experience both remain valuable and represent an advance - that details of liturgical event matter in the development of liturgical theology.

4.8. Mark Searle

Skipping ahead chronologically for a moment, we find in Mark Searle a proposal for a methodology, based in event, for liturgical analysis. Searle proposes a new methodology to analyze liturgical events in great detail. For the first time after Gelineau, nonverbal event elements are addressed.

¹¹⁰This common rejection of any theatrical analogy is most likely due to an unexamined view of how theatre works. His description of good style reads like a Stanislavskian list of admonitions to the actor: "appropriate, honest, authentic, as real and genuine as it can be." (63) HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, pp. 47, 63.

¹¹¹Lardner's rejection of this analogy and preference for sport or rock concert is a sign that liturgy remains a public event not a domestic one. LARDNER, "Review: Strong, Loving and Wise: Presiding in Liturgy. By Robert W. Hovda. Washington, D.C.: The Liturgical Conference 1976," p. 164.

In his article,¹¹² Searle presents what this new methodology can and must do. For Searle, the usual methods do not suffice. For example, he claims that existing theologies could not regulate the renewal and cannot address the liturgy as event.¹¹³ His methodology employs the four pillars of the scientific¹¹⁴ method: actuality, data, hypothesis and experimentation with their respective correlations.

4.8.1. Addressing Event

For Searle, the actuality under study is comprised of event as fleeting, not available for study¹¹⁵ and divine and human realities.¹¹⁶ The data are comprised of descriptions of what is going on in liturgy,¹¹⁷ descriptions and analyses of human functions pertinent to gift and response to gift,¹¹⁸ and imagination.¹¹⁹

The methodological hypothesis includes requiring surface analysis before drawing conclusions,¹²⁰ attention to form,¹²¹ including the perspective of the congregation,¹²² requiring an account of multidimensionality,¹²³ and clearly defining areas of applicability.¹²⁴

¹¹²The article is based on Searle's vice presidential address to the North American Academy of Liturgy.

¹¹³SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 292–93.

¹¹⁴Searle appeals to the human sciences rather than the hard sciences yet the same method applies *mutatis mutandis* to both. SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 295.

¹¹⁵SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 297.

¹¹⁶SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 306.

¹¹⁷Searle solves the inability to access event by means of referencing any kind of record of event, which, given his examples, means text. In 1983, this was one of the few available means. He implies the use of recording devices such as tape decks by mentioning interviews. Nevertheless, it is only in the current age that multimedia recording and retrieving devices are universally available if not recognized in theology as a presentation tool; hence Searle's possible and historically conditioned reliance on text as record of event. SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 297.

¹¹⁸SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 294–95.

¹¹⁹SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 303.

¹²⁰SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 299.

¹²¹SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 302.

¹²²SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 299.

¹²³SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 305.

¹²⁴SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 306.

His experimentation, or data analysis, includes asking how liturgy means as well as what it means,¹²⁵ studying how symbols operate and how people receive symbol,¹²⁶ and comparing theological claims with actual experience.¹²⁷

4.8.2. Advances in Methodology

In this list of methodological requirements, Searle attempts to focus on the empirical side of liturgical events. Hence, his insistence on superficiality - what SC calls perceptible signs. As well, he insists on congruity between liturgical experience and theological claims about experience.

He is one of the first liturgical theologians to wonder “how” things work in a liturgical event.¹²⁸ While many presumed that symbols work, Searle wonders how they work, and how to address their effect and the assembly’s ability to receive them. As such, he recognizes that meaning is not automatic, nor should it be presumed, and that failure is as much a possibility as success. By contrasting text and action, for example questioning how text is converted into prayer,¹²⁹ Searle highlights ways and means of going beyond text-based analysis, the limitation of which he notes.¹³⁰

That Searle’s article is a call rather than a study means that he has not undertaken an application of his own methodology. It would have been most interesting to see what theological insights he might have developed. Most of Searle’s developments in methodology have remained untested. Regardless, the methodological call remains significant in the history of the literature and may yet be used.

¹²⁵SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 300.

¹²⁶SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” pp. 300–01.

¹²⁷SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 299.

¹²⁸SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” pp. 300–01.

¹²⁹SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 300.

¹³⁰SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 307.

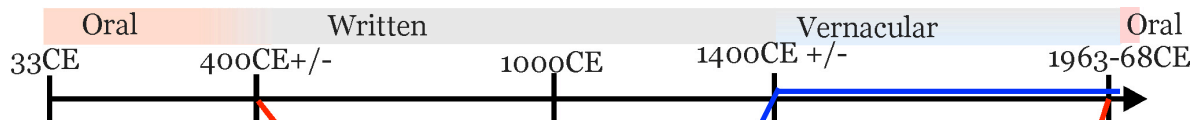
4.9. Allan Bouley

Allan Bouley studies the first 400 years of the development of the Eucharistic prayer, from its beginnings in oral tradition to its eventual codification.¹³¹ Bouley's focus is a period of vernacular liturgy that, once codified, eventually becomes linguistically inaccessible to the assembly.

For Roman Catholic liturgy, vernacular speech reappeared in 1968 with the new liturgical books in binder form, with restricted antecedents in 19th- and 20th-century bilingual masses and missals.¹³²

In the chart below, we see several Boulean overlaps. The first, on the left, is the overlap between oral tradition and the eventual inscription of speech to text: λόγος becomes γραφή. The second transition happens when the Reform traditions reintroduce the vernacular. The third transition is double-barrelled: the Roman church reintroduces the vernacular just before modern society begins to shift towards orality and imagery and away from text as its sole basis of communication.

Orality & Vernacular Timeline for Liturgical Tradition



Legend:

Black Line -All Society Vernaculars

Red Line - Liturgical Latin in Roman Catholic Tradition

Blue Line - Reform Tradition reintroduces the vernacular

While, Bouley allows what he identifies as “probable” evidence to support his thesis of extempore prayer over fixed prayer, he clearly situates all prayer development as a

¹³¹BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*

¹³²TUZYK, *How Firm a Foundation: Leaders of the Liturgical Movement*, pp. 6–13.

‘freedom guided by limits’ even to what and how Jesus prayed. This implicitly supports the event-based nature of a creative act - working within a structure to find new meaning.¹³³ His notion of model most likely comes from Gelineau.¹³⁴ Bouley is mostly interested in demonstrating ‘that’ there was extempore prayer, not what its significance was in liturgy, nor what extempore prayer means and how it works other than as a model.

The pattern that Bouley presents is consistent throughout: “The oldest improvised anaphoras were free in the sense that the speaker was responsible for putting into words what he knew a Eucharistic prayer to be.”¹³⁵

4.9.1. Addressing Event

Bouley notes but does not explore that Ignatius of Antioch (+107) acknowledged the Holy Spirit as the source of his speech, λόγος. He further notes that Ignatius equated a loud voice with God’s voice: μεγάλη φωνή, θεοῦ φωνή.¹³⁶ The use of φωνή connotes the actual sound of the voice.¹³⁷ Bouley, nevertheless, does not exploit those key words.

In a rare note about other nonverbal data, Bouley describes the removal of the bread and cup blessing from the meal context, using “proximity” to describe their coming together side by side.¹³⁸ Nevertheless, as before, Bouley does not pursue this insight,

¹³³This also finds allusion in Sjoerd L. BONTING, *Chaos Theology: A Revised Creation Theology*, Saint Paul University Research Series (Ottawa: Novalis, 2002).

¹³⁴Gelineau’s article is in the bibliography, but not in the index of modern authors. BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, pp. 273, 284.

¹³⁵BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 256.

¹³⁶BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 105.

¹³⁷“Εἰ γὰρ καὶ κατὰ σάρκα μέτινες ἠθέλησαν πλανῆσαι, ἀλλὰ τὸ πνεῦμα οὐ πλανᾶται ἀπὸ θεοῦ ὄν. οἶδεν γάρ, πόθεν ἔρχεται καὶ ποῦ ὑπάγει, καὶ τὰ κρυπτὰ ἐλέγχει. ἐκραύγασα μεταξὺ ὧν, ἐλάλουν μεγάλη φωνῇ, θεοῦ φωνῇ· Τῷ ἐπισκόπῳ προσέχετε καὶ τῷ πρεσβυτερίῳ καὶ διανόνοις.

2. οἱ δὲ ὑποπτεύσαντές με ὡς πρειδότα τὸν μερισμὸν τινῶν λέγειν ταῦτα· μάρτυς δέ μοι, ἐν ᾧ δέδεμαι, ὅτι ἀπὸ σαρκὸς ἀνθρωπίνης οὐκ ἔγνων. τὸ δὲ πνεῦμα ἐκήρυσεν λόγον τάδε.”

<http://www.ccel.org/l/lake/fathers/ignatius-philadelphians.htm>, accessed March 11, 2010.

¹³⁸BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 86.

perhaps because he has focused on the generation of text, rather than event analysis *per se*.

4.9.2. Advances in Methodology

Bouley provides argument and evidence, especially in footnotes and citations, for the differences between speech and text. As Emmanuel Cutrone notes, Bouley's understanding of early liturgical manuscripts is extempore-texted models for speech¹³⁹ and is best understood as such. These early instances of fixed text then are to be seen in a more flexible light as examples of speech, not necessarily text. This can mean that more data is required to restrictively locate a text to a place.

His understanding of improvisation more fully situates current attempts at text generation or the "use" of improvisation in experimental or non-Roman liturgies. Improvisation, for Bouley, reflects a theatrical understanding of improvisation that never arises *ex nihilo*, but out of well recognized structure.¹⁴⁰ He also notes that the generation of new texts will not solve liturgical problems,¹⁴¹ thus reinforcing the need for a different approach to those difficulties.

The primary importance of Bouley's work is to resituate thinking about the evolution of liturgical data, especially of text, and what may and may not be claimed for such data. The main outcome is that referencing such data should take place in the context of speech and not necessarily only text. Yet, this advance takes a turn that we have already seen. Bouley, as the only author explicitly drawing upon Gelineau, follows Gelineau's speech analysis logic that the purpose of speech is the creation of new text. In Bouley's

¹³⁹Emmanuel J. CUTRONE, "Review - from Freedom to Formula: The Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts. By Allan Bouley, O.S.B. Washington, D.C.: Catholic University of America, 1981," in *Theological Studies* 43.3 (1982): 546–47.

¹⁴⁰This strength, though not the theatrical parallel, is also noted by Peter Fink. Peter E. FINK, "Review - From Freedom to Formula: The Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts. By Allan Bouley O.S.B. Washington, D.C.: The Catholic University of America Press 1981," in *Worship* 56.3 (1982): 271–272, p. 272.

¹⁴¹BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 263.

case, improvisation becomes speech-filtered writing as well as speaking from formulae.

Bouley takes a step that precluded pursuing crucial issues in depth. He does not investigate the distinction between first person speech, that which one originates and utters, and third person speech, that written by someone else but which one utters. For instance, he confuses first and third person speech by imposing a limitation on the notion of improvisation, which is to “describe prayer texts written originally by individuals for their own use.”¹⁴² Along with Gelineau, he sees the purpose of improvised speech to generate new text, not to generate sound that may lead to meaning ‘on-the-fly’ in an event. Later, he acknowledges that fixed text is alienating,¹⁴³ yet does not investigate that alienation. Had he been clearer about the taxonomies of first person speech, he may have made more of Papias’ contrast of ἐκ τῶν βιβλίων and παρὰ ζώσης φωνῆς καὶ μενοῦσης.¹⁴⁴ The Papias binary “out of the book” and “by the sound of the voice” has a tremendous impact for Bouley’s argument, yet he only cites the passage. The binary is repeated in different form in an admonition by Hippolytus to speak from the heart: *quasi studens ex memoria* and *secundum suam potestatem*. Bouley argues, with that text fully cited, that Hippolytus is concerned with following a model: *secundum quod praediximus*. He explicitly denies the Hippolytan concern for an individual’s need for help in praying.¹⁴⁵ Yet, the full text that Bouley cites clearly offers what any actor would easily recognize as stage directions. Were a speaker in need of help in speaking, the advice from Hippolytus would concretely help.

¹⁴²BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, pp. xvi-xvii.

¹⁴³BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 259.

¹⁴⁴Eusebius, *Ecclesiastical History* 3.39.4. For the Greek text, see:

<http://www.mindspring.com/~scarlson/synopt/ext/papias.htm>, accessed March 11, 2010; For Bouley’s use of the evidence, see BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 39.

¹⁴⁵BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 122–23.

Bouley also does not establish the relationship between this admonition by Hippolytus and that of Rabbi Eliezer regarding ‘fixed task = no supplication,’¹⁴⁶ in which the rabbi discounts as prayer anything not improvised.

His binary presumption of *fixed* and *free* is stated, but not examined in detail. This is unfortunate because text is not irrevocably fixed - hence editors, rewriting and new editions - while neither is speech radically free - hence speech development through initial imitation, habits of speech, or Bouley’s own thesis that speech in prayer is based on oral formulae. Also, using only a binary has excluded other options, such as the fixing of variable speech or the freeing of fixed text. The latter is especially pertinent to repeated use of inscribed text by different individuals with easily discernible different outcomes. How does one explain that phenomenon? For Bouley, how might he explain the different ‘models’ that he has uncovered, other than that they are evidence of different models?

Yet, by noting the relation between speech and text in the last vernacular period that reaches back to the Lord himself, Bouley provides ample ground for methodological advance in theology for the current vernacular period. In particular as discussed above, Bouley notes the freedom to use speech independent of text in that pre-codified and linguistically accessible era. The post-conciliar era in which we now find ourselves shares the accessibility to the speech of liturgy with that earlier era. There is an inexact parallel in

¹⁴⁶Bouley discusses Rabbi Eliezer’s admonition, found in the Mishnah, in which he claims that anyone who simply recites a prayer instead of speaking it is not really making a prayer. The term ‘fixed task’, which Bouley gives transliterated as *kabeh*, may be homonymically related to קבה (to speak badly). In the Talmud, the term means that nothing new may be added to the prayer. This resonates with the pre-Vatican II liturgy that allowed for no ‘new’ content. BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 27; Salomon MANDELKERN, *Veteris Testamenti Concordantiae Hebraicae Atque Chaldaicae Quibus Continentur Cuncta Quae in Prioribus Concordantiis Reperiuntur Vocabula Lacunis Omnibus Expletis Emendatis Cuiusquemodi Vitiis Locis Ubique Denuo Excerptis Atque in Meliorem Formam Redactis Vocalibus Interdum Adscriptis Particular Omnes Adhuc Nondum Collatae Pronomina Omnia Hic Primum Congesta Atque Enarrata Nomina Propria Omnia Separatim Commemorata Servato Textu Masoretico Librorumque Sacrorum Ordine Tradito Summa Cura Collegit et Concinnavit Solomon Mandelkern. Altera Pars* 77. (Graz: Akademische Druck- U. Verlagsanstalt, 1955), p. 1007.

which different words used by different prayer leaders to populate a Eucharistic Prayer, for instance, sets a precedent for claiming that, even with fixed text, we can expect different outcomes through the speech of different ministers speaking the same text. Why this occurs will be established below.

4.10. Aidan Kavanagh

As with Searle, Aidan Kavanagh has published the spoken word¹⁴⁷ in his *On Liturgical Theology*. Kavanagh's writing is sometimes confusing,¹⁴⁸ often too broad and lacking evidence - its origin as lecture is obvious. Kavanagh and, to a certain degree, Irwin are writers who constantly appeal to Orthodox theology¹⁴⁹ and patristic writing to offset what they see as Western cultural and liturgical difficulties. This Orthodox appeal, like Bouley's subject matter, rests in a theology formed in a time of vernacular liturgy. Patristic sources wrote about what they saw, heard, understood and enjoined. Kavanagh, in his anti-Western polemics, shows this predilection clearly. If only the West could be more like the East?¹⁵⁰ Kavanagh insists on the 'dynamic'¹⁵¹ nature of liturgy, its event-ness as it were. Nevertheless, while he does appeal to the 'how' of liturgy, he presents no event

¹⁴⁷His *On Liturgical Theology* is a collection of lectures given at the Seabury-Western Theological Seminary. The spoken nature of the content permits greater rhetoric than found in a book, as Kavanagh himself says in his introduction. KAVANAGH, *On Liturgical Theology*, p. x.

¹⁴⁸It is difficult to know if Kavanagh's citations are supportive or not. For example, footnote 38 (118, and explained on 184) has Edward Fisher claiming that how a thing is done is what counts. Yet Kavanagh's use of Fisher could support either argument in his text: that of vibrant ecclesiology or of Orthodox conceptions. Further, he is imprecise in his own use of terminology. Sometimes "worship" is a positive, for example, "the language of worship mediates the substance..." (123). Other times, "worship" is a negative, as in "Liturgy had begun to become worship..." (109). Wainwright calls the book "intriguing and infuriating, by turns perceptive and obtuse." KAVANAGH, *On Liturgical Theology*, pp. 118 (184), 123, 109; Geoffrey WAINWRIGHT, "Review - On Liturgical Theology. The Hale Memorial Lectures of Seabury-Western Theological Seminary, 1981. By Aidan Kavanagh O.S.B. New York: Pueblo Publishing Company, Inc. 1984," in *Worship* 61.2 (Mar 1987): 183-186, p. 183.

¹⁴⁹As an indication, see the number of citations for Schmemmann and Taft in comparison with all other authors. KAVANAGH, *On Liturgical Theology*, p. 203.

¹⁵⁰This is the rationale for his reconstruction of a day(s) long Orthodox liturgy. KAVANAGH, *On Liturgical Theology*, p. 56-60.

¹⁵¹KAVANAGH, *On Liturgical Theology*, p. 7.

evidence.¹⁵²

4.10.1. Addressing Event

Kavanagh's strongest statement, from an event perspective, is his claim to have witnessed the phenomena of which he writes.¹⁵³ He sees the ordering of Stimulus-Response¹⁵⁴ that underlies three assertions: the distinction between primary and secondary theology, the ontological condition for liturgy, and *orthodoxia*.¹⁵⁵ He calls for a taxonomy¹⁵⁶ out of those three assertions, although does not provide any substantial taxonomic evidence. His insistence on appealing to urban developmental roots for liturgy¹⁵⁷ and a call for restoring liturgical ethos is immaterial to the liturgical event as it stands now. The question for assemblies now is not what origins of the liturgy are, but what one does now to help it work. This is not to say that assemblies, should they so wish, be inhibited from a knowledge of liturgical history, only that such knowledge does not solve the question of success or failure in the liturgy as an event. This will be discussed below.

Kavanagh's aim is to discuss three areas: 1) primary and secondary theology and the disconnect between them that is saved by liturgy as ontological condition for theology with its *post facto* adjustments; 2) a call to approach the "concrete liturgical event,"¹⁵⁸ which he does not do; and, 3) *orthodoxia* as right worship not right belief. In this, he favours the event side of liturgy, not the text side.

¹⁵²"It is to seek how liturgy "works"... " KAVANAGH, *On Liturgical Theology*, p. 87. Wainwright notes several open-ended statements or claims without evidence. WAINWRIGHT, "Review - On Liturgical Theology. The Hale Memorial Lectures of Seabury-Western Theological Seminary, 1981. By Aidan Kavanagh O.S.B. New York: Pueblo Publishing Company, Inc. 1984," p. 184.

¹⁵³KAVANAGH, *On Liturgical Theology*, pp. 76–77.

¹⁵⁴KAVANAGH, *On Liturgical Theology*, pp. 60–66.

¹⁵⁵KAVANAGH, *On Liturgical Theology*, p. 75.

¹⁵⁶KAVANAGH, *On Liturgical Theology*, pp. 93–95.

¹⁵⁷KAVANAGH, *On Liturgical Theology*, pp. 56–60.

¹⁵⁸KAVANAGH, *On Liturgical Theology*, p. 79.

4.10.2. Advances in Methodology

While Kavanagh has the correct sequencing for Stimulus-Response,¹⁵⁹ he presents no evidence that could underpin his notion of *orthodoxia*. Nevertheless, he calls for a taxonomy of liturgy and then attempts one. In that taxonomic call, he makes a great step forward and is methodologically sympathetic with Searle. No other author puts the need for topographic description of the liturgy in quite the same way. By calling for the establishment of a taxonomy, he insists that the details of the liturgy not just be jotted down, but classified and discussed. Once one begins to list and question each element of the liturgy, one begins to question how and why all the different elements of the liturgy are similar and how and why they are different. This can lead to further questions on how each works in an event and how each may best be addressed as something done. Yet, Kavanagh overstates the outcome of liturgy, since his illustrations are mostly negative. He provides no evidence about how primary theology works, and insists that secondary theology has not accounted for liturgical events.¹⁶⁰ His taxonomy is theoretical and too general.¹⁶¹

On the other hand, arising out of clearly witnessed liturgies comes a further call for understanding the liturgical event as found in its details.

4.11. Kevin Irwin

Kevin Irwin's book as an attempt to be comprehensive of all liturgical data was expressed first in an article with a much more limited goal - to develop a method to discuss liturgical adaptation and enculturation.¹⁶² There, he developed three methodological steps for his thesis of context, which is basically a form of *Sitz im Leben*: historical criticism, relation to current meaning, and evaluation and critique. Context, so examined,

¹⁵⁹KAVANAGH, *On Liturgical Theology*, p. 91.

¹⁶⁰KAVANAGH, *On Liturgical Theology*, p. 90.

¹⁶¹KAVANAGH, *On Liturgical Theology*, pp. 93–95.

¹⁶²IRWIN, "Method in Liturgical Theology - Context is Text," p. 407

becomes its own text. As well, Irwin, early on, recognizes that studying nonverbal data leads to imprecise systematic results while supporting prayer and praise.¹⁶³

Irwin's methodology throughout is to reify all event elements to objects,¹⁶⁴ often referring to symbol and action as "text" to speak about their con-text to other "texts" both literal and figurative. This approach is noted in his article and expanded in his book.

For Irwin anything (text, gesture, objects, symbol, even smell and taste) can act as text in its trace form.¹⁶⁵ On the surface, this approach has much to commend it. It is comprehensive and, one way or another, accounts for all data sets.

4.11.1. Addressing Event

Irwin does recognize that the sound of speech is significant¹⁶⁶ but makes no attempt to place extempore liturgical speech in conjunction with the apostolic oral tradition.¹⁶⁷

Irwin's *orthodoxia prima*¹⁶⁸ is an excellent insight, yet no discrete sequencing of Stimulus-Response is provided to support the contention. His bedrock for liturgical 'success' is persons in relationship so that speech is recognized.¹⁶⁹ In this, he follows Searle and Gelineau, yet this relationship presumes organic first person speech and ignores the gap of speaking in liturgy of third person text.¹⁷⁰ Irwin's 'success' is a presumed shared speech

¹⁶³IRWIN, "Method in Liturgical Theology - Context is Text," p. 424.

¹⁶⁴While any sensory capture becomes reified into data, Irwin goes beyond that reification and treats dynamic data as static data, thereby, for example, changing a movement that we sense (conceive) into an object, in this case into a text. This is a double reification that removes the integrity of the phenomena and its data, and hence distances our ability to fully understand them in their details. Reification is unavoidable and so should be used sparingly.

¹⁶⁵Robert Pope documents a similar approach in theological investigations of film, wherein film is seen as text so that the author can compare it to biblical texts. Robert POPE, *Salvation in Celluloid: Theology, Imagination and Film* (London; New York: T & T Clark/Continuum, 2007), p. 22.

¹⁶⁶Irwin acknowledges sound value or euphony. IRWIN, *Context and Text Method in Liturgical Theology*, p. 196.

¹⁶⁷For instance, Papias' orality becomes evidence of the fact of speech as foundational to liturgical development.

¹⁶⁸IRWIN, *Context and Text Method in Liturgical Theology*, pp. 44-45.

¹⁶⁹IRWIN, *Context and Text Method in Liturgical Theology*, p. 86.

¹⁷⁰Searle, drawing upon Bryan Wilson, notes that, historically, speech was interpersonal - first person to first person - that has now shifted increasingly to impersonal speech. Shared speech is now mass facts. The

and does not account for overcoming of the inherent gap that exists between any two persons. Much of Irwin's context is content-based not event-based. For example, his notion that three readings together influence how we interpret them¹⁷¹ presumes that we actually hear them. As early as 1970, Clarke questions whether the assembly hears anything at all, given the proclivities of most priests and readers.¹⁷² Irwin's appeal to the plastic arts¹⁷³ does not apply to liturgy, which is a performing art with entirely different logistics. For example, many 'art objects' in liturgy are manipulated and therefore cannot be analyzed as if they were affixed to the wall of a gallery. The use of them changes their positional meaning possibilities. As Irwin acknowledges later, liturgy as an event leads to an "inherently provisional" theology.¹⁷⁴ When one speaks about outcomes as provisional, the best one may hope for is congruence rather than fixed meaning. It is only his final sentence that entertains that possibility: "It is the Christians prayer that [liturgy and life] might eventually become *congruent*."¹⁷⁵ If liturgical theology is to be provisional and congruent, then reifying liturgical event data sets to fixed text is counterproductive.

4.11.2. Advances in Methodology

Irwin's strongest contribution is in providing a methodology that is comprehensive, simple to use, and able to address complex data. Yet, this comprehension has come at a price.

In his article, he purports to establish a discrepancy in the Eucharistic liturgy. First,

implication of a speech disconnect is the same for liturgy. Mark SEARLE, "The Shape of the Future: A Liturgist's Vision," in Mark SEARLE [ed.], *Sunday Morning: A Time for Worship: [Papers from the Tenth Annual Conference of the Notre Dame Center for Pastoral Liturgy, University of Notre Dame, June 15–18, 1981]* (Collegeville, MN: Liturgical Press, 1982), p. 144.

¹⁷¹IRWIN, *Context and Text Method in Liturgical Theology*, p. 96.

¹⁷²CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 27.

¹⁷³IRWIN, *Context and Text Method in Liturgical Theology*, p. 219.

¹⁷⁴IRWIN, *Context and Text Method in Liturgical Theology*, pp. 277–78.

¹⁷⁵My italics. IRWIN, *Context and Text Method in Liturgical Theology*, p. 346.

he calls upon the following components to properly interpret a Eucharistic liturgy:

“primacy and adequacy of the proclamation of the Word”; who sang which music; which texts were said and how much of it did the assembly comprehend; which communion rites were used and who shared in them.¹⁷⁶ Disregarding the possible problem of a meaning in the texts that the assembly are to receive,¹⁷⁷ the question remains does Irwin use this method to interpret the Eucharistic rite?

Unfortunately, he does not examine the extra textual data. Instead, he focuses on the grammar of the text themselves. He notes that the text of the Eucharistic Prayer has the word ‘we’ in it. He contrasts this to the ‘I’ of a hypothetical communion song. According to Irwin’s context thesis, these two texts will conflict because of the different grammatical uses of ‘We’ and ‘I’. Therefore, according to the text, the body of Christ, understood as the ‘we’, will not be as built up as effectively as would be the case had both texts used ‘we’.¹⁷⁸ The ‘I’ somehow inhibits the edification.

Had Irwin applied his own methodology to the situation, he might have considered that the ‘I’ aggregate in the text of so many hymn books, all singing as one voice, following a single melody, would act as a vocal unifier, equivalent to the text ‘we’. Here the text does not matter as much as the sound of the assembly as one voice. In fact, one might argue that each individual is enabled to make a individual statement at the same time as all others and so to join all others as one body. The text differential between ‘we’ and ‘I’ disappears.

¹⁷⁶IRWIN, “Method in Liturgical Theology - Context is Text,” pp. 413–14.

¹⁷⁷By writing in the passive voice, Irwin also precludes an analysis of Stimulus-Response and therefore presume that a Stimulus-Response has been established. Note in his article, “...the additional factor for proper interpretation is the liturgical context in which a given text is heard.” This presumes that the speaker has spoken in such a way as to enable hearing and the comprehension of that hearing. This accomplishment cannot be presumed, since the speaker may not have been loud enough or slow enough or articulate enough. Mary Schaefer notes a further weakness of this approach when an assembly is faced with a problematic text - how can it receive it? IRWIN, “Method in Liturgical Theology - Context is Text,” p. 417; Mary M. SCHAEFER, “Context and Text. Method in Liturgical Theology. By Kevin W. Irwin. A Pueblo Book. Collegeville, MN.: The Liturgical Press, 1994,” in *Worship* 69.2 (Mar 1995): 184–186, p. 185.

¹⁷⁸IRWIN, “Method in Liturgical Theology - Context is Text,” p. 416.

It may have been possible for Irwin's interpretation to have happened, for example, if the music had been poorly played. Yet, Irwin does not investigate how his claim could have come about. The most obvious event explanation - that the sound of the collected voices unifies regardless of text - argues against his position.

Irwin's analysis is weakened because he does not follow his own proposed methodology - he remains attached to text analysis despite his call for nonverbal analysis, which, in this case, would be the 'speaking or singing of the text'. Irwin's methodology includes, *de facto*, the reification of data with the removal of its event characteristics. This choice in the article to reify also applies throughout the book.¹⁷⁹

Further, while cognizant of the call for discrete evidence gathering, Irwin, in his introduction, tells the reader that he will explicitly ignore liturgical performance as a discrete investigation. This admission is methodologically damaging insofar as Irwin understands that there is a gap in his methodology, yet hopes to account for it on an *ad hoc* basis. In effect, he says that he is aware of the need to proceed along a path, but will not do so.¹⁸⁰

One of the main differences between a text - the trace of an event- and an event itself is that once a text is established, it cannot change and no one can change it. It is fixed. In an event, anyone can change anything, or do anything. Most often, participants in liturgy choose to follow the liturgical script,¹⁸¹ yet they need not. As well, so much flexible data

¹⁷⁹One need only examine the repeated use of constructs that presume an effect without demonstrating how the effect happens. Somehow, all simply 'work'. We document some of them below.

¹⁸⁰Nichols' undertakes a similar explicit dismissal of event analysis as an aid to study when she dismisses any consideration of theatre. Peter Fink, in his review of the book, obliquely notes the lack of methodology in event data capture in Irwin's desire to reflect on "the full ritual event and, to the extent one can get a handle on it, all that is perceived in the event by the participants." IRWIN, *Context and Text Method in Liturgical Theology*, p. xii; NICHOLS, *Liturgical Hermeneutics Interpreting Liturgical Rites in Performance*, p. 51; Peter E. FINK, "Review - Context and Text: Method in Liturgical Theology. By Kevin Irwin. Collegeville: Pueblo/Liturgical, 1994. Pp. Xvii + 388. \$24.95," in *Theological Studies* 55.4 (Dec 1994): 775-777, p. 776.

¹⁸¹This following of a script never means an exact identity of outcome. Each liturgy, while repeated, is new for the simple reason that each week the same people attending have changed. In his article, Irwin puts the evolution of liturgy in this way: "Liturgy and liturgical theology are not created anew in each age; they are

enters an event that no two events can be fixed, only similar to each other. This kinetic energy can provide incredible tension for those attending - what will happen next?

Irwin also harms his methodological advance by using at least thirty-one new constructs or event descriptors that have no definition nor evidence attached, such as enacted,¹⁸² memorial action,¹⁸³ manifestation,¹⁸⁴ drawn into,¹⁸⁵ breaks in,¹⁸⁶ enlivenes,¹⁸⁷ and unleashed.¹⁸⁸

His use of modern authors is sometimes peculiar.¹⁸⁹ He also misses entirely Romano Guardini's *Sacred Signs* and, therefore, the event notion of 'seeing and doing' as the way into understanding liturgy, to be found in its introduction.¹⁹⁰ His notion that early liturgical 'texts' had theological weight by conforming to apostolic faith¹⁹¹ runs aground on the paucity of early textual evidence and the lack of accounting for extempore speech. In this, Irwin follows Bouley somewhat as speech becomes the source for text.

Nevertheless, despite these imprecisions, his comprehensive approach to multiple data sets is a great advance by reminding liturgical theology of their existence and by attempting to show that they can be considered in a single approach.

products of historical evolution..." The gap in this formulation is that each liturgy is a new act and a new reality, despite the use of the same texts. Irwin's phrasing is imprecise, for while the reader understands that he refers to liturgical evolution, he precludes liturgical creativity in the hebdomadal sense. IRWIN, "Method in Liturgical Theology - Context is Text," pp. 414–15.

¹⁸²Despite the use of enact in the title of an article, Ligo similarly does not define nor describe enactment. One is simply supposed to know. IRWIN, *Context and Text Method in Liturgical Theology*, p. 8; LIGO, "Liturgy as Enactment."

¹⁸³IRWIN, *Context and Text Method in Liturgical Theology*, p. 46.

¹⁸⁴IRWIN, *Context and Text Method in Liturgical Theology*, p. 46.

¹⁸⁵IRWIN, *Context and Text Method in Liturgical Theology*, p. 47.

¹⁸⁶IRWIN, *Context and Text Method in Liturgical Theology*, p. 99.

¹⁸⁷IRWIN, *Context and Text Method in Liturgical Theology*, p. 99.

¹⁸⁸IRWIN, *Context and Text Method in Liturgical Theology*, p. 143.

¹⁸⁹His Romano Guardini references are all citations within other books.

¹⁹⁰Romano GUARDINI, *Sacred Signs*. Trans. George Charles Hungerford Pollen (London: Sheed & Ward, 1937), p. xiii.

¹⁹¹IRWIN, *Context and Text Method in Liturgical Theology*, p. 5.

4.12. Richard McCall

Richard McCall's doctoral dissertation,¹⁹² subsequently published as a book from Liturgical Press,¹⁹³ presents an approach to event analysis derived from Aristotle's *Poetics*.

Prima facie, this approach has much to recommend it.¹⁹⁴ Aristotle presents powerful arguments. McCall argues that using the *Poetics* allows him to go beyond text-based analysis.¹⁹⁵ The *Poetics* does not deal with a specific play but a genre of plays. The language appears to recall staged action here and there. Unfortunately, the *Poetics* does not unconditionally address theatre, but probably addresses tragic literature. McCall does not specifically explore this confusion. He calls upon Mikhail Bakhtin, a Russian theorist, to specify and to bridge the gap between text and action. His third chapter, a reconstruction of a Pontifical Eucharistic Liturgy based on *Ordo Romanus I* and the Gregorian Sacramentary is an excellent example of the imaginative and robust writing required to elicit a 'moving picture' of what must have happened in the event, based on solid manuscript and architectural evidence.

McCall's work is best considered in the unfolding of methodology in liturgical theology, offering a usable, but limited, event methodology. His approach is limited because too much data is unaccounted, as his conclusions in chapter 5 indicate.¹⁹⁶ Nevertheless, this is a methodology not based on text analysis, which is a tremendous advance. He deliberately avoids reliance on text,¹⁹⁷ although he has occasion to appeal to it.

¹⁹²Richard David MCCALL, "Do This: The Liturgy as Enactment." (Dissertation, Berkeley, California: Graduate Theological Union, 1998).

¹⁹³MCCALL, *Do This: The Liturgy as Performance*.

¹⁹⁴Joncas calls it the most important book in liturgical studies of the last five years (2008). Michael JONCAS, "Do This: Liturgy as Performance. By Richard D. McCall. Notre Dame, IN: University of Notre Dame Press 2007," in *Worship* 82.5 (Sept 2008): 475-478, p. 475.

¹⁹⁵MCCALL, *Do This: The Liturgy as Performance*, p. 81.

¹⁹⁶"Faith" requires further study, and he must analyze the Canon for data. MCCALL, *Do This: The Liturgy as Performance*, pp. 131, 135.

¹⁹⁷MCCALL, *Do This: The Liturgy as Performance*, pp. 84, 94.

4.12.1. Addressing Event

McCall's solid grasp of event moments populates the analysis throughout. For example, he examines the convergence of liturgy and drama, not only to see evidence of an alliance, but to demonstrate that lay people and pastorally minded clerics used theatre to present a faith response to liturgy at a time when liturgy had cut off any Stimulus-Response access.¹⁹⁸ This observation provides evidence for the similitude between liturgy and theatre as performing arts. There was a time when the one was used in (perhaps a one-way) conversation with the other.

McCall calls upon Bakhtin's "once-occurrent Being-as-event"¹⁹⁹ to provide evidence and technique for saying that meaning, even ontology itself, arises out of event. McCall then appeals to Aristotle to account for living beings in action, since Aristotle can describe staged life without recourse to verbal content.²⁰⁰ He succeeds theoretically, but not practically.²⁰¹ Regardless, McCall ends up with an Aristotelian shape to liturgy as performed: the formal cause is anamnesis of the act of the Triune God, the material cause is symbol, the efficient cause is enacted form, the final cause is "sacramental acts to make anamnesis of the Trinity in the lives of the worshippers, transforming them through faith into the church."²⁰² His six parts of liturgy (analogous to drama) in bi-causal order are: Sacrament, Church, Faith, Word, Gesture, Matter, Time/Space, as matter of one and form of the other. He succeeds in searching for a liturgical manner, an analysis that can account

¹⁹⁸See McCall's claim that drama was "the hermeneutical tool for the exposition of the liturgy..." (p. 40). Further discussion of the era may be found in MCCALL, *Do This: The Liturgy as Performance*, pp. 20-40.

¹⁹⁹The existential moments in Bakhtin are similar if not identical to Buber's I-Thou/I-It dichotomy. Here Bakhtin claims that meaning does not pre-exist, but comes into existence in the doing of an act, and that once the act is over it ceases to exist. Meaning then happens in an act and, in the happening, has ontological weight (it is). Without the act, there can be no meaning. This happening then avers from a reliance on texted meaning.

²⁰⁰MCCALL, *Do This: The Liturgy as Performance*, p. 83.

²⁰¹Neither causality nor Aristotle have had currency in performance studies nor solved performance difficulties on stage for well over 60 years. Bertolt Brecht specifically advocated a *nichtaristotelische dramatik* in the 1930's to overcome this paucity.

²⁰²MCCALL, *Do This: The Liturgy as Performance*, p. 103.

for liturgy without recourse to words. Nevertheless, as he discovers, it is difficult to be specific without such recourse.²⁰³

4.12.2. Advances in Methodology

McCall has his best and most insightful writing in the recreation of pontifical liturgy based on *Ordo Romanus* I and the Gregorian Sacramentary. The reader experiences a real sense of imaginative life. In that recreation, we see a clear and detailed picture of the church as hierarchy, with all of the differing strata fully exposed and the interactions between them graphically established.²⁰⁴

McCall's many theatrical analyses are excellent, but not exploited. The following plain language description is superb, although passively written: "There is always something (some script or behaviour), being performed by someone (often for someone else), using some performative means and manner (some place and time and action), to accomplish some end."²⁰⁵

This directive is an excellent summary of an events analysis goal: "To differentiate between liturgy and other constructs using this model, we would have to determine the number and nature of the parts out of which it is constructed and how they are arranged to achieve the effects of the liturgy..."²⁰⁶

Unfortunately, McCall relies on two authors who may be problematic: Mikhail Bakhtin and Aristotle. Bakhtin was a literature critic who hated theatre. Bakhtin's wrestling with 'moment', or the 'once-occurrent', is more complex than required, compared to Buber on the theatre.²⁰⁷ McCall admits that Aristotle may be writing of Greek dramatic

²⁰³MCCALL must appeal to text in chapter 5.

²⁰⁴MCCALL, *Do This: The Liturgy as Performance*, p. 135.

²⁰⁵MCCALL, *Do This: The Liturgy as Performance*, p. 79.

²⁰⁶MCCALL, *Do This: The Liturgy as Performance*, p. 81.

²⁰⁷Martin BUBER, *Martin Buber and the Theater Including Martin Buber's "Mystery Play" Elijah* (New York: Funk & Wagnalls, 1970).

literature²⁰⁸ or dramaturgy in the Poetics, only occasionally appealing to theatre. His Aristotelian analysis fails occasionally, for example, when McCall says that “faith” analysis is beyond the book’s scope.²⁰⁹ Also, the Aristotelian approach in analysis of the reconstruction of OR I cannot finally account for all of the data. McCall must appeal to the unheard Roman Canon as text to finish his analysis - this is inadmissible in his Aristotelian non-text-based approach.

While his introduction of the false binary²¹⁰ notion is a brilliant key to argument, his innocence of first and third party speech is a gap. McCall, Bakhtin and Aristotle all presume organic first party speech in their arguments. Unfortunately, liturgy contains none, save for homiletics and a few permitted *ad libita*.

Nevertheless, McCall has provided an advance in that a comprehensive non-text based methodology to understanding liturgy is certainly possible.

5. Summary of the Literature

One may characterize the literature as a mix of singular, brilliant insights hampered by lack of success in methodological development. One might speculate on how the development might have been different if closer cooperation had existed among the authors. As noted in the table above, the historical evidence of successive developments from author to author is very slim. This, we think, delayed the development of a methodology for event analysis.

What are most surprising and gratifying are that the unleashing of creative approaches to the workings of the rite, and the results that were accomplished, occurred in such a very short period of time after the reintroduction of the vernacular and the reform of the rites. The proliferation of thought that occurred after popular understanding of the

²⁰⁸MCCALL, *Do This: The Liturgy as Performance*, p. 159 – fn 16.

²⁰⁹MCCALL, *Do This: The Liturgy as Performance*, p. 131.

²¹⁰MCCALL, *Do This: The Liturgy as Performance*, p. 49.

liturgy was possible proves the beneficial effect of the vernacular. The proliferation of theology texts recalls and has no doubt surpassed the volume of patristic theology in the last vernacular age.

Some of the best insights include the requirement of non-verbal data set analysis, the insistence that words sound right, the use of proximity as a tool in liturgical development, a call for a taxonomy of liturgy, the realization that liturgical theology will be inherently provisional, the understanding that symbols mean by their being thrown together (symbolein),²¹¹ and attempts at a robust, working, quasi event-based liturgical methodology. We believe that it is clear that these insights arose from problems discovered in the working of actual rites.

Four of the first five authors, namely Clarke, Gelineau, Hovda and Searle, have offered limited attempts to account for specific aspects of a liturgical event. Clarke, Gelineau and Searle try to offer event solutions to glaring difficulties to be found in liturgical events. Unfortunately, Clarke does not provide theological insights, while Gelineau-Searle does not develop or test proposed methods. Bouley, the fifth author, ties in the first vernacular era of liturgical development with the current era and tantalizes us by noting that, in the patristic period, liturgical prayer was first person extempore speech based on models or formulae. The challenge remains to equate that organic speech with the current system of texted speech. The results so far are sporadic and unsystematic, yet full of useful insights that can be brought forward.

The last three authors claim to address live liturgy, with Irwin and McCall presenting comprehensive approaches to live liturgy. Kavanagh addresses the task of liturgical theology insisting that its subject matter is live liturgy where theology happens on-the-fly. This provisional nature of liturgical theology will characterize it as a genre and

²¹¹MCCALL, *Do This: The Liturgy as Performance*, p. 89.

will demand a methodology that can support this dynamic character. Irwin and McCall follow a comprehensive path, presenting methodologies and using them to develop liturgical theology. This ability to be comprehensive is a great strategic step forward and, one might argue, ought to have been able to incorporate the tactical, logistical insights of earlier writers. Yet, both McCall and Irwin do not adequately address the dynamics of liturgical events.

Irwin, in his discrete disavowal of dynamics, turns to text-based analysis in which a text can be a context that is in turn a text. These transformations suggest a fluidity of method and interpretation, certainly a comprehension, but this value comes at the cost of data loss due to textual reification. A smell ceases to be a smell and becomes a text. One can always write or speak about a smell, but one cannot see or hear a smell. In a liturgy, smell persists and we must be able to account for it among other sensed data.

McCall tackles the event hermeneutical gaps head on, yet, because he relies on Aristotle, is forced to resort to text-based analysis - a solution found in the text of the Eucharistic prayer. Recourse to Bakhtin's "moment" appears not to have had enough methodological weight to resolve McCall's dilemma.

Unfortunately for the literature, text-based analysis is linear while the data sets of liturgical events are non-linear as well as linear. As Gleick points out, "linear relationships can be captured with a straight line on a graph...are easier to think about...are solvable, can be taken apart... and put...together again – the pieces add up."²¹² He notes that "nonlinear systems generally cannot be solved... the act of playing the game has a way of changing the rules." For events or nonlinearity, things depend on other things all the time. Paul VI notes the very same thing is in his address to the Roman presbyterate in 1970 when he says "the

²¹²James GLEICK, *Chaos, Making a New Science* (New York: Penguin Books, 1987), pp. 23–24.

effectiveness as instrument and condition for the mysterious divine action *depends* on the human being... *depends* on the minister, [*depends*] on the recipient and [*depends*] on the ecclesial community...”²¹³

The most troublesome event element that no author addresses is the binary of first party speech and third party text. Third party speech executed by a first person is a crucial differentiator for liturgy. An author who presumes, or declares, an ideal performance of the event, ignores that hermeneutical gap. Consequently, those who presume such are forced to return to text-based analysis, because no other data sets are considered. In the struggle to comprehensively account for all the event data sets in a liturgical event, something is missing.

6. Calls for Methodology in the Construction of a Liturgical Event Theology

Constructing a theology must account for all the components, radicals and dynamics that are at work in any given event. A ‘working event’ is usually seamless in such a way that one does not notice how it is working, but that one experiences the fullness of communication - the moment of interaction with stimuli. Unfortunately, these are rare occurrences so that components themselves begin to appear either by their over emphasis, or neglect. One cannot stop an event to study it, but, given enough ‘familiarity’, one can be in a very good position to propose what is right or wrong with it as it happens, and to manage the event for the ‘next time’. Because the event is multidimensional and non-linear, despite a beginning, middle and end, an event theologian, one who is versed in event dynamics, ought to be able to start analysis anywhere and at any time without fear of losing data or perspectives. Irwin’s idea of an ‘inherently provisional’ theology is very much alive in the construction and execution of this kind of theology.

²¹³Italics and editorial insertions are ours. “Paul VI Address to a meeting of the presbyterate of Rome, on pastoral effectiveness in the ritual use of the sacraments, 29 October 1970: Not 6 (1970) 377-379,” in O’BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 712.

Such a theology must account for multi-dimensions; must be useful,²¹⁴ so capable of accounting for all data using a single language; capable of managing multiple disciplines to ensure consistency of data set; must be event-based, but capable of accounting for text and other static objects, as well as for how we use them.

6.1. Positions from the Literature

Several writers have been able to address liturgical event methodology directly by asking event questions or identifying event components to be addressed. We shall examine Collins,²¹⁵ Gelineau,²¹⁶ Searle,²¹⁷ McCall,²¹⁸ and Grimes.²¹⁹

A synthesis of their calls for methodology may be stated as account for the physical, or surface, data, actions of all participants, Stimulus-Response of sound-sight-all senses, fixed and new components, how the components work or not, use of all materials (including text and objects), congruence of approach to data and of divine/human data.

Table 2: Calls for Specifics in Methodology

Writer/Call	Shape of Methodology
Collins: "The pertinent data, then, in contemporary liturgical study will... be found in the domain of non-conscious body reactions and of internal movement in space of the worshippers themselves." ²²⁰	Account for physical responses to stimuli; gesture and posture of all participants.
Gelineau: "that all may understand," "that all may hear," "oral-aural communication (from mouth to ear)", ²²¹ "where one	Account for reception of sound, for process of sound from mouth to ear, for "oral" comprehension, for one speaker

²¹⁴Mark Amundson in a tongue-in-cheek essay on decibel ratings for sound equipment asks if the reader as a hall owner would rather have a physicist, or a seasoned technician who knows how to start a show on time and run a systems check. Use wins every time. Mark AMUNDSON, "Theory or Practice." *Front of House* 6/1 (Oct 2007): 38.

²¹⁵COLLINS, "Liturgical Methodology and the Cultural Evolution in the United States."

²¹⁶GELINEAU. "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques."

²¹⁷SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies."

²¹⁸MCCALL, *Do This: The Liturgy as Performance*.

²¹⁹GRIMES, *Beginnings in Ritual Studies*.

²²⁰COLLINS, "Liturgical Methodology and the Cultural Evolution in the United States," p. 99.

²²¹GELINEAU, "Une Technique à Retrouver le Bon Usage d'un Modèle dans les Prières Liturgiques," p. 87.

speaks to many”;²²² “oratorical toolkit ... must be well established between speaker and his public”;²²³ “collective functioning implies fixity of text or of speech”;²²⁴ “words that sound right for the ear”;²²⁵	to many hearers, for common communication ground among participants, for use of fixed text, for right sound of words.
Searle: “describing what is going on in liturgy”;²²⁶ “describing and analyzing the human functions involved...[in] mystery of grace and simultaneously the human response...”;²²⁷ “the event itself, as a fleeting temporal phenomenon, is simply not available for study.”;²²⁸ “attending to the surface form of ritual that which is specific to ritual, that which makes ritual indispensable, can be grasped.”;²²⁹ “...what goes on in liturgy must include not only what happens at the altar or in the pulpit, but also what is going on from the perspective of the congregation and what is happening to them.... if those claims have any substance to them, they can be verified... leaves it mark on people’s lives and that mark is as available to the investigator...”;²³⁰ “... comparisons can legitimately be made between the theological claims that are made for liturgy and the actual experience of Christian people.”;²³¹ “...not so much to what the liturgy means but how it means. How can the word of God be proclaimed as word of God and how can it be heard as such? How are texts converted into prayer? How does the contemporary	Detailed description and analysis of human functions. Subject matter cannot be studied directly. Examine surface of rites - what one can see. Examine perspectives of all participants Examine effects of action on participants. Compare theological claims with experience of people. Examine “how” the liturgy means.

²²²GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” p. 88.

²²³GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” p. 90.

²²⁴GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” p. 88.

²²⁵GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” p. 93.

²²⁶SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 297.

²²⁷SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” pp. 294–95.

²²⁸SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 297.

²²⁹SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 299.

²³⁰SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 299.

²³¹SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 299.

believer enter into the rite and become engaged by it.” ²³²	
Searle: “it will undertake a study of how symbols operate and how symbolic language communicates... it will be able to examine [a] the effectiveness of the contemporary presentation of liturgical symbols in communicating the mystery of grace and [b] the capacity of modern people for receiving such communication. ... the expressiveness of liturgical symbols today that concerns for the quality of the liturgy can be best addressed.”; ²³³ “a critical evaluation of the various forms of religious imagination that exist among North American Christians, because it is through the imagination, rather than through professed beliefs and conscious attitudes, that religious understanding and behaviour are filtered.”; ²³⁴ “...what they all have in common is the requirement of interdisciplinary or multidisciplinary research, a requirement deriving from the multidimensionality of the liturgical event itself.”; ²³⁵ “the area of applicability needs to be clearly defined in order to avoid unlawful generalizations.”; ²³⁶ “we do not separate the divine from the human, the theological from the anthropological, but it also requires that we take care to respect the autonomy of each order and not confuse them.” ²³⁷	Examine “how” symbols operate. Examine how symbolic language communicates. Test the expression of liturgical symbols. Study “imagination” as hermeneutic tool for filtering religious understanding and behaviour. Examine tools for multidimensional analysis of liturgical event. Test that approaches are applicable to phenomenon. Examine congruence and distinction between divine and human.
McCall: “There is always something (some script or behaviour), being performed by someone (often for someone else), using some performative	Detailed description of number and nature of parts of the liturgy, their arrangements and effects.

²³²SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 300.

²³³SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” pp. 300–01.

²³⁴SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 303.

²³⁵SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 305.

²³⁶SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 306.

²³⁷SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 306.

means and manner (some place and time and action), to accomplish some end.”;²³⁸ “What I wish to borrow from Aristotle is the point of view that looks for a principle of organization for the liturgy in the structure of the liturgical act rather than merely in the thought content of its diction (prayers, readings, canons, hymns, tropes, and even rubrics).”;²³⁹ “To differentiate between liturgy and other constructs using this model, we would have to determine the number and nature of the parts out of which it is constructed and how they are arranged to achieve the effects of the liturgy...”²⁴⁰	Establish principle of organization for liturgy in its structure not contents. Account for people using materials in a place for a goal.
Grimes: “perhaps we will see a time in the history of ritual theory when it is no longer necessary to set explanation and interpretation against each other, forcing students of ritual to choose between them.”;²⁴¹ “Particularly important is theoretical research that bridges interpretive and explanatory modes.”;²⁴² “the field requires methods that enable researchers to coordinate textual study with the study of nontextual ritual phenomena.”;²⁴³ “Studying ritual will be fruitful if we recognize that we can only articulate its meaning after we have been grasped by its sense.”;²⁴⁴ “If we are to understand a rite adequately, the first prerequisite is as full a description as possible in the form of a monograph or film.”²⁴⁵	Absolute requirement for detailed description. Creation of same approach or language for description and interpretation.²⁴⁶ Must address multidimensionality. Interpretation follows sense.

²³⁸ MCCALL, *Do This: The Liturgy as Performance*, p. 79.

²³⁹ MCCALL, *Do This: The Liturgy as Performance*, p. 84.

²⁴⁰ MCCALL, *Do This: The Liturgy as Performance*, p. 81.

²⁴¹ GRIMES, *Beginnings in Ritual Studies*, p. xv.

²⁴² GRIMES, *Beginnings in Ritual Studies*, p. xix.

²⁴³ GRIMES, *Beginnings in Ritual Studies*, p. xix.

²⁴⁴ GRIMES, *Beginnings in Ritual Studies*, p. 23.

²⁴⁵ GRIMES, *Beginnings in Ritual Studies*, p. 24.

²⁴⁶ GRIMES, *Beginnings in Ritual Studies*, p. 23.

Summarizing the event factors, from Collins, we have a simple call to examine Stimulus-Response. From Gelineau, we have a well-articulated call to examine how sound works in an event. Searle, McCall and Grimes insist on detailed descriptions of the data. Grimes adds that the approach to description should be the same as that to interpretation, and further that interpretation should follow description. Searle and Grimes both specifically note the multidimensionality of the data sets. Searle adds the scientific method step of testing the effects of stimuli and the approaches to the data sets to ensure that they are appropriate to them.

Whichever methodology one develops must be able to account for the complexity of multidimensional event components in great detail and in overview simplicity, using the same language and approach. The ‘same’ language helps assure us that the data set remains in place.

To account for event components means to be able to describe each one and all of them, to interpret each one and all of them, to critique each one and all of them, to predict outcomes for each one and all of them,²⁴⁷ to prescribe changes for each one and all of them, and so to manage each of them and the entire event.²⁴⁸

From Collins to McCall is a span of 32 years. From Collins we have an initial assessment about where to find liturgical data, “in the domain of non-conscious body reactions and of internal movement in space of the worshippers themselves.”²⁴⁹ McCall leaves us with three salient points: 1. That events move insofar as someone is always doing

²⁴⁷While this may seem to be an enormous task, we hope to demonstrate short cuts below. There is a very real and useful sense in which, for example, when one has accomplished the task of learning to ride a bike, all of the minute details involved in that success can be appreciated as whole.

²⁴⁸These operators - describe, interpret, critique, predict, prescribe and manage - are all found within Blooms taxonomy of learning: knowledge (describe), comprehension (describe, interpret, predict), application (predict), analysis (manage), synthesis (prescribe) and evaluation (prescribe, interpret, critique, predict). See, <http://www.apreso.mcg.edu/HUB/NEWHUB/PeerReview/BloomsTaxonomy.htm>, accessed October 1, 2009.

²⁴⁹COLLINS, “*Liturgical Methodology and the Cultural Evolution in the United States*,” p. 99.

something;²⁵⁰ 2. That there must be a structural principle for the liturgy;²⁵¹ 3. And, that a detailed descriptive analysis is required to begin.²⁵²

7. Paradigms in Classical Liturgical Theology

Our examination of the literature has given us a number of paradigms²⁵³ that are common to most if not all approaches. These paradigms may allow us to call these approaches examples of classical liturgical theology.²⁵⁴ They characterize the literature and provide signposts to embrace and to avoid.

1. Use of first person analysis:²⁵⁵ writers examine text and event as if the communications were an interpersonal conversation between two agents of content ownership: I speak as I do in everyday life with another person - proposing and listening and adjusting my speech content to be clear, or modified, in some way.

2. Reliance on liturgical and other pertinent text as data source: the root metaphor for liturgical studies is text,²⁵⁶ even to reifying other data to look and act like text.

3. The approach to a trace medium, such as a document of a liturgical event, is to accept what is in the document and to see what the document can say about the event.

4. Reification of a liturgical event and/or data to one fixed dimension: all components are

²⁵⁰MCCALL, *Do This: The Liturgy as Performance*, p. 79.

²⁵¹MCCALL, *Do This: The Liturgy as Performance*, p. 84.

²⁵²MCCALL, "Do This: The Liturgy as Enactment," p. 81.

²⁵³Gregory Grimes uses the notion of paradigm shifts as a means to explore ecumenical issues, citing Kuhn's definition of paradigm as "an entire constellation of beliefs, values, techniques, and so on shared by members of a given community." Gregory M. GRIMES, "Reconsidering Paradigm Shifts as an Ecumenical Tool," in *Questions Liturgiques = Studies in Liturgy* 90 (2009): 131-41, p. 133.

²⁵⁴Classical liturgical theology is defined as the post-Vatican II theology that shares the paradigms outlined here.

²⁵⁵This tendency reaches as far back as Augustine. See Teaching Christianity II, 2.3. Alici does not investigate this lacuna. Luigi ALICI, "Sign and Language," in AURELIUS Augustinus, *Teaching Christianity* Vol. 11. The Works of Saint Augustine : A Translation for the 21st Century (Hyde Park, NY: New City Press, 1996), pp. 38-42.

²⁵⁶Irwin notes that even though Bouyer's *Eucharist* is a valuable contribution, its use is limited because Bouyer's method limits access only to texts. Bouyer deals with what they say not how they say it. IRWIN, "Method in Liturgical Theology - Context is Text," p. 413.

transposed into codes that can carry content - this is a function of the prime medium of liturgical theology, which is paper.

5. A liturgical event is a stand-alone database capable of offering a distinct meaning that can be fixed and repeated. Nothing new happens regarding content save for homilies. Spontaneity does not arise.
6. Liturgical events are ideal, or presumed to work.
7. There is a reliance on social sciences²⁵⁷ to approach events.
8. There is a reliance on binaries,²⁵⁸ such as either/or, A and -A.

These paradigms characterize the methodology or methods of those authors who have attempted liturgical event analysis. The literature has also given us an idea of how a methodology to analyze a liturgical event ought to be constructed - what tools and approaches are required.

8. Parsing the Literature for Liturgical Dynamics

To call liturgy an event means that something is happening that we witness. That something is dynamic, rather than static. Liturgy is experienced in multiple, shifting dimensions, on the move. It is not found fixed on paper. Some call this kind of event an *ordo*,²⁵⁹ a structure designed to be repeated. This scheduled repetition distinguishes liturgy from other naturally occurring events such as rainfall or a windy day. Those are events too. Ordinarily one refers to them as organic, or naturally occurring, or even daily life. An event like liturgy is seen as outside of or an escape from daily life.²⁶⁰ Even the final words of the

²⁵⁷This may be seen from Collin's 1974 article up to Gil Ostdiek's 2004 claim in a reprint of Mark Searle's "New Tasks" article. Gil OSTDIEK, "Introduction to New Tasks, New Methods the Emergence of Pastoral Liturgical Studies," in Anne Y. SEARLE and Barbara KOESTER, *Vision: The Scholarly Contributions of Mark Searle to Liturgical Renewal* (Collegeville, MN.: Liturgical Press, 2004), pp. 101-103, p. 102.

²⁵⁸Noted by McCall in terms of 'false binaries' to which one adds correctives, yet still in binary form.

²⁵⁹Fagerberg is an example, citing Schmemmann (9-10, 191), of positioning *ordo* as penultimate to liturgical theology (80), as the animating principle for liturgical rules (90), and as presuming *lex orandi*. FAGERBERG, *Theologia Prima: What is Liturgical Theology?*, pp. 9-1, 31, 90, 99, 100, 191.

²⁶⁰Robert Pope makes the escapist claim for both cinema and liturgy. Robert POPE, *Salvation in Celluloid:*

Roman rite mass suggest that it is time to leave the liturgy and return to the world outside.

These characteristics of liturgy as an event comprise it as an Ordered Live Event²⁶¹ (OLE). Liturgy is ordered because it follows a plan, such as the Roman Missal, and repeats as a phenomenon in time and space with multiple dimensions put in place. It is live because it involves living people.²⁶² It is an event because it is omnidirectional, omnidimensional and dynamic. As a concept, OLE has not been used in the literature.²⁶³

That the phrase OLE or its equivalents may not have been used before for liturgy suggests that the distinctions between live liturgy and liturgical books and histories, reflections by liturgical theologians on both, as well as similarities between live liturgy and other specific human activity, remain unexplored. We will explore a few of those differences now.

The table below compares a private and public event involving text.

Table 3: OLE Determinants Regarding Text

Reading as Event	Hearing as Event
Text as visual	No visual text
No aural text ²⁶⁴	Text as aural
Text in private	Text in public
Text access in variable time	Text access in determined time
Text access in variable space	Text access in determined space
Text content chance or determined ²⁶⁵	Text content determined ²⁶⁶

Theology, Imagination and Film (London; New York: T & T Clark/Continuum, 2007), pp. 109, 163-165.

²⁶¹We have chosen to use ‘ordered’ to refer to the entire location that is selected and within which directed and extempore actions take place in any one spot or in all parts of the location.

²⁶²As well, it is experienced as a new experience and not as a result of a recorded medium. As a new experience, many things are possible as content and so make up part of the newness experienced by those participating. As a recorded medium, only those things recorded are possible as content for those having been recorded at the event. What others viewing the record, including those who had attended, is not considered here.

²⁶³In a search for ‘ordered live event’ in the on-line database, ATLA, no results appeared. ATLA Religion Database, created and maintained by the American Theological Library Association (<http://www.atla.com/atlahome.html>), accessed March 13, 2010.

²⁶⁴Aural text becomes rarer from the 5th century until silent individual reading of a text becomes the norm, even to this day.

²⁶⁵For instance, one may consider a sudden billboard that appears as one drives by, or a novel that one reads daily at a habitual time and space, often on the bus to work, or in the evening in a “reading” chair.

²⁶⁶There is a very limited grant to improvise “brief words” or speech in the Roman rite, as found in the ritual

Direct access to text	Mediated access to text
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The distinguishing features of the hearing event are mediated aurality, community and planning. These components are not liable to placement on the page. They remain in space-time. These and others have successfully avoided analysis by the literature.

Liturgical theology has progressed significantly in the short time since the People of God have been exposed to the reintroduction of the vernacular (proposed clarity of language²⁶⁷) and the revelation of liturgical action (proposed clarity of action²⁶⁸). The literature that we have reviewed has come so very close here and there to accounting for event, yet has been deflected at the last moment by the almost magnetic attraction to text-based analysis. One feels that it desperately wants to examine dynamics, how things change up in an event, but lacks a way to account for these beyond-text realities. We hope now to demonstrate that just such a methodology is at hand to easily account for event dynamics that will include text. And that the methodology has always been lurking just below the surface waiting to be used. This brings us to our hypothesis.

9. Hypothesis

Our hypothesis is a simple sentence: That ‘proximity’ is a fruitful methodology for Ordered Live Event (OLE) analysis, in this case liturgical OLE analysis. In other words, that proximity fulfils the criteria from the literature regarding a capable methodology for liturgical OLE analysis, providing even more analytical power than foreseen by the criteria.

Proximity may be defined as a two-sided question that allows one to directly account for event data without the need for reification. Proximity asks two questions: how close are things and how are they close? For an OLE, such as liturgy, asking those two

books, such as the Sacramentary. CANADIAN CONFERENCE OF CATHOLIC BISHOPS, *Sacramentary*, p. 416.

²⁶⁷GIRM 32, in UNITED STATES CATHOLIC CONFERENCE, *General Instruction*.

²⁶⁸9, “Synod of Bishops 1977, “Message to the People of God,” 28 October 1977 (excerpts)” in O’BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 200.

questions explains most event data, including speech and action.

A methodology to analyze a phenomenon is best derived out of the phenomenon itself. Ergo, the methodology for liturgy should be derived from the liturgical OLE itself. A corollary is that any methodology that cannot account for the liturgical event does not contribute directly to liturgical theology,²⁶⁹ yet may offer tangential support for specific components. A second corollary is that any liturgical theology that does not account for event has methodological gaps within it.

Another way of looking at the hypothesis is to say that what happens in liturgy *actually* happens in liturgy. Whatever does happen in liturgy does not happen in liturgical texts, nor does it happen in our chatting before or after liturgy, even if we are chatting about liturgy. Ergo, one must account for ‘what happens in liturgy’.²⁷⁰

10. Methodology and Methods

Since this research involves the proposition of a methodology, it is beneficial to distinguish between the methodology of the thesis and the proposed liturgical methodology. For the methodology of the thesis, we turn to the scientific method.

The scientific method involves four parts: a theory or hypothesis, the real world, data and predictions.²⁷¹ The relationship between the real world and the theory is congruence - does the theory fit the real world and vice versa.²⁷² The relationship between the theory and predictions is reasoning along a certain line, that X might be the case.²⁷³ The rela-

²⁶⁹FAGERBERG, *Theologia Prima: What is Liturgical Theology?*, p. 59.

²⁷⁰This insistence recalls Mark Searle’s proposal, before the North American Academy of Liturgy annual conference in 1983, for a new and third kind of liturgical study, in addition to historical and theological, that of Pastoral Liturgical Studies. According to Ostdiek, this call has yet to be fulfilled. OSTDIEK in SEARLE and KOESTER, *Vision: The Scholarly Contributions of Mark Searle to Liturgical Renewal*, p. 103.

²⁷¹Bertrand Russell has three plus one parts: 1. observing significant facts, 2. developing a hypothesis to explain the facts, 3. deducing consequences that can be tested, and 4. correct consequences leading to a hypothesis as provisionally true. Bertrand RUSSELL, *Scientific Outlook*, p. 58.

²⁷²Russell notes that a significant fact is one that “helps establish or refute some general law.” RUSSELL, *Scientific Outlook*, p. 58.

²⁷³Mitchell Waldrop notes that the essence of science is not prediction but “comprehension and explanation.”

tion between the real world and data is that of describing, or experimenting, so that data are taken from the real world. The relationship between data and predictions is that of confirming, or not, that the prediction and data fit together.²⁷⁴

The real world for liturgy is the actual event of liturgy. Liturgical data are sets of observations about these events. A theory about liturgy tries to interpret that real world event, and to predict outcomes based on its application to the event. Comparing the predictions with the data will confirm, or not, the theory.

Two factors stand out in this assessment: 1. Establishing data from the liturgical event. What counts as data and how does one record them? 2. How well have previous theories predicted outcomes that match the data?

We have found, in this thesis, that previous theories have not been as precise and as correct at data capture and recording, and have not matched predictions with data. This imprecision is a function not of the scientific method, but of specific hypothetical methodologies that cannot support a prediction, or lead to fruitful results. It is primarily a problem at the level of data capture and recording. Inappropriate methods, based on imprecise methodologies, have been brought to bear on the real liturgical world.

The hypothesis is that a proposed methodology, proximity, will achieve results by using methods to capture the data better, to reason more clearly on the better data and to suggest better predictions that will fit better with the data.²⁷⁵

Mitchell A. WALDROP, *Complexity, the Emerging Science at the Edge of Order and Chaos* (New York: Simon & Schuster, 1992), p. 255.

²⁷⁴Russell notes that the two way traffic of scientific investigation is inductive from specific fact to general law and deductive from law to fact. RUSSELL, *Scientific Outlook*, p. 59.

²⁷⁵Russell notes that a new theory or law will achieve two goals: 1. to show why previous theories were correct but not correct enough, and 2. bring more precision to the field. Umberto Eco also notes that a good theory will explain previous theories as well as giving “us back an old object illuminated by a new light in order to realize that only from that point of view the object can be really understood.” RUSSELL, *Scientific Outlook*, pp. 59, 67; Umberto ECO, “Semiotics of a Theatrical Performance,” in *The Drama Review: TDR* 21.1 (Mar 1977): 107-117, p. 109.

As an illustration, an analyst brings to bear different methods to investigate the scent of a rose - how can one describe the scent, what are its constituent parts, what does it evoke as image or memory? What do people report about this scent? The methodology used is to read reports about roses. The data tested are: poetics about roses, photography about roses, paintings of roses, and literature review about rose cultivation, its history and current practices. The methods are reading poetry and reports, and seeing pictures.

While each method applied to the question of the scent of the rose tells us many things about roses, none can test for the actual scent of the rose. Even when we read about what people claim for the scent of a rose, we have only claims for the scent and not a direct approach to the scent itself, no direct data about the scent, no ability to predict for the scent, and no means of testing the prediction. The methodology is imprecise and the methods inadequate. We are not totally bereft of understanding, only severely limited to claims made about the scent of a rose without any means to confirm those claims. The claims themselves have not provided their own evidence, cannot be proven or discarded.

A new methodology is proposed and applied that involves the nose. The nose was there all the time, but the realization to use it was inductive, the result of a sudden illumination. To date, it had never been tried, although it was always available. This nasal methodology uses methods such as smelling and a chemical analysis of off-gassing from a rose. It examines the real world directly, or congruently (aroma and aroma sensor), and begins to establish, by description, some data. In this case, the subject (rose aroma) and the data collection are suited to each other. Some of the data are verbal impressions of the scent - that it is like such and such, comparing and contrasting with other known scents. Some are chemical data with specific compounds and ratios of compounds. For example, no essence of garlic is discovered but other essences are.

What criteria can we bring to bear on this new methodology? The literature cannot

help us because the methodology is so new. Somewhere it is implicit because there have been claims made for the scent of a rose, but no literature has shown how those claims work. Some literature has tried to think about new ways to better discover data, but all ways have been questions without any applications. How then can we judge whether the new methodology will work or has worked? What counts for success? If the literature can establish only minimal criteria, for example, that a rose has an aroma, where can one find criteria?

The scientific method gives us the answer itself. If one can confirm a prediction from the data, then the theory that a new methodology is better suited to investigation is confirmed. The data and prediction correlation speaks for itself. If this correlation can also explain the claims made, for example, for scents in the literature, then the methodology and the hypothesis about its use are also reinforced in its hitherto implied use.

The methodology question about the hypothesis that is a methodology is two-fold. What is the hypothetical methodology: Describe what it is, how it works, and what kinds of data it discovers?

Will it achieve predictable results: is it able to account for the data and in which ways is it able to do that? Can the methodology predict outcomes and so be tested in its predictions?

Furthermore, can the previous methodologies predict outcomes and be tested in predictions? Have there been any previous attempts? If not, why not? If so, were they successful?

In other words, the hypothetical methodology should have these parts:

What is the theory of the methodology? Does it fit in the real world? Can it predict an outcome? Can this prediction be proven by analyzing the data?

If all of these parts can be demonstrated and shown to have congruent results, then

the scientific method itself has shown the hypothesis to be confirmed until a better methodology comes along.²⁷⁶

Another sign of a good theory is that it has two parts: “the fundamental ideas of the theory” and the solutions that these provide.²⁷⁷ Developing both sides may also come under ‘perturbance theory’, whereby approximations are made and predictions compared to the approximations. If any gaps arise and are narrow, the theory stands.²⁷⁸ If they are large, the theory is off base.²⁷⁹ As we shall see, the theoretical fundamentals in chapter two and the results in chapter three are congruent, even using perturbance in the selection of four components.

The current table of contents follows the scientific method by proposing a new methodology to examine the real world of liturgy, to gather data as well as to predict outcomes that can be verified in the data. It can do so where other methodologies have not with adequate success because it brings to bear a methodology suited to and out of the real world of liturgy. That bringing forward was the result of a sudden illumination. The rest is an unfolding of this simple methodology - proximity. Proximity has always been there, like the nose. It has only not been exploited, until now.

Several writers above have said that a single language, or approach, would be best in constructing a theology for liturgy. Yet, because of the multivalent nature of liturgy, many methods ought to be brought to bear, depending on the data to be examined - there are at least five basic data sets, based on the senses. A methodology that can manage multi-

²⁷⁶Russell puts it that if a hypothesis is true then certain facts may be seen. If the facts are seen then the hypothesis is probably true. If no other hypothesis fits the facts, then the hypothesis is certain.

RUSSELL, *Scientific Outlook*, p. 69

²⁷⁷Brian GREENE, *The Elegant Universe Superstrings, Hidden Dimensions, and the Quest for the Ultimate Theory* (New York: Vintage, 2000), p. 284.

²⁷⁸GREENE, *The Elegant Universe Superstrings, Hidden Dimensions, and the Quest for the Ultimate Theory*, pp. 288–90.

²⁷⁹In the literature review, McCall’s need to use text in event analysis, in which text ought not to be necessary, may be large enough a gap to conclude that the Poetics/Bakhtin approach is, in the final analysis, inadequate.

ple disciplines and methods will be far and above more precise and comprehensive than any particular two or more. The problem will always be to ensure that the data sets remain and that one can synthesize results easily. Ease of analysis and management is critical to an OLE especially since it is often amateurs who participate in them. It is also well established in many OLEs, such as theatre and games. There is no reason to preclude such ease as it pertains to liturgy.

11. Summary

In this chapter, we have presented a problem in liturgical analysis of liturgical OLEs. The review of the literature uncovered paradigms at work in almost all analyses of liturgical OLEs. Most importantly for this thesis were the discovery and presentation of a short list of specific methodological proposals from the literature. Some, such as Gelineau and Searle, were succinct and deliberate. Others, such as Bouley, were more fragmentary and incidental to a larger work. Taken together, the literature has provided analytical attempts containing critical shortcomings, as well as clear and concrete directions to surmount these gaps. These are a great foundation on which to build a methodology that can account for liturgical dynamics.

The literature always returns to text analysis and so misses dynamics analysis. We are proposing to introduce a methodology that is latent in the literature itself and that will address dynamics in liturgical OLEs.

Chapter 2

How Close is God? How is God Close?

Methodology for Liturgical Theology.

1. Introduction

Classical liturgical theology assumes a static universe,²⁸⁰ based perhaps on the preponderance of textual data, and contemplates how to introduce dynamics into it. Just as if one were to take a book and stage it, script for play, or Sacramentary for liturgy.

The outside world and especially our 3-D image of it are unavoidably dynamic. That is, both the world and our image of it rely upon movement. We cannot not move in liturgy - even if we sit still, we breathe and our musculature moves. To physically recognize a still object,²⁸¹ our eyes must move to recognize the object as still,²⁸² otherwise the object would disappear.²⁸³ Our hearing depends on the movement of sound waves. Simply to see or sense anything requires dynamics.

In this chapter, we will discuss dynamics, the specific type of data found in event with which liturgical theology has had methodological problems handling. We will then discuss our hypothesis and show that it satisfies the methodological call from the literature.

²⁸⁰Why would a static universe necessarily be a problem for classical liturgical theology? After all, that universe served Newtonian physics well enough to get a man to the moon. The problem such a belief engenders for liturgical theology is that if there can be fixed things, then the real hermeneutical objective for study is that which is fixed. This is De Saussure's point when dismissing speech as noted below. Those elements liable to change are not as significant. This is Aristotle's point with relegating "accidents" to a lower order. Ergo, the meaning of the *text* in liturgy is more significant for theology than the *vocal expression* of the same text. This point of view disagrees with core claims for clarity in the Vatican documents such as SC 7. The difficulty ultimately comes down to the inadmissibility of meaning as a pre-existent object that existentialism uncovered and that hermeneutics has been discussing for decades. This allusion will be developed below.

²⁸¹'Still' objects are only apparently still within a dynamic tension of gravity and centripetal force in balance.

²⁸²Simon INGS, *The Eye: A Natural History* (London: Bloomsbury, 2007), p. 17.

²⁸³INGS, *The Eye: A Natural History*, p. 45.

Finally, in preparation for applications in chapter three, we will demonstrate how our hypothesis can apply to four key elements of Roman Catholic liturgy.

2. Constructing a Liturgical Theology to Account for Liturgical OLE Dynamics

The literature has laid out theological requirements for OLE analysis to construct a liturgical theology. Accounting for OLE dynamics means to consider the following: to use a methodology derived from the OLE itself, beginning with a detailed description of OLE components²⁸⁴ (Grimes, Searle, Irwin, *et al*); to see one's work as provisional until tested by further congruence with live events to establish the veracity of the claim, and yet still be prepared for the provisional (Irwin, Nichols, Searle); to recognize OLE dynamics and to keep an eye open for others as they may arise in the actual OLE (Searle, Gelineau); to establish a single language to describe, interpret, critique, predict, prescribe and manage the data (Grimes, Irwin); to account only for physical data, including evidence of the divine (Grimes, Gelineau, Searle); to gather and present captured data (Gelineau, Searle); and to call upon media rich devices to account for movement in the OLE (Grimes).

To construct a liturgical theology that accounts for dynamics is to describe and explain everything that moves in a liturgical OLE. We have already determined that text-based analysis cannot account for movement or for sense data other than the visual. We propose that our hypothesis can account²⁸⁵ for all such data.

2.1. A Dynamic World

Classical liturgical theology assumes a static universe²⁸⁶ and, for example, asks how to introduce dynamics into it. One examines a book, such as a Sacramentary for liturgy, and

²⁸⁴We describe 120 of these event components. James O'REGAN, "Taxonomy of Liturgy and Theatre: Structural Similitude," in *Ecumenica* 1.1 (Spring 2008): 9–34. See the appendix.

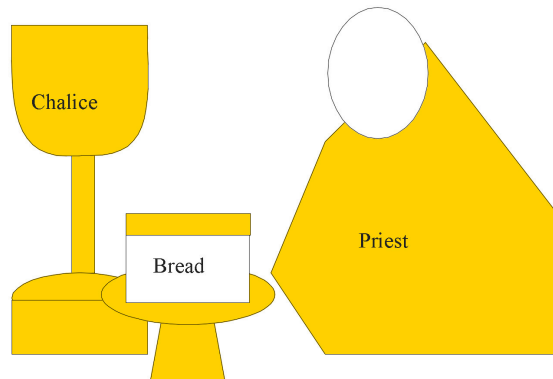
²⁸⁵It can qualify, quantify and suggest plausible interpretations.

²⁸⁶Hawking notes that a static universe was normative until the 19th century. Stephen HAWKING, *A Brief History of Time. The Illustrated A Brief History of Time. The Universe in a Nutshell*, (New York: Bantam Books, 1996), p. 10.

adds action to it. Yet, this core point of view is illusory.²⁸⁷ The world of liturgical OLEs is unavoidably dynamic.²⁸⁸

For example, the chalice and paten, once introduced to the action of the liturgy, have a tendency to disappear in plain sight.²⁸⁹ The tendency is to see the chalice only when it is moved, such as at the preparation of the gifts, the Institution Narrative and the Great Amen. One might even surmise the same effect with the oversized single chalice of ORI,²⁹⁰ or of the Russian Orthodox liturgy.²⁹¹

Figure 1: Orthodox Chalice



²⁸⁷Hawking notes that a firm belief in a static universe precluded the deduction of an expanding universe from data contained within Newton's observations for 300 years. HAWKING, *A Brief History of Time*, p. 53.

²⁸⁸It is not always obvious that all is dynamic. Stasis, for example, is a function of the mechanics of the eye, which tends to fixate on narrowly focused locations when moving the gaze across, or around, space. The tendency to stasis is then a bodily, or physical, tendency. This does not imply that stasis is real, only that it is a perceptual reality. The eye also moves, as we move, so that stationary objects remain stationary. This would be a dynamic tendency. The eyes then have both static and dynamic tendencies that reinforce our proclivities in either direction. Even at the humeroscopic level, when gazing upon still objects, relatively speaking, the eye flits about every third of a second, in a constant dance of proximate distances. Not only do all phenomena move but space-time itself is dynamic. That time moves is self-evident. That it is relative is not so evident but evidence is there for it. The most current physics, dealing with the basic form of all matter, is String Theory. The basis of String Theory is the idea of vibrating strings, that is, strings that move. INGS, *The Eye: A Natural History*, eye flit: p. 17, stasis: p. 44, dynamic: pp. 43, 45; HAWKING, *A Brief History of Time*, space-time relative: p. 44; Greene, *The Elegant Universe Superstrings, Hidden Dimensions, and the Quest for the Ultimate Theory*, p. 243.

²⁸⁹INGS, *The Eye: A Natural History*, pp. 140–41, 144.

²⁹⁰This chalice is noted in McCall's treatment of *Ordo Romanus I*. MCCALL, *Do This: The Liturgy as Performance*, p. 144.

²⁹¹A detailed image of this 'to scale' configuration may be found at this web site: http://www.pravoslavie.ru/gallery/image65_13284.htm. Accessed July 31, 2010.

Dynamics and OLEs are problematic for examination because the moment of the phenomenon vanishes before one's eyes²⁹² - one cannot stop the flow of reality, save via a data capture.²⁹³ This insistence on the problematic of dynamics is crucial because, for example, if transcendence is to occur, it will occur only in the dynamic. A lectionary left on an ambo without having been spoken does not yet fulfil the claim contained at the end of the reading: "The Word of the Lord." God has not yet spoken. Therefore, if one does not notice the dynamic, one may not notice the transcendent. This means that it is entirely possible for God's action to be covered up or hidden. We will discuss this fragility in greater detail in chapter three.

Despite an incompatibility with stasis, dynamics does not preclude order and repetition.²⁹⁴ The implication is that meaning is a dynamic reality that is repeatable, predictable, probable, safe, useful and mutable. Yet, dynamics can occasion surprise and sudden change - things that do not obey repeatability or predictability.²⁹⁵ These can be unique or new realities that, as we understand them, may reveal repeatable and predictable characteristics.

The relation between dynamic and static pertains to the following crucial aspects of liturgical OLE analysis:

²⁹²SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 297.

²⁹³Augustine calls upon memory for this operation. John Arthur MOURANT, *Saint Augustine on Memory*, The Saint Augustine Lecture (Villanova, PA.: Villanova University Press, 1980), p. 13.

²⁹⁴Our instincts to rely on experience and implications from it belie repetition. As well, our visual sense is to look not for what is the same, or repeatable, but for edges, changes, contrasts, with the visual, perceptive, presumption that what is not proximity-based, that is relative or dynamic data, are known, repetitive and safe, or unimportant. Such data in fact disappear from view and from consciousness - we are never likely to put our hand in boiling water, and so the possibility has disappeared from our probable choices. Hawking also notes our yearning for order, or repetition writ large. INGS, *The Eye: A Natural History*, p. 45; HAWKING, *A Brief History of Time*, p. 21.

²⁹⁵In physics, "strange attractors" behave in this manner, allowing for infinity of patterning that never repeats, yet that may be contained in a small space. The parallel to be drawn here is the interplay between repetition and novelty in the use of fixed text with idiosyncratic speech. GLEICK, *Chaos, Making a New Science*, pp. 138-39.

1. Communications success
2. Communications failure
3. Gaps in the static understanding of phenomena

Those aspects must be able to address dynamics in at least four dimensions - three of space and one of time.²⁹⁶ Each can have a dynamic occur within it, while time itself, as inexorable, is always dynamic. Yet, there are other dynamic dimensions that happen in liturgical space and time.

One can easily pinpoint a position in liturgical space within the three dimensions of space. One could chart, for example, the progress of a procession in a Eucharist fairly precisely and represent it in a diagram. In a liturgical OLE, we may see objects that comprise a procession move through space and understand them to be moving towards a place and away from another place. We can anticipate that the procession will probably arrive, by custom if not trajectory, at the sanctuary.

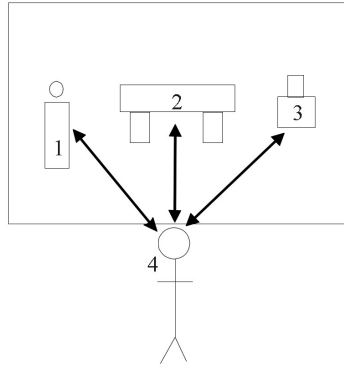
Yet, this movement through space does not account for all the dynamic data, only direction. Movement not only goes somewhere, but also moves in time and has its own sizes. The movement may be slight and slow, or fast and large, or any combination. For example, a minister may bless someone, while processing, with a quick, discrete, small, sign of the cross, yet at the sanctuary may bless the entire assembly using a large, slow sign of the cross. Actions, then, have pace and volume. Both pace and volume are distinct dimensions in time that can be combined in any number of ways. The same applies to sound. It may be slight and quick, or slow and loud, or any combination.

The three figures below help illustrate the classical liturgical theology approach to an OLE that often underlies the three aspects above and then suggest a more precise

²⁹⁶Hawking defines an event as “something that happens at a particular point in space and at a particular time. Therefore, an event may be specified by four numbers - three of space (x,y,z) and one of time, which gives us the four dimensions of space-time.” HAWKING, *A Brief History of Time*, p. 34.

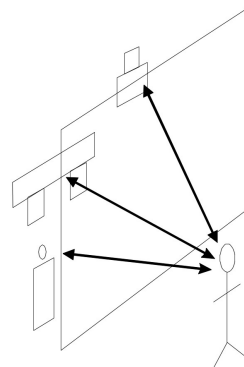
approach, based on our hypothesis, that can start to account for the now minimum of eight dimensions of OLE dynamics.

Figure 1: 2-D Approach (1 – ambo, 2 – altar, 3 – chair, 4 – witness)



This figure illustrates the classical liturgical theology view of a liturgical OLE. All objects are seen in 2-D from a distance. It is difficult to see any depth of field and dynamic data in this fixed picture. All are ‘identically’ distanced from the observer. Communications success is presumed. Failure may be noted but difficult to understand. Gaps are not apparent.

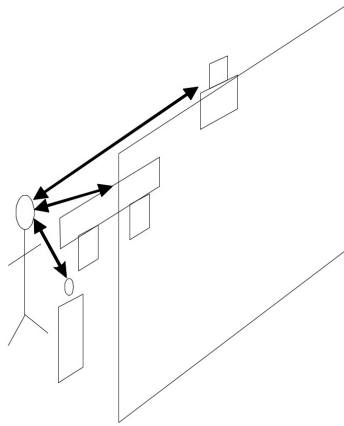
Figure 2: Inclusive 2-D Approach



This figure takes the 2-D and slightly repositions and so imaginatively includes the observer, thus noting the depths of different objects from the observer, giving a 3-D image. This allows for the imaginative entrance into some dynamics including relative positions and the impacts of positioning on communications outcomes. For example, can one

actually see such and such, or hear such and such? It suggests that there could be failure in sight or sound. It allows one to begin to see explanations for such gaps since the depth of positioning shows the gaps with more clarity.

Figure 3: Immersion Approach



This figure implants the observer anywhere within the OLE giving viscerally different distances to all objects within the event. It is here, for example, that one will notice speech and speech volume more acutely since there is no vision of the speaker - the observer stands behind the speaker as well as looking at the background. One may also notice the large dimension of well executed action or the more readily apparent dimension of poorly executed action now that one is close to the source of the action. A well-executed action will look odd at this distance, while a poorly executed action will look normal. The same applies for volume and speed of voice. If one were situated at the rear of the nave and could see and hear clearly, one would know that the source of the sight and sound was wrought appropriately large.

Classical liturgical theology, relying on an approach akin to figure 1, finds the two dimensional fixed data more simple to use,²⁹⁷ while presuming the success of the 3-D data.

²⁹⁷Hawking notes this predilection for using Newtonian physics rather than the more accurate Einsteinian physics because it is simpler and achieves approximately the results one wishes. Yet, just as physics can no longer be satisfied with Newton, liturgical theology must move beyond the static and into the dynamic, according to the literature. HAWKING, *A Brief History of Time*, p. 17.

However, this simplicity comes at the cost of imprecision.

We should note here that another discipline that studies event has also discussed this methodological call - theatre or performance studies - with eerily similar time lines and results in research. To illustrate issues in liturgy, we will call upon Patrice Pavis²⁹⁸ in our text and footnotes. While Pavis provides a great service in the specifics of some dynamics, he mirrors Irwin's tendency to fall back upon textual analysis and proposes a socio-anthropological approach to event involving cross-cultural comparisons that are not as useful to our study. One may claim that Pavis represents for theatre studies a methodological combination of Irwin and McCall. For our purposes, it is enough to note that direct access to data analysis has been attempted before by Pavis and, in favour of textual analysis, has been rejected.

2.2. Dynamics, Hermeneutics and Liturgical Text

As an illustration of imprecision, one may note the dynamics difference between reading a liturgical text alone as a private reader²⁹⁹ and hearing a text spoken by a third person³⁰⁰ simply by counting the number of media: Reading a text alone: 1. text, 2. book, 3. light, 4. eyes, 5. reader. Hearing a text: 1. text, 2. book, 3. light, 4. speaker, 5. voice, or speech, 6. ear, 7. eyes, 8. hearer. The difference is at least three, yet if we also account for the speaker, we add the first list into the act of reading to be able to speak, and end up with 13 media with sequential repetitions. Liturgical text and book appear twice since each has a discrete presence: the text is displayed to the eyes of the presider and the book is displayed to the presider and to the assembly from different points of view.

²⁹⁸Patrice PAVIS, *Analyzing Performance Theater, Dance, and Film* (Ann Arbor: University of Michigan Press, 2003).

²⁹⁹This is the usual practice of a liturgical theologian examining text data.

³⁰⁰Clarke notes the difference between intellectual understanding and the ability to express the same. CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 41.

The dynamic and so hermeneutic differences are between reading a text alone and the same text spoken by one person and heard by another or many.³⁰¹ For a solo reader, the probable meanings are theoretically unlimited,³⁰² depending on semantic depth, syntactic connection,³⁰³ actual layout of the text in the book,³⁰⁴ and the reader's idiosyncrasies.³⁰⁵ The intervention of a speaker changes everything – our reader no longer directly reads a text, but witnesses an action, that is, she encounters a person who reads the text aloud. In addition to the text data, there are now space, speech, sights and sounds, and aromas. There is also the physicality of one's point of view of the speaker speaking, for example, the comfort of the seat in which our witness sits. Yet, despite the increase in the volume of data arriving at our witness, the meaning probability sets actually diminish. The witness' imagination becomes limited. This may be counterintuitive, yet it is a media fact that is often heard in connection with movie-goers who lament the movie because it was not as good as the book. There is a reason for that.

As one reads a text, images or meanings³⁰⁶ come to mind. This is also considered as the basic understanding for a spoken text and, being imprecise, should be discarded. That text is referent containing an objective meaning³⁰⁷ is not useful, not the current hermeneutic

³⁰¹Pavis also proposes to reformat our understanding of a text read in a book and a text performed. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 198.

³⁰²Ferdinando Taviani presents evidence in the form of the Rorschach test in which rhythms, colours and symmetries alone have the ability to elicit idiosyncratic meaning in the eye of the beholder. When not distracted by "obvious" semantics, largely a function of chosen tendencies of a presenter, it is easy to see that such a message-in-the-medium approach is illusory and that meaning is in the dialectic not the material. Ferdinando TAVIANI, "Views," in Eugenio BARBA and Nicola SAVARESE, *A Dictionary of Theatre Anthropology the Secret Art of the Performer* (London: Published for the Centre for Performance Research by Routledge, 1991), pp. 256-267, p. 267.

³⁰³COLLECTIF. *Une Initiation à l'Analyse Structurale*. Cahiers Evangile. Paris: Editions de Cerf, 1976. 14

³⁰⁴Hermeneutic implications for layout may be found in Augustine's *De Doctrina* in which he notes that a pause in speech, or in this case a period, or line placement, could make an Arian out of an Orthodox Christian. Augustinus, AURELIUS, *Teaching Christianity*, p. 85.

³⁰⁵Hence, one has the approach called reader response criticism.

³⁰⁶Pope, approaching the matter from the point of view of recorded OLEs, cites Malone in proposing these steps: "sense experience, initial intellectual grasp, imaginative response, emotional response, intellectual understanding and evaluation." POPE, *Salvation in Celluloid: Theology, Imagination and Film*, p. 176, fn 30.

³⁰⁷PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 204.

understanding of how text works and ultimately illogical.³⁰⁸ The addition of a mediator has a striking effect since one's ability to imagine widely divergent meaning sets is directed, or reduced, by the sound of the speech³⁰⁹ and bodily communication including facial expressions.³¹⁰ The impressions that the sound of speech generates are critical factors that are constantly considered in the performing arts.³¹¹

In solo reading, the dynamic and hermeneutic relationships are between reader and the text. If one is to speak about the text and one's impression of it, the data set is text and reader. However, as a witness to a performance of the text, a completely different proposition with a sound value is offered, and received by the hearer.³¹² If one were to compare a solo reading with a heard performance of the same text, one would witness two entirely different stories *de facto* and *a priori*. This *a priori* status is a function of two occasions in space-time that cannot be identical.

To speak about what was witnessed, one would now have to account for the speaking of the text as well as the text itself. One would have to account for how the sound of the speech and accompanying facial expressions and body postures led to the witness of a new reality.³¹³ One would have to account for not only the text and hearer, but the performer of the text and hearer as well. There is no text-based solution to the reality

³⁰⁸As Augustine, current physics and proximity note, there are never two identical things. Ergo, two different people seeing the same datum *a priori* will see two different things, upon which they may agree.

³⁰⁹When hearing a text spoken, one's freedom to imagine is directed by the extra-textual articulation and so limited by that metacommunication. Not anything is probable to one by virtue of one's choices being so directed in a specific direction. For example, the speech of an otherwise neutral or even serious text may become humorous. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 201.

³¹⁰Pavis calls this an articulated voice already in the performance and one which the spectator does not have to supply as she does with a book. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 200.

³¹¹That the reception of sound is the key ingredient in establishing meaning by the hearer is known even to Shakespeare from *Love's Labour Lost*, "A jest's prosperity lies in the ear Of him that hears it, never in the tongue Of him that makes it." - cited in Garry O'CONNOR, *Alec Guinness: A Life*. (New York: Applause Theatre & Cinema Books, 2002), p. 17.

³¹²PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 203.

³¹³Pavis notes that such clues have an "irreversible temporality." Further that our perception of them is "therefore successive, analytical, discriminatory, our memorization of them conceptual and abstract." PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 221.

proposed by the speech because text is fixed while speech is dynamic.³¹⁴

In considering eight dimensions,³¹⁵ text analysis cannot account for the dimensions of where the text may be in the x-y-z axes, nor can it account for the volume of the speech, nor its enunciation, nor its reception, nor distractions, nor helpers that will affect the dynamics of the ‘text-in-movement’. Text analysis cannot even know that there is volume, pace and shape in speech. Text analysis is inappropriate for analysis of OLE dynamics because it owns no means to account for them, only for the trace of event. Since traces are not the OLE itself, text analysis simply does not have the precision tools to do the work.

2.3. Importance of Dynamics

A liturgical theology that does not account for dynamics tends to be imprecise. A clear example is James Leachman’s “close examination of the text” of a liturgical prayer.³¹⁶ Leachman reprinted the primary and alternate text of a prayer along with rubrics³¹⁷ - one assumes that the rubrics apply to both prayers. He has the text of the prayer and the text of the rubric printed in his article. His claim for the alternate prayer, and presumably for the primary prayer too, is that “there is no direct invocation of the Holy Spirit.”³¹⁸ If one were to examine the text of the prayer only, that claim might stand. Nevertheless, there is the text of the rubric, a trace of a dynamic that Leachman, while citing, does not examine. Two actions are noted there: *celebrans manum silens imponit* and *manibus extensis super electos*. A consideration of the dynamics of the rite, that the celebrant not only has performed a laying on of hands on each candidate, but that, further, he extends his hands

³¹⁴Daniel PATTE, *What is Structural Exegesis?* (Pittsburgh: Fortress Press, 1976), p. 5.

³¹⁵These are three of space and one of time as well as the volume and pace of action and of sound.

³¹⁶LEACHMAN, “The Transforming Power of the Holy Spirit in the Period of Purification and Enlightenment in Ordo Initiationis Christianae Adultorum.”

³¹⁷LEACHMAN, “The Transforming Power of the Holy Spirit in the Period of Purification and Enlightenment in Ordo Initiationis Christianae Adultorum,” p. 192.

³¹⁸LEACHMAN, “The Transforming Power of the Holy Spirit in the Period of Purification and Enlightenment in Ordo Initiationis Christianae Adultorum,” p. 192.

over them while praying the prayer, can lead us to argue that there is a physical invocation of the Holy Spirit that begins with the laying on of hands and extends via the hands extension throughout the remainder of the body of the prayer. One ought to argue for the meanings of these actions; that the actions modify the speech.³¹⁹ By not accounting for the dynamics in his own cited text, Leachman misses, on the one hand, evidence that ought to have been considered, and, on the other, probably comes to an incorrect conclusion about the invocation of the Holy Spirit. When accounting for a liturgical OLE, it is imprecise to ignore such dynamic evidence.

Nevertheless, accounting for dynamics means the constant awareness and willingness to test stasis against movement. In Augustinian language, we constantly test our perceptions against our memories.³²⁰ Newberg has the imagination constructing the 3-D world in the brain.³²¹ Kevin O'Regan has the brain working algorithms to sort out stored data "out there."³²² Ings shows that visual perception may be understood in both ways.³²³ All are trying to accommodate dynamics with perception.

As well, classical liturgical theology itself has called for the factoring of dynamics into analysis by using a greater level of detail, proven patterns and the self-critique of thesis-against-event.³²⁴

2.4. Dynamics Noted in the Literature.

Classical liturgical theology and other literature have provided specific dynamic

³¹⁹This is not the usual Roman Catholic method of interpretation, whereby speech is seen to modify action. However, if one were to utter "Hello!" with a hug or a slap in the face, it is clear that action can modify speech.

³²⁰MOURANT, *Saint Augustine on Memory*, p. 13.

³²¹Andrew B. NEWBERG, and Mark Robert WALDMAN, *Why We Believe What We Believe Our Biological Need for Meaning, Spirituality, and Truth* (New York, NY: Free Press, 2006), p. 19.

³²²J. Kevin O'REGAN, "Solving the 'Real' Mysteries of Visual Perception: The World as an Outside Memory," in *Canadian Journal of Psychology* 46(3) (1992): 461-88, p. 464.

³²³INGS, *The Eye: A Natural History*, pp. 137, 207.

³²⁴SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 299.

maxims³²⁵ to help understand existing dynamic patterns and phenomena, and to be able to refer to them in any analysis. We have extracted, distilled and labelled each of them for ease of recall beginning with *The Burns Effect*.

2.4.1. The Burns Effect

The Burns Effect³²⁶ describes the distinction between what one plans and what one ends up with in an OLE. Usually, there is at least some small gap between plans, expectations and the outcome. Sometimes, the discrepancy is so large that the plans fall apart. The Burns Effect is allied to Heisenberg's Uncertainty Principle³²⁷ in which Heisenberg extrapolates from experiments on tracking an individual atom to say that the act of observation changes the outcome of an experiment at the atomic level.³²⁸ The Burns Effect resituates this bizarre behaviour into humeroscopic perception.³²⁹ It also acts as a constant reminder of the provisional reality of any OLE and so guards against untested claims for liturgy.³³⁰

³²⁵We have named each of these maxims in such a way as to be both easily remembered and pertinent to its content. While they may appear “catchy,” they are easily maximatic. For example, Kavanagh's Lament might appear humorous but Kavanagh was very serious about the content of his observation and did indeed lament over the state of liturgical experience in the West. In assigning maximatic names, we are trying to offer ease of use.

³²⁶“The best-laid schemes o' mice an' men gang aft agley, an'lea'e us nought but grief an' pain, for promis'd joy!” Robert BURNS, *To a Mouse*, cited: http://www.hich.af36\dbch\af42\loch\af36worldscibooks.com/lifesci/etextbook/p393/p393_chap1.pdf

³²⁷Greene claims that the Uncertainty Principle is the core concept in quantum mechanics because it forces a break in classical physics (Aristotle and Newton). Hawking equates entropy with Murphy's Law. These cross-disciplinary reaches are useful from time to time. Brian GREENE, *The Fabric of the Cosmos: Space, Time and the Texture of Reality*, (New York: Vintage Books, 2004), p. 329; HAWKING, *A Brief History of Time*, p. 184.

³²⁸See also the notion of περιπέτεια, a creative device in Greek and later dramatic literature. Nevertheless, in event, περιπέτεια can describe an unexpected turn around of any nature or source, which performers or participants, depending on the event, must address.

³²⁹Hawking claims that the Uncertainty Principle is a “fundamental feature of the universe we live in.” And that a theory of everything must include it. If the Burns Effect is equivalent to or a restatement of the Uncertainty Principle, then it too is a universal feature of the universe we live in. If proximity can account for it, then it bodes well for its theory status. HAWKING, *A Brief History of Time*, p. 212.

³³⁰In this, Searle's insistence on comparing the claims for liturgy with the event itself is satisfied. See the table on pages 48-49.

2.4.2. Kavanagh's Lament

Kavanagh's Lament³³¹ describes repeated lack of meaning in liturgical speech³³² that eventually leads to the lack of meaning in liturgical text and in liturgy itself. Its significance is that poorly executed OLEs cease to have meaning at once and over time.

2.4.3. Guardini's Insistence

Guardini's Insistence³³³ is precise in its pertinence to a liturgical OLE. An OLE is comprised of *showing* and *putting*. A problem in an OLE is resolved only by showing and putting.³³⁴ Guardini uses *Schauen* and *Tun*, not *Sehen* and *Machen*, so that he clearly insists on showing,³³⁵ rather than the translated "seeing" and putting, rather than the translated "doing,"³³⁶ as performance, which, taken together, mean

³³¹"Worse, the blandness of ceremony in contrast to the rich imagery in the texts may suggest to people that textual images are not to be taken seriously because those who conduct the ceremony do not seem to do so." Aidan KAVANAGH, "Seeing Liturgically," in Thomas J. TALLEY and J. Neil ALEXANDER, *Time and Community in Honor of Thomas J. Talley*, NPM Studies in Church Music and Liturgy (Washington, D.C.: Pastoral Press, 1990), pp. 255-278, p. 275.

³³²Hovda condemns presiders who have no interest in OLEs, or use the OLE as a way to advance agendas. HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, p. 13.

³³³"The way to liturgical life does not go through mere teaching, but before all it goes through doing. Seeing and doing are the ground work on which all the rest is founded. Illustrate it by clear doctrine; join it with Catholic tradition by historical teaching. That must come, of course. But it must be a doing - and a true doing, not mere practicing that it may be well known. Doing is something elementary, in which the whole man must take part, with all his creative powers: a live carrying out; a live experience, understanding, seeing." GUARDINI, *Sacred Signs*, pp. ix, x, xiii-xiv.

³³⁴Pavis notes the practice of an Indian dancer who never speaks about what she is doing in dance, especially when training a student, but simply does and redoes until the student has captured what she wants the student to capture. This way of learning is not "conceptual," but mimicking or experiential because the activity in which one is to be formed requires bodily involvement. The only way to involve the body in an activity is to use it in the activity. This means to "do" the activity not just think or discuss it. In this dance illustration, if a picture is worth a thousand words, then a moving picture, a doing of the dance, runs to an exponential volume of words to capture all the dynamics. In this case, it is simply much easier to do than to speak. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 296.

³³⁵The English word "show" is etymologically related to *Schauen*, where the phrase "See this?" becomes "Let me show you this." Similarly, the word "do" is related to *Tun* where "do that" becomes "place that." OXFORD EDITORIAL BOARD, *The Compact Edition of the Oxford English Dictionary*, (Oxford: Oxford University Press, 1971), I, p. 778. II, p. 2803.

³³⁶Amundsen Noice, in his dissertation, records an anonymous acting coach who responded to a questionnaire, saying "I'd been in several productions (75 at last count) when I discovered an extremely important acting principle: Acting is Doing." An interesting study would be to apply Guardini's Insistence to other OLEs, and to perform a proximity analysis of that insistence as applied to any third party text designed for an OLE. Amundsen Anthony NOICE, "The Application of Memory and Learning Principles of Cognitive Science to an Actor's Ability to Perform 'in the Moment'" (Wayne State University, 1995), p. 36.

that his insistence on ‘seeing’ and ‘doing’ is for others.³³⁷ A speaker having trouble with the sound of a line of text cannot resolve the difficulty by exegesis of the text. As valuable as such knowledge may be, it does not help the line sound differently. Such a line can only sound correctly after attempting different ways of making the line sound differently. Putting the line into speech over and over again is the only method that can resolve *de facto* the sound problem.³³⁸

2.4.4. GIRM’s Expression

GIRM’s Expression is distilled from the General Instruction of the Roman Missal, from SC and from different documents in liturgical law: each says a variation on the rubric of Eucharistic Prayer II when concelebrated:³³⁹ that the celebrant must speak loudly and clearly enough so that the people can understand. Clarity of action (word, gesture or movement) is a foundation for all communication. It does not guarantee the communication, but sets the framework for its success. The liturgical theology implication for this is easily seen in the claim “The Word of the Lord.” If witnesses cannot clearly hear the speech of the text that happens before that claim, the claim cannot stand - hence the liturgical law.³⁴⁰

³³⁷See Guardini, on the Mass meaning first to the priest so that it could mean to the people. TUZIK, *How Firm a Foundation: Leaders of the Liturgical Movement*, p. 43.

³³⁸Mark Searle, in his posthumous book, *Called to Participate*, speaks about conditions being right to hear God’s voice. The first condition is catechesis of the assembly. Guardini would disagree, although not dismiss the exercise. First and all are *Schauen* and *Tun*. Catechesis for Guardini is like rehearsal, yet of the two activities, proclamation and explanation, only one will work as an effective Stimulus-Response - proclamation carries with it its own catechesis, which is how Guardini can so blithely assign catechesis to an ancillary and insufficient position in liturgical understanding. Searle’s placement of understanding before hearing reverses Stimulus-Response. Mark SEARLE, *Called to Participate: Theological, Ritual, and Social Perspectives*. Ed. Barbara SEARLE and Anne Y. KOESTER (Collegeville, MN.: Liturgical Press, 2006), p. 51.

³³⁹CANADIAN CONFERENCE OF CATHOLIC BISHOPS, *Sacramentary*, p. 598.

³⁴⁰The audibility and clarity of speech is especially important in scriptural speech, yet may not be as significant in other situations. We may recall that the key stimulus that unleashed proximity in the first place was the phrase “Lamentation is a sound.” In the right circumstances, the sound itself of the speech carries the communications day regardless of the content. This is readily noticeable in high emotive states, such as glee or anguish. In such cases, clarity resides in the sound itself.

2.4.5. Stanislavski's Caution

Stanislavski's Caution³⁴¹ is a prescriptive variation on the Burns Effect, whereby one who speaks a text can make that text mean anything at all.³⁴² When the one who speaks is inattentive to the text, we probably end up with Kavanagh's Lament. If a speaker's attention wavers, we may find the Burns Effect – speech that pops out unintentionally.³⁴³ A speaker may attempt to put speech into action along a rehearsed path, aiming for a “proposed” meaning, yet, after all, the Burns Effect can come into play yielding a different outcome.³⁴⁴ Stanislavski's Caution reminds the liturgical theologian not to be too sure about anything,³⁴⁵ to keep awake regarding the dynamic data, to see and to do.

2.4.6. De Saussure's Decision

De Saussure's Decision³⁴⁶ to study text as a fixed data set rather than speech as a dynamic data set is a simple, clear division of data sets and methodologies, and a notice of the inability to mix the two in any way. This decision alone rules out the use of semiotics³⁴⁷

³⁴¹“A former actor of Stanislavski's Moscow theatre ...at his audition ...was asked by the famous director to make forty different messages from the phrase “Segodnja vecerom,” (this evening), by diversifying its expressive tints. He made a list of some forty emotional situations, then emitted the given phrase in accordance with each of these situations, which his audience had to recognize only from the change in the sound shape of the same two words ...most of the messages were correctly and circumstantially decoded by Muscovite listeners.” David COLE, *The Theatrical Event a Mythos, a Vocabulary, a Perspective* (Middletown, Conn.: Wesleyan University Press, 1975), p. 189.

³⁴²George Worgul, perhaps following de Saussure (to follow), makes the connection between language (text) and speech except for the liminality of speech, which can change the language and so any text. George S. WORGUL, *From Magic to Metaphor: A Validation of Christian Sacraments* (New York: Paulist Press, 1980), p. 97.

³⁴³We shall account for intention in chapter three in our examination of first party speech of third party text.

³⁴⁴In the biography of Alec Guinness, the author reports that John Gielgud uttered a single line in Hamlet that was met with multiple meanings. O'CONNOR, *Alec Guinness: A Life*, p. 83.

³⁴⁵This is congruent with the positions of Irwin and Nichols on the provisionality of liturgical theology. Here, though, is one dynamic mechanism for that outcome.

³⁴⁶« La langue existe dans la collectivité... Il n'y a donc rien de collectif dans la parole; les manifestations en sont individuelles et momentanées. ...il serait chimérique de réunir sous un même point de vue la langue et la parole.... Mais il ne faudra pas la confondre avec la linguistique proprement dite, celle dont la langue est l'unique objet. ... Nous nous attacherons uniquement à cette dernière. » Ferdinand de SAUSSURE, *Cours de Linguistique Générale* (Paris: Payot, 1978), pp. 38–39.

³⁴⁷Taviani bluntly rejects the use of semiotics for anyone tasked with constructing a theatrical event or of

and other text-based analyses for OLEs.³⁴⁸

2.4.7. Wittgenstein's Other

Wittgenstein's Other³⁴⁹ speaks to the heart of the difference between ordinary speech and liturgical speech. Ordinary speech may be one's own, for example, when one is in conversation with another. Liturgical speech is statistically³⁵⁰ never one's own. Current liturgical speech is always a text supplied by someone else that one must speak.

2.4.8. Sacrosanctum Concilium's "Physicality Quotient"

The "Physicality Quotient"³⁵¹ safeguards the physicality of liturgy. If a proposed reality in liturgy is not physical,³⁵² then it doesn't exist.³⁵³ The Physicality Quotient does not abandon spirituality, but points exactly to the manner in which it arises in liturgy. A strong spirituality may arise from strong speech. Strong speech is a physical task and hence manageable, where 'to manage' means to allow stimulation, reaction to it, as well as to guide action. What can come out of that approach to liturgy may be astounding, miraculous, spiritual, epiphanic, to use Fagerberg,³⁵⁴ but, in all respects, remains physical.

interpreting it. He asserts that knowing how something ought to work does not equate to actually making it work. TAVIANI, in BARBA and SAVARESE, *A Dictionary of Theatre Anthropology the Secret Art of the Performer*, p. 259.

³⁴⁸Worgul, in a chicken and the egg argument, supports the fixity of "language" and idiosyncrasy of speech, while insisting that speech requires language *a priori* as well as language growing only through speech. Arguments of origins aside, what is of critical importance is the disjoint between 'language' as fixed and speech as dynamic, so that one cannot claim language = speech. WORGUL, *From Magic to Metaphor: A Validation of Christian Sacraments*, p. 97.

³⁴⁹"...my own relation to my words is wholly different from other people's..." Richard S. BRIGGS, *Words in Action: Speech Act Theory and Biblical Interpretation: Toward a Hermeneutic of Self-Involvement* (Edinburgh: T. & T. Clark, 2001), p. 36.

³⁵⁰A homily, while liturgical, is arguably not prayer or sacred speech as in the Word of God. It is exposition that might be prayerful and sacramental. The occasional brief words allowed in Roman Catholic liturgy are statistically insignificant.

³⁵¹ SC 7, O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 6.

³⁵²"Word' as God's visible and verbal communication, happens somewhere and looks and sounds like something." Michael B. AUNE, "'To Move the Heart': Word and Rite in Contemporary American Lutheranism," in *Currents in Theology and Mission* 10.4 (1983): 210-221, p. 212.

³⁵³Ronald GRIMES, "Liturgical Renewal and Ritual Criticism," in Lawrence MADDEN, ed., *The Awakening Church: 25 Years of Liturgical Renewal* (Collegeville, MN: Liturgical Press, 1992), pp. 11–25, p. 21.

³⁵⁴FAGERBERG, *Theologia Prima: What is Liturgical Theology?*, pp. 85, 90, 97, 110, 151, 192.

The sense of mystery is physical.³⁵⁵ There is no other sense of mystery, which is pertinent for the Christian God who incarnates.³⁵⁶

2.4.9. Optimal Timing

Optimal Timing is a simple observation about aurality and space.³⁵⁷ To hear a sound completely in a large space takes, more or less, three seconds.³⁵⁸ Three seconds is the time required for a sound to begin and then decay to silence.³⁵⁹ If another sound impinges on the decay, then we hear two sounds instead of one sound at the same time. If the sounds are words, then we hear two words at once instead of two words in sub-sequence. If we hear two words at once, we actually hear one word. If this word is unknown to our vocabulary, then we hear nonsense. This sonic habit may inform Kavanagh's Lament. The result of this dynamic will have a profound effect on how liturgy is spoken by simply counting the number of words in the text and multiplying it by three. The physical challenges in speaking with three seconds of silence between each word are manifold.

³⁵⁵According to Fotis Kontoglous, "liturgy consists of the various means whereby the church makes it possible for the faithful to experience through their senses the mysteries of religion... the sweetness of the kingdom of God." FAGERBERG, *Theologia Prima: What is Liturgical Theology?*, p. 141.

³⁵⁶Gelineau asks the simple question, "Is it possible for him [man] to become Word and Wisdom of God? Yes, on condition that the Word of God could become flesh." JOSEPH GELINEAU, *Voices and Instruments in Christian Worship: Principles, Laws, Applications*, (Collegeville, MN: Liturgical Press, 1964), p. 21.

³⁵⁷Alec Guinness, in his preparation for the eulogy for Lawrence Olivier, rehearsed at Westminster Cathedral to test the acoustics. His conclusion was, "They are so bad you have to speak very slowly." O'CONNOR, *Alec Guinness: A Life*, p. 133.

³⁵⁸Sound decay is complex. A treble pitch decays faster than medium and bass pitches, so that each voice will vary for a typical time in a space depending on the complexity of the voice. Ergo, Optimal Timing must then be +/- three seconds. In Kitahara *et al*, two diagrams show the sound decay of two pitches: the lower pitch (65.5Hz) lasts for 2.75 seconds while the higher pitch (1048Hz) lasts for .09 seconds. Since most voices have complex tones (treble and bass for example) within the 'sound' of the 'one' voice, sound decay is more complex than a simple number. Nevertheless, simple numbers are easier to understand and manage. The upshot is that one must account for decay one way or another. KITAHARA, TETSURO, GOTO, "Pitch-Dependent Musical Instrument Identification and Its Application to Musical Sound Ontology," IEA/AIE-2003 (24th June in UK), 2003.

³⁵⁹Searle notes the beginning and end of speech in silence, and applies it to action, as we do above when speaking about pace and volume of action. Searle calls the phenomenon a "sea of silence." SEARLE, *Called to Participate: Theological, Ritual, and Social Perspectives*, pp. 57–58.

3. Applying Proximity to Dynamics

Having discussed the type of data that liturgical theology wishes to account, it is time to discuss our hypothesis and to show that it can account for that dynamic data.

3.1. Definition of Proximity

The Oxford English Dictionary (OED) defines proximity as “nearness.”³⁶⁰ In each of its etymological examples, the OED illustrates that something is close to something else. In our definition of proximity, we will keep in mind that proximity always has two questions attached to it: how close is something to something else, and how is it close. To ask and answer only one of the proximate questions is to be imprecise and to miss significant analysis.

3.2. The Theory of Proximity - What is it?

Like the data that it proposes to identify, organize and judge, the theory of proximity may be seen as multiple ideas, with multiple dimensions and uses. The only constant for proximity appears to be physicality, although the realm of the imagination can make good use of it as well.³⁶¹ Any data that can be sensed or imagined can be examined by proximity. That the theory appears to mirror the complexity of the data themselves is fortuitous and opens on to a wide variety of further studies. Nevertheless, we shall discuss various aspects of proximity to get a feel for it as a foundational concept and then focus on its applicability as a methodology.

As its simplest, proximity is a *thing*, usually a distance and a position between at least two objects.³⁶² It can be physical, such as a road, or conceptual, such as the imaginary

³⁶⁰OXFORD EDITORIAL BOARD, *The Compact Edition of the Oxford English Dictionary*, II, p. 2342.

³⁶¹One may argue that an idea or the realm of the imagination is connected to brain activity and so remains physical, or that any idea can always have a referent, theoretically and whether they do or not in any known dimension. Regardless, for common events such as liturgy, we are interested in things sensed by more than one person.

³⁶²Proximity recalls the Hebrew expression *לִי וְלָךְ*: ‘there ... to me’ that translates ‘I have’ without a verb. Like the Hebrew expression, it removes the illusory present tense and, as a construct, restores dynamism to an

distance between two points. It can be said to be a modifier of another thing or things.

It is also a *construct*: that there is a measurable relation between any two or more things is useful for knowing about each of the things and about both or more of them. This is, in part, the rationale for Geomatics, that location is important. That two things are close is relatively meaningless until a witness notices the proximity. This witnessing is the construct about the fact of the matter that may or may not change that which is witnessed.

That proximity can analyse more than two things at once points to its ability to move beyond binaries to omniaries - that is, it can analyse all physical things as to their relation to anything else, mixing media with due respect, using all the five senses found to be used in liturgical OLEs.

Proximity is event-based,³⁶³ as a construct, it comes out of event, thus responding to the demands of the data, how the data best wish³⁶⁴ to be known.³⁶⁵ While event-based, it can easily handle text³⁶⁶ in an OLE. For word heavy OLEs such as Roman Catholic liturgy, this textual encompassing points to a promising methodology.

As a construct, proximity also has necessary and sufficient properties³⁶⁷ that may be

OLE.

³⁶³This is to say that our long experience as a performer in all media confirms the proximity proposal by conviction and also sees the restatement of holistic and detailed descriptors that happen in the making or perception of media. These media include plays, film, television shows, narration and liturgical OLEs.

³⁶⁴Data inherently insist on certain ways of approaching them. For example, it is fruitless to measure light levels with a thermometer. Light insists on visual measurements.

³⁶⁵Its practical and event grounding means that it is the most direct approach to phenomena. We purposely ignore theatre as a methodology because of excess distracting baggage and its inevitable inapplicability based on a difference in content. James COX, *A Guide to the Phenomenology of Religion* (London/New York: T&T Clark, 2006), p. 3.

³⁶⁶In liturgy, text only appears as an artifact such a Sacramentary, Lectionary or missalette. The latter is aberrant. In an ideal world, or in the first 600 years or so of liturgical development, only speech would have been heard. No text would have been 'read' by the assembly. Text was not a liturgical concern until prayer began to be codified. See BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 157.

³⁶⁷All chess pieces regardless of name and function move, strategize and execute tactics by two rules: how close each is to the other and how each is close. In other words, chess operates solely by the two-step algorithm called proximity. Chess functions solely in proximate terms and follows proximity-based rules comprising a finite set of objects with a set of infinite outcomes. Two questions yield infinite answers. Waldrop notes the chess inspiration when documenting a meeting between John Holland and Brian Arthur to

found in the two questions: *that* one thing is close to another thing is a sufficient relationship³⁶⁸ while *how* one thing is close to another is a necessary relationship.³⁶⁹ Therefore to speak of proximity is to invoke logical relations. This sense of rigour provides a robust basis for proximity as a methodology

How the two objects are close adds a whole new dimension to that they are close. The theory of proximity simply reminds us to always ask both sufficient and necessary questions about phenomena. For example, in a large church, that the minister speaks is a sufficient proximate consideration, but how she speaks in the large space is a necessary proximate consideration, whether or not she is managing the proximities well. A well-managed proximate action by the speaker will reveal that she is speaking - all can hear her well. If she speaks too fast for the space and thereby causes her speech to become muddled, the witnesses no longer just hear that she speaks but that she is distracting in her speech. The reception of the fact of speech transformed from *that* there is speech to *how* there is speech. How she speaks became noticeable in itself and so distracted from what she wanted to say. The space itself transformed as well from a function of *that* there was space to *how* there was space by virtue of how the speech sounded in it. While the speech was sufficient to be sound it was not necessarily speech.

Proximity is also a *method* that asks two questions: how close is X to Y and how is X close to Y (and vice versa)?³⁷⁰

discuss adaptive systems and illustrates the finite-infinite characteristics of the game. WALDROP, *Complexity, the Emerging Science at the Edge of Order and Chaos*, pp. 150–52.

³⁶⁸The Dictionary of Philosophy notes that sufficiency “consists of the necessary relation of every object or event to every other.” Dagobert D. RUNES, ed., *Dictionary of Philosophy* (New York: Littlefield, Adams, 1972), p. 306.

³⁶⁹This would at least be a physical necessity in so far as physical properties among objects will help determine the relationship. For example, a scent has a necessary relation with the nose but not the eye. That is how a rose is close to a person in that sense. See RUNES, *Dictionary of Philosophy*, pp. 207–08.

³⁷⁰The reader is asked to excuse the repetitions of these two questions. They are new questions and core considerations, and *needless* repetition is useful to have them become familiar.

As a method, proximity is adept at being run as an algorithm against all five senses. This is congruent with the Council's insistence that liturgy is sensorial.³⁷¹ For example, one may ask the two questions about liturgy focusing on each of the senses.

1. Smell - how close is the incense to one? How is it close? Possible answer: the incense is 40 feet away but very strong in (or very close to) one's nose because a good amount has been applied to more than one coal. An ancillary note may be that whenever one smells incense, the memory of church is brought close to one's imagination or awareness.
2. Touch - how close is the parishioner behind one? How is that parishioner close? Possible answer: she is within an arm's length and so available for the Kiss of Peace without moving too far afield, yet has been coughing and sniffing and therefore may not or should not offer any physical contact. She is then not that close to one.
3. Hearing - how close is the lector's speech to one? How is it close? Probable answer: the lector stands 30 feet away and one can hear sound coming from the lector's position but the words are too close together and all one can hear is a blended sound. Ergo, while the sound of the lector's voice is close, the lector's speech is not at all close.
4. Taste - how close is the host to one? How is it close? Possible answer A: the typical wafer is on one's tongue, but there is no sense of any taste. Possible answer B: the cube of bread is on one's tongue and one can taste bread. Ergo, the wafer may be close but is not sensed while the cube is both close and sensed as bread being close. It is likely that the wafer will be more difficult to recognize as bread while the cube is more easily recognized as bread. These two outcomes will have an effect on the claim "bread of life" because one object will be more easily recognizable as *bread*. It will be close to our expectation and the normal use of the term *bread*.

³⁷¹SC 7, O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 6.

5. Seeing - how close is the elevation to one and how is it close?³⁷² The priest elevates the host at a distance of about 50 feet, but either one may be behind a column or the priest has used a small communion host, or has moved very quickly or has moved slowly with a large host. Ergo, in the first case, one sees nothing because of the column; or, one sees nothing because the host is too small; or, one sees nothing because the action happened too quickly to see what had happened; or, one sees a bright white object held for a moment high above the priest's head.

Two outcomes of all the above variations are words spoken too fast with movement and objects too small with no sense of smell or taste when touched.³⁷³ Another outcome may be described by *fullness of the sacrament* where words are heard, the air has a scent, movement is large and slow with visible objects that taste like something and all can be seen without guessing what they are supposed to be. All are close enough to be self-evident.³⁷⁴

Proximity describes both extremes using a single language that can accommodate various understandings. It is equally adept at describing strengths and weakness, or simply what is happening in any dimension, sense and direction. These speak to its methodological vigour.

As a *methodology*, proximity is simply a two-part alphanumeric algorithm that always repeats two steps by asking the same two questions: How close is X to Y and how are

³⁷²We are focusing on Roman Catholic liturgy, which, since Vatican II, has revealed all liturgical action. The so-called Tridentine rite concealed action from view, with an attendant liturgical theology that was quite distinct from current understanding. We shall see this in chapter three. For now, the hiding of action itself became the object of view, and so the hiding of objects became arguably a holy object. Proximity can describe concealed or hidden things as and how they speak of what they hide. That which is hidden, for example, is close to the assembly but how is it close - it is hidden and as a Stimulus-Response speaks differently than that which is visible. For instructions on revealing action, see SC 91, 92, 96 and 98. O'BRIEN, *Documents on the Liturgy 1963-1979 Conciliar, Papal, and Curial Texts*, pp. 108-110.

³⁷³Kavanagh's Lament maybe used to describe that outcome.

³⁷⁴This informs the sacramental notion that symbols can *speak*.

X and Y close? Of course, it always necessarily asks the same two questions of the questioner too.³⁷⁵ These two questions in the *theory* of proximity may be asked at any time against any data or phenomena, using any applicable method.³⁷⁶

3.3. Proximity in the Literature

In crafting proximity as a methodology, one finds in the literature fragments of proximity use. A writer might implicitly notice an aspect of proximity or she might even use the term *proximity* or other proximity terms. Documenting these uses demonstrates a provenance and an understanding of proximity in the literature.

3.4. Explicit Use of Proximity in the Literature

The table below presents explicit uses of the term *proximity*. The table is designed to show that when these key authors in our literature review use proximity, they use it as a foundational concept, either as a cause of something, or as a key to understanding something. The purpose of the table is simply to demonstrate that proximity has been used before, if not exhaustively. The third column presents the proximity value of the citation.

Table 4: Explicit Uses of Proximity

Bouley	“The shift in the relationship between the meal and the Eucharist begins very early and brings the blessing prayers into close proximity to each other after the meal.” ³⁷⁷	Proximity here generates a new rite in which both prayers simply follow one another immediately, as in the current rite. Bouley claims that simply by moving two things together, they become
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³⁷⁵This is reflected in the establishment of the third major OLE category - witness.

³⁷⁶For example, when considering visibility in a church, one might use a light meter to tell how close the actual light is to the range of optimal light for seeing a page of text in a hymnal or a distant object on the altar. One might also choose to use a tape measure to determine the distance of an object and then increase or decrease lighting levels to determine when the object’s visibility threshold has been achieved for that distance. One might video tape the space in different lighting levels for examination later. Any tool of measurement can be discussed in proximate terms. We are aware of a specialist in toxic chemicals in lake water, who uses complex hydrological formulae that is then interpreted by the use of “closeness” of chemical to water layer. Any hard or soft physical science may be used to explain the relationship (proximity) of any two or more things.

³⁷⁷BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 86.

		a new reality. SC 56a makes the same claim regarding the liturgies of the Word and Eucharist.
Kavanagh	“In terms of sheer quantity, of sheer time spent in public proximity to God and prayer and worship, most modern Christians who are thought to be normally observant rarely would engage in this much worship over the course of several months, if then.” ³⁷⁸	Proximity is given theological significance: that the assembly and God are close in time (and space).
Nichols	“Now the prayer addresses the imminent event of reception which, no matter how often it is repeated, always finds the communicants confronting the baffling proximity and distance of God (in "Christ our Paschal Lambe"[sic]) at the very moment of their most intimate approach to God's presence.” ³⁷⁹	Proximity here describes the very heart of Christian liturgical experience: how close is God and how is God close?

Of the three citations, that of Bouley is the most powerful from a methodological point of view. His claim is that proximity alone has the radical effect³⁸⁰ of generating a new thing. Before this proximity, Christians would enjoy, as an integral part of Eucharist, a meal that separated the blessings over the bread and over the cup. Pushing them so close together that each follows the other as one utterance creates a new rite. That the two components are now close, by proximity alone, allows for dynamics, and so meanings, that were previously latent, weak, or perhaps unseen, to emerge within a single, distinct, event.

3.5. Implicit Use of Proximity in the Literature

The table below presents implicit uses of proximity.³⁸¹ Irwin's *Text and Context* is

³⁷⁸Kavanagh uses the term proximity on a number of occasions (62, 140, 154) beside this use. KAVANAGH, *On Liturgical Theology*, p. 61.

³⁷⁹NICHOLS, *Liturgical Hermeneutics Interpreting Liturgical Rites in Performance*, p. 73.

³⁸⁰Worgul makes a similar claim for metaphor dynamics - that “the two thoughts are active together” at the same time, and so work by their proximity to each other. WORGUL, *From Magic to Metaphor: A Validation of Christian Sacraments*, pp. 99–100.

³⁸¹Pope claims that a good deal of theology and film makes implicit use of imagination. Implicit use of concepts seems to be culturally specific and accords the most common presumptions about reality. In any

the best example of a permeable and implicit use of proximity. The words *text* and *context* themselves contain roots related by the proximate term *con*. Two or more things are put into closeness: text and other texts, as well as, for Irwin, everything else. To compensate for not bringing to bear “the precise method ... for interpreting and evaluating liturgical performance,”³⁸² Irwin reifies all liturgical data to text so that he can speak about all data using the same methodology. This is a powerful and useful choice to an imprecise extent. Proximity is impartial to what the data are,³⁸³ only that they are close in both senses of the word.

Table 5: Implicit Uses of Proximity

Irwin	“In accord with the dialectical thesis of this book, two things matter. That the text of the liturgy be interpreted in relation to the context of our communal and personal lives and that the context of all of life be lived in harmony with the text of enacted liturgy so that liturgy and life can be intrinsically and keenly related. It is the Christian’s prayer that they might eventually become congruent.” ³⁸⁴	Puts two things into proximity (relation): text and life. The proximity is proposed to be so close as to be congruent. Once again, proximity is “what matters”: relation and related. Notice that Irwin only cites <i>that</i> there is relation, not <i>how</i> there is relation.
Schillebeeckx	“That with the coming of Jesus, God himself comes near to us, is a Christian conviction which in the first place is grounded in Jesus’ awareness of himself.” ³⁸⁵	Proximity here supports Christian identity and Jesus’ self-understanding; that Jesus is God come close.
Gelineau	“oral-aural communication (from mouth to ear)” (87); “where one	Proximity sits at the base of Gelineau’s methodological

writing, one cannot address explicitly all matters. Some remain presumed yet may require extraction, such as proximity or, for Pope, imagination. POPE, *Salvation in Celluloid: Theology, Imagination and Film*, p. 36.

³⁸²IRWIN, *Context and Text Method in Liturgical Theology*, p. xii.

³⁸³Mitchell Feigenbaum makes a similar claim for “scaling structures” in fluid dynamics. “At some level they [scaling structures] don’t care very much about what the size of the process is... The process doesn’t care where it is... how long it’s being going. The only things that can ever be universal, in a sense, are scaling things.” GLEICK, *Chaos, Making a New Science*, p. 187.

³⁸⁴IRWIN, *Context and Text Method in Liturgical Theology*, p. 346.

³⁸⁵Edward SCHILLEBEECKX, *Christ, the Experience of Jesus as Lord* (New York: Seabury Press, 1980), p. 802.

	speaks to many” (88); “oratorical toolkit ... must be well established between speaker and his public” (90) ³⁸⁶	call: how close is speech to ear; how close is one speaker to many hearers; how is the speaker and hearer close (established toolkit)?
Chauvet	“Faith lives only from the space between the three poles [scripture, sacraments, ethics]. It is precisely this space which concretely mediates the distance between God and us, our respect for God’s difference.” ³⁸⁷	Proximity, here as a phenomenon in itself, that things are close or not, becomes the <i>locus</i> for God-Man. It is that God and humanity are close that counts, not if.
Collins	“...the content of all ritual is an affirmation about relationships.” ³⁸⁸	Relationship implies that two or more objects are close as well as how they are close - what the relationship is. In other words, all ritual affirms proximity.

The table shows authors using proximate thought, language, concepts, or analogues in their theologies. For our purpose, it is enough to show that liturgical theologians have used proximity, explicitly or implicitly, and that these can be restated as proximity concepts. This thesis simply attempts to make these implicit uses explicit via an explicit proximity methodology.

3.6. Proximity Fitting the Criteria from the Literature

Proximity, then, has not only been used in the literature as a useful tool, but fulfils the criteria for a dynamic liturgical theology. For example, Searle’s outline of what a new method can and ought to achieve is resolved by proximity in every case in the table below.

³⁸⁶GELINEAU, “Une Technique à Retrouver le Bon Usage d’un Modèle dans les Prières Liturgiques,” pp. 87, 88, 90.

³⁸⁷CHAUVET, *The Sacraments. The Word of God at the Mercy of the Body*, p. 40.

³⁸⁸Mary COLLINS, “Critical Questions for Liturgical Theology,” in *Worship* 53 (1979): 302-17, p. 308.

Table 6: Searle's Proposed Methodology

Proposed Methodology	Proximity Solutions
Describe and analyze human functions pertinent to mystery of grace and ... human response ³⁸⁹	<i>Orthologia</i> - see chapter three.
Describe what is going on in liturgy ³⁹⁰	120 event components, three types: media, action, witness.
Event as fleeting, not available for study ³⁹¹	Proximity allows for competency in recognizing repeatable and unexpected outcomes for event with the ability to account for each, in a generalized sense, and if the data is rich in memory or other data capture, then accounted in detail.
Surface analysis is required before conclusions are drawn. ³⁹² Attention to form. ³⁹³	Robust ability to describe physicality of event from any point of entry, at any scale and in any dimension.
Include the perspective of the congregation ³⁹⁴	One entire category of proximity is that of witness, which accounts for all congregational activities including expectations.
Compare theological claims with actual experience ³⁹⁵	Precision in physical data collection precludes eisegetical claims for evidence, that is, if the evidence is not present, the theological claim fails.
Asks how liturgy means as well as what it means ³⁹⁶	Proximity's main strength is the logical order of asking how something works, via descriptions and applying tested event radicals or proximate constructs to test claims or to develop claims for meaning.
How symbols operate and how people receive symbol ³⁹⁷	Proximity underpins the exact definition of symbol-ing (throw things together) by asking how things are close? Also supports previous analysis of symbol manipulation (displaying, carrying, presenting).

³⁸⁹SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," pp. 294–95.

³⁹⁰SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 297.

³⁹¹SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 297.

³⁹²SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 299.

³⁹³SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 302.

³⁹⁴SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 299.

³⁹⁵SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 299.

³⁹⁶SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," p. 300.

³⁹⁷SEARLE, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," pp. 300–1.

Study of imagination ³⁹⁸	Proximity has robust analysis of Stimulus-Response that allows for easy integration of clinical as well as observational and socio-psychological results.
Must address multidimensionality ³⁹⁹	Proximity can address any two points in any direction or dimension. Already, proximity has accounted for eight event dimensions, including the x-y-z axes as well as volume of sound, magnitude of gesture/movement and frequency of action.
Area of applicability must be clearly defined ⁴⁰⁰	The current work in proximity is looking for limitations in proximity; that is, what can proximity not address? One clear limit is the physicality of data and its interpretation. One supposes that proximity could be used in highly speculative thought, but the physicality of its application - it must observe at least two physical things - may limit its use in speculation.
Respect divine and human realities ⁴⁰¹	Proximity describes the physicality of each with precision, while accounting for covenanted probability that identifies divine evidence and initiative. On the human side, it deals with sensible things and can help in characterizing another person in as simple a way as s/he is “close” to me. For divine reality, the caveat is that anything divine must be incarnate for proximity to be able to characterize it. ⁴⁰²

Using proximity to fulfil Searle’s call for a specific methodology in liturgical studies is a valuable support for establishing proximity as that methodology.

Further, proximity also satisfies the calls from Collins, Gelineau, McCall and Grimes. For Collins, proximity accounts for how close stimuli are to participants and how close the responses are to the stimuli. As well, it can ask how close gestures are to those

³⁹⁸SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 303.

³⁹⁹SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 305.

⁴⁰⁰SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 306.

⁴⁰¹SEARLE, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” p. 306.

⁴⁰²We shall examine this in further detail in chapter three when we apply proximity to the Holy Spirit.

gesturing and to those around the gestures. For Gelineau, as presented in chapter three, proximity accounts for the precise oratorical toolkit steps in speech from mouth to ear, and from one speaker to many hearers, including the use of fixed text and sound value. For McCall, proximity has already shown an ease of detailed description and taxonomy, interrelations of arrangements and effects, being its principle for organization from a structural point of view, and as an explanation of objectives. For Grimes, proximity satisfies the need for detail, and, as we shall demonstrate below, acts as a single language for multiple applications.

Proximity not only addresses multidimensionality but omniaries, or all dimensions, insofar as any dimension, regardless of content and presentation, contains objects. The historicity of the unfolding of our grasp of proximity demonstrates that interpretation follows sense: the sense of a sudden illumination and of descriptive prowess. In chapter three, we present six applications in an order starting with description, then interpretation, followed by critique, prediction and prescription, and ending with a whole management tool.

The theory of proximity as a foundational concept for liturgical action is robust and can account for all phenomena within liturgical OLEs: sound, sight, attendance, smell, presence, spirit, community, God. It works in the physicality of relationship. Proximity can explain all aspects of liturgy. This brash encompassing claim is predicated on the physical nature of the data, including divine data. As long as liturgical data is sensible, which we are told it is, then any two or more are somehow proximate especially to a witness⁴⁰³ *a priori*, *de facto* and *a posteriori*. Just how one works those out is a function of applying the methodology. Ergo, proximity is posited as a powerful and encompassing construct to

⁴⁰³‘Witness’ is used to describe an observer that responds. Whether the witness takes in and/or reacts to that which is witnessed is not solely a function of the witness, but of the Stimulus-Response. A witness may or may not respond, as wished, or in any predictable way. For now, witness like speaker is an OLE component.

establish a methodology for understanding liturgical OLEs and stating liturgical theology.

4. Proximity as a Methodology - Introduction

Recalling the aspects of the scientific method from chapter one, we will discuss three elements of proximity as a method, leading to its unfolding as a methodology. We shall discuss the data that proximity can address; how proximity organizes or manipulates the data; and, what kind of outcomes or interpretations that proximity can generate about the data - what can it say about the data that helps us understand it better or that is useful.

Yet, before we investigate those elements, there is an aspect of proximity, based on its physicality, that we can address immediately - its direct access to data.

4.1. Proximity as Direct Access Methodology

Pavis asks how performance literature speaks about event.⁴⁰⁴ He presents various approaches and criticizes each per its ability to speak about event. He examines how effective each is in its claims and in its methods to establish and back up claims.

His first observation is that spectators witness an event and then simply chat about it.⁴⁰⁵ Pavis' ultimate solution is to turn to intercultural anthropology,⁴⁰⁶ since he finds that no satisfactory method to approach event directly exists.⁴⁰⁷ One may say that in approaching the event, he turns away from it to find an approach.

Grimes *et al*⁴⁰⁸ insist that the logical path is to first describe what one senses. What are the sensibilities of the event? As these data accumulate, one discovers the suggestion of an order from them. As far as we know, the literature has yet to do this initial data collection.⁴⁰⁹ It has relied instead on reduced traces of events that are already in data form.

⁴⁰⁴See especially chapter 1. PAVIS, *Analyzing Performance Theater, Dance, and Film*, pp. 7–30.

⁴⁰⁵PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 3.

⁴⁰⁶PAVIS, *Analyzing Performance Theater, Dance, and Film*, pp. 271–302.

⁴⁰⁷PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 1.

⁴⁰⁸See above, chapter 1, construction of a liturgical event theology.

⁴⁰⁹In addition to raw data capture, two kinds of periodic literature cover liturgical OLEs: peer reviewed journals and trade or pastoral magazines. One can also browse the Internet for blogs or on-line reflection. The

Yet, these traced data are only a small part of the complete data sets. As well, we have found no literature that asked if these traces have done an adequate job at data capture – what the data includes and excludes.⁴¹⁰ This determination is a function of long descriptive exercises in which the analyst comes to see (patterns of) data that one would expect in similar OLEs.

The appeal to socio-anthropology in Pavis, the ILP,⁴¹¹ and Irwin⁴¹² is the assurance that the data must capture as much of reality as possible, and in as clear and understandable a way.

Yet, many of these approaches, such as semiotics, or speech-acts, or Pavis' intercultural anthropology, require whole new sets of interpretative language in which elements of events are reified to new categories of things, such as a seme or phoneme.⁴¹³ One must learn a new language to play the game. The thinking here is that if one can make static or reify the unavoidably dynamic, then one can sufficiently modify the new stases with enough characteristics to account for obvious dynamic influences.⁴¹⁴ For instance, a simple utterance can only be a locutionary, illocutionary, or perlocutionary act.⁴¹⁵

difficulties with the perhaps less rigorous data, found in non academic sources, may often be the lack of context and of detail. Study on the value of liturgical opinion may be required to make the most of trade and pastoral sources. Waldrop notes that data are not official until peer reviewed, which means that much of life is missing. WALDROP, *Complexity, the Emerging Science at the Edge of Order and Chaos*, p. 49.

⁴¹⁰Ron Grimes (2009 and onwards) is researching ritual success and failure, and so, presumably, the quality of ritual reportage.

⁴¹¹L'Istituto di Liturgia Pastorale (Padua), affiliated with San Anselmo (Rome), has a research focus in the use of human sciences, especially anthropology, in its liturgical research.

⁴¹²Irwin also appeals to a liturgical intercultural consideration in the form of inculturation and ecumenism. Regardless, his proposed methodological solutions for event are firmly within the social sciences. IRWIN, *Context and Text Method in Liturgical Theology*, pp. xii, 53.

⁴¹³Kevin Seasoltz has the same complaint in his review of "Semiotics and Church Architecture." Kevin SEASOLTZ, "Semiotics and Church Architecture. by Gerard Lukken and Mark Searle. Kampen, the Netherlands: Kok Pharos Publishing House, 1993. Pages, 135. Paper," in *Worship* 68.3 (May 1994): 276-78, p. 278.

⁴¹⁴This tendency appears in classical physics as well, wherein "you isolate the mechanisms and then all the rest flows." Yet, as Feigenbaum continues, this approach is not helpful and so "completely changes what it means to *know* something." GLEICK, *Chaos, Making a New Science*, pp. 174-75.

⁴¹⁵The Austin-Searle approach by their own admission does not account for failure of speech and so presumes that utterances are always successful. Therefore, a texted utterance is identical to a spoken utterance. In this

A basic problem arises, though, wherein the now static data no longer have any direct singular status as a real object, or set of objects, each with its own unique properties and characteristics. The reification has stripped the data of their real and dynamic idiosyncrasies. This matters because the idiosyncrasies are what create the data and reflect the actual dynamics that make the real world behave as it does.

For example, one may say that one ‘reads’ a situation in space-time, thereby reifying a dynamic situation into a text to be read. Most of us know what that means, that one has an opinion about what happened. Yet, the dynamics sets of the situation are not captured by ‘read’, which privileges vision. Four senses are unaccounted, any one of which, in any combination, may determine what has actually happened, and what and how it can mean for the interpreter of the situation – the ‘reader’.

Proximity as methodology leaves the real world and its data as they are.⁴¹⁶ It allows a smell to remain a smell, a gust of wind, or a sudden shaft of sunlight, or, most importantly for liturgy, the manner of speech to remain as they are, and still be able to assess the sensibilities of any or all of them. The methodology comes out of the data – what one is witnessing looks, feels, smells, tastes and sounds like something. There is some kind of composition in which all of the reality and its data have a relation of existence to the witness. In some way, all are close to each other. That a smell is close to a visual object does not eradicate either phenomenon. Near a text to be read, a smell remains a smell, a sound remains a sound. An understanding based on any phenomenon remains omnidimensional if and only if it has sensed or considered these dimensions. Since all things are proximate to all other things, regardless of their physical properties, proximity doesn’t

scenario, one can easily claim one of the three possible outcomes for an utterance. Stanislavski’s Caution removes this reification with the result that the approach then becomes imprecise.

⁴¹⁶There is no Kantian projection onto reality, as reported by Neil Ormerod, to waylay the theological enterprise. There is only a simple Stimulus-Response. Neil ORMEROD, “What is the Goal of Systematic Theology?,” in *Irish Theological Quarterly* 74 (2009): 8-52, p. 42.

care⁴¹⁷ what the realities or the data are – it knows only that they are close in at least two ways: that and how they are close.

If one cannot read a smell, one can certainly make a composite claim that a thing looks and smells and that the look and smell of X is close, or not, to the look and smell of Y. Further that when the smell of X is close to the sound of Z then a kind of OLE may be taking place.

Already, proximity alone has found congruence among things, while leaving them as they are, as well as awaiting to consider them again as other things draw closer to those things and to the observer.

4.2. Data, Data Handling, Data Interpretation

While proximity can be brought to bear on event in as direct a manner as possible, without any necessary recourse to other methods, it need not dismiss any other method that may be useful. For example, one might bring the text criticism tool *Sitz im Leben* as well as the performance technique of *emotion memory*⁴¹⁸ to bear on the *communicantes* of the Roman Canon. The *Sitz im Leben* results might be restated in proximity terms to how close are any of the saints in their real lives to each other, to the Roman tradition, etc. The *emotion memory* technique could also be restated to test for the life experience of the speaker of the prayer being close to a critical episode in the life of any of those saints. Both techniques help the speaker to become more proximate to the text as it may pertain to the life of the speaker. Nevertheless, now, we shall discuss the sort of data, data handling and statements that proximity can address and generate directly.

⁴¹⁷Feigenbaum uses the notion of a methodology not caring when speaking about scaling structures. GLEICK, *Chaos, Making a New Science*, p. 186.

⁴¹⁸See page 16, footnote 68.

4.2.1. Data

Congruent with some of the literature, notably with Searle and SC, our data are sensible things. Anything hidden inside a person that is not noticeable, for instance, remains hidden or concealed and is not properly speaking liturgical, understood as a ‘public’ phenomenon. By this we mean it has no external communications value⁴¹⁹ unless it reveals itself. Proximity can ask its two questions of any two or more such sensible data, regardless of its sense properties, that is to say be it visual, aural, aromatic, etc., and in any combination of senses.

Proximity can account for the very smallest of phenomena, or the very largest, using the same language and perspectives.⁴²⁰ For example, at the lavabo, an altar server may notice the priest wiggling his fingers to shake off excess water before taking a towel. Close-up, the action makes sense. From the back of the nave, the action is blurry and one wonders what is happening. Close up, the finger proximity in action is just fast enough to remove water. From a distance, it is too fast to be seen. Either way, the action may be described by proximate terms of the movement of the fingers. Alternatively, a priest may make one large shake of both hands and take the towel. Up close and far away, the action can be witnessed for what it is - at the very least, a hand cleaning. Should this ‘larger’ ethos of action by the priest permeate the whole liturgy, one could describe the larger actions, governed by the priest, even the whole event, as large and slow enough to be witnessed for what it is. This scaling application helps make proximity extremely robust in the amount of data that it can

⁴¹⁹By “communications,” we mean to simply encompass the OED definitions of actions that “convey,” “make common to many;” simply put, to reveal some thing to some one else. OXFORD EDITORIAL BOARD, *The Compact Edition of the Oxford English Dictionary*, I, p. 485.

⁴²⁰In the development of “universality” in physics, Feigenbaum noted that scale, inferring universality, while accurate, was difficult to accept since it meant that “different systems would behave identically.” His conclusion was that the only universals were “scaling things.” This has enormous significance for proximity as does Mandelbrot’s notion of self-affinity, in which looking at an object at different scales may discover (near) identical shapes. Ergo, one may speak about them using the same descriptive language. GLEICK, *Chaos, Making a New Science*, pp. 180, 186; Benoit B. MANDELBROT, *The Fractal Geometry of Nature* (San Francisco: W.H. Freeman, 1982), p. 34.

address. If the physics analogy holds up, proximity may be a universal. Somehow, all things are close in both understandings of proximity.

For liturgy, we have already enumerated 120 components⁴²¹ and look for even more as they present themselves. Our data set then is anything that can be brought to give glory to God.⁴²²

4.2.2. Data Handling

A method that is organic or biologically connected to the analyst and to the data is best suited to handle the data because it is precisely ‘handy’, easy to use and instinctive. A method that uses all our senses is able to handle that much more data. Such data is assembled in us for analysis and replication or presentation.

A methodological attraction for proximity is that it may be a biological determinant.⁴²³ Clark *et al* study near-misses in gambling⁴²⁴ and show that such proximity events influence brain activity at the level of reward circuitry. In other words, proximity in the form of a “close call” is pleasurable and motivational. The article may indicate that proximity as a phenomenon itself is a naturally occurring, attractive, trait that elicits direct brain activity. It functions as a form of Stimulus-Response, or perhaps even better, a meta-Stimulus-Response mechanism that works at the same time as close content recognition.⁴²⁵ So that, the awareness of proximity adds to the experiencing of that to which we are

⁴²¹O'REGAN, “Taxonomy of Liturgy and Theatre: Structural Similitude.”

⁴²²SC 61. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 16.

⁴²³D'Aquili's seminal work on ritual determinants may be restated in proximity terms as growth in neural intensity of both sides of the brain that eventually, at bliss, discharge across the “cortex” or separator at the same time, thus each side of the brain becoming extremely proximate to each other. Eugene D'AQUILI and Charles LAUGHLIN, “The Bio-Psychological Determinants of Religious Ritual Behaviour,” in *Zygon* 10/1 (1975): 32–58.

⁴²⁴A.CLARK, L. LAWRENCE, F. ASTLEY-JONES, and N. GRAY, “Gambling Near-Misses Enhance Motivation to Gamble and Recruit Win-Related Brain Circuitry,” in *Neuron* 61.3 (2009): 481–90.

⁴²⁵Ings claims that visual perception, the ability to recognize anything, is all about movement, which, in turn, is a function of dynamic proximity - things in a close enough relation to other things. “The eye exists to detect movement.” INGS, *The Eye: A Natural History*, p. 45.

close.⁴²⁶ If proximity awareness is part of our physical make-up, then it may be understood as a congenital, implicit methodology that assists our interpretation of the world.

Proximity, then, is already an instinctive way of looking at things.⁴²⁷ In our case, it is a way of examining a liturgical OLE. Proximity can encompass multi-disciplines into one single view without reduction or reification of discipline, event or data. For instance, a red (visual) rose has a strong aroma (scent) and delicate tasting petals (taste), yet can scratch (touch) the skin while squeaking like wax (aural). Each separately sensed element has a closeness to the sense that handles it. Its composite may be spoken of in a single proximate language of the data to the witness. As a whole thing in an event, it can even be syncretized into that which is greater than its parts.

Methodologically, one can start anywhere in event using proximity: before, at the beginning, at the end, after, and anywhere in between. It is immaterial because proximity is non-linear.⁴²⁸ It can line things up, but need not to be effective, to describe and to assess. One can jump *from* anywhere *to* anywhere with impunity and still remain confident that one is examining the same data.

For example, one could begin anywhere in a parish event and proceed directly to formation issues of liturgical ministers, or to technical issues of architecture and aurality, or textual conservancy, or innovations, continuity or discontinuity of patterns of gesture...

⁴²⁶This is congruent with the fact of table 26 and the third classification of 'witness' as a core proximity concept.

⁴²⁷Pavis insists that the "surface" or topology, which, in our view, provides proximity data, has methodological consequences for the event's reception. Whereas Pavis branches off to other methods to capture this unique relation, this research focuses on the event itself using its own dynamics as methodology - proximity. Pavis begins to travel that road, yet quickly veers off, especially in his discussion of distance. In this, he mimics Gelineau. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 271.

⁴²⁸A characteristic of non-linearity is that non-linear elements are often those that analysts wish to disregard, for example, Irwin's lacuna regarding dynamics. Linear analyses pile up more and more data, such as Irwin's text and context data. Linear data is also usually easy to solve, for example, Irwin-Searle-Bouley-Gelineau's interchangeability of text and speech - the latter simply generates the former. Non-linearity is difficult to solve and thus becomes provisional. This is congruent with the emerging notion of provisional liturgical theology. GLEICK, *Chaos, Making a New Science*, p. 23.

One can make connections to anything and from anything, all the while using the same language.

Yet, what can we make of this data and its handling?

4.2.3. Data Interpretation

Proximity reminds us that for a claim to actually be about liturgy, one should be able to apply the claim to a liturgical OLE and to have it show an effect. If it does not, then it is probably not a claim about liturgy. This is to say that not just any claim about liturgy is necessarily a liturgical claim. Liturgy can be a beneficial experience or a harmful experience. Trying to manage either outcome requires testable and so useful outcomes. Proximate claims may be tested, such as the claim “The Word of the Lord” after a proclamation of scripture. For example, if one has witnessed a proclamation that is incomprehensible, then the claim is suspect. As we shall see in chapter three, this can be nuanced for faith-based claims about an action.⁴²⁹ Faith is not immaterial to liturgy or to proximity as part of the expectations brought to bear by a witness. Nevertheless, faith claims that try to overcome evidence become eisegetical or gnostic. This is another way of saying that liturgy is physical and omni-dimensional, and that Guardini’s Insistence remains in force.

Because of this physicality, there is an academic caveat to proximity analysis. Because liturgy is an OLE, the best writing and approach to proximate analysis is through the use of the active voice. While the passive voice is an academic standard, proximity shows that nothing passive ever happens in event. Before anything else is understood about the liturgical OLE, proximity says that this is understood: that some one always does some thing to someone, or to some other thing, while in front of others.⁴³⁰

⁴²⁹See our vestigial reality comments regarding claims made by a choir master, in chapter three at footnote 534.

⁴³⁰Recall McCall’s maximatic ‘something being done by someone.’ Although his parenthetical remark is

Further, proximity can be used in a qualitative or quantitative manner. For example, the *optimal timing* dynamic may be restated in proximity terms to show that and how words are close to each other in speech and to the hearer. One may accomplish this, for example, by asserting that the spoken words are muddled (qualitative) or less than three seconds apart (quantitative).⁴³¹ One suspects that other sense measurements may uncover similar dual applications. Certainly, one can measure the pace of action and interpret its outcomes.

As we shall see in chapter three, proximity can also predict outcomes in both live event and in the literature. In this, proximity is useful and can shape outcomes prescriptively and hermeneutically. It can state something about the data and their handling. This ability to predict outcomes becomes especially pertinent, for example, to an unfolding of a well-balanced theology of the Holy Spirit. A well-balanced theology would posit the probability that the gifted outcomes were from the Holy Spirit. It is insufficient to say only that the Holy Spirit acts within the liturgy without evidence for its activity there. The traditional caveat to any theology of the Holy Spirit is unpredictability. Yet, given the covenantal character of Christian life, the predictable and the unpredictable do happen repeatedly. Proximity allows us to understand that relationship with precision because it can entertain divergent data at the same time.⁴³² While not necessary for its authenticity as a theory, a proximity prediction about communication that may well be true is that communications failure⁴³³ will always be a result of things too close or too far apart. For

“often for someone else,” he does not specify the proximate relationship in space. A vicarious ‘private’ mass would fit the description. As well, the hidden action of the Pope that conceals manipulation of bread and wine on the altar, save for the elevations, is seen as hidden action by those attending; a concealed action “in front of others.” MCCALL, *Do This: The Liturgy as Performance*, p. 79.

⁴³¹This pace is a distinct component to the ‘feel’ of the words, be they mechanical, stilted, in a foreign language, impassioned or full of ‘meaning.’ An excited speaker, speaking too fast, communicates excitement but very little else - the words fly by too fast to be heard.

⁴³²Hawking notes that “quantum mechanics does not predict a single definite result for an observation. Instead, it predicts a number of different possible outcomes and tells us how likely each of these is.” This observation as well recalls provisional liturgical theology. HAWKING, *A Brief History of Time*, p. 73.

⁴³³Grimes proposes failure in two ways of interest here: when prescription does not follow description and when a body cannot respond. For our purposes, accounting for proximity of phenomena means that one can

example, words that are rushed in speech, or too close together, will probably fail as speech since each word will not be heard distinctly.⁴³⁴ This explains the ubiquity of Kavanagh's Lament.

Further, because proximity methodologically implies at least two things for analysis, when a phenomenon is understood to be dialectic, then proximity constantly calls attention to both aspects of the dialectic, or multiple aspects of a more complex phenomenon. One could not, as classical liturgical theology has often done, focus only on the human response to God speaking to us. Proximity, *a priori* and *de facto*, insists on analysis of God's speech as well. This bodes well for liturgical OLEs since there are claims that God does speak and that we do respond in praise and thanksgiving. As we shall see, proximity can state or restate those claims, which are statements about the way we handle or organize liturgical OLE data. We shall examine two types of proximity-based restatements now - paradigms and characteristics of specific liturgical elements restated in proximity terms.

4.3. Paradigm Shifts in Proximity Analysis

Chapter one presented a number of classical liturgical theology paradigms.⁴³⁵ Here,

describe how the body is close to objects and how those objects act so that the body can physically receive a communication. If, by virtue of pace (too fast or too slow), the body is incapable of receipt, then there has been a communications failure. This dovetails into a law of communication that insists communications success, that the communication is received, is always the responsibility of the sender, or the one who initiates the communication, and never the receiver. A receiver may decide not to receive a communication, but never decides that or what the 'other' should send. That decision remains with the sender, even under coercion. GRIMES, *Beginnings in Ritual Studies*, pp. 6, 226.

⁴³⁴As noted elsewhere, rapid speech may succeed in communicating other realities than verbal content. It could convey an agitated emotional state. That agitation success then is a function of too rapid speech, or too close a proximity, yet if the 'intention' of the speaker was to convey a message rather than a state of excitement, then the speech has failed.

⁴³⁵Michael Kaler notes that paradigms can sometimes preclude characteristics of data by definition of the paradigm. We have seen this in the use of text-based paradigms that preclude non-verbal data. Hence, the need for a paradigm shift to accommodate data. Michael KALER, "The Cultic Milieu, the Nag Hammadi Collectors and Gnosticism," in *Studies in Religion / Sciences Religieuses* 38.3-4 (2009): 427-44, p. 434.

alternative proximity-based paradigms, or paradigm shifts,⁴³⁶ characterize the robust data collection capabilities of proximity as well as its omni-dimensional interpretations.

1. Analysis of third person content spoken by first person speaker: this core feature of a liturgical OLE, which has remained unexamined in classical liturgical theology, presents an enormous hermeneutical gap in which the speaker of the alien text must first make it organic to herself at the same time as handing on the third party text to others.⁴³⁷ Proximity accounts for the gaps by questioning and detailing how the speaker must become close to the text in several ways to enable the text to become close to witnesses.

2. Reliance on unavoidable dynamic event data: by leaving the data as they are and speaking about different sets of data using the same language, proximity allows the data to remain unavoidably dynamic as a referent despite their static capture.

3. Event trace critique: Proximity determines of the OLE trace the amount of data it has captured and missed and then determines how useful the trace data may be. Currently, writers examine trace elements, such as texts, to see what they say about an ideal practice. Yet, one can ask a different proximity question first: how close is the trace to the event? And how much of the data in the event did the trace notice, capture and report?⁴³⁸ The proximity question emphasizes that the trace is not related to an ideal performance, but to a real OLE. One can easily perform a quantitative analysis of traces and OLEs by comparing

⁴³⁶Gregory Grimes sees paradigm shifts as a means to underscore tradition's ability to account for the new. Gregory M. GRIMES, "Reconsidering Paradigm Shifts as an Ecumenical Tool," in *Questions Liturgiques = Studies in Liturgy* 90 (2009): 131-141, p. 139.

⁴³⁷Noice presents the vast number of components that an actor must mine in third party text research to mimic first party speech and action. For example, comparing methods used by mnemonists and actors, he notes "...as is evident, both the actors and Lorayne [mnemonist] used the text to create a situation in which it would be appropriate to say the to-be-memorized words. But the situation the actors created appeared to be far more elaborate and focused on intentions the characters were pursuing." Biblical scholars will recognize *Sitz im Leben* techniques in many of them, or in classic acting text books such as *An Actor Prepares*. NOICE, "The Application of Memory and Learning Principles of Cognitive Science to an Actor's Ability to Perform 'in the Moment'," p. 81; STANISLAVSKI, *An Actor Prepares*.

⁴³⁸For example, Roger Reynolds notes that many manuscript illuminations, such as the front cover of the Drogo Sacramentary, refer to practices found only in other books. Roger E. REYNOLDS, "Image and Text: The Liturgy of Clerical Ordination in Early Medieval Art," *Gesta* XXII.1 (1983): 27-38, pp. 29-30.

the number of OLE components found in the trace with the number known to be in any OLE. A proximity analysis cannot help but ask how close the text is to the OLE that it reports.

4. Ordo⁴³⁹ as algorithm: Proximity accommodates the notion of algorithm in which repeating actions can accept new data and generate new meaning. Things put into proximity - even the entire proximate act recurring and so being proximate to its predecessor - generate new meaning in repetition.

If liturgy is algorithmic, newness is a function of new data, for example, necessarily idiosyncratic voice and movement input to the repetitive formulae. What is new includes the expectations of witnesses, who, having changed, return each Sunday, as well as the slight changes to a limited and closed system that is the different texts. Ergo, spontaneity may arise at each datum input of a person to formula.

5. OLE success and failure: Proximity can account for OLE failure. Grimes uses the binary notions of *success/failure*. We tend to use *work/doesn't work*. Gelineau uses the notion of "dead".⁴⁴⁰ Guardini also notes liturgical failure in his list of what ought to be studied.⁴⁴¹ Nevertheless, most classical liturgical theology writers assume that the rite works and so ignore, as Grimes points out,⁴⁴² the question of liturgical failure. Yet, one can only explain success by being able to explain failure. Proximity allows for success-failure explanations without recrimination or ideo-theological agendas.⁴⁴³ It simply points to what must be

⁴³⁹Whether one uses *ordo* as the scheme of any one liturgy or the basic grammar of all liturgies per Schmemmann, liturgies contain repeatable content. Alexander SCHMEMMANN, *The Eucharist Sacrament of the Kingdom* (Crestwood, N.Y.: St. Vladimir's Seminary Press, 1988), p. 14.

⁴⁴⁰Joseph GELINEAU, *Liturgical Assembly, Liturgical Song*, Studies in Church Music and Liturgy (Portland, OR: Pastoral Press, 2002), p. 67.

⁴⁴¹There can be a *falsch* approach and things can go wrong (*Fehlgänge*). Romano GUARDINI, "Der Kultakt und die gegenwärtige Aufgabe der Liturgischen Bildung," in *Liturgisches Jahrbuch*. XIV.2 (1964): 101-106, pp. 101, 105.

⁴⁴²GRIMES, *Beginnings in Ritual Studies*, pp. 6-7.

⁴⁴³Kaler in his application of cultural milieu to the Nag Hammadi society comments that bringing together (proximity) multiple belief systems "tends... to encourage tolerance - although of course such close proximity can also produce vicious in-fighting." Hence, proximity can accommodate data in divergent, even opposite,

present for success and for failure.⁴⁴⁴ What is not often noticed is that the entire liturgical reform with its axis in SC arose and thrived because of *failed* rites. If there is a need for “something more” in the liturgy, the implication is that there was something less - something was not working as fully as it could, or should. In other words, there was failure in the liturgy as much as there was success, perhaps even more failure than success.

6. Proximity as descriptive: Proximity is acutely descriptive. Always, from the outset, it asks the two descriptive questions of anything before proceeding to other applications, and it keeps these in mind at any point.

7. Necessary omniaries: The following table presents an illustration of the shift from binary to omniary.⁴⁴⁵ Analysis using speech-act, for example, might work well with words, but may not work well with action that involves other media than words.⁴⁴⁶

Table 7: Omniary Paradigm

Medium/Sense	Right/Wrong	Proximity Analysis
Speech/Hearing	Hearing well/ not hearing well	Speech is close enough to witness/ not close enough to witness
Movement/Seeing ⁴⁴⁷	Seeing well/not seeing well	Movement is close enough to witness/not close enough to witness
Odour/Smelling	Smelling well/not smelling well	Odour is close enough to witness/not close enough to witness

outcomes. It describes both or more of them and so acts as a methodology to arrive at conclusions about the data. KALER, “The Cultic Milieu, the Nag Hammadi Collectors and Gnosticism,” p. 435.

⁴⁴⁴‘Liturgical success’ is predicated on observable phenomena because of liturgy’s inherent physicality or sensibility (SCPQ). Individual spiritual success, or even sacramental theology that relies on metaphysical grounds, may be beyond a proximate consideration of ‘liturgical success’. A proximate ‘liturgical’ theology rests on evidence of God among us, who communicates with us and to whom we respond.

⁴⁴⁵Omni-ary, pertaining to everything at once. Also, one might contrast sequences in regard to witness, so that instead of a con-sequence or a sub-sequence, one might have to consider omni-sequence, or the position of being at the focus point of all things or having to account for the trace or following of all data regardless of origin.

⁴⁴⁶Edward L. SCHIEFFELIN, “Introduction,” in Ute HÜSKEN, *When Rituals Go Wrong: Mistakes, Failure, and the Dynamics of Ritual*, Numen Book Series. Studies in the History of Religions 115 (Leiden: Brill, 2007), p. 2.

⁴⁴⁷Movement also includes the touch of ground by feet, of air by skin, etc.

Tactility/Touching	Touching well/not touching well	Surface is close enough to witness/not close enough to witness
Flavour/Tasting	Tasting well/not tasting well	Flavour is close enough to witness/not close enough to witness

This simple table can account for proximity successes or failures in multiple ways. For example, a witness' ability to see well or not to see well may be a function of actual distance in relation to size of movement, or it could be from the speed of movement in relation to distance, or a combination of both. It may also be a function of clarity of movement, which is itself a function of proximity elements. For example, the movement along any one direction is close enough or not to an end point. How close the object in movement is to the shape appropriate (by convention, natural affinity, or other means) to its objective (that is, why there is movement at all) will generate the objective of the movement.

To illustrate, a hand stretched out can mean many things, even within a fairly closed system of actions and tasked movement.⁴⁴⁸ For a presider, the same movement can: 1. hand something to someone else, 2. collect something from someone else, 3. take hold of another person, 4. flip a page of a book, 5. pick up a chalice, etc. Each of these similar movements has clear distinctions that can easily be confused by the presider and therefore by those watching him. This confusion can be traced within a 3-D grid of points (quantitative), if one wished to be exact, or judged by its effect at communicating the appropriate action (qualitative). A common visual malfunction is a presider's action done too fast and, therefore, missed by the majority of witnesses. Speed, here, kills the reception of stimulation by sight and by hearing. A presider using minimum or maximum amounts of incense produces the same effect - incense that is too close or not close enough to be

⁴⁴⁸This phenomenon has been a challenge in studies on the laying on of hands.

smelled. Either the scent overwhelms and becomes the main stimulus in space-time, or is so fleeting as to not have been received at all. If this is a function of ‘harmony’, then proximity may be said to be a harmonics manager.

Regardless of the physical sense, proximity best describes actions using the same language and allows one to manage liturgical effect by adjusting the two hows - how close is it and how is it close.⁴⁴⁹

4.4. Proximity – Restating Liturgical Discussion

That liturgical phenomena may be restated in proximity terms speaks to its robust methodological application.⁴⁵⁰ To illustrate, we may examine these few restatements:

1. The Assembly: this integral component of liturgy, in fact this normative component of liturgy since Vatican II, is a coming together of Christians. The Latin to describe the assembling even from the 2nd century is *convenire*.⁴⁵¹ to come together.⁴⁵² From across the wider community, Christians come close to each other until they become one single component - an assembly. Their proximity to each other increases until they become one body. This is accomplished, in part, through the physical act of convening and through ritual processes. This proximity making is not a given, but a gracious manufacture out of procession.

2. Procession: this action, which usually happens from back to front and through the assembly, brings things together into close proximity. It brings books, ministers and

⁴⁴⁹This *management* in no way precludes gift or divine initiative, which must still be accepted or rejected and therefore remains a management decision.

⁴⁵⁰Kaler makes use of restatement to draw out implicit uses of the cultural milieu concept while urging researchers to make an explicit and comprehensive use of the concept. Restatement is also common in formulae arguments whereby complex formulae are restated to simpler forms. KALER, “The Cultic Milieu, the Nag Hammadi Collectors and Gnosticism,” pp. 439–41.

⁴⁵¹James O’REGAN, “A Note on Keeping a Difficult Text in the Apostolic Tradition,” in *Ephemerides Liturgicae* CVIII.1 (Genn.-Febr. 1994): 73-76, p. 74.

⁴⁵²An interesting study would be the proximate linkages, especially the acoustic properties, of ἐκκλησία and ἔκ καλέω. How the called are called into a collection of the called. In addition to schedule, what else is involved in the ‘calling out’?

accoutrement, such as thuribles and water, to the altar. It also brings bread, wine and other gifts to the altar. Yet, this action also serves to redirect the focus of the newly proximate assembly in two ways. To begin to reform disparate action within the assembly to one action as an assembly: bringing actions to closer proximity to each other; and focusing attention to one place, or bringing attention to closer proximity to a place by directing sight lines or one's attention.

3. Select handling: the close proximity of a book to lector and only to lector begins to identify a relation between the two objects. The handling of bread and wine primarily by the priest alone (or concelebrants and Eucharistic ministers) begins to identify a relation between those two objects. In past practice, the handling of bread and wine, especially consecrated bread and wine, was governed by more minute proximity-related actions, such as, after consecration, handling a host with the most minimalist touch - hence the caste-like thumb and first finger circle posture, prescribed by rubric books, and the habit of holding a monstrance only with a cope or other cloth. This lack of proximity by means of a mediating material identified, not only the exclusive relationship between priest and sacrament, but the special status of the host and chalice, or anything that each touched. The proximate understanding is as clear as seeing a dry item immersed in water and then seeing a wet item. The bringing close of two objects speaks of the proximity, especially over time. The colour red in Western culture means stop more than it means go. Holiness works in a similar way: anything proximate to a holy object becomes holy itself by proximity alone. In proximity terms for current practice, that the assembly now may take the host into its own hands and drink the wine from the chalice may mean that it too becomes holy by touch, or by the closest of proximity that is eating and drinking - incorporating one substance into another so that one disappears into the other. There is no closer proximity in physical

terms.⁴⁵³ By contrast, in ostension-only practice and theology, in which the assembly did not receive communion, the host, when elevated at the Institution Narrative, was close, but not that close. That ostension, that specific proximity, became the distant, ineffable, theology and spirituality of that age.

To help the reader become accustomed to proximity analysis, we shall briefly apply proximity to four simple yet core elements of Roman Catholic liturgy.

5. Applying Proximity Methodology to Roman Catholic Liturgical Analysis

Before using proximity in six different applications in chapter three, we will demonstrate how it applies more generally to liturgy within a reduced list of components. Simply focusing on four elements⁴⁵⁴ - text-minister-speech-witnesses - can generate a wide variety of considerations and outcomes. Those four components especially suit the Roman Catholic liturgical OLE insofar as it is heavily dependent⁴⁵⁵ upon text and speech.⁴⁵⁶ In addition to text and speech, one must consider the person using the text by means of speech - a discrete minister speaking - as well as those witnesses attending to listen and respond.⁴⁵⁷

⁴⁵³Walter Knowles notes Augustine's insistence that strict identity is impossible in creation. Walter KNOWLES, "'Numbering' Liturgy: An Augustinian Aesthetics of Liturgy," *Proceedings North American Academy of Liturgy* Jan. 2-5 2009: 158-77, p. 167.

⁴⁵⁴Elements prescribed for Roman Catholic liturgy, such as chant or singing of the texts, are touched upon lightly in chapter three. Regardless of the prescriptions, the most common Roman Catholic liturgical experience is that of a spoken liturgy (with hymns), hence the focus on this most common Roman Catholic element - speech. Nevertheless, an interesting study would be to use proximity to describe these monologic characteristics of music: measure that brings disparate tempos together, volume controls that bring disparate volumes into one volume or a blend, monology of the sound of voice, and harmony of distinct sounds that create a single complex sound. Chapter one touched upon the unity of the sound of voice in discussing Irwin's opposition of 'we' and 'I'. The implicit proximity solution there is suggestive of music's ability to bring voices together.

⁴⁵⁵POWER, *Unsearchable Riches: The Symbolic Nature of Liturgy*, p. 105.

⁴⁵⁶This four-fold focus does not by any means ignore or downplay any other OLE element, all of which have implications upon the physicality of the event. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 241.

⁴⁵⁷David Cole has this flow for the relationship among actor, text and audience: the author sends the text to the actor who sends it to the audience. For proximity, the flow direction is immaterial. David COLE, *Acting as Reading the Place of the Reading Process in the Actor's Work*. Theater--Theory/text/performance (Ann Arbor: University of Michigan Press, 1992), p. 197.

First, the assembly has no direct access to the text of the book, which sits on an altar or an ambo far away from them. The assembly only knows the text through someone speaking it.⁴⁵⁸ Also, the minister is always under the gaze of the assembly and is affected by it.⁴⁵⁹ Both minister and assembly look upon each other. Each is more or less forced by proximity alone to take an interpretive stance pertaining to each other.⁴⁶⁰ Will they identify and speak with each other?⁴⁶¹ We will examine the proximities of these four.⁴⁶²

The axis of text-speaker-speech-witness⁴⁶³ sets apart all liturgical OLEs because the first three elements are not organically related to each other as in daily conversation. As well, the liturgical text is claimed to be the prayer of the church not of the speaker, so that the presider, for example, must look at the book, even if he has memorized the text or knows it as his own. Should he neglect to look, a connection between tradition and assembly may be lost.

5.1.1. Minister

As well as being a discrete subject within liturgy, a minister is also one who is tasked to do (*Schauen* and *Tun*) while under the gaze of others.⁴⁶⁴ While the assembly is also present to see and, to a certain extent to be seen, each body is indistinct as an

⁴⁵⁸PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 339. fn. 31.

⁴⁵⁹PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 242.

⁴⁶⁰This stance occurs regardless of orientation or *versus populum* and so applies equally to episcopal rites in the East or West. One remains in front of 500 people whether facing or showing one's back. The 500 still observe what can be seen.

⁴⁶¹Pavis quoting Garner argues that, phenomenologically, any work of art that returns an audience gaze, in this case the body of the actor, cannot be described as objective. Yet, one can also argue for the return gaze of the spectator. Both gazes imply evaluations, although Pavis here examines only one, that of the actor. PAVIS, *Analyzing Performance Theater, Dance, and Film*, pp. 231–32.

⁴⁶²Because much can go wrong or right between stage and spectator, Pavis insists on analyzing the “relational mechanisms” between the two. This appears to be implicit proximity analysis. Pavis, *Analyzing Performance Theater, Dance, and Film*, pp. 230–31.

⁴⁶³As we shall see in detail in chapter three, the speaker-witness axis is more nuanced, since the speaker also witnesses her own speech as well as other liturgical actions.

⁴⁶⁴In comparison, Taviani phrases the work of the actor as one “who works in order to be observed.” TAVIANI, in BARBA and SAVARESE, *A Dictionary of Theatre Anthropology the Secret Art of the Performer*, p. 264.

assembly,⁴⁶⁵ which as a discrete subject tries to do (*Schauen* and *Tun*) as one body, not as an aggregate of many. Hence the claims for “the People of God” and “The Body of Christ.” The minister, then, is close to the text, speech and witnesses.

5.1.2. Ritual Book

While not exclusive to a liturgical OLE, the explicit and ostensive use of a ritual book acts as a core differentiator. In most other OLEs, the script remains invisible, known only by virtue of the event itself. Otherwise, in the *gestalt* of witnessing, the script disappears. In that way, the script, as artifact, is not close to the event, but, as content, is extremely close. For a liturgical OLE, the text as Sacramentary or Lectionary is close in both ways: that it is close as an artifact, and how it is close as a speech source.

5.1.3. Speech

Stanislavski’s Caution reminds us that speech can do and mean anything at all. The exact same text in speech can be uncontrollable. What is extraordinary about this radical is that there has evolved a tradition, based on speech and later text, that has grown up around the events of Jesus Christ in the aural witness of many. Speech is so dynamic, so difficult to manage that the miracle of meaning may be that there can be any meaning at all.

Speech is close to text and may be so over a wide set of probable meanings. Speech also contains the whole data set pertinent to its medium. Vision contains a facet of visual data.⁴⁶⁶ Speech contains all that there is of the aural data - nothing is left out - all can be close.⁴⁶⁷

Speech is also close to those within hearing. Just how it is close gives rise to

⁴⁶⁵From certain proximities, individuals burr into a mass of shape and colour.

⁴⁶⁶Ordinarily one cannot see the back of an object in view while viewing its front. Presumably, the back is recognizable from previous experience.

⁴⁶⁷Augustine holds a similar position regarding “linguistic signs.” It is not clear if he means text or speech. Further research may make that distinction clear. This is also, in part, why Craig Koester holds the position that hearing rather than seeing is believing in John’s gospel. AURELIUS, *Teaching Christianity*, p. 42; Craig R. KOESTER, “Hearing, Seeing, and Believing in the Gospel of John,” in *Biblica* 70.3 (1989): 327–48.

Kavanagh's Lament or to an appropriate exclamation of "Thanks be to God!"

5.1.4. Witnesses

On the face of it, it seems simply obvious that there be witnesses in and to an event.⁴⁶⁸ After all, one can easily see an assembly, a crowd of sports fans, or an audience at a play. Nevertheless, the concept of witness, as the table for witness shows,⁴⁶⁹ is more detailed and complex. For OLEs, not only are there many witnesses situated in a discrete space, such as the nave, but each discrete minister is also a witness of each other, of the assembly, of space-time and objects. The presider or lector, for example, witnesses objects, such as books, differently from anyone else. That witness of the book is in turn witnessed by other ministers and especially by the assembly. Each member of the assembly witnesses what each of them may see or sense, according to idiosyncratic expectations. As well, the entire assembly can act as a single witness - it is not only a metaphor to say that the assembly is the body of Christ, but it is also possible as a visceral OLE phenomenon. There are many connections within the notion of witness, each of which can make or break communications success; each of which can make the liturgical difference between the claim "The Word of the Lord" or not.

What witnesses bring to liturgical OLEs are their bodies and expectations, which, given new stimuli, may change on-the-fly to a greater or lesser extent, in the moment or thereafter. Witnesses can accept, reject, ignore, not understand, or not even receive the stimuli. How any of that may happen is not always obvious, yet proximity can help discover explanations.

6. Summary

We have discussed proximity in a number of ways, most notably as satisfying the

⁴⁶⁸This ignores the fact of private or multiple simultaneous *in situ* masses before Vatican II.

⁴⁶⁹See appendix, table 26.

demands of classical liturgical theology on methodology. It seems that proximity may be an underlying theory,⁴⁷⁰ through which classical liturgical theology addressed specific liturgical situations. As a summary exercise, we will bring forward restatements that show that proximity can explain diverse approaches in a single theory.

For example in text-based analysis, which we have so far excused from OLE analysis, one may restate the form criticism of, say, B-17,⁴⁷¹ the current Roman Sacramentary and Augustine's "Pause".

B-17 contains Hebrew text without any spaces between words and no indications of paragraphs or verses or any punctuation. The sole differentiators are titles of books. For B-17, all words are so extremely close to each other that it is difficult to discern even a single word in all normal shapes in which words are found and which give words shaped-semantics, such as a word, clause, sentence, paragraph and chapter.

The Sacramentary, on the other hand, has sense lines that, grouped together, may make up one sentence or complex sentences and even paragraphs. Words are easily discernible. As noted above, Augustine's Pause shows that the audible punctuation of a text can mean the difference between orthodoxy and Arianism. Therefore, the very layout of a text, such as B-17 (or other MSS similarly laid out from the Christian corpus), can contribute to a 'correct' interpretation. In B-17, the words are too proximate to each other. In the Sacramentary, the proximity of the words suggests a possible shape to its being spoken, while Augustine is concerned with the specific proximity of words in speech for a desired outcome.

⁴⁷⁰In a discussion of M-theory, or the theory of everything, Hawking notes that five different theories of "superstrings" may actually be expressions of one underlying theory - M-theory. This appears as a parallel to the relationship between multiple approaches to liturgy and proximity as a basic approach. HAWKING, *The Universe in a Nutshell*, p. 57.

⁴⁷¹The Leningrad Codex, which is the oldest full Masoretic text of the Hebrew scriptures. David Samuel LÖWINGER, *Bible. O.T. Hebrew 1970* (Jerusalem : Makor, 1970).

In McCall's dilemma, having to recourse to text for an understanding of the Roman Canon, proximity may be able to suggest its own solution by restating the situation. McCall has claimed that the *Ordo Romanus* I liturgy portrays Roman social order in a liturgical setting. To understand the Canon, he must revert to text.⁴⁷² Proximity need not for it asks about how close things are, and how they are close.⁴⁷³

Following the offertory the Pope stands at the apse side of the altar, facing the nave and the people. He is close to the altar and his face is close to the people at first sight. Height aside for the sake of simplicity, those in the assembly, down the length of the basilica, and those surrounding the pope in the sanctuary have, broadly speaking, two kinds of proximity to the pope. Those surrounding are closer but most are not face to face with the pope. Those in the nave, *prima facie*, are farther apart yet they face the pope, the speaker of the Roman Canon.

Considering nothing else, the scenario looks much like the current practice of *versus populum*. However, on the other side of the altar stands a row of ministers, who block the view of the pope's face, more or less, from the nave - a sort of human rood screen. ORI states that the pope addresses the dialogue to these ministers. Ergo, his speech is close to the ministers and to those of a similar distance surrounding the altar but not to the majority of the nave.

The social structure surrounding the pope consists of those socially more significant being closer. The majority of the assembly, as notable as some might be, is not as close as those who are of higher stature. The speech of the pope does not reach the ears of the majority of the assembly,⁴⁷⁴ which is most likely by the ninth century incapable of

⁴⁷²MCCALL, *Do This: The Liturgy as Performance*, p. 135.

⁴⁷³To be fair to McCall, he recognizes the effect of proximity stating that "it is the altar that spatially contextualizes the offered bread and wine." MCCALL, *Do This: The Liturgy as Performance*, p. 129.

⁴⁷⁴Deduced from a rubric that the pope "says aloud" at one point, and that the ministerial rood-screen is described as there to answer the Pope. MCCALL, *Do This: The Liturgy as Performance*, p. 147.

understanding the speech.

From this brief proximity analysis, one might surmise that ORI marks the transition from sonic proximity to visual vicariate proximity. Speech is not close, but quasi “secret” sound and hidden action are close - that there is something happening is clear but what is happening is hidden. The outcome is that matters of importance are no longer close to the assembly but only to higher status ministers such as the pope, deacons, priests and nobles.

What is actually said in the canon becomes immaterial for the assembly, since it is no longer proximate to the speech. What is claimed for the less proximate or secret action is or will become more important, which is satisfied in later terminal points of ritual development. What once was proximate is now removed from proximity, while the removal of proximity itself becomes the new proximate reality that will lead to “ostension” practice and theology. This ostension understanding becomes the content of the hidden action.

These few examples of proximate restatement point to proximity as a robust methodology for liturgical OLE theology.

Further, it should be noted that proximity has the ability to describe all data sets. This is significant because, as stated above, a single language can be brought to bear on diverse data. As well, this descriptive grounding has other advantages. If we take Stanislavski’s Caution together with de Saussure’s Decision and add the Irwin and Nichols insistence and prediction that liturgical theology will be provisional, then the dynamic outcomes of any given liturgy will yield different results. To account for those dynamics and to interpret the results, a proper methodology must begin with description; else it will not know that a change or difference has occurred. Fortunately, proximity can describe multiple data sets with ease and with a single language. Furthermore, because description is time consuming, we have noted that there may be shortcuts that may arise in the guise of theories. Nevertheless, there is also a theological dimension to description. The act of

measuring in the last vernacular period, as documented by Shalev, shows clearly that the act of measuring (description) was an act of worship⁴⁷⁵ and even thought to be an act that constitutes ‘church.’ While the person measuring noted the results of these measurements, the doing of the measurements was understood to be of more spiritual importance than the data generated.⁴⁷⁶ Thus, the fact that proximity can be easily called upon to describe, with precision and vigour, all liturgical data sets may very well have theological significance in themselves. Time will tell.

Chapter one has proposed the hypothesis to be tested. Chapter two has demonstrated that the hypothesis of proximity satisfies all the demands of the literature for a methodology to address liturgical OLEs, especially its dynamics. It has described the theory and how it works. It remains now to test proximity applications with the data.

⁴⁷⁵Zur SHALEV, “Christian Pilgrimage and Ritual Measurement in Jerusalem,” *Micrologus*, XIX (2011): pp. 131-150, p. 135.

⁴⁷⁶SHALEV, “Christian Pilgrimage and Ritual Measurement in Jerusalem,” pp. 134, 138.

Chapter 3

How Close is God? How is God Close?

Methodology for Liturgical Theology.

1. Introduction - Applications of the Methodology

The purpose of this chapter is to test how well proximity acts as a methodology, as a method and as a platform for further research. The applications of proximity are not intended to be exhaustive of any issue, but to demonstrate sufficiently that the application of proximity to liturgy can be fruitful and useful. Of necessity, many aspects are ignored in this narrow focus and lie outside the scope of this chapter. This is not to say that such considerations are not worthwhile, but that they are not required to test our proximity applications. The reader is invited to note that proximity will apply to formation, OLEs, literature and historical analysis. In these applications, we will remain focused on speech dynamics, since that is a core resolution of SC and may be said to lie at the heart of radicals such as Kavanagh's Lament. The tables in the appendix present 120 event components in 17 tables. We shall deal with only a very small fraction of those components. While we will restrict ourselves to the discipline of liturgical theology, it should be noted that this particular theory of proximity is already being used in another discipline and may be applied to other disciplines.⁴⁷⁷

Noting the application of proximity in other disciplines reminds us that the discipline of theology is subject to the same data handling requirements as any other

⁴⁷⁷Proximity is being used now to instruct undergraduate students in hydrological engineering at the University of Laval. This is the summary sentence sent to students in reply to one student's request: "En terminant, votre conclusion que l'eau « est donc très proche de mon champ d'intérêts » fut partagée par plusieurs." Brian MORSE, Laval, PQ. Email sent and accessed May 14, 2009.

discipline. It also reminds us that God uses fully human communications tools to communicate with us that can be subject to ordinary analysis.

Asking the two ‘how close’ questions that proximity always poses can generate a wealth of data, questions, and answers. To test proximity as a methodology, we will apply it six ways: descriptively, interpretively, critically, prescriptively, predictively and managerially. These applications will demonstrate proximity as a methodology. While each example may consist of more than one application, each may be seen as favouring one application. The important predictive properties of proximity will be illustrated for an OLE and for literature reviews. For, if proximity can predict outcomes,⁴⁷⁸ then its methodological status may be confirmed on that basis alone.

The use of proximity can be completely non-linear, that is to say that one could start anywhere in an analysis and still arrive at a full analysis. In this study, the applications will be grouped into three sections – mostly descriptive applications, interpretive applications pertinent to theological issues and concluding discussions about the ability of proximity to answer questions posed in the literature and to be applied to a practical outcome. The reader will be alerted to descriptive applications that later have a part to play in subsequent applications, such the descriptive investigations into the Roman Canon pertinent to the discussion of the epiclesis.

In the first descriptive section, proximity applications in OLEs phenomena and historical literature will be presented. These will *describe* the details of the first-party speak-

⁴⁷⁸Prediction in current science is not an absolute. It is framed against the rules of the Uncertainty Principle, which *de facto* and *a priori* inhibit prediction. As we shall see, the Holy Spirit maintains the same proclivity. Just as physics can make some allowable predictions, so can proximity. The ability to predict has long been a hallmark of the scientific method but this ability has been tempered by the Uncertainty Principle. Currently, the understanding for study at the microscopic level is that one need not predict at a rate of 100% success in outcomes for a theory to have credibility. One need only predict the likelihood of an outcome. Since the realm of the Uncertainty Principle and the realm of the Holy Spirit are inherently unpredictable for their own proper reasons, the sort of predictions that can be brought to bear on liturgy do not resemble those of everyday science but of quantum mechanics.

ing of third-party text. This description will lead to two induced⁴⁷⁹ theories regarding OLE speech. This section will also *describe* the proximities of the four-fold axis of text-minister-speech-witnesses to specify the precise details of the physicality of full conscious active participation.⁴⁸⁰ These descriptions will lead to a *prescriptive* solution to inaudibility in proclamation by establishing *Optimal Timing*. Then, to demonstrate its descriptive ability within the literature, proximity will be used to *describe* action found in historical texts, in this case the *Missale Roman* after Trent. This will lead to the demonstration of a successful *prediction* in a literature review, by positing an abuse identified on proximate grounds alone that led to proof of the abuse. These descriptive, prescriptive and predictive applications will lay some of the ground work for interpretive theological applications to follow.

In the second theological section, interpretive and predictive applications will be used to establish a plausible argument for a gestic epiclesis in the Roman Canon, identify eschatological dynamics as well as and uncover evidence for the action of the Holy Spirit in a liturgical OLE. Specifically, it will propose a plausible proximity-based *interpretation* of the historical dispute between Rome and Byzantium regarding the alleged lack of an epiclesis in the Roman Canon. As well, it will establish proximate grounds for *interpreting* eschatology as a physicalized dynamic. This section will culminate by demonstrating the *predictive* power of proximity in a liturgical OLE that proposes evidence for the Holy Spirit in liturgical action.

In the concluding section, critical and managerial applications will demonstrate how proximity can critique hermeneutic gaps in classic liturgical theology, note its satisfaction of calls from classical liturgical theology, and help to uncover and resolve a practical co-

⁴⁷⁹These theories arise out of observation and so are induced from practice rather than deduced from argument.

⁴⁸⁰See SC 11 and 14, and GIRM instructions 18, 20, 42. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts* pp.7-8; UNITED STATES CATHOLIC CONFERENCE, *General Instruction on the Roman Missal*, pp. 15, 20.

nundrum in episcopal *management* of diocesan liturgies. We shall also recapitulate powerful paradigms from classical liturgical theology regarding intentionality in liturgy and supplant them with a paradigm shift to more accurately assess how intention works in liturgical OLEs.

The success of all these applications will demonstrate that proximity can act as a methodology for liturgical OLE analysis, that it may make statements about liturgical OLE data, and their treatment across a wide range of different kinds of useful questions. This is important because liturgy of course is a very complex phenomenon.⁴⁸¹ The more liturgical theology knows about this dynamics complexity, the more it may better understand how rites work and work well.⁴⁸²

Yet, even in this complex reality, proximity can allow liturgical theology to use a single language that discusses different scopes of data. For example, the proximate analysis of minute inches-based actions in the Tridentine rite may be treated in the same way as the room filling sound of speech. Given the word-heavy nature of Roman Catholic liturgy,⁴⁸³ one may take up where de Saussure left off with speech.

2. Descriptive, Predictive and Prescriptive Applications

Before vernacular use, what was spoken in Latin had been insignificant as speech

⁴⁸¹Accompanying the 120 components in a liturgical OLE are 240 outcomes at the very least - 120 positive and 120 negative. As well, there are permutations, in the millions, as each combines with the other, positively or negatively. There are also shades of success - strong or weak stimuli that raise the number of possible outcomes exponentially. However, just as gravity does not stop working because one may not have a full understanding of it, neither does proximity stop working, nor does a rite stop working simply because one may not fully understand its workings. See appendix for tables containing these components.

⁴⁸²Research into how rites evolve, as found in Bouley for example, aids in an understanding of authentic developments versus liturgical dead-ends. A recent dead-end is the attempt to symbolically unify families in a marriage rite by having two representatives from the families each using a taper to light one candle. Proximate analysis of fire shows the futility of the gesture - one taper will always light the candle before the other is able to do so. It is impossible for both to light the candle at the exact same time. The proposed symbolic reality and the physical reality are not congruent. This would make an interesting study.

⁴⁸³One might note that Byzantine liturgies are much more word-heavy. The reference here is that Latin and other rites rely more on words to execute action than other OLEs such as dance.

for the assembly, due to its inaudibility and incomprehension. The new use of the vernacular introduced a whole new dynamic to Roman Catholic liturgy. The current rite prescribes clarity and understanding of speech.⁴⁸⁴ Ordained and lay liturgical ministers as well as the ministry of the assembly use third-party text as the text of their speech in Roman Catholic liturgical OLEs. Because of the leadership role of a single speaker in Roman Catholic liturgy,⁴⁸⁵ the description below is limited to the proximities between a single speaker/hearer [priest, lector, *et al*] and multiple hearers/speakers [assembly].

The two proximity questions in a descriptive application limited to the four core components in chapter two give us these questions: How close is the text to the speaker? How close is the speech to the speaker? How close is the text to the speech? How close is the speaker to witnesses? How close is the speech to witnesses? How close is the text to witnesses? As well as, how are all these things close to each other?

To describe those proximities, and in keeping with the dictate of SC 7, we shall detail the phenomenon of speech from its physical point of view.

2.1. Descriptive Application: Third-Party Speech - A Proximity Analysis

When writers admit to having an ideal performance in mind, or critics allege that a writer has an ideal performance in mind when writing about a liturgical OLE, included is the presumption that the speech therein originates with the speaker, that the words are the speakers words just as in ordinary conversation - a paradigm already noted above. One speaks one's mind.⁴⁸⁶

Yet, for a liturgical OLE, the words are not the speaker's words. The words are

⁴⁸⁴See GIRM 32 and SC 11, 34. UNITED STATES CATHOLIC CONFERENCE, *General Instruction on the Roman Missal*, p. 18; O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, pp. 7, 11.

⁴⁸⁵See the Chart of Liturgical Speech, below, p. 138.

⁴⁸⁶Gail Ramshaw also alludes to this in configuring liturgy as a form of rhetoric: "In the art of speaking effectively, one chooses words thoughtfully." Gail RAMSHAW, "The 'Paradox' of Sacred Speech," in Dwight W. VOGEL, ed., *Primary Sources of Liturgical Theology* (Collegeville: Pueblo/Liturgical Press, 2000), p. 170.

alien text. Here is how proximity helps us understand the relationship between alien text and a speaker. The two proximate questions are: how close are these four components and how are these four components close?

How close are they? In liturgy, as a book that contains text, the fact of ‘text’ sits in plain view on the altar. Yet, the text is not close as text to the assembly because it faces up and away from their gaze. Text aimed at the one is not directly accessible to the many.

The minister is close to the text and to the assembly. The minister can plainly see the text - it faces the minister, usually at a distance of two to three feet, and in oversized font with an abundance of white space around the text so that the minister can easily see it - this text in book framing has its own internal layout proximities that are designed for clarity.⁴⁸⁷ The minister can see the assembly and can be seen by it. The minister is closer to those at front and further away from those at the back. It may be argued from the point of view of a minister that the assembly is one size.

Speech is close to both minister and assembly. For those close by, the sound of the minister’s speech is louder and clearer, while for those in the back, less so. The minister’s speech is close to the text and is the only way that the assembly has access to the text. The speech brings the text close to the assembly, specifically to within earshot.

From this simple description, we may conclude that the only way for the text to reach the assembly is by means of the minister and speech. Proximity accounts for that reach by describing each step in a sequence of proximities and by uncovering two startling theories: Sound Value as the physicality or proximity of truth-value in speech, and *Orthologia* - right speech. Here is a description of how the reach works. The discrete steps

⁴⁸⁷ Compared to a novel, each letter in the liturgical text is further apart from its neighbour. Each line of text is further away from the edge of the page - that is, there is much more margin. Each letter is closer to the eye at the usual distance because it is larger, compared to a novel at the same distance. The descriptions can carry on in great detail, but need not concern us here.

in sequence are:

1. Light bounces off an object, in this case, an open Sacramentary.
2. The minister turns her light receptors (eyes) towards the Sacramentary.
3. Light carrying the data comprised of the page layout of the Sacramentary and its text enters the eye.⁴⁸⁸
4. The minister focuses the receptor, increasing the proximity of the edge of the iris, to capture not the image of the whole book but of the text contained on the open page.
5. The text, now within the body - this is very close data - becomes visual data that the minister begins to interpret visually.
6. The minister inhales and begins to breathe out, while introducing sound via the vocal chords and shaping the sound using various musculatures within the mouth, throat, nasal cavities as well as diaphragm and other resonating components of the body.⁴⁸⁹ Each of these minute movements⁴⁹⁰ adjusts tissue proximities to each other and to air flow, as well as adjusts airflow volume and force, also proximate properties - a fast airflow, for example, is how air gets close to an external object or away from the body.
7. The minister forms sound into recognizable sounds that leave the mouth via sound waves and enters the air.
8. These sound waves travel to the minister's ear and are captured by the eardrum and made into recognizable sounds called speech.
9. That speech, now in the body (and the text in the body for a second time), becomes aural data that the minister begins to interpret aurally.

⁴⁸⁸The Introduction of the Lectionary for the Mass (1981) in note 34 prescribes enough light to read the text. CANADIAN CONFERENCE OF CATHOLIC BISHOPS, *New Introductions to the Sacramentary and Lectionary* (Ottawa: Publications Service, 1983), p. 71.

⁴⁸⁹CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 15–27.

⁴⁹⁰Kristen Linklater details the process. Kristin LINKLATER, *Freeing the Natural Voice* (New York: Drama Book Publishers, 1976), pp. 6–7.

10. While interpreting the aural data, the minister compares it to the visual data, now a fresh expectation, as well as to the fullness of her remaining expectations and life experiences. These four components are brought into close proximity to each other by sight, sound and memory interacting.⁴⁹¹

11. Before the minister repeats this entire process, she makes a judgment as to the Sound Value of the aural data. She asks of herself, subconsciously or consciously, does that sound *right* to her?

12. The minister may, at this time and/or before she has even turned her eyes to the text, or at any other time, on-the fly, visually receive, or by sensing through the skin, the energy of her witnesses' acceptance, question, anticipation or rejection of the Sound Value of her speech.

13. If it sounds right, the minister begins to speak the next word with an appropriate sound that suggests itself out of the previous interpretation. This interpretation is a function of comparing new visual-aural data, expectations and life experience along with reactions from witnesses in any order suggested by the moment. All of this is proximity at work.

In OLE speech, these steps take place very quickly. This unfolding of the steps is to demonstrate the sequence that exists regardless of how fast speech happens. This is important because we shall call upon the fact of this sequence below in these applications: the physicalization of eschatology,⁴⁹² optimal timing and physical evidence for the action of the Holy Spirit. This sequence sits as the ground for all of them.

2.1.1. Sound Value and Orthologotics

Having described speech in detail in a liturgical OLE, this section will uncover two

⁴⁹¹Mourant characterizes this activity as sensible memory in discussing Augustine's quite 'modern' understanding of memory. MOURANT, *Saint Augustine on Memory*, p. 13.

⁴⁹²The understanding that eschatology can be a structural component of communication, which is what this phrase means, is discussed below.

induced theories: Sound Value and *Orthologia*. That such induction can arise shows promise for proximity as a useful tool from the point of view of the scientific method, and leaves it open for further refinement and eventual replacement. For the time being though, proximity will be established as useful.

For someone proximate to speech there can be two impacts - physical and psychological. Speech can stimulate the ear, as well as, for instance, the rest of the body via body hair and chest resonators.⁴⁹³ Speech can propose or elicit an image, feeling and/or idea in the mind. Receiving aural communication then stimulates hearing and mental processing. Both hearing and processing are the result of the necessary physical impact of sound. That impact can reveal itself in bodily sensations, such as facial expressions or profound muscle activity. For example, being told about a stubbed toe recalls viscerally one's own stubbed toe, complete with vestigial pain and tingling.

Yet, what is speech at the physical level but sound?⁴⁹⁴ And if speech has tyranny over text,⁴⁹⁵ then sound has tyranny over text since it is part of how speech can mutate proposed meaning.⁴⁹⁶ The sound of a dreary or muted proclamation of "Lift up your hearts" is easily discerned against the sound of an invigorated proclamation: same text, same fact of speech, yet a different sound of speech and, one surmises, a different response.

With music, which is precisely sound without text, one can explore the tyranny of sound itself.⁴⁹⁷ Music, by itself, is not able to guarantee musical sense. Sound, following a

⁴⁹³Consider the vibratory impact on the chest of a loud bass at a pop concert or from a passing car.

⁴⁹⁴Kavanagh reminds us that not all sound is verbal in the rites. Aidan KAVANAGH, *Elements of Rite a Handbook of Liturgical Style* (New York: Pueblo, 1982), p. 52.

⁴⁹⁵McCall refers to the tyranny of verbal objects. It is unclear whether he means speech or text. Stanislavski's Caution that words can mean anything and McLuhan's understanding of Stanislavski are clearer - it is speech. An acting coach respondent to Noice notes that "'Hello' can mean a million things." MCCALL, "Do This," p. 131; Marshall MCLUHAN, *Understanding Media the Extensions of Man* ([Toronto: New American Library of Canada, 1967), p. 189; NOICE, "The Application of Memory and Learning Principles of Cognitive Science to an Actor's Ability to Perform 'in the Moment'," p. 37.

⁴⁹⁶Pavis, citing Artaud, stresses the importance of sound, or movement, in interpreting "articulated speech." PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 230.

⁴⁹⁷Foley claims that a distinguishing characteristic of sound is impermanence that has a limited duration. In

pattern, cannot guarantee sonic sense. Yet, sound sets the framework and probability for sense. Sense success⁴⁹⁸ still depends on how well the player executes the sound and how well those who witness actually do witness. In planning for effect, a player can attempt what she expects will work, but it will only be discovered as having worked *post facto*. There is no real guarantee. Probabilities increase if the sound has worked in rehearsal, yet, as any Broadway producer can tell us, a successful rehearsal is no guarantee of success before an audience.⁴⁹⁹ Yet, sound is determinant. Stanislavski's Caution⁵⁰⁰ is a constant reminder of the fragile nature of truth in speech. What a speaker does in the sequence above is to listen to the sound of her voice and speech before proceeding.

2.1.2. Sound Value

While sound happens in real time, a careful and well executed reading of the text in the proximity sequence above means to allow enough time between words for the Sound Value of the speech to adjust to the actual on-the-fly moment. Because this entire process is sequential and therefore involves time and timing, it can be managed by proximity operations such as inserting silence between words thereby pushing them farther apart. Or, the words can be mismanaged and read without any concern as to their outcome.

his footnote, he cites Davies who claims that time distinguishes music from visual arts. Yet, this distinction does not play out, as intuitive and as superficially evident as it may seem. For not only does music happen in time and decay within seconds, more permanent arts such as painting, while they exist as an artifact much longer than music, still take time to view. Once the viewer has moved away, the picture has disappeared as surely as any music, from the point of view of the witness. Edward FOLEY, *Ritual Music Studies in Liturgical Musicology*, Studies in Liturgy and Music (Beltsville, Md.: Pastoral Press, 1995), pp. 110, 124 fn 9.

⁴⁹⁸For now, 'success' means that one makes 'sense' of what one hears or sees.

⁴⁹⁹Pope proposes that our imagination's ability to work at the noetic and ontological levels is what fashions reality, yet he speaks of it only from the point of view of an audience, thereby missing the orthologotic step that *de facto* accompanies the speaker whether s/he is conscious of it or not. That his subject is film mitigates the lapse somewhat since the speaker has spoken once and once only, whereas in an OLE that remains live, such as theatre or liturgy, the speaker speaks the same words many times at the same place in the plan of action (script or ordo). Thus speech is at play in a contextual dynamic way each time, not just the once for a recording. POPE, *Salvation in Celluloid: Theology, Imagination and Film*, p. 61.

⁵⁰⁰As a reminder, Stanislavski's Caution states that the one who speaks a text can make that text mean anything at all, even unwittingly.

Sound Value becomes all-important in proximate terms: how is the text close to one, that is, what is the shape of the sound that one's ears receive and is that sound convincing?⁵⁰¹ Sound Value as the place where truth resides in speech is not quite the same as Truth Value since propaganda, understood as falsehoods, uses the same technique. Regardless, Sound Value is the only way for Truth Value to work in speech⁵⁰² and so is governed by proximity: how close are the words? If words are too close, then there is no effective Sound Value - the words cannot be heard, only gibberish. Ergo, there is no communication as proposed, and so no Truth Value having arisen in the action. Truth is lost in gibberish.

2.1.3. Sound Value Works

What works in a liturgical OLE is predicated on Sound Value. One's task, as a speaker, or anybody charged with lifting text off page and into sound, is to make something of it - some kind of truth. It doesn't matter what it is as long as it sounds convincing; as long as, when the speaker says something, the hearers say, "Oh yes, I get it." or "Amen!" That Stimulus-Response is the phenomenon, in any kind of OLE, that defines 'what works'.⁵⁰³ It is not that the math is $1 + 1 = 2$, but that one can make something of it or that it can make something of itself in one, which is a more accurate description. For if one says, "I make something out of it," one still must undergo the physical proximity steps above to discover that it has made something in the speaker.⁵⁰⁴ And if meaning happens among the

⁵⁰¹Fox acknowledges sound as being able to "convey ideas in a manner that vocabulary alone cannot do." Everett FOX, *The Five Books of Moses: Genesis, Exodus, Leviticus, Numbers, Deuteronomy; a New Translation with Introductions, Commentary, and Notes*, The Schocken Bible 1; New York: Schocken Books, 1995), p. xi.

⁵⁰²Carter sees speech, his "oral-aural," as the mechanism for truth and meaning. CARTER, "The Audible Sacrament: The Sacramentality of Garder C. Taylor's Preaching," p. 139.

⁵⁰³At this stage, there is no consideration of the truth value claims of faith. As noted above in chapter two, regarding Chauvet, it is that, and how, God and humanity are close, not if they are close. OLE liturgical theology presumes faith and is concerned with its unfolding or working in action.

⁵⁰⁴Carter cites Steven Webb citing Ong in this regard: "sound is the medium that best carries a supernatural message, because it delivers something external without putting us in control of its source." CARTER, "The

speaker, the text and the assembly, then it really is predicated on the existence of Sound Value. Hence, the definition of ‘what works’ in liturgy is that liturgy has Sound Value that elicits meaning. It sounds like something regardless of content. It should be noted here that Stanislasvki, of Stanislavski’s Caution that describes the fact of the different spoken outcomes of the same text, also developed ways and means of testing ‘intention’, ‘action’ and proposed ‘meaning’ from a coaching or directorial point of view. Sound Value can be tested along a sequence of what a speaker intends and how that intention is acted out with a view to showing a proposed meaning thought to be within the text.⁵⁰⁵

The binary opposite here is Kavanagh’s Lament⁵⁰⁶ versus Sound Value That Works. In a text argument, one wants to make a truth claim, with logic, validity, premises and a conclusion. Is it true or not? Is it accurate or not? That process does not really work in speech. Sound holds sway over text. Sound Value trumps Truth Value all the time in a liturgical OLE. That is to say, truth becomes perceptible only to the extent that it is conveyed accurately through sound. In text, where there is no sound value, truth value is a highly significant arbitrator of persuasion. In a liturgical OLE, truth value loses its place. One must provoke the hearer to think using Sound Value alone. After all, a true argument on paper may or may not be seen as true when spoken - hence propaganda in speech. Sound Value can encompass truth value, yet, truth value on the page has no Sound Value, unless it is in one’s mind and privileged only to the solo reader.⁵⁰⁷ Since the truth value of text in an OLE is only accessible via sound, Sound Value is the only means to deliver it.

If Sound Value sounds too variable, one might do well to remember that any

Audible Sacrament: The Sacramentality of Garder C. Taylor’s Preaching,” p. 143.

⁵⁰⁵For illustrations, see chapter 13 of STANISLAVSKI, *An Actor Prepares*, pp. 237–47.

⁵⁰⁶As a reminder, Kavanagh’s Lament states that repeated lack of meaning in speech leads to lack of meaning in text.

⁵⁰⁷And so unknown and unknowable to a listener, conceivably even if spoken via poor Sound Value. CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 41.

argument is variable. If one assents to something, such as a creed, in liturgy, one at least assents to the creed. One can assent to one's own meaning, as found in that creed, and not to someone else's meaning, as found in the same creed. Yet, if both assent to the creed, both are in the same camp or at the same liturgical OLE.

In a vernacular liturgical OLE, differentiation is a precise function of the idiosyncrasy of Sound Value. As an experiment, one might go through a liturgy and describe its mood using musical notation, such as adagios, prestos, major and minor keys, etc., and then try to argue a shape that is scripted for that kind of analysis. That sort of analysis may be a key to seeing what kind of shape the sound value of the spoken voice might have.

For liturgical OLEs, the data set is overwhelmingly one of alien⁵⁰⁸ text that a speaker puts into speech. This kind of speech is totally unlike all other speech. One can perform one's own words in improvisation or on-the-fly debate, and have right sound sense by the speaker to the speaker's speech. It will almost always sound right to the speaker, adjusting speech on-the-fly to fit the biofeedback of the circumstances that surrounds the speaking. Or, one can perform another's words. A shift in confidence and organic knowledge of the meaning of the speech occurs and one hears the sound of the speech change radically. The hearer becomes confused because the speech has ceased to make sense to the speaker and therefore to the hearer.

⁵⁰⁸There are two senses in which 'alien' best describes the content of liturgical speech, in this case, text. The first is the origin of the speech. The content or text was actually written by someone other than the speaker. Hence the text is alien to the speaker. The second sense is that the speaker is tasked to speak only those words. There is a constriction of choice. In ordinary conversation, a speaker chooses words that fit the situation as she experiences it. So that, even though a speaker may use text with which she is thoroughly familiar, it nonetheless remains alien to what is being experienced in the situation 'now'. The task of speaking 'that' text remains, regardless of what one is living through in the 'moment'. Hence, the all too different Sound Value that so easily arises in the speaking of such text. Gift, skill and experience can 'meld' text and speech, but it is not automatic.

2.1.4. *Orthologia*

Before there can be any possibility of making sense of text under witness, the one who speaks text must make sense of it to herself as speech.⁵⁰⁹ If such speech does not make sense to the speaker, there is little hope that it will make sense to anyone else.⁵¹⁰ This is Sound Value That Works. It is right for the speaker-hearer. Sound Value That Works is called right speech, or *orthologia*.⁵¹¹ What one says must sound right to the speaker.⁵¹² One's ear has more to say about this than one's ocular mind. One is listening for sound value, not truth value.⁵¹³ It must be right speech, otherwise a host of proximities of hindrance comes into play.⁵¹⁴ The stimulus for response⁵¹⁵ is speech, gesture and movement, the stuff of liturgical OLEs.

Making sense of alien text can only happen when one speaks the text aloud for one's own ears to hear. Before that step, no other steps are possible. Before one hears, as presider, what one is to say, one cannot speak. If one cannot speak, no one can claim that

⁵⁰⁹CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 61.

⁵¹⁰Pavis calls this moving already in a certain direction 'vectorization' that includes both the perception and reception as a rhythmic action of the event. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 229.

⁵¹¹See Martin Buber's "the rightly spoken human word." BUBER, *Martin Buber and the Theater Including Martin Buber's "Mystery Play" Elijah*, pp. 3–4.

⁵¹²Ramshaw alludes to this: "Such third order [liturgical theology] language is written for the rational mind to absorb; its syntax is not meant for communal recitation, and it need not be intelligible to the ear."

RAMSHAW, "The 'Paradox' of Sacred Speech," p. 168.

⁵¹³Pavis addresses this dialectic using the terms *energy* and *meaning* in which the anthropologist tries to get at the "pulsional flux of the live event." PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 291.

⁵¹⁴Sound Value that does not work or is not right for the speaker may be called heterologia or different speech unsuited to this moment and therefore to be rejected. One must bear in mind that what works once may not work again and that what was rejected may find favour. Thus, Sound Value in liturgy becomes congruent with provisional liturgical theology.

⁵¹⁵Based on the principle that everything in liturgy is sensible, the Stimulus-Response dialectic must be the foundation for physical claims. The ratio for Stimulus-Response is usually strong-strong and weak-weak. That is, if a sensor in the body receives a strong stimulus, it will generate a strong electrical current. The physical outcome may be a strong reaction, such as fight or flight. Fainting, for example, is a strong flight mechanism that may or may not prove useful in the face of extreme danger. M. WAUGH, M. LAVIGNE, *Sensory Reception* (Colchester, VT: Saint Michael's College), <http://www.cartage.org.lb/en/themes/Sciences/Zoology/AnimalPhysiology/SensoryReception/SensoryReception.htm>, accessed January 13, 2005.

God can speak in one's body, and the assembly cannot offer OLE praise because there is no Stimulus-Response.

A theory born of proximity then is *orthologia*, in which a clear sequencing of four phenomena occurs: text - speaker - speech - witness. To recap the details above, text enters the eye, and the speaker has a chance to see what the text says, then it leaves the mouth and re-enters the ear. As it enters the ear, the speaker has a chance to hear what the text says in her voice at the same time that witnesses hear it.

Because there are discrete gaps in the sequence, its proximity can grow wider or closer. In those gaps, another proximity outcome, Sound Value (how the speech sounds to the ear as the proximity of volume and tone), presents itself to the speaker and witnesses for reception.⁵¹⁶ If the text 'sounds right',⁵¹⁷ the speaker continues. If not, she alters the sound to the satisfaction of speaker and witnesses.

As a result, liturgy can be seen as *orthologia prima* because right listening/speech is what happens first in the event before anything else and connects the fundamental quadrad⁵¹⁸ of text-minister-speech-assembly along their various proximities. Orthologia also provides a precise explanation of how God works in an assembly: the orthologotic steps are comprised of breath, speech, hearing, memory and physicality of message (putting words in mouths).⁵¹⁹

At the phenomenological level for liturgical OLEs, while proximity can somehow

⁵¹⁶Carter notes that "speech brings one party close to another." CARTER, "The Audible Sacrament: The Sacramentality of Garder C. Taylor's Preaching," p. 142.

⁵¹⁷See Guardini, on the Mass meaning first to the priest so that it could mean to the people. TUZIK, *How Firm a Foundation: Leaders of the Liturgical Movement*, p. 43.

⁵¹⁸These four elements are sequentially ordered in a necessary shape, yet can have dynamic effects that may shift the sequence. Ordinarily, the text precedes the minister that precedes the speech that precedes the hearers. Yet, the assembly may affect the minister and so be accounted as a second step that precedes the minister. Regardless, these four elements are necessary to the shape of the action and so may be considered a distinct, necessary shape - a quadrad with inner workings.

⁵¹⁹Thus the various calls to prophecy in Hebrew Scriptures seen as assuring the all too timid prophets that they need not worry about what to say, God will put words in their mouths.

address all (physical) data sets, because of the tyranny of sound over text (and musical content), the execution of sound becomes the basic determinant of sense. Therefore *orthologia*, right speech or sound, that speech sound right to the speaker and witnesses, is the root determinant for effect in proximity analysis.⁵²⁰ This has implications for the assembly, especially with regards to full conscious active participation.

2.2. Descriptive Application: Full Conscious Active Participation

A second descriptive⁵²¹ application of proximity to a liturgical OLE leads to a more precise understanding of the conciliar insistence on Full Conscious Active Participation.

In the current rite that reveals action and speech for the assembly, there has arisen a shift in the relationship between priest and congregation.⁵²² As Clarke has shown, the priest now has a new set of components to take into account, most important of which is the assembly. Classical liturgical theology has touched upon the assembly in its insistence on,

⁵²⁰John van den Hengel proposes a position on action similar to this construct: “This dialectic of explanation and understanding is complemented by a dialectic, on the one hand, of the self as *idem* (human identity as being the same) and the self as *ipse* (human identity as not-yet, as ipseity or the “kept word”), and, on the other, of the self and the other. ... Ricoeur [can] demonstrate the same bifurcation of the self as occurs in action.” John van den HENGEL, “Can There Be A Science of Action,” in Richard A. COHEN and James L. MARSH, ed., *Ricoeur as Another; the Ethics of Subjectivity*, (Albany: State University of New York, 2002), pp. 71–92, p. 83.

⁵²¹Collating data in the literature as an exercise in description is also possible using proximity. An exercise would be to compare the verbs that describe how what is said in liturgy happens from historical sources. For example Ignatius uses “cries out” or “proclaims” (ἐκροῦγασα). ORI has *dicere* or “says.” See ORI, May 7, 2009 < <http://www.archive.org/stream/ordoromanusprim00atchuoft> >, pp. 126, 130; note that 130 has *tacite dicit*, which presumes thereto a more audible speaking. Each descriptor, double checked against other descriptors and sources, gives an indication of how the rite was done, with what energy and volume of voice, ergo the kind of Sound Value that the liturgy had. Once one knows the Sound Value, one can estimate much of the range, quality and constitution of dynamics required to comply with that value. This exercise is more complex than just described, for each datum needs careful examination to ensure how close it is to its proximities. For example, it is not enough to have the Johannine gospel at Maundy Thursday in Spain (Mozarabic rite) close to a foot washing. The action of the Bishop is not close to the action of Jesus. In John’s gospel, Jesus washes all the feet of the apostles. In the *Liber Ordinum*, the Bishop dresses to wash the feet, but the abbot, or archpriest, actually does the footwashing. There is little literal correlation. *Germanus MORIN, ed., Liber Comicus; Sive, Lectionarius Missae Quo Toletana Ecclesia Ante Annos Mille et Ducentos Utebatur*, Anecdota Maredsolana, 1 (Maredsol: In Monasterio S. Benedicti, 1893), p. 152–53; BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 105; Marius FEROTIN, *Le Liber Ordinum en Usage dans l’Église Wisigothique et Mozarabe d’Espagne Du Cinquième au Onzième Siècle* (Paris: MEC, 1904), p. 192.

⁵²²There are no longer ‘private’ liturgies on a Sunday at which only a priest and perhaps a server attend.

for instance, the need for an oratorical toolkit or even SC's note on audibility and clarity.

New to liturgical theology is the proposal that the witnessing by the assembly of a minister in action affects how the minister does that action.⁵²³ The gaze of the many has the ability to change the action of the one person, whether priest, lector or other minister. It occurs at step 12 above. This witnessing by many acts as the core proximity within which speech and action happen.⁵²⁴ The assembly witnessing may be considered as an OLE fact of the "Body of Christ" now in conversation with itself⁵²⁵ and inclusive of the Trinity, though only one Person shall be examined in this study.

The assembly, by virtue of focusing attention on a minister, establishes the essential proximity for the minister's action. The minister acts in front of and with a view to communicating with the assembly. This intended communicative action occurs, for example, in direct dialogue between the minister and assembly, such as "The Lord be with you." "And also with you." It happens as well in the indirect communication that is observed by the assembly when the priest addresses God.⁵²⁶ Hence, the minister must follow the laws of assembly performance.⁵²⁷ She must have the assembly in mind at every step of the action,⁵²⁸ constantly checking to ensure as best she might that all she does may be received by the assembly - this encompasses both direct and indirect speech and action. The assembly's

⁵²³This notion is implicit in Clarke, for example, but not treated as a core consideration.

⁵²⁴Pavis notes that evaluating this spectator effect is difficult but at the core of event participation.

PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 229.

⁵²⁵More study is required to explore this, yet there may be allusions in the Johannine understanding of the Spirit speaking what it hears, noted above, and in an interpretation of what love may look like in an ordered event.

⁵²⁶Recall the GIRM instruction that the presidential prayer, addressed to God, be loud enough and clear enough to be easily understood by all. For those traditions that conceal action, the concealing itself fulfils this intention. Concealing is a form of communication of something. Even with concealment, one cannot not communicate.

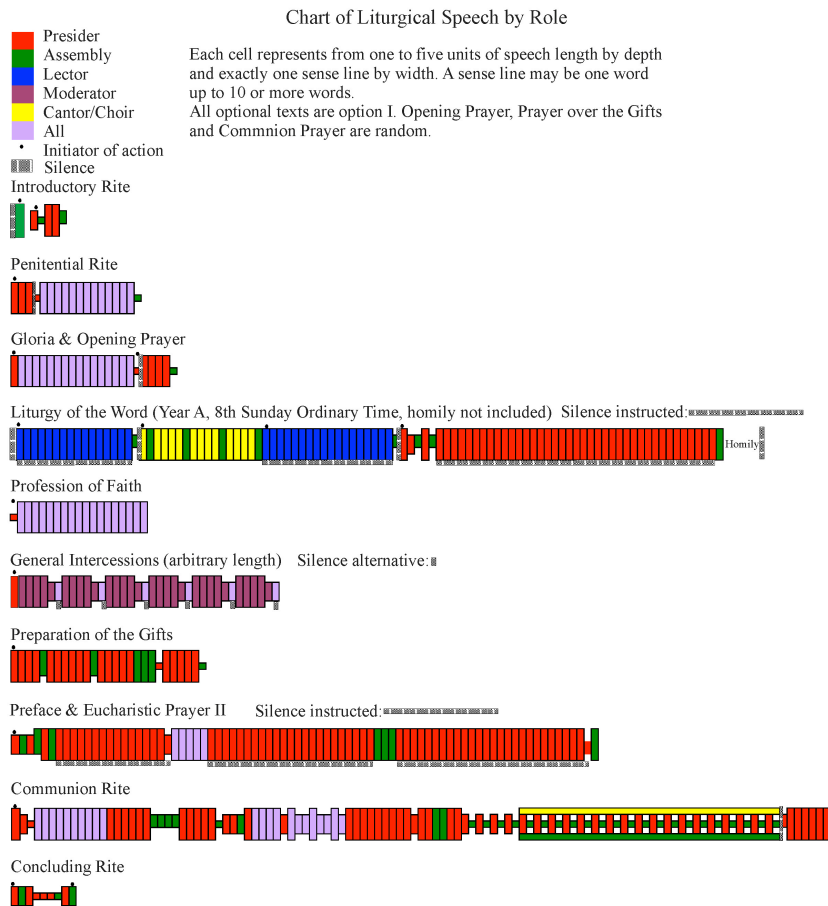
⁵²⁷Clarke and Hovda address many of these specifics.

⁵²⁸The new 2002 GIRM instruction 352 hints at this attention: "The priest, therefore, in planning the celebration of Mass, should have in mind the common spiritual good of the people of God, rather than his own inclinations. He should, moreover, remember that the selection of different parts is to be made in agreement with those who have some role in the celebration, including the faithful, in regard to the parts that more directly pertain to each."

biofeedback stares the minister in the face, moment by moment and cannot be ignored.⁵²⁹

This basic proximity of witness is an outcome of Sound Value and of *orthologia*. As the minister speaks, the adjustments made for Sound Value include the biofeedback from the assembly. The Sound Value of any response from the assembly is determined by the Sound Value of the minister - for the benefit or to the detriment of both minister and assembly. Ministerial responsibility requires some precision as illustrated in the chart below.

Figure 2: Chart of Liturgical Speech



⁵²⁹ Ignoring the assembly is a management choice, undertaken consciously or unconsciously. It may be interpreted as not 'ignoring' where choosing (*sic*) to ignore is 'not ignoring'. In other words, one might claim that one is not going to manage an event, but that choice is itself a management decision. Here, the distinction is between being aware of the assembly and not being so aware - this shall be discussed below. On the other hand, a minister may also decide to take other cognizances of an assembly, much like the ham actor, by looking to see what others think of him as a performer rather than to listen with the assembly to the Sound of his speech. One might argue that 'hammy' action is another form of ignorance.

The chart shows the participation levels of each ministry. By far, the presider undertakes the most action.⁵³⁰ Further, note that, with the exception of convening and dismissing, the presider initiates all action - this is the function of the small dot above select rectangles. So that, once assembled, the assembly never initiates an action, save for actually convening or leaving the space.⁵³¹ From a Stimulus-Response point of view, the presider or other minister sets the tone, amplitude and pace for all initiated action.⁵³² This is precisely why the instruction calls for “something more.” If there is minimal stimulus, there can only be minimal response. The stimulus and the response are not as close as they could be. To build up church, to edify as well as to sanctify, stimuli must be strong. The stimuli must be strong or, in conciliar terms, full, conscious, active and participatory from the discrete ministers’ side of the equation before any active participation can arise in the assembly. This is simply orthologotic. Roman Catholic liturgy knows of no other way to proceed save for this Stimulus-Response pattern.⁵³³ As we shall see below, it is in this pattern that God has chosen to work and in which He does work.

By God choosing this pattern, we mean to encapsulate the theological claim made for the layout of the Roman rite, found in the GIRM preamble, namely that the rite when done carries out “the work of our redemption.”⁵³⁴ We recapitulate the claims from SC 14 and 61 regarding the physicality of the liturgy. We also recapitulate GIRM 20 that insists on care required so that the “perceptible signs” may “respond to spiritual needs.”⁵³⁵ By God

⁵³⁰Hovda also notes this core characteristic of the function of presider. HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, p. 36.

⁵³¹It should be noted that the act of convening itself does not constitute an assembly - it constitutes a crowd. There is not yet a harmonized body recognizable as assembly that speaks and moves with a harmony of speech and action.

⁵³²The audible ‘tone’ of the assembly is not set until it becomes assembly, often by the end of the first procession. Yet, by that time, ministers have already set matters in motion. Further study is required here.

⁵³³It may be felt that such a structure is akin to clericalism. If so, this is not our intention rather it is the ‘fact’ of Roman Catholic liturgy. It is within these givens that a Roman Catholic liturgical theologian must work. Other traditions may have entirely different proximity considerations.

⁵³⁴GIRM 2, UNITED STATES CATHOLIC CONFERENCE, *General Instruction*, p. 9.

⁵³⁵UNITED STATES CATHOLIC CONFERENCE, *General Instruction*, pp. 15-16.

choosing this means of work (communication), we mean to encapsulate the instructions to the prophets that God had chosen them as a mouthpiece; that God chose to become incarnate – to place limits on the Divine;⁵³⁶ and from the GIRM that states it is God who acts in liturgy,⁵³⁷ that Christ is present in the person of the priest, the Eucharistic elements and the assembly. Our task is to understand how these divine proximities may be described and achieved.

While we are specifically addressing Roman Catholic Eucharistic liturgy, the pattern of single speaker of prayer⁵³⁸ with response by others⁵³⁹ may be traced back to the extempore prayer documented by Bouley, even to the Last Supper and Jewish traditions of common prayer.⁵⁴⁰ This pattern may even be said to support the development of an ordained clergy chosen by God to speak to his people and to help Christ continue his offering to the Father.⁵⁴¹ Regardless, as we shall see below, the pattern is definitive with a shape that requires sequencing. Lastly, if God has chosen this approach to salvation history, then proximity can help make our understanding more precise about the approach that God takes to become close to his creatures.

The Sound Value for the speech of the priest, for example, is managed by the priest and affected by the assembly.⁵⁴² The assembly too manages its own speech as a single body. The priest and assembly hear the Sound Values of each other's speech and are affected by them. Should a leader's speech, that is to say the speech of a priest, lector or any

⁵³⁶As Chauvet puts it, God puts himself at the mercy of the body. CHAUVET, *The Sacraments*, p. 114.

⁵³⁷SC 33. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 11.

⁵³⁸SC 7, GIRM 2 and 35. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, pp. 11, 18-19; UNITED STATES CATHOLIC CONFERENCE, *General Instruction*, p. 9.

⁵³⁹GIRM 5, O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 10.

⁵⁴⁰Bouley, *From Freedom to Formula*, pp. 44-45, 13-27. See claims in GIRM 8 on tracing the tradition.

⁵⁴¹SC 6-7, and GIRM 4 appear to bear this out. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 10-11; UNITED STATES CATHOLIC CONFERENCE, *General Instruction*, p.p 10-11.

⁵⁴²How the Holy Spirit works in this dynamic is discussed below. For now, the surface description of the dynamics involved is being discussed.

other single person who speaks, be weak in any way, the Sound Value of that weakness will elicit a weak response. This weak response will in turn elicit further weakness on the part of the dialogue partner. Full, conscious, active and participatory speech (and action), on the other hand, will elicit the same in return. Active participation here is orthologotic and therefore a function of Sound Value. That strong active and participatory speech and action are rare is traced in Kavanagh's Lament.

Witness becomes the 'ground' for full conscious active participation because, first of all, even before the assembly says anything at all, witness acts like the air within the space and is a visceral dynamic within which speech and action happen. In Roman Catholic liturgy, there is no un-witnessed speech or action - all is open to observation.

This 'gazed-upon-action' explains what the conciliar documents may mean by 'participation in the celebration' throughout the whole liturgy and not just at those points where the assembly has discrete action to do.⁵⁴³ Discrete action by the assembly is not a sudden dynamic shift, but an organic Stimulus-Response. It arises necessarily and sufficiently from the greater Stimulus-Response and is a function of how that has been built up. This can be a base meaning for 'full conscious and active' because it is a performance fact. It is a physical phenomenon that must exist in a liturgical OLE - not an option or an add-on, but a requirement. It is a proximity fact for liturgical OLEs.

SC presumes this basic dynamic between priest and assembly insofar as it refers to full conscious and active participation by the assembly (*fideles*) first, and foremost, in conjunction with the skill set of the priest.⁵⁴⁴ Only later in the document do the details of specific actions and the role of the assembly arise⁵⁴⁵ - the chart above details the unfolding of

⁵⁴³SC 30 encapsulates the direct and indirect participation of the people. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 10.

⁵⁴⁴SC 14. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 8.

⁵⁴⁵“...acclamations, responses, psalms, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence.” SC 30. O'BRIEN, *Documents on the*

Stimulus-Response between priest and assembly. The minister's skill set refers to a deep appreciation of what the liturgy is and the minister's ability to convey that understanding to the assembly.⁵⁴⁶ Almost everywhere that the document refers to the participation of the assembly, it also refers to the clergy in the person of the bishop or the priest. While SC doesn't specifically speak about the priest as doing anything in liturgy when it speaks about the assembly participating, the proximity account of the event action, so far identified as Sound Value and *orthologia*, as well as the chart above can step in to clearly describe what happens when the assembly participates in the event.⁵⁴⁷

As we have seen, proximity describes the minister(s) and assembly as witness, each to the other. This describes the 'how-close' question or that the two are close - they sense each other. SC points out once (and for all in the document) that this participation must be at the core of all liturgical considerations.⁵⁴⁸ Therefore, proximity of minister and assembly is at the core. From the minister's point of view, using proximity of witness acts as the liturgical OLE equivalent for the minister of keeping the assembly's participation in mind all the time. Ministers cannot do otherwise only if they are aware of what they are doing. The assembly side of the equation is clearly dependent on the minister.⁵⁴⁹

Proximity can also describe the presider and assembly in proximity to the minister's speech. This describes how the two are close. The assembly's proximity to the minister's speech has two aspects: the assembly's proximity shapes the minister's speech if the minis-

Liturgy 1963–1979 Conciliar, Papal, and Curial Texts, p. 10.

⁵⁴⁶This relationship is also caught by Clarke. The 'understanding' remains a function of showing and putting as Guardini insists. The understanding is not simply cognitive content recognized as such, but embraces the whole person and the whole assembly as a dynamic and unfolded as we have seen in Sound Value.

⁵⁴⁷The US Bishops make the statement clearly: "No other single factor affects the liturgy as much as the attitude, style and bearing of the priest celebrant." As the Chart of Liturgical Speech demonstrates, this is a function of the shape of the Roman Catholic rite as it stands now. UNITED STATES CONFERENCE OF CATHOLIC BISHOPS, *Sing to the Lord: Music in Divine Worship* (Washington: United States Conference of Catholic Bishops Publishing, 2007), Instruction 18.

⁵⁴⁸SC 14. O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 8.

⁵⁴⁹That this satisfies the sacramental and juridical understanding of priest and faithful is coincidental. More study is required to make connections.

ter is competent, as we will see below. As well, the assembly's proximity to that speech shapes its own witness of the speech. This is not a *de facto* "I am here and so I hear," but relates also to where one is in proximity to the minister and to the rest of the assembly. One will hear differently in the back of the nave than in the front. One will hear differently based on one's personal expectations versus another's expectations. The permutations here are endless and so provisional, yet inescapable.

Proximity can also describe the presider and assembly in proximity to their transactions, dialogue, movement and gestures. Because the minister initiates all dialogue,⁵⁵⁰ the minister sets the tone of the dialogue.⁵⁵¹ A minister, conscious of that "something more," or a fuller sense of word and action, may help stimulate a fuller response from the assembly. What is certain is that the assembly will not lead the minister. It may direct by the proximity of witness, but it will not lead, unless it revolts.⁵⁵² Regardless, in a Roman Catholic liturgical OLE, the one leads the many and not vice versa. Active participation as witness and as a discrete action is a function of that Stimulus-Response proximity.⁵⁵³

⁵⁵⁰See the Chart of Liturgical Speech above.

⁵⁵¹The document does not detail just how a pastor can ensure engagement but proximity does detail it: "Pastors of souls must therefore realize that, when the liturgy is celebrated, something more is required than the mere observation of the laws governing valid and licit celebration; it is their duty also to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects." O'BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 7; See also Clarke's remark that the presider sets "the speed of the Mass." CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 63.

⁵⁵²In a similar instance, Carlos Lewis speculates that the assembly, by not responding to the priest's loud speech (due to the incomprehension noted in chapter one), eventually drove audible speech into silent recitation. Not receiving response in a situation of Stimulus-Response devalues any benefit arising from the physically challenging work of speaking aloud - one just gives up over time. While not a revolution, this devolution by the assembly has the same outcome with the same dynamics: assembly directs priest. Carlos A. LEWIS, *The Silent Recitation of the Canon of the Mass* (Bay St. Louis, MS: Divine Word Missionaries], 1962), pp. 53, 56.

⁵⁵³One may surmise, from a current yet historical perspective, that with the almost total experience of Kavanagh's Lament in North American parishes, an organic study of a robust assembly action from any point of view must await the formation of priests physically competent to do the rites. A proximate study of any North American, Roman Catholic, English-speaking (and one has been assured French-speaking) parish now would, one suspects, uncover paucity not fullness of action by the assembly. Proximity may uncover the actions, but it may very well not yield optimal results.

Proximity as a means of describing phenomena has led to two theories, Sound Value and Orthologia, both of which may be described entirely in proximity language. It has redrafted and made more precise the notion of active participation. Grouping those three outcomes with the proximity tables in the appendix, we find that proximity as a method has shown fruitful descriptive results.

Further, steps 3 (light entering the eye), 8 (sound waves entering the ear) and 12 (witness input received via various sensors by the speaker) above, Sound Value and *orthologia* all function by reception of stimuli. They can function in no other way. In this way, each functions necessarily according to ‘gift’ and so are structured as theological operations and predisposed to theological content. Therefore, each comprises part of the theological experience of liturgy.

The descriptive application of proximity involved a detailed description of how first party speech of a third party text actually unfolds in a necessary sequence in an OLE. Out of that description, two theories were discovered that offered plausible explanations of OLE dynamics. In turn, these offered a way to describe the concept of full conscious and active participation by an assembly that also followed the necessary sequencing of first party speech of third party text. That each description or theory was plausible satisfies the descriptive application of proximity, which was the goal of this application test.

2.3. Prescriptive Application

In this section, the application of proximity as a prescription will be tested. The question would be, does proximity provide useful tools to help improve a dynamic in an OLE? If it does, then the application is satisfied.

Despite the insistence in SC regarding the need for liturgical formation, the existence of liturgical formation in priestly formation⁵⁵⁴ in North America is far from

⁵⁵⁴The “Program for Priestly Formation” issued by the U.S. Conference of Catholic Bishops does not contain

adequate.⁵⁵⁵ Among the likely causes is a lack of clear practicum protocols for liturgical formation. By using proximity in a prescriptive manner, such protocols may be established. To demonstrate proximity in a prescriptive application, we may examine the manageable relationship between speaker and witness.

The two proximity questions in a prescriptive application, limited to the manageable relationship between speaker and witnesses, give us these questions: How close is the speaker to witnesses? How close is the speech to witnesses? As well as, how are these things close to each other? How are these proximities best anticipated, managed and directed for liturgical formation? We have seen these questions described above. It is time to see how proximity can establish best practices.

Proximity formation can be a powerful tool. In formation sessions that we lead, there is a focus on the sound of each word. This results in very bumpy speech. While that formation process looks to explore the bumpy, most presiders deliver their speech relatively smoothly. Our formation approach mirrors Pavis' Indian dance instructor who trains by doing, by ensuring the physicality.⁵⁵⁶ In that formation protocol, we try as much as possible never to suggest possible meanings in advance for what is being said by students using the Sacramentary or Lectionary.⁵⁵⁷ The proximity-based instructions are usually quite simple: speak up and slow down. By managing those proximate dimensions alone, amazing results arise.⁵⁵⁸

the word 'liturgy'. This document is under study in Canada.

⁵⁵⁵Hovda's claim that presiders "training" has not yet caught up to liturgical needs, as "their most public and prominent function," remains as true today as it did in 1976. HOVDA, *Strong, Loving and Wise Presiding in Liturgy*, p. 9.

⁵⁵⁶Our approach also mirrors Guardini's Insistence on seeing and doing. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 296.

⁵⁵⁷Pavis claims his notion of vectorization of movement (and of time and space) allow the analyst to describe action physically without recourse to "psychological motivation." PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 166.

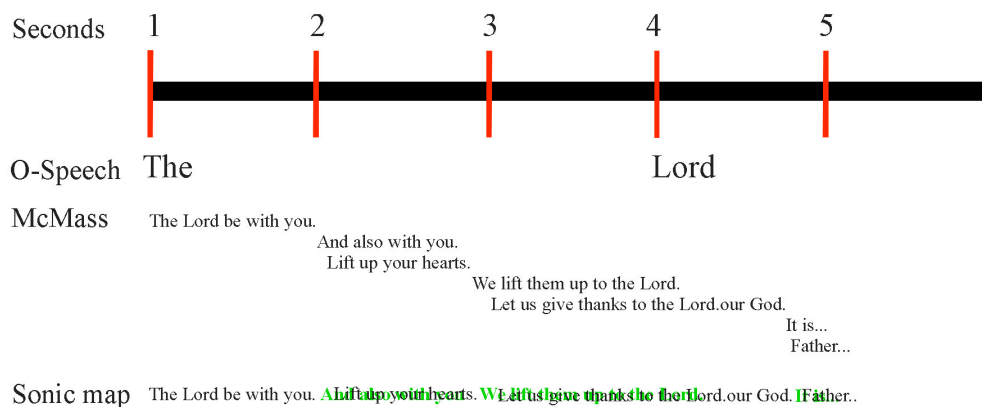
⁵⁵⁸See the reaction to the two simple instructions to slow down and to speak up on a presider's approach to his ministry: www.jamesoregan.com/Seeing_and_Doing/Letter/tardif.htm.

These dimensions have been treated under the concepts of Sound Value and Orthologia. We may entertain a broader environment for Sound Value and Orthologia by examining the space-time of speaking with a view to improving Stimulus-Response.

2.3.1. Explaining the Spatio-temporal Radical for Speech

Chapter two introduced the dynamic of *Optimal Timing*. The figure below shows at a glance the two poles that encompass most speech paces in vernacular liturgy, from the optimal pace, for typical spaces, of three seconds to what a parishioner labelled as the McMass (a fast-food type of liturgical experience over in 20 minutes or less). Most Roman Catholic liturgical OLEs fall somewhere between those two poles, with many Sunday liturgies probably lasting 50 minutes to an hour.

Figure 3: Sound Map



One can see that the time taken to speak two words at the *Optimal Timing* pace accounts for 31 words at the faster pace. The sonic map shows that the priest simply listened for an incipit-type response and ploughed ahead at his rapid fire pace.⁵⁵⁹

Since the claims for speech are profound - from the speech-stopping awe of having been addressed with “I love you” from a loved-one, to the stir of a great orator such as

⁵⁵⁹It must be noted that this liturgy was always packed.

President Obama - we should delineate the approach to speech undertaken here. Using proximity, speech maybe seen as a strong and complex reality. Proximity does not destroy the data by stripping away layers to get at whatever is supposed to be deep within them.

Keeping the data intact in space-time, that is as dynamic phenomena, can mean simply to instruct the speaker to slow it down. This must involve *optimal timing* for the space in which speech happens. The phenomenon of slower spatio-temporal dynamics begins to look like meaning creation on-the-fly and allows for more easily grasped ancillary meaning.⁵⁶⁰

To consider *optimal timing* in a prescriptive environment is to say that slowing down speech has effects, that slowing down speech in an extraordinary way has extraordinary effects.⁵⁶¹

Regardless, the outcome of proximity as Sound Value in a prescriptive spatio-

⁵⁶⁰ An exclusive determinant in generating outcome by timing alone may be found in music genres. On March 15, 2009, in a CBC radio programme called "The Sunday Edition," host Michael Enright and guest Robert Harris discussed the development of beat and tempo as determinants of genres of music. Harris explained that the difference between swing music and rock and roll is tempo. The beat is exactly the same. By adjusting only the time, one develops two whole genres of music. A proximity analysis of timing is this: that the notes are further apart or closer together, and so slower or faster. Hence, it is the proximity feature alone - increase or decrease of note placement that spawns whole families of music, regardless of lyrical and melodic content. It also allows for the complete transformation of a song from one genre to another.

⁵⁶¹ Not all agree. A local choirmaster insists that elided sounds, in which a sound bumps into a previous sound, are perfectly fine for intelligibility. In this he is correct, but not as a function of Stimulus-Response. Rather, vestigial reality arises when considering the Sound Value of elided speech.

It ought not to be surprising that a trained choirmaster would take the elided sound value position for these reasons:

a. Chant expectations are a short hand for meaning and effect similar to a private language. So that one's history with the active experience of chant, chanting, leads to different expectations of the language and of hearing sound.

b. Clearer memory for text. By experiencing especially the singing of chant, one has a stronger memory of the text that is sung with its associated fixed idiosyncratic meanings.

c. Vestigial sound memory in which only the minimal sound can evoke a strong Stimulus-Response, as Mourant notes. When chant is heard by those ineluctably involved with chant, idiosyncratic meaning from text is invoked from memory with minimal sonic aid.

These elements form vestigial hearing as if it were strong Stimulus-Response. The blended or indistinct sound acts as semantic sound, eliciting a strong Stimulus-Response in an oblique way. The caveat is that, for this to be useful to the assembly, the assembly must have been trained in the singing of chant, not simply in its listening. MOURANT, *Saint Augustine on Memory*, p. 13.

temporal environment involves the mathematics of liturgy.⁵⁶² This is a function of the count of the total number of words spoken multiplied by three seconds (*optimal timing*), allowing and adding time for hymns (from two to all stanzas for a specific Sunday) and actions. Add up those seconds and reduce them to minutes. The results will be a minimum and maximum time count, depending on variables. If one finds a liturgy in any parish that is less than the minimum timing, then those responsible for liturgy in that parish are most likely not attentive to the “something more” that the Council insists upon, nor the select prescriptions of Clarke and Hovda above, as well as Kavanagh⁵⁶³ and Schmitmeyer.⁵⁶⁴ This proximate analysis disregards for the moment any actual content in that amount of time. What matters is the math. If the liturgical OLE is shorter than that range of timing, then nothing is going on. Kavanagh’s Lament wins the day. This one radical may trump all else.⁵⁶⁵

Invoking math allows us to invoke algorithms, especially since liturgy may better be seen as an algorithm. This spatio-temporal environment is an appropriate place to introduce the math.

To determine the *optimal timing* algorithm for any space, one may follow these steps:

1. Clap hands.
2. Count seconds.

⁵⁶²Carlos Bovell notes the significance of mathematics for theology. Carlos R. BOVELL, “Two Examples of How the History of Mathematics Can Inform Theology,” in *Theology and Science* 8, no. 1 (February 2010): 69–86.

⁵⁶³Kavanagh deplores both the lack of kinetics, with a resultant temptation to speed, as well as “scurry.” KAVANAGH, *Elements of Rite a Handbook of Liturgical Style*, pp. 37–38, 58.

⁵⁶⁴James Schmitmeyer calls this sort of outcome a sense of the absence of God. James M. SCHMITMEYER, *The Words of Worship: Presiding and Preaching at the Rites* (Staten Island, N.Y.: Alba House, 1988), p. 4.

⁵⁶⁵Vernacular languages will almost always take longer to speak than Latin. For example, the *Qui Pridie* of the Roman Canon up to the end of the *hoc est* has 46 words. The new white book translation has increased the current total to 68. The old Mozarabic *missa secreta* has 30, even including an additional mandatum. In a typical space, the Latin language rite above ought to take 138 seconds or 2.3 minutes; the English language version ought to take 204 seconds or 3.4 minutes. If we take that as a sample ratio, the English language rite ought to take almost half again as long to speak or 47 per cent longer.

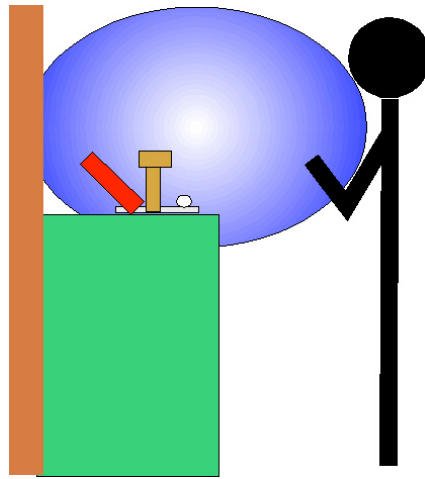
3. Listen for decay.
4. Note number of seconds when silence arrives.
5. Determine the duration.
6. Repeat 1-5 to verify results.
7. If repeat gives same results, note the *optimal timing* duration.
8. Speak loudly.
9. Count the duration.
10. Listen for sound decay.
11. If the duration matches the *optimal timing*, speak loudly again.
12. Test that those furthest away can hear the sound of each word.
13. If so, repeat 8-11.

If the average church contains some four million cubic feet⁵⁶⁶ of enclosure, the spatial considerations are not inconsequential. Four million cubic feet is quite a bit of proximity to manage. To ensure that sound reaches two points that may be 300 feet apart, and between which there are four million cubic feet of air, requires some management. In any sonic event, the Stimulus-Response works in the given proximity, in this case four million cubic feet. One cannot ignore this space. It is the space in which one is tasked to work. If the *optimal timing* of that four million cubic feet is three seconds,⁵⁶⁷ that is a boundary that one cannot ignore. Whatever else happens in a liturgical OLE in that Space, an *optimal timing* of three seconds must happen. That is the algorithmic prescription for any liturgical OLE that takes place in that church. All sound considerations must first build upon that foundation.

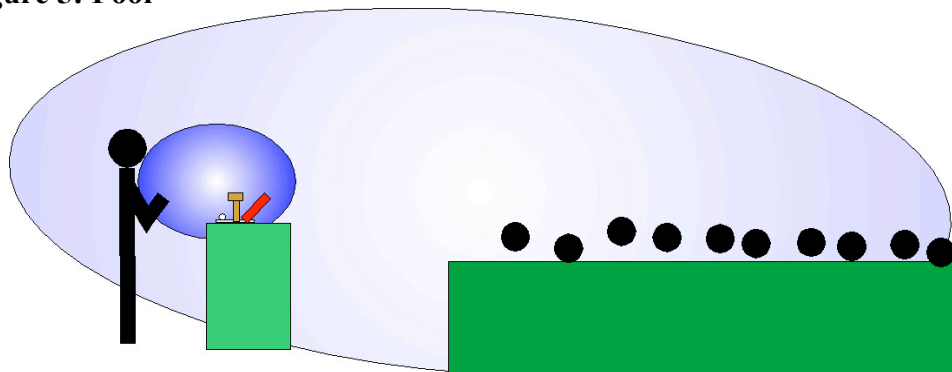
It is illustrative to compare the following three figures.

⁵⁶⁶Rounding up the product of 100 feet wide by 300 hundred feet long by 125 feet high.

⁵⁶⁷Three seconds has been the most consistent period of decay in the many churches and other OLE spaces in which we have carried out the test. Each space will have its own precise measurement.

Figure 4: Oriented

In this figure, the priest speaks in the liturgical OLE, by virtue of rubrics,⁵⁶⁸ in a space (blue ellipse) of about 192 cubic feet.⁵⁶⁹ In that volume of air and proximity, speech can be faster than conversational. There is no one to hear. The sound need not travel far and need not be very loud. That the words used are in a non vernacular language further promotes the ‘private’ nature of the speaking.

Figure 5: Poor

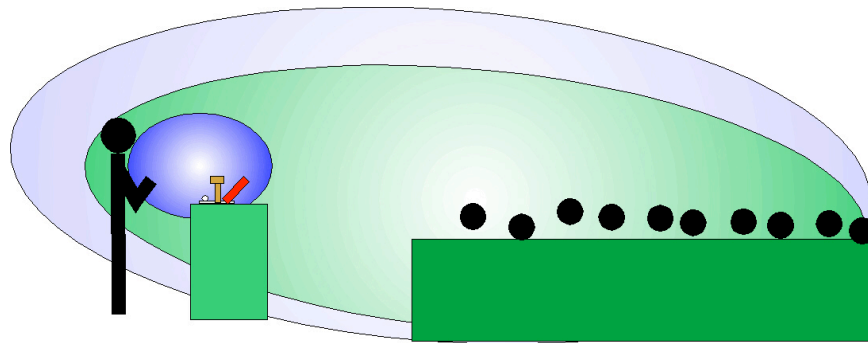
In this figure, the priest has turned around, permitted by law in the late 1960s. Yet, the idiosyncratic performance space remains the same - about 192 cubic feet. While the as-

⁵⁶⁸Especially in the instance of the silent canon, but especially bearing in mind that the Stimulus-Response happens between the priest and a server only a very few feet away. This leads to *sotto voce* speech.

⁵⁶⁹An altar area might be four feet deep by eight feet wide and six feet high.

sembly witnesses all four million cubic feet (blue ellipse), the priest acts within an illusory
 192. This results in poorly heard speech and poorly witnessed movements. The speech is
 said as if addressing only the smaller space, despite the removal of the reredos in the reori-
 entation.⁵⁷⁰ It is here that Kavanagh's Lament most often arises, for both physical and intel-
 ligible reasons. If words are too close in the four million cubic feet, they blend into a mono-
 tone of sound. The liturgy becomes one long indistinct vowel. Speech begins to fail.⁵⁷¹
 Claims made for speech begin to fail.⁵⁷²

Figure 6: Good



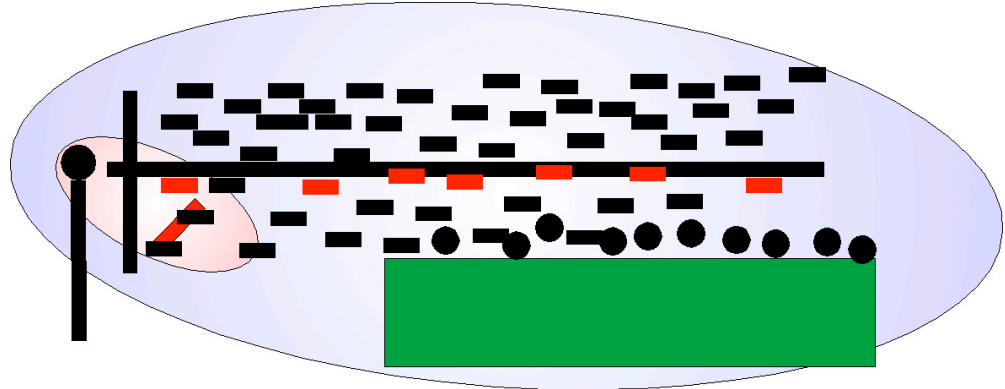
In this figure, the priest's proximity has grown from 192 to the four million cubic feet (green ellipse). The priest is cognizant of the *optimal timing* for that space. The Clarke and Hovda dynamics are fulfilled.

⁵⁷⁰There is a theatrical convention of the fourth wall as a means to block the gaze of witnesses from an actor's consideration. Despite the fact that there may be hundreds or even thousands of people watching, this way, an actor can look directly into the audience space and see nothing but whatever s/he imagines to be the object of the actor's gaze. We propose that, for poorly formed priests, this fourth wall phenomenon becomes an unconscious technique used in liturgy by priests who exhibit the 'Tridentine' tendencies seen in the figure.

⁵⁷¹All the speech-acts in the world cannot overcome this Sound Value dilemma.

⁵⁷²Searle's insistence on the comparison between theological claims and actual data resides here precisely.

Figure 7: Speech Expectations



This figure depicts the full semantic and meaning probabilities that accompany all witness expectations as they occur in space-time. Not only is there the syntactic axis but the semantic axis. As the sound of each word arrives, all witnesses begin to interpret. As each new sound arrives, the interpretation continues as each finds the meaning that can arise. This takes time. It may suffice that the *optimal timing* fulfills both the physical and intelligible requirements for sound interpretation. This figure reminds us that *optimal timing* is not only a function of physical decay but of grasp as well and hence the rise of interpretation of speech by many in a space.

This prescription invoking *optimal timing* has the characteristic of a management tool. It is something that can be brought to bear on a liturgical OLE and can be tested there. Simply the proximity management of spoken words can make the difference between an intelligible sound and an unintelligible sound, hence, its prescriptive capability. Intelligible sound has spoken words farther apart. One inserts three seconds of time between each word thereby pushing them apart. This decrease in speech proximity brings silence as well as time for reception closer to each word. Further, *optimal timing* lays down the minimal physical characteristic of what the council claims for “something more.” While it is clear that the document means that “something more” to be of the moral, spiritual, even commu-

nicative, realm, without this radical, all other sensible things may fail. The “something more” must start as a sensible thing, in which case, space-time is a good ground.

Using proximity as a prescriptive guide to influence speech has a significant effect on the core SC values of clarity and understanding. This demonstrates its prescriptive value as method. It also contributes to the theory status of both Sound Value and *orthologia*, which may be seen as only patterns and sequences. If Sound Value proposes a predictable outcome such as making sense, then there must be occurrences where one cannot make sense. Similarly for *orthologia*, the sounding right of speech must imply speech that does not sound right. *Optimal timing* provides argument and data for both. Speech said too fast will most likely not have a Sound Value that works nor be capable of undergoing *orthologia*. Speech that is too slow will likely have the same result. Speech given within a range of timings will most likely involve Sound Value that works and *orthologia*. Both can be tested using *optimal timing*, ergo both may be labelled theories that can be proven and disproven.

2.4. Descriptive Application: Proximity Analysis of Historical Evidence

Before testing the predictive power of proximity in the literature and before addressing the theological issues below concerning the epiclesis, we shall show how proximity can describe action found in historical texts. We have already seen the successful application of proximate description in an OLE analysis. Demonstrating that proximity can be useful in analyzing text or other graphic data will bolster its claim as a robust methodology. To help set the stage for the discussions below, we offer a description of actions performed by a priest at the Institution Narrative of the Roman Canon found in the 1570 Roman Missal, its rite and immediate origins. With the 1570 missal, there is a clear document trail of rubrics, as well as prayer text.⁵⁷³ The proximity questions involved in this

⁵⁷³The rubric history of previous documentation is spotty: some texts have rubrics; some rubricating prayer text [prayer text that has been coloured red thereby acting as an instruction as well as a text to be spoken] and some contain only prayers. The *ordines* report actions with varying levels of detail, usually focusing on papal

parse of the literature include: How close is the priest's breath to the bread and wine. How is it close?

The rubrics for the Roman Canon state that the priest "*profert verba consecrationis... super Hostiam.*" [he speaks the words of consecration upon the host.]⁵⁷⁴ The use of "*super*" is of interest. Elsewhere, in the *Quam oblationem*, one finds the rubric to make a sign of the cross "*super Oblata.*" [upon the gifts]

"*Super*" has a proximate value that can be seen in the actual doing of either action. In the case of the sign of the cross, the signing happens immediately over the bread and chalice, not more than a few inches. The action is very close to the objects. Similarly, the priest's action involves leaning over or bowing, "*caput inclinat*" [inclines the head], towards the host, or the chalice "*profert verba consecrationis super Calicem...*," [he speaks the words of consecration upon the chalice]⁵⁷⁵ and, though not described in the rubrics,⁵⁷⁶ breathing the words on to the objects. As we shall argue below, it is this close proximity of breath to object that carries out the epicletic action of the Roman Canon.⁵⁷⁷

action. Once rubrics come into regular use, rubricating texts disappear. Also, Daniel Van Slyke notes evidence for insufflation at the blessing of water in OR 28A that mirrors later practice. He also notes bits and pieces of evidence that all point to congruency with later practice. For our purposes, we leave a full investigation of these details aside. Daniel G. VAN SLYKE, "Breathing Blessing, Bestowing the Spirit: 'Insufflatio' as a Distinct Ritual Gesture in Ancient Christian Initiation," in *Ephemerides Liturgicae* CXXI, no. 3 (Lug.-Sept. 2007): 301-27, p. 320.

⁵⁷⁴These translations are our own.

⁵⁷⁵CATHOLIC CHURCH AND ÉGLISE CATHOLIQUE., *Missale Romanum Ex Decreto Sacrosancti Concilii Tridentini Restitutum* (Ratisbonae: Frederici Pustet, 1946), pp. 324-25.

⁵⁷⁶One finds this specific detail about breathing on the elements in rubric commentaries of the 20th century. This breathing is further accompanied by leaning on the altar at the elbows - see below. Such action closes the proximate gap between mouth and object. CATHOLIC CHURCH, *Rubrics for Celebrating Mass Latin Text and English Translation of Ordo Missae, Ritus Servandus in Celebratione Missae et De Defectibus in Celebratione Missae Occurrentibus, Together with Chant Melodies for Parish Use from Cantus and Kyriale Simplex* (Collegeville, MN: Liturgical Press, 1965), pp. 84-85.

⁵⁷⁷The *Ritus servandus in celebratione Missae* description of the chalice handling has more detail: just before the "*Hic est enim Calix...*" "... *et capite inclinato, profert attente, continue et secreto, ut supra, vera consecrationis Sanguinis.*" [This is the chalice... and inclining the head, he speaks attentively, continuously and softly, the words of consecration, so that it is upon the Blood] The use of "*ut*" suggests that the head inclines to ensure that the words are said "over" the chalice. This reinforces the close proximity of speech to object.

⁵⁷⁷ÉGLISE CATHOLIQUE., AND CATHOLIC CHURCH. *Missale Romanum Ex Decreto Sacrosancti Concilii Tridentini Restitutum S. PII V Pontificis Maximi* (Neo-Eboraci: Benziger, 1920), p. 37.

“*Caput inclinat*” [inclines the head] may very well be a direction that means ‘breathe on the gifts [bread and wine or chalice]’. Otherwise, it has no real significance as a notable gesture, yet the gesture is noted. One might argue that taking something without looking at it would be clumsy, but that seems self-evident and not deserving of a special rubric. Nevertheless, following the rubric to incline the head does, in proximate liturgical OLE fact, result in breath falling upon that which is in front of the mouth, in this case, bread and wine.

Because this is a specific action in duration, it appears to be consistent with the unfolding notion of a ‘moment of consecration’⁵⁷⁸ rather than the idea of a more holistic consecratory Eucharistic prayer. It would appear congruent with the physicalization of an epiclesis at the exact moment of speech rather than before or after, which is how textual epicleses work.⁵⁷⁹ Rather than choose one textual epiclesis position or another, one makes it an action that can accompany the ‘consecratory words’ of the Institution Narrative in real time.⁵⁸⁰

These proximity descriptions form the basis of two further discussions: the prediction of an abuse in the literature and a plausible solution to the alleged lack of an epiclesis in the Roman Canon.

By showing that a proximity analysis of a text can generate a graphic picture of a historical event that contributes to a fuller understanding of the subject matter and that can contribute to further study satisfies the descriptive power of the methodology.

⁵⁷⁸Gregory DIX, *The Shape of the Liturgy* (London: Dacre Press A. & C. Black, 1975), p. 240.

⁵⁷⁹Josef A. JUNGSMANN, *The Mass an Historical, Theological, and Pastoral Survey* (Collegeville, MN: Liturgical Press, 1976), pp. 134 and following.

⁵⁸⁰Further study would indicate other uses of breath as a discrete action, for example, during baptismal rites, and would make interesting research. Supporting evidence would then include this action at the Roman Canon as one of many such actions closely affiliated with invocation.

2.5. Predictive Application in the Literature: Predicting Abuse in the Institution Narrative

To demonstrate the predictive power of proximity, we have chosen a “fixed” subject matter to better control or bracket the dynamics. Based on a proximity description of an historical event, the goal is to propose a proximity question that would lead to predetermined results if the question were satisfied, that is to a hypothesis that can be demonstrated to be true. If proximity can predict, then it can be used to help state research proposals.

In the 14th century, a scandal in France erupted - priests were kissing hosts on the altar. That was getting a little too close to an object - actually touching it. Only eating it is any closer. This prohibited proximity suggested a view of the prescribed proximities at the Institution Narrative that we have seen above in a new light. Looking at the proximities of the action alone suggested that an abuse would arise again. Not kissing - that had been done and ruled upon. Something else - suggested from the proximate configuration of mouth to host taken to an extreme - would arise. That peculiar something was host wilting, and so it was that the prediction was fulfilled in a literature search. Proximity predicted an outcome that came out.

We have already seen the details of the physical actions involved in the saying of the Institution Narrative. It was this complete set of proximating actions that suggested trouble ahead: *inclinat capite*, [inclines the head] *tenens hostiam*, [holds the host] *cubitis super* [elbows upon] and *profert verba super* [speaks the words upon], pointing to a convergence of proximates, even to the point of tilting the chalice towards the mouth and so allowing for direct access to sound waves and breath.⁵⁸¹ As long as these actions are not taken to an extreme, we have physical actions that one may argue evoke the epicletic. Yet, should the actions become ever more proximate, we have something entirely different.

⁵⁸¹The Institution Narrative Figure below in the discussion of an epiclesis in the Roman Canon shows the face-breath-words, hands and elements converging.

To satisfy the prediction, we undertook a literature search. This showed two things unfolding over the next 400 hundred years or so. The *inclinat caput* becomes a profound action,⁵⁸² so a deep bowing bringing the face even closer to the host. The rubrics describing these actions move from the front of the missal into the prayer texts themselves.⁵⁸³ This demonstrates a concern that the priest not miss any of these actions. The proximate path to convergence appears to be intensifying.

Then in 1838⁵⁸⁴ and again in 1941,⁵⁸⁵ the commentaries start to caution against getting too close – these are the instances of abuse that proximity predicted. Romsee cautions against breathing on the host so forcibly that it gets wet, against any excessive breathing, against any breathing between the words of consecration, although there may be slight pauses.⁵⁸⁶ Further, Romsee interprets the proximity of speech to object in such a direct line that the word falls onto the bread,⁵⁸⁷ especially in the use of the pronoun “hoc” which is itself aspirational. What Romsee indicates, though, is so close a proximity of speech (breathed words) to objects that this would require some micro-management. In O’Connell’s commentary regarding the host, he directs the priest not to breathe too heavily.⁵⁸⁸

The outcome of this prediction was positive. The probability of the specific convergent actions having an outcome, even without prior knowledge of the 14th century scandal in France, is apparent with a proximate analysis. It is not too difficult to imagine outcomes

⁵⁸²The Rev. L. KUENZEL, *A Manual of the Ceremonies of Low Mass* (New York: Frederick Pustet Co., Inc., 1920), p. 120–21.

⁵⁸³CATHOLIC CHURCH. AND ÉGLISE CATHOLIQUE, *Missale Romanum*, p. 286.

⁵⁸⁴Toussaint-Joseph ROMSEE, *Praxis Celebrandi Missam, Tum Privatam, Tum Solemnem, Juxta Ritum Romanum, Ad Mentem Rubricarum Missalis Romani et Decretorum S.R.C.* (Mechliniae: P.J. Hanicq, 1838).

⁵⁸⁵John Berthram O’CONNELL, *The Celebration of Mass a Study of the Rubrics of the Roman Missal* (London: Burns, Oates & Washbourne, 1941), p. 104.

⁵⁸⁶ROMSEE, *Praxis Celebrandi Missam, Tum Privatam, Tum Solemnem, Juxta Ritum Romanum, Ad Mentem Rubricarum Missalis Romani et Decretorum S.R.C.*, p. 148.

⁵⁸⁷ROMSEE, *Praxis Celebrandi Missam, Tum Privatam, Tum Solemnem, Juxta Ritum Romanum, Ad Mentem Rubricarum Missalis Romani et Decretorum S.R.C.*, p. 160.

⁵⁸⁸O’CONNELL, *The Celebration of Mass a Study of the Rubrics of the Roman Missal*, p. 101.

when things are too close or not close enough for a desired end. While the subject matter of this prediction maybe of debatable value in the current rites, the fact that a prediction was fulfilled is significant. As a means to help establish proximity as a methodology, the predictive capability of proximity has been demonstrated. Thus, using proximity, we may generate testable research goals.

3. Interpretive and Predictive Applications

Having applied proximity to description of OLEs and text, and to prediction within text, one may now apply it to interpretation. If proximity could only describe or prescribe, its use as a methodology would be limited. To further demonstrate its methodological prowess, it is necessary to demonstrate that proximity questions can help interpret a phenomenon. If proximity can help explain a phenomenon or help understand its significance, then its methodological use is enhanced.

To demonstrate the application, examples from the literature and from an OLE will be examined, beginning with the historical dispute about an epiclesis in the Roman Canon. The proximity questions are: How close is the Holy Spirit to the text of the Roman Canon? How close is the Holy Spirit to the speaker of the text of the canon? How close is the Holy Spirit to speech in liturgy? The objective is to demonstrate that proximity can help interpret data.

3.1. Interpretive Application: Search for the Physical Epiclesis in the Roman Canon

Authors have treated the lack of an epiclesis in the Roman Canon primarily on the basis of the content of a prayer text.⁵⁸⁹ If the Holy Spirit is not mentioned by name in the

⁵⁸⁹See for example: Patrick REGAN, "Quenching the Spirit: The Epiclesis in Recent Roman Documents," in *Worship* 79, no. 5 (S 2005): 386–404; Edward J. KILMARTIN, "Orthodox-Roman Catholic Dialogue on the Eucharist," in *The Journal of Ecumenical Studies* 13, no. 2 (Spring 1976): 213–19; John MCKENNA, "Eucharistic Epiclesis : Myopia or Microcosm?," in *Theological Studies* 36, no. 2 (June 1975): 265–84; TAFT, "Ecumenical Scholarship and the Catholic-Orthodox Epiclesis Dispute."

text, there is no epiclesis. A proximity analysis considers data other than prayer text, and offers an interpretation of that data to help resolve the issue of whether the Holy Spirit is invoked in the Roman Canon and especially how the Holy Spirit is invoked. This application is not intended to be exhaustive of the issue but to demonstrate that proximity can offer a plausible resolution.

3.1.1. Epiclesis as Action

It is obvious that the Roman Canon, now Eucharistic Prayer 1, does not contain a textual epiclesis, which is to say a spoken calling upon the Holy Spirit to come upon the elements to be consecrated. That Canon has been the mainstay of Roman Eucharistic prayer for over 1700 years.⁵⁹⁰

As an example of the sort of data that proximity can consider, we will set aside the prayer text, focusing instead on actions associated with those texts. To begin, we may consider a table of actions associated with the Roman Canon.

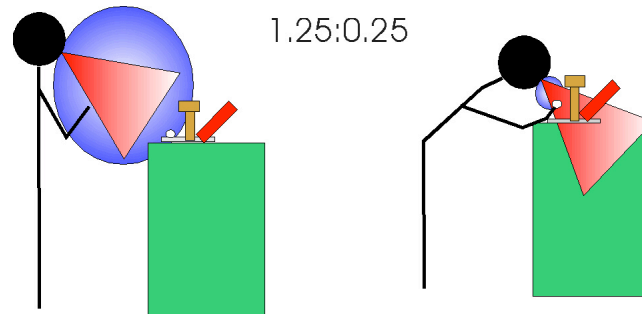
Table 8: Action in the Roman Canon

Roman Canon	Action Location
Bowing	Pre-Institution Narrative
Taking elements and breathing on them.	Institution Narrative
Bowing. No epiclesis in prayer text.	Post-Institution Narrative

3.1.2. Illustrated Actions

To further see the actions in the rite, examine these two figures.

⁵⁹⁰There are arguments that certain prayer texts within the canon have variants on an epiclesis, but these are weak since there is no explicit mention of the Holy Spirit: *Quam oblationes* and *Supplices te rogamus*. See Taft for a mention of these proposed solutions. TAFT, “Ecumenical Scholarship and the Catholic-Orthodox Epiclesis Dispute,” p. 213.

Figure 8: Roman Canon Institution Narrative

The blue circle represents the proximity between the presider's face and all other objects in front of him, and in peripheral vision, in relation to the direct object of his gaze and attention, for example, the host, chalice, altar surface, his own hands and arms. The red triangle represents the shape of his breath as it leaves his mouth by breathing and by speaking words - action modifying speech. Its colour gradation represents the eddying and dissipation of airflow, which diminishes radically about two to three feet from the mouth at conversational speech volume.

Standing, the breath may reach the host. Bending over the breath can reach considerably beyond the host, but may have more concentration of moisture and velocity at the host itself.

The ratio of proximity between standing and hunched-over is 1.25 to 0.25 (regardless of units). The second figure is obviously more compact, and therefore likely to generate an abundance of breath energy and matter (air and moisture) over a much smaller volume of space.

The proximity conclusion is that the Roman Canon that excludes an epicletic text includes a priest that is very close to the elements. We have seen the details of that proximity above.

3.1.3. Proximity Analysis

While Latins claimed that the epiclesis was hidden, or somehow implied, in the

prayer texts, proximity offers a different understanding of the whole data set by demonstrating that the epiclesis has always been within the Roman Canon as a discrete action accompanying the prayer. Applying proximity, one uncovers the reality and its tradition.

Proximity begins with an analysis of breath. Breath is so proximate to voice that the latter cannot exist without the former. One may breathe and make, by virtue of the mechanics of air movement, small amounts of noise, or sudden larger noises, such as a gasp, or a wheeze. Yet, one does not need to speak in order to breathe. To speak, on the other hand, requires breath passing over vocal chords.⁵⁹¹

The liturgical explanation of the Holy Spirit in action has at least two manifestations, 1. Presence of the Holy Spirit in the assembly,⁵⁹² and 2. Epiclesis (calling down of the Holy Spirit to act).⁵⁹³

Does the absence of a prayer text-based epiclesis mean that there is no clear epiclesis in the action of that prayer? Is the text of speech the sole manner in which to invoke the Holy Spirit? As we have seen above, the rubrics of the Roman Canon are such that breathing upon the elements is unavoidable. The rubrical insistence on the proximity is significant.

3.1.4. Resolution

The saying, inclusive of breathing, of the words upon the elements is a physical

⁵⁹¹The proximate claim for breathing and breath is to associate this physical activity with the action of the Holy Spirit. Etymologically, “spirit” and “breath” are identical in many languages, including many English uses, for example, inspire, expire, spirit and aspire. Some of these identical uses are, strictly speaking, medical and therefore based on mostly Latin use. Word play alone for breathing and spirit are by no means enough to establish connections. The proximate claim is also to establish the connection between Holy Spirit and breath/speech. On the face of it, the connections seem self-evident. The Corinthian speaking in tongues as sign of the Spirit is one connection. A little studied *sui generis* sub-clause in John’s gospel is perhaps a more powerful and clear connection: “the Spirit speaks what he hears” (Jn 16, 13b). Speaking what one hears is a concise phrasing of *orthologia*.

⁵⁹²GIRM 9, 53, 56, 79f and 93. UNITED STATES CATHOLIC CONFERENCE, *General Instruction*, pp. 11, 23, 25, 31, 35.

⁵⁹³GIRM 79c. UNITED STATES CATHOLIC CONFERENCE, *General Instruction*, p. 31.

epiclesis that is done ‘on-the-fly’ as the words are spoken. The action itself is the invocation. The fact of the action as done and its rubrical prescription equate text and action on a proximate par in terms of value - by liturgical law, one could not exclude or change either the actions or the text.⁵⁹⁴ In this case, one has action modifying text rather than text modifying action. Here, action is epiclesis, not text. The breathing is the invocation of the Holy Spirit, using a clear action - to breathe on an object - that elsewhere means the invocation of the Holy Spirit.

There is no closer position for an epiclesis than during the Institution Narrative itself, even to the exact uttering of the words. Breath and words are so close as to commingle. It is as if the very words themselves fall upon the bread and the wine.⁵⁹⁵ This close proximity of the two core elements of consecration - the Institution Narrative itself and the epiclesis - in the Roman Canon, by relying on action rather than words, recalls the proximate shift that brought the bread and wine together in the Patristic age. Ergo, there is no need for a distinct text-based epiclesis, such as those found in the current Eucharistic Prayers (save for Eucharistic Prayer I), and no need to postulate subliminal texted epicleses.⁵⁹⁶

With the 1972 Sacramentary, these breathing actions found at the Institution Narrative⁵⁹⁷ disappear. Nevertheless, the *inclinato* [inclining] remains at the Institution

⁵⁹⁴Until the reform of 1968, there was only one Eucharistic Prayer - the Roman Canon - for the majority of Latins after Trent.

⁵⁹⁵Romsee makes this very suggestion. ROMSEE, *Praxis Celebrandi Missam, Tum Privatam, Tum Solemnem, Juxta Ritum Romanum, Ad Mentem Rubricarum Missalis Romani et Decretorum S.R.C.*, p. 160.

⁵⁹⁶Josef A. JUNGSMANN, *The Mass of the Roman Rite Its Origins and Development* (New York: Benziger, 1951), II, p. 194.

⁵⁹⁷While this proximate action is clearly arcane, we have noticed it resurfacing in our own parish and in another parish in the Archdiocese of Ottawa (Canada), with two younger priests most likely born after Vatican II. Neither priest is associated as far as we know with any “traditional” faction of the Roman Catholic church - one, in fact, is a Jesuit. According to the National Office of Liturgy in Ottawa, no such rubric exists for this apparent localized re-emergence of breathing on the elements. We have noticed that the gesture appears forced and inhibits clarity of voice. Further, since the Eucharistic Prayer has no text-based epiclesis and now no clear gestic epiclesis, is there now a case to be made that the Roman Canon (Eucharistic Prayer I) has no epiclesis?

Narrative. In the same rite, the three new Eucharistic Prayers⁵⁹⁸ carry a textual epiclesis, unheard of in a Roman rite since Hippolytus (*sic*).⁵⁹⁹

Nevertheless, proximity proposes a different result than investigations into a text-based epiclesis: that for as long as the proximities outlined above unfolded in the actual seeing and doing, the *ostendit*, as it were, of the Roman Canon, commingled in the closest proximity with the words of institution, there has always been a gesture that could be seen⁶⁰⁰ as epicletic.

This plausible argument demonstrates that proximity can interpret text data in innovative and useful ways. In this case, the data that was analyzed using proximity was non-verbal and dynamic, yet found in the literature. This application shows that non-verbal data found in the literature can be treated in a meaningful manner. This shows promise for further such inquiry on this and other issues.

3.2. Interpretive Application: The Physicalization of Eschatology

We may also use proximity to interpret the dynamics of a liturgical OLE, in this case, the proposed dynamics of eschatology. Classic liturgical theology examines eschatology largely via text images found in the Lord's Prayer, in collects and in readings throughout the liturgical year. The literature⁶⁰¹ discusses eschatology as content - the

⁵⁹⁸Other special but seldom used Eucharistic Prayers, for reconciliation and children's liturgy, also carry it as a text.

⁵⁹⁹Hans LIETZMANN, *Mass and Lord's Supper a Study in the History of the Liturgy* (Leiden: E.J. Brill, 1953), pp. 65–66, 99.

⁶⁰⁰One should note that Stanislavski's Caution regarding words meaning anything also applies to gestures. Both gesture and word *per se* are polysemic. An open hand in close proximity to a face may be a caress or a slap - in the doing of either, the meaning is usually clear only after the fact.

⁶⁰¹Louis BOUYER, *Dictionnaire Théologique* (Paris: Desclée, 1990), pp. 125–26; Cervera Jesus CASTELLANO, "Eschatologia," in Domenico SARTORE e Achille M. TRIACCA, ed., *Nuovo Dizionario di Liturgia* (Roma: Edizioni paoline, 1988), pp. 337–48; Geoffrey WAINWRIGHT, *Eucharist and Eschatology* (London: Epworth Press, 1973); Patrick REGAN, "Pneumatological and Eschatological Aspects of Liturgical Celebration," in *Worship* 51, no. 4 (July 1977): 332–50; Jovian P. LANG, *Dictionary of the Liturgy* (New York: Catholic Book Publishing Co, 1989); John Melloh is close to a structural solution in his exposition of varying kinds of time but without offering the precise mechanism in which these unfold, only that they do. John Allyn MELLOH, "Liturgical Time, Theology Of," in Peter E. FINK, ed., *The New Dictionary of Sacra-*

location and experience of the kingdom of heaven in its fullness.⁶⁰² Yet, without a dynamic understanding of eschatology, liturgy becomes devoid of any eschatological tension because eschatology has been reified into an object.⁶⁰³

Eschatology is best seen as a function of time and of timing. It involves awaiting.⁶⁰⁴ “Keep a watch out!” is the typical, biblical exhortation. What does it mean to await? To do anything, as watcher, that is active? Is an ascetic required? Does one undertake special preparations? From a proximity point of view, it means simply to be attentive. At some point, the Parousia will arrive - in a twinkling of the eye.

Just as evidence for an epiclesis had been relegated to mention in a prayer text, classical liturgical theology sees liturgical eschatology as a theme, something named in a prayer, reading or an acclamation of faith. One may use proximity to examine other ideas about eschatology that are congruent with thematic data, yet which reside at the structural level of dynamics. With proximity, as we shall discuss below, one may see in eschatology a structural dynamic that is a normal part of experience, especially any liturgical OLE experience, which God uses to speak about the eschaton.⁶⁰⁵

mental Worship (Collegeville, MN: Liturgical Press, 1990), pp. 733–40, p. 736.

⁶⁰²Cyprian Love’s article on spontaneity in liturgy calls for ‘eschatological rhetoric’. Yet, it provides no means to connect spontaneity and eschatology. That Love is a musician, like Gelineau, may explain his insights into timing. Cyprian LOVE, “Liturgical Spontaneity as Eschatological Rhetoric,” in *Irish Theological Quarterly* 73 (2008): 87–98.

⁶⁰³In Antje Jackelén’s analysis, the preference is the ontological not the eschatological, the substance of a thing rather than its relation. Antje JACKELÉN, “A Relativistic Eschatology: Time, Eternity and Eschatology in Light of the Physics of Relativity,” in *Zygon* 41, no. 4 (December 2006): 959–60.

⁶⁰⁴Joeri Schrijvers’s study of Lacoste points in this direction, yet without precision, in the guise of “non-experience liturgique,” in which the gap before something, this tension, is a “moment parousiaque.” Joeri SCHRIJVERS, “Le Destin de la Non-Experience de Dieu; Espoir et Eschatologie Selon Jean-Yves Lacoste,” in *Lumière et Vie* 279 (juillet-septembre 2008): 43–53.

⁶⁰⁵Karl Rahner, in his discussion of eschatology, comes close to this viability of a physical eschatology in theses 3, 4 and 5. He squarely situates the experience of eschatology in speech, speech from God that “man” hears (335). His binary is ‘now’ and ‘hidden’, yet could be equally resolved by ‘now’ and ‘complexity’. ‘Hidden’ is ambiguous insofar as it could, ordinarily, lead one to think that one could mine data in the hidden, although Rahner is clear that the *eschata* remain “impenetrable and uncontrollable”(333). He still relegates the experience as a function of content, but the step to structure as a function of existence itself is a small one. Karl RAHNER and Cornelius ERNST, “The Hermeneutics of Eschatological Assertions,” in Karl Rahner, *Theological Investigations* 4 (New York: Crossroad, 1961), pp. 323-346, pp. 328, 333, 335.

3.2.1. Eschatological Dynamics

There is a critical difficulty with the proximity approach to the eschatological dynamics data - where are they? The paucity of well-done speech in liturgy, described by Kavanagh's Lament, covers up what ought to be vibrancy in speech.⁶⁰⁶ This is not only a matter of style, although it is also a matter of style. This matter of style reaches down to intelligibility itself, is a function of Sound Value and *optimal timing*, can be described as working through proximity analysis, and establishes eschatology as a visceral sensation.

Using proximity, the claim is that the eschatological tension that we see in biblical texts can be found or recognized as structure in speech insofar as in speech (or gesture) nothing is guaranteed. In liturgical OLEs, whenever speech makes sense (has the right sound), there is a visceral what-will-happen-next or expectational energy among the witnesses, including the speaker as orthologotic witness, because anything can happen despite the predictability that arises out of using fixed repetitive text. Recall Stanislavski's Caution and the Burns Effect.⁶⁰⁷ This expectation evokes an excitement of attention and awaiting - a full Stimulus-Response - because one does not want to miss anything new.⁶⁰⁸ The eschatological within the experience of liturgy is strengthened by the physical function of Sound Value.⁶⁰⁹

Where does eschatology physically happen?⁶¹⁰ It happens among other things in the

⁶⁰⁶Clarke illustrates this vibrancy as a function of pause, in which a pause inserted into speech will elicit a question in the mind of the assembly, "What's next?" CLARKE, *Sounds Effective: On Speaking, Reading and the Use of Gesture in Church for Priest and Lay Reader*, p. 47.

⁶⁰⁷As a reminder, the Burns Effect describes the distinction between what one plans and what one ends up within an OLE and that the two are usually different.

⁶⁰⁸Mourant characterizes Augustine's understanding of the relation between memory and future as anticipation. MOURANT, *Saint Augustine on Memory*, p. 23.

⁶⁰⁹This tension applies equally to non-verbal communication. One cannot guarantee the outcome of an action anymore than the outcome of speech. One may predict or anticipate but not know. It is only proven after the fact.

⁶¹⁰Jackelén makes a compelling case that allows us to easily claim a physicalization for eschatology. Jackelén equates eschatology and relativity, within the gap of theological use of modern science rather than its reliance on Aristotelian-Newtonian science (959), on the basis of relationality (read 'proximity') (958) over substance (959) and a false concept of objectivity (959-600). J attempts to position eschatology in an open-ended scien-

movement of eyes over text, in the orthologotic procession of speech, and especially in the reception of speech by witnesses - because 'one never knows.'⁶¹¹

3.2.2. Visual Eschatology

The movement of the minister's eyes, when focusing on text, is not linear, but a series of discrete leaps forwards, backwards and sometimes up and down, as the brain searches for context and anticipated realities based on unfolding known content from the page.⁶¹² Eye tracking or glancing all the time, is an 'on-the-fly' phenomenon. The act of reading from the point of view of the eye is a constant flicker testing of expectations and awaiting the spatio-temporal future to see if it will meet or redirect our expectations.⁶¹³ This time management, or response to stimuli in time, is the eschatological tension between what is and what will come in the framework of micro, humeroscopic or macro time, rather than simply the epochal time alluded to in revelation, that is to say, the end times. Both the end times and 'on-the-fly' time work exactly the same way. One cannot know what will come, when it will come, or even if it will come, yet we have expectations of what will come, expectations that are, in part, products of revelation for liturgy and redundancies of expectations based on past experience, notwithstanding spontaneity at anytime.⁶¹⁴

tific world, as opposed to the finite Aristotelian-Newtonian world (960). J's positioning of eschatology versus ontology is that of possibility, or potentiality, over reality. This dovetails well into the ordered-chaos of OLEs and, according to Irwin and Nichols, the provisionality of liturgical theology. J follows Augustine's eschatological view that "what already is in light of what is not yet but is promised to come"(967). Eschatology, for J, accounts for mess and the "interplay" between the whole and the part (968). For J, eschatology's benefit is not about the future but about reorienting ourselves to the open, to radically and critically reassess systems (970). As an exercise in penultimacy, eschatology demands that we face the potential. JACKELÉN, "A Relativistic Eschatology: Time, Eternity and Eschatology in Light of the Physics of Relativity."

⁶¹¹Stanislavski's Caution, the Burns Effect, De Saussure's Decision and others all capture this tension of uncertainty.

⁶¹²The same happens with speech as the brain almost frantically tries to predict the next word. Joe PALCA, Flora LICHTMAN. *Annoying. The Science of What Bugs Us*. (Hoboken, NJ: John Wiley and Sons 2011), pp. 4, 7.

⁶¹³These expectations are resident in our memory, including our emotional and muscle memories.

⁶¹⁴Spontaneity to expectation is also described by the Burns Effect, which supposes surprise or outcomes different than planned.

The first enfleshing of text that we saw above in step five, in which meaning happens ocularly, is physically enmeshed with eschatological action. The constant flicking ahead, across and around the page is the body's method of dealing with the future.

In liturgy then, even at the ocular stage of enfleshing God's word, we are dealing with a way in which the reality of the eschatological 'not yet' is experienced as a physical, manageable and almost predictable dynamic.

3.2.3. Aural Eschatology

Eschatological tension may also happen in the second enfleshment of God's word – aurally.

Those who witness one who speaks with pace also have the possibility of experiencing the eschatological tension of not being guaranteed an aural outcome. One may believe that a reality proposed may arise out of speech, but it is not proven until heard. The anticipation of hearing, coupled with the encounter of proposed reality with our expectation, generates a physical excitement that promotes attentive hearing with visceral acceptance or denial of what is being spoken - for those with faith expectations, a Great Amen!

Despite repetition in liturgical OLEs, enough has changed, is changing and may change among the texts themselves, such as daily collects, and in the lives of each participant that the complex of proximate axes must, by definition, generate new probabilities in meaning.

The speech that ministers make also contains eschatological tension orthologotically. Ministers who speak alien words as their own words can and ought⁶¹⁵ to

⁶¹⁵This implies, as evidenced by Kavanagh's Lament, that a minister can ignore these speech dynamics and simply prattle on. The ability to accommodate such a pace is mostly a physical fact rather than a means of intentionality.

speak in such a way that those who hear them do not know what is coming next,⁶¹⁶ even if the text is familiar and known. The quality of freedom of speech over text may create eschatological tension, again in the framework of microscopic or humeroscopic ‘on-the-fly’ time. An assembly experiences this tension as a matter of liturgical OLE fact when those who populate the event fill it with propositions easily witnessed or effective. We may suggest that eschatology is not only about confusion or the unknown, but about clarity as it comes to be clear. Eschatological tension in speech is the tenuous control of ordering on chaos.

3.2.4. Conclusion

The future, especially the end times, as Scripture proclaims, is imminent - it is proximate, right now. Ever since the first flush of almost visceral anticipation of the imminent arrival of the Parousia, there has been a growing realization that this imminence may not have been so imminent after all.⁶¹⁷ Hence, the Pauline progression from everyone meeting in the sky to the dead being the first to arise for that meeting.

Not much gets done if the world stands around anticipating the end of time.⁶¹⁸ Yet, in liturgy, there is time. In a liturgical OLE, there is time specifically in the function of timing for speech, of how we utter and receive utterance. If the utterances have no shape, that is, no sense of timing, the whole utterance chain dissolves into a bland monotone - hence Kavanagh’s Lament.

⁶¹⁶*Orthologia* places the minister and assembly on similar eschatological grounds. It is an eschatological connector.

⁶¹⁷Revisiting classical texts on John’s Gospel by Barrett or Brown, we see only two options for eschatology: realized and future, yet with a constant dialectic of the now somewhere in between, perhaps, under-examined from a structural point of view. BARRETT, *The Gospel according to John, An Introduction with Commentary and Notes on the Greek Text*. (London: S.P.C.K., 1955), pp.56-62; BROWN, *The Gospel according to John I-XII. A New Translation with Introduction and Commentary*. (Garden City: Doubleday, 1966), pp. 56-58.

⁶¹⁸Peter Cook and Dudley Moore spoof this tendency in an apocalyptic mountain top skit in *Beyond the Fringe*, with its final quip: “Hardly the conflagration we was expectin’. Ah well, same time next month.” Dudley MOORE, *Beyond the Fringe [Sound Recording]: Original Broadway Cast* (music composed and arranged by Dudley Moore; Los Angeles, CA: Capitol, 1962).

Yet, if the utterance has timing, which is the experience of time as it passes, then it is possible to allow for eschatology as a structural component of liturgy⁶¹⁹ (and of all experience for those who take time to experience it thus), not just as content. If the utterance evokes in the hearer, "What's next?", then there is a good chance that the speaker and hearer are attending with full, conscious and active participation to the same stimulus, be it prayer or proclamation.

The shift to proximate analysis of an OLE allows us to examine eschatology with far more precision and imagination. Eschatology ceases to be an intriguing idea, even if deduced or discerned from revelation, and it becomes part of the nuts and bolts of how we experience God at any time and specifically in liturgy.

The eschatological tension was and can be palpable. What was viscerally significant was not only the content of the promise, that the Lord will come, but the structure of the promise, that it could arrive now.

Eschatology is a function of any anticipation by means of the use of anticipation itself. There is no special mechanism attached to the watching out for the end times; it is the usual thing that is called upon: how close are things and how are they close? In liturgy, especially, eschatology appears in the tension of anticipation. Hence, in liturgy, especially, eschatology is a physical and systemic phenomenon that exists in the tension of awaiting (anything). All are put in the light of the coming kingdom when all are awaited in liturgy.

⁶¹⁹Pope may be one of the first authors to make a structural claim for eschatology in his discussion of imagination, which he claims has an eschatological orientation. For Pope, following Ricoeur's "openness to 'new ways of being'" (41), imagination not only fuels cognition but pushes us forward to becoming and to a vision of the Kingdom of God. Pope could be clearer in this on two accounts: it may appear that he is appealing to the content of the Kingdom not precisely in the hope-fact of its coming, that is he could have focused more on that we await as a function of imagination, not only what we await; he also errs on the side of agency in the human through his use of the imagination propelling us (or, arguably, pulling the future in). This is unwarranted and without evidence. At the level of perception, where imagination is first engaged, it is the stimulus that works first, resulting in a receptive or reactionary impulse for imagination, even and especially at the level of eschatological tension. Some stimulus starts the journey. POPE, *Salvation in Celluloid: Theology, Imagination and Film*, pp. 41–42.

Proximity not only puts everything close in liturgy, that is to say in the OLE all things come close, but it helps us to interpret them correctly.

Proximity has been used to interpret a historical event and an OLE dynamic. In both cases, proximity analysis generated interpretations, namely identifying a physical epiclesis in the Roman Canon, and interpreting eschatology as a structural dimension of an OLE. Thus, the methodological character of proximity is enhanced.

3.3. Predictive Application: in a Liturgical OLE

The application most identified with the scientific method is prediction - can a method predict outcomes? We have seen an example of prediction in the literature. Now, we will examine a prediction in a liturgical OLE. Liturgical OLE dynamics are very complex when detailed. To attempt a prediction in such a complex, dynamic, probabilistic system is a challenge. Nevertheless, for reasons of core SC concerns on clarity noted above, we will limit our application of a prediction to speech. The goal is to test the application. This does not exhaust the application or the subject matter but makes it manageable.

Building on the descriptive and interpretive applications of proximity to speech, proximity presents two related predictions: 1. that out of nonsense,⁶²⁰ will come sense that is parallel to the relationship between glossolalia and interpretation; 2. that using a slow pace will allow an experience of the Holy Spirit repeating a proposition out of the *mandatum* in the Eucharistic prayer that may not have been heard previously.

As we have seen, for the literature, we may use proximity to predict that an abuse in the institution narrative could happen, that it probably did, and why it could be seen as an abuse. If the prediction of an abuse in the Institution Narrative were found to be true, then proximity will have anticipated an actual outcome, as well as reasons for the outcome. The

⁶²⁰This describes the prescriptive use of ultra slow pacing of speech wherein speech is so slow that it is difficult to make any sense of it.

prediction about an action leading to an abuse was that, in the Pius V rite, the priest's breathing on the host, seen above, would eventually be too close to the host. The predicted rationale was that breath that is too close to a weak object will change the object's properties. This, in fact, is what occurred.

The two basic proximity questions in a predictive application, limited to inspiration in an OLE context, give us these questions: How close is the Holy Spirit to the speaker? How is the Holy Spirit close to a speaker?

3.3.1. An Evidence-based Liturgical Theology of the Holy Spirit: Prediction in Event

To say that the Holy Spirit is close to a speaker is to say that we notice action by the Holy Spirit in the bodily actions of the speaker. The claim is not as straightforward as it might seem, since the characteristics of the Holy Spirit tend towards the unpredictable while our observations tend towards what we already recognize. The question becomes how do we account for something necessarily unexpected yet also covenanted? Further, the claim that there is physical evidence of the Holy Spirit cannot be a claim that such an action is unique to the Holy Spirit.⁶²¹ Christian scripture speaks of discerning among spirits,⁶²² so that what may look like the action of the Holy Spirit must be confirmed; otherwise it is simply the action of any spirit or nonsense.⁶²³ This is consistent with the use by God of sensible things that we recognize. Rather, such a claim indicates that this specific physicality is

⁶²¹Carter sees speech as “native” communication built for the “presence of the Holy Spirit.” CARTER, “The Audible Sacrament: The Sacramentality of Garder C. Taylor’s Preaching,” p. 141.

⁶²²See the discussion in Kittel, especially on πνευματικός. KITTEL, *Theological Dictionary of the New Testament*, Volume VI (Grand Rapids: Eerdmans, 1971), pp. 436-437.

⁶²³1 Cor. 14: 26-28 and 10-11. Note that at 14:10-11, we find that there are many sounds in the world and that one must know the dynamics of sound else all is barbarism [nonsense]:

10 τοσαῦτα εἰ τύχοι **γένῃ φωνῶν** εἰσιν ἐν κόσμῳ, καὶ οὐδὲν ἄφωνον·

11 ἐὰν οὖν μὴ εἰδῶ τὴν **δύναμιν** τῆς **φωνῆς**, ἔσομαι τῷ λαλοῦντι βάρβαρος καὶ ὁ λαλῶν ἐν ἐμοὶ βάρβαρος.

This tantalizing pericope deserves further study. SBL Greek text at

www.biblegateway.com/passage/?search=1%20cor%2014:10-11&version=SBLGNT, accessed May 14, 2011.

how any ‘spirit,’ including the Holy Spirit, works in a liturgical OLE. It makes precise the location for spiritual action, regardless of origin.

The first OLE prediction is that in the proximity among future, moment of experience and past, the Holy Spirit can find time and opportunity to exercise initiative and to influence outcomes. The claim is that the Holy Spirit works physically in the structural eschatology of a liturgical OLE. In the eschatological ‘what next?’, the Holy Spirit provides revelation.⁶²⁴

The physical action of the Holy Spirit in a liturgical OLE was an observational discovery made in the midst of non-sense. As it turned out, nonsense appeared to be that with which the Holy Spirit actually works, bringing sense out of nonsense, just as Paul reports with interpretation out of glossolalia.⁶²⁵ In the case of a liturgical OLE, the proposition is that the Holy Spirit may establish specific Sound Value out of speech that is, circumstantially, very slow. The opposite is that when it is apparent that the Holy Spirit cannot do anything with speech, due at least to lack of *optimal timing*, we end up with Kavanagh’s Lament. The binary becomes discerned action of the Holy Spirit versus Kavanagh’s Lament.

Recapping the proximate implication of *optimal timing* for Sound Value, every sound requires a three second space of silence after it in order for the ear to physically receive it without interference. Using proximity, one can easily see that disregarding the three-second pause will alter speech as witnesses hear it – words that are too close in speech create new unknown words through elision that become interferences. While the speaker may think he is saying ‘let your,’ the assembly will hear ‘letcher’; while he may think he is saying ‘to death?’, the assembly will hear ‘tudeh’; ‘he broke?’ - ‘heebruk’; ‘again he?’ - ‘agenee’ or even ‘agony’; ‘new and?’ - ‘nuan’; ‘and he?’ - ‘Andy’; and ‘for

⁶²⁴Other manifestations of the Holy Spirit may be found with further observation and analysis.

⁶²⁵In Corinthians, glossolalia remained nonsense until it was interpreted by another speaker, after which both the interpretation and the glossolalia were considered to be of the Holy Spirit.

all?’ - ‘furl’. Such disregard for speech will actually generate new ‘texts’. At the very least, disregarded speech contributes to Kavanagh’s Lament.

Taking into account the three-second gap leads to this different result. The speaker cooperates with the assembly, so that it hears each word, and cooperates with the Holy Spirit, providing time for the Holy Spirit to work in the words.⁶²⁶ Using proximity, we predict that this may happen, thereby establishing proximity as a management tool. Should sense arise out of nonsense, then the prediction is satisfied. That a specific sense arises leads to possible predicted theological content.

To illustrate and prove the OLE predictions, we may consider results from liturgical formation sessions that are also OLEs, although not necessarily liturgical OLEs. Twice in the last few years, we have observed the same proposition in the uttering of the *mandatum*, “Do this in memory of me.” Giving students in formation sessions only these instructions: slow down and speak up, two students, a female Anglican and a male Roman Catholic, spoke, understandably, gibberish until they reached the line “Do this...” Both proposed the following graphic image in the sound of their speech of that text: that Jesus was face to face with oblivion. It is difficult to describe in words the feeling of that sound but, in our view, it was blatantly apparent that this overwhelming yawning black hole of non-existence crept over him, before his very eyes, and enveloped his face and body like the blackest of black water, so viscerally close, that he was helpless to do anything about it, even God had abandoned him, death stank in his nose, and all that he had ever accomplished vanished, and, at that very point, he cried out to his friends so that at least they, so close to him now, would remember him. At the very least, so it seemed, the proposition struck a gaping hole in the perhaps too comfortable notion of the divinity of Jesus, and reduced him to all other quivering creatures - in other words, he became more human for those of us within ear shot. De-

⁶²⁶Proximity then is a pneumatic tool. It is the mechanics of the Holy Spirit or Spirit Mechanics.

spite the accuracy of that description, this base humanity that arose within the sound of that speech was in some way experienced by all, as was confirmed when we asked if ‘Jesus faced with oblivion’ expressed perhaps what we had all heard.

Upon questioning, both speakers claimed that they had no prior knowledge of that proposal – they had not thought, “...here’s the way I’ll say that line.” Both discovered the proposal as each spoke the words. The Anglican had to fight back tears to be able to get through it. The proposal was a complete surprise to both of them as well as to those attending. Of the thousands of utterances of those words that we had heard since 1968, never had that reality arisen. That an order [sense] came out of chaos [no sense], that the proposed reality was a complete surprise, that it directed itself in the sound of the voice of the speaker - it was gift - are signs of the Holy Spirit at work. The Sound Value itself was the physical evidence of the Holy Spirit’s action in that room.⁶²⁷

The predictive application using proximity is this: that if one uses a slow pace - such that the words are not so close to each other - then there is a great probability that the Holy Spirit will become evident⁶²⁸ in the physicality of the rite, usually in the Sound Value of speech. This in fact has happened, and, presumably, may happen again with similar or different content. Predicated on two instances of the ‘same’ specific Sound Value of the *mandatum*,⁶²⁹ a provisional liturgical theology⁶³⁰ for this thesis would be: that Jesus’ hu-

⁶²⁷More research is required to flesh out this instance of the evidential nature of the Spirit.

⁶²⁸The predictability here is ‘that’ the Holy Spirit will become manifest and in no way predicts what the outcome of that manifest might be. Just as the scientific method runs up against the blockage of the Uncertainty Principle when it comes to specific predictions, so here proximity runs up against the sovereignty of Holy Spirit. Yet, it may be that one can predict what has been promised or revealed in terms of actual content.

⁶²⁹The two formation sessions were two years apart and in different Canadian cities. This proposition was also heard by a colleague in his church in Quebec City in the same time period. We are unaware of published exegesis pointing to this outcome. Most exegesis contends with the surface meaning of command to repeat. That multiple meanings may be proposed for this line on the basis of exegesis, coupled with Stanislavski’s Caution regarding its actual speaking, also supports the contention that this specific meaning may have value for specific communities or people. This fits with the notion of provisional liturgical theology.

⁶³⁰Aside from the proposition of proximity as useful for liturgical theology, this claim is the only overt theological claim that we make in this thesis.

manity, usually so unbelievable, was indeed true; that Jesus was fully human and in despair at the most crucial time of his mission on earth. Is it then that the Holy Spirit is saying to those who hear this proposition not to forget that Jesus was human? That his despair was not of perceived upcoming pain, but a real despair of an ultimate oblivion, an outcome that Christians can easily dismiss in faith. Yet ought we to do so blithely? The answer remains to be seen and to be confirmed, we would propose, by repeated instances or an official declaration made by a competent authority.

Recapping a *sui generis* line from scripture and a line from Ignatius⁶³¹ regarding loud speech is illustrative here. John 16:13 has this literal phrase, making up 13b: “for He will not speak (λαλήσει) on His own initiative, but whatever He hears (ἀκούσει), He will speak.”⁶³² What is remarkable about the line is that it contains precisely the orthologotic dynamics that faced both students: each spoke what they heard, as they were saying the speech. Neither originated the speech - it was not ‘from himself or herself’. Ignatius also comments that for him a loud voice is God’s voice.⁶³³ The equivalency is clear: μεγάλη φωνὴ θεοῦ φωνή.

⁶³¹The patristic prism is important for liturgical theology, not simply because of the prodigious output of the era, but because it was the last vernacular period before modern times. This whole intelligibility of life and liturgy was the fertile ground out of which this rich patristic fruit developed and matured. An early application of proximity analysis in the historical record, surely, is the patristic era. Resifting the evidence with a proximate lens ought to yield interesting results.

⁶³²As far as we can ascertain, no one has performed an exegesis of line 13b. The Greek text is taken from www.biblestudytools.com/interlinear-bible/passage.aspx?q=John+16%3A13&t=nas.

⁶³³David Aune characterizes Ignatius’ equation, in Phil. 7:1-2, as a “revelation formula” as part of an oracular utterance. He claims that the place of the utterances in the equation was a worship service, although he does not see Ignatius quoting himself verbatim (293). He further claims that Ignatius does not indicate the introductory oracular content that precedes the prophetic content of the oracle but that it is behind the “poetic” parallel in which loud vice and voice of God appear. The structure of the triplet, as presented by Aune, does indeed remind one of classic Hebrew poetry, often found in the psalms. Leopold. SABOURIN, *The Psalms: Their Origin and Meaning* (Staten Island: N.Y., Alba House, 1974), pp. 25–26; David E. AUNE, *Prophecy in Early Christianity and the Ancient Mediterranean World* (Grand Rapids, Mich.: Eerdmans, 1983), pp. 291–92; Rius-Vamps, on the other hand, claims that the writer of the work, Ignatius or his interpolator, is making it all up. He provides no evidence for the claim other than the apparently self-evident list of spirit claims such as cry, ringing voice, etc. Josep RIUS-CAMPS, *The Four Authentic Letters of Ignatius, the Martyr* (Orientalia Christiana Analecta; Roma: Pontificium Institutum orientalium studiorum, 1980), p. 205.

The implication is this. That to be open to the Holy Spirit, in a liturgical OLE, means to slow down and to speak up. The proximity approach is to obey the *optimal timing* - on the face of it, unintelligible⁶³⁴ - so that one listens to what one says. The words themselves then have time to work themselves out in the body of the speaker. For those first trying to accomplish this pace, the speech, at first, becomes nonsensical. Only occasionally is there an unveiling of sense. In this, the effect of this gap-pace sounds like the effect of glossolalia in Corinthians. In a similar way on the two occasions above, out of the nonsense of unskilled speech that is so slow as to render continuity of thought over vast amounts of text negligible, a line of speech arose, as gift, and, as a result of having been physically open to hear what the Spirit said and the Spirit having had the time to so have it said, intelligibility appeared 'on-the-fly' in real time out of unintelligible speech. Ergo, when such sense arises, it is likely evidence of the Holy Spirit at work in a sea of unintelligibility.⁶³⁵

An obvious correlation here as well is the fact of breathing. Breath supports the pace, volume and tone of the sound made by a speaker.⁶³⁶ The fact of breath and breathing is also reflected in the layout of vernacular liturgical books.⁶³⁷ In each line of ritual books such as the Sacramentary or Lectionary, prose is broken up into sense-lines.⁶³⁸ From a breathing perspective, each line requires one breath. If the sense of a line changes, so must

⁶³⁴ This unintelligibility also occurs when ministers speak words too fast. Not only do neologisms arise, but whole series of discrete words become mushy and inaudible - ergo unintelligible.

⁶³⁵ It should be noted that, in our presider formation sessions, the requirement to slow down and to speak up have become one of the most difficult physical tasks that students have encountered. While it might not appear be so at first glance, insisting on three seconds of silence between each word, for those unaccustomed to doing it, is painful, counterintuitive and viscerally challenging to maintain. On the receiving end of such speech, one only hears nonsense. One hears each word, but there is nothing expressed within each word and therefore among successive words.

⁶³⁶ PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 215.

⁶³⁷ A cursory look at the St Gallen library of MSS online shows a tendency for sense line layout, larger script and extra white space for earlier MSS, that is, those that are close to vernacular use in time, and a compaction of all text into prose blocks for later non-vernacular texts. This tendency would make for an interesting study and require further work. See the on-line library at <http://www.e-codices.unifr.ch/en/list/csg>.

⁶³⁸ If we follow Augustine, then these sense lines may also have dogmatic implications insofar as they guide the speaking of the whole text that is comprised of these sense lines. More research is required for this claim.

the breath required to speak it a certain way. Breath is not uniform, but uniquely corresponds to and so shapes speech. That the Holy Spirit is often and iconically associated with breath need not be ignored in this.⁶³⁹

The path to this conclusion and the conclusion itself are a function of proximity. It can be explained by proximity, managed by proximity and interpreted by proximity.

Sound Value may be seen as the mechanism for inspiration: it is how the Holy Spirit works in us, and, when achieved, it is how we know that the speech is inspired. Sound Value is the evidence and the predicting tool that proximity can use for probable outcomes in a liturgical OLE.

By limiting our investigation to speech and especially to how the Holy Spirit makes use of speech to act in our midst, the predictive capability of proximity has been satisfied. One ought to recall that prediction, when it comes to evidence for the activity of the Holy Spirit, has parallels to the fundamental probability nature of modern science, leaving the Holy Spirit inviolate and creative.

4. Concluding Critical and Managerial Applications

To round out the applications testing for proximity, we will determine if proximity can offer critical analysis of the literature and suggest a way to close an already delineated hermeneutical gap. We shall show that it satisfies methodological calls from the literature noted in chapter one. Then, we shall see how an application of proximity analysis can help resolve a management gap at the episcopal level. Proximity will be applied in a holistic and managerial way to a diocesan challenge in liturgy as one illustration of future research.

The marginalia of our own library of liturgical theology is filled with a single word: how? While agreeing or disagreeing with presented descriptions or conclusions, this basic question has arisen again and again. From a proximity point of view, how the liturgy works

⁶³⁹Further study is required to support these propositions.

provides one who reads the literature with a critical apparatus that shapes the question of how claims are made with some precision. The basic two proximity questions in a critical application to liturgical theology give us these questions: How does the literature see how close God is to the assembly? How is He close?

4.1. Resolving the Hermeneutical Gap in Interpretation

Proximity can criticize the literature. We have seen already the methodological gaps in Leachman's analysis of liturgical pneumatology. By limiting analysis to the prayer text to be spoken, and not imagining the event, he ignored a pneumatological gesture and claimed little pneumatological content for the prayer. Yet the evidence was plain to see, even inscribed in Leachman's article,⁶⁴⁰ if one could interpret the liturgical OLE data. Leaving aside liturgical OLE data led to imprecise conclusions. Proximity fixed that gap by proposing that the Holy Spirit was close to the action in a non-verbal, yet explicit, manner. In another examination of the literature, proximity can help close another methodological gap - this time in Irwin.

Kevin Irwin's Context and Text⁶⁴¹ acknowledges that liturgy is fundamentally an OLE.⁶⁴² It also declares that it will not analyze liturgy from that perspective directly⁶⁴³ but will keep the premise in mind throughout its analysis. Here is the logical result of leaving aside details of a liturgical OLE:

"A basic premise for this chapter is that liturgy is fundamentally *orthodoxia prima...* an *act of theology*, an act, whereby the believing Church addresses God, enters into dialogue with God, makes statements about its belief in God and symbolizes this belief... Understood this way, the act of liturgy is

⁶⁴⁰LEACHMAN, "The Transforming Power of the Holy Spirit in the Period of Purification and Enlightenment in Ordo Initiationis Christianae Adultorum."

⁶⁴¹IRWIN, *Context and Text Method in Liturgical Theology*.

⁶⁴²IRWIN, *Context and Text Method in Liturgical Theology*, p. 44.

⁶⁴³IRWIN, *Context and Text Method in Liturgical Theology*, p. xii.

primary theology in the sense that the experience of liturgy concerns direct address to God and encounter with God." ⁶⁴⁴

This text is significant because Irwin makes a claim for it, which his book endorses centrally - hence the "basic premise of the chapter." It is on this basis that he proceeds with his discussion, presentation and argument.

Proximity shows that there is a methodological gap. It asks, via *orthologia*, how one can begin with 'addressing God, entering into dialogue with God, and making statements about belief in God' when one has yet to hear God?⁶⁴⁵ If, as Irwin must have it that orthodoxy is a response (to God), to what in the liturgical OLE is orthodoxy a response? Irwin does not account anywhere in the book for that initial speaking by God and our hearing of that speech.

Liturgy claims to be "God speaking." This claim may be found in its prayer texts, such as the simple *verbum domini*⁶⁴⁶ at the end of readings of the Liturgy of the Word.

The liturgical prayers declare that all creation is gift, for example in the blessings at the Prayers over the Gifts. Not only do the prayers of the liturgy declare the gift nature of its text and action, the event dynamics of the liturgy make the same declaration. All liturgical prayer and all elements found in the liturgical books are gift; they are "other" than the ministers who work with them. We have seen the alien nature of these texts above. Therefore, each text must be first heard before being used. There is no other way of working it. That dynamic is what happens because that dynamic is what must happen. Before one speaks an alien text,⁶⁴⁷ words that do not originate from the speaker, one must first "re-

⁶⁴⁴IRWIN, *Context and Text Method in Liturgical Theology*, pp. 44–45.

⁶⁴⁵Frank Senn, citing Hoon, lists five simultaneous directions for liturgical communication. The first is God communicating to the assembly. Frank C. SENN, *Christian Worship and Its Cultural Setting* (Philadelphia: Fortress Press, 1983), p. 54.

⁶⁴⁶In English, the gospel response, "The Gospel of the Lord," differs from the Latin, "*verbum domini*."

⁶⁴⁷See Michael Chekhov: "The play remains foreign to the performer until he knows how to act the content, or rather until he has the capacity to act it." Michael CHEKHOV, *On the Technique of Acting* (New York, NY:

ceive" it by eye and ear, but especially by ear, to have it make sense,⁶⁴⁸ to make it the speaker's speech - *orthologia*. A cold reading⁶⁴⁹ may be sensible by virtue of "anticipated hearing" (a developed skill that estimates what the sound will be like), but is not so proved until speech. The far better technique is to speak a reading before making it public.

Irwin's definition says nothing about God speaking, save for an implication in the last phrase "encounter with God." But how does that encounter happen and where? How does God act so that we make "doxological address to and about God?" Recalling the proximity analysis above, one may claim that liturgy first and foremost is not *theologia prima*, but epiphany or revelation, which, nevertheless, embraces and makes room for theology in a proximate sequence. The gap inherent in basing event on orthodoxia rather than *orthologia* runs throughout Irwin's book and lessens the force of its argument.⁶⁵⁰ In a liturgical OLE, orthodoxia is a response to *orthologia* - speech of glory to speech of God received.

The taxonomies of proximity among minister to text, minister to assembly, minister to speech, assembly to speech, assembly to minister⁶⁵¹ offer a corrective precision in the discrete step that some one person is first in proximity to text while under witness.

Further, by keeping it in mind but not investigating the event dynamic of liturgy,

HarperPerennial, 1991), p. 85.

⁶⁴⁸This sense making for liturgy involves faith and a Christian life lived as part of the expectations up against which Sound Value bumps.

⁶⁴⁹A "cold reading" means reading a text aloud that one has never before seen. It is similar to sight reading by a musician. A cold reading tests the gifts and skills of a speaker. Should the speaker be able to make some kind of sound sense of the reading, one attributes a certain skill or gift to her. That a cold reading can be effective mitigates the idea that only heart-felt, intentional speaking can be effective. This does not repudiate the idea of intending one's speech. It simply provides a caveat that allows for the speech to be directed by a third party, such as the Holy Spirit, on-the-fly. One who can be successful with a cold reading can also be successful with a text familiar to that person, or simply with improvised speech.

⁶⁵⁰An analysis in detail of imprecision in Irwin is outside the scope of this research, but see, for example, "Hence in our view the foci of *lex orandi* and *lex credendi* yield a third part of the equation: *lex vivendi*, or life relation of the liturgy. Such an understanding of liturgical theology can help reunite the doing of liturgy with living Christianity, lest the craft of liturgy be understood only as engaging in Church ceremonial." However, *orthologia* is the first step in liturgy as event and it is a step precisely where life comes to play in liturgy as OLE. IRWIN, *Context and Text Method in Liturgical Theology*, p. 56.

⁶⁵¹These proximities work in both directions and in omni-dimensions.

Irwin makes a liturgical OLE analysis error about receptivity of text. He claims that “we” must “regard highly the value of theologically rich words and symbols used in liturgy...”⁶⁵² That claim is twice imprecise: 1) It ignores the responsibility of communications success, which always rests with the sender of communication. 2) It ignores the proper role of liturgical ministries. For the assembly to highly regard theologically rich words is not its job; that job rests with discrete ministers, such as presiders and lectors.⁶⁵³ That is Kavanagh’s point. It is the job of discrete ministers to do that “high regard” in the preparation of the event and in its execution. It is a skill and sometimes a gift that may happen on-the-fly with skilled or gifted ministers, but it is not something that Irwin’s “We” does. We, the assembly, don’t.⁶⁵⁴

Proximity makes better sense of Irwin’s steps because it fills the hermeneutical gap through *orthologia* [Sound Value as this sound or that sound from the same text, wherein one sound is better, has more value, than the other], as well as describes each of Irwin’s steps using a single language. Therefore, it fulfills Eco’s estimate of a new theory, that it explain previous theories as well.⁶⁵⁵ Restating Irwin’s argument with proximity considerations completes his enterprise with evidence. The formula then becomes:

"A basic premise for this chapter is that liturgy is fundamentally *orthologia prima...*
an *act of epiphany*, an act, whereby God addresses the believing Church...."

The rest of Irwin’s presupposition follows out of that initial liturgical OLE datum. Proxim-

⁶⁵²IRWIN, *Context and Text Method in Liturgical Theology*, pp. 44–45.

⁶⁵³Such ministers, properly formed, so that, for example, they can be physically comfortable with long pauses and loud acoustic speech, usually have little difficulty in awakening an assembly that otherwise has grown to simply pass the time in the face of ineffective speech that is characteristic of Kavanagh’s Lament.

⁶⁵⁴Admittedly, real situations may be such that assemblies may not easily respond to ‘effective speech’, yet there is no other way than effective discrete minister-driven Stimulus-Response in an OLE for the assembly to begin to respond. The work set out for a minister in such a situation may very well be the most difficult challenge of that ministry. Throughout, this study presumes that assemblies are not, for whatever historical reasons, ‘difficult’. Yet, should that be so, the claim would be that a proximity analysis of the real situation would uncover significant questions and suggest solutions.

⁶⁵⁵ECO, “Semiotics of a Theatrical Performance,” p. 109.

ity, in the guise of *orthologia*, closes the hermeneutic gap.

Proximity's insistence on physical descriptions that feature a correct physics and optics and expose the creaturely receptive nature of humans as agents, may continually remind the analyst that everything about the repetitive character of a liturgical OLE is nonetheless totally variable and provisional. It discloses this provisionality in the theories of Sound Value, *orthologia*, optimal timing and eschatological dynamics. In some respects, proximity cannot avoid this characteristic – it appears to be a necessary factor within proximity analysis. As such it provides a means to help classical liturgical theology accommodate its call for an account of this very provisionality.

In addition to provisionality, this table notes that proximity has provided solutions to specific calls noted in the literature in chapter one.

Table 9: Proximity Solutions for Classical Liturgical Theology

Shape of Methodology	Proximity Solutions
Account for physical responses to stimuli; gesture and posture of all participants.	Sound Value, <i>Orthologia</i> , Tables 19 (manipulation), 20 (movement), 11 (speech), 22 (helps and hindrances) and 23 (Context, Content and Meaning) [See Appendix]
Account for reception of sound, for process of sound from mouth to ear, for "oral" comprehension, for one speaker to many hearers, for common communication ground among participants, for use of fixed text, for right sound of words.	Sound Value and <i>Orthologia</i>
Detailed description and analysis of human functions. Subject matter cannot be studied directly. Examine surface of rites - what one can see. Examine perspectives of all participants Examine effects of action on participants. Compare theological claims with experi-	See tables in appendix for detailed descriptions Evidence for action of Holy Spirit See tables. See witness tables, four-fold axis. Witness and Sound Value. Provisional theology out of idiosyncratic

ence of people. Examine “how” the liturgy means.	Sound Value. Basic proximity algorithms.
Examine “how” symbols operate. Examine how symbolic language communicates. Test the expression of liturgical symbols. Study “imagination” as hermeneutic tool for filtering religious understanding and behaviour. Examine tools for multidimensional analysis of liturgical event. Test that approaches are applicable to phenomenon. Examine congruence and distinction between divine and human.	Basic proximity algorithms. Basic proximity algorithms. <i>Orthologia</i> . Sound Value and <i>Orthologia</i> . Proximity as omniary tool. Basic proximity algorithms. Sound Value and <i>Orthologia</i> as pneumatic tools.
Detailed description of number and nature of parts of the liturgy, their arrangements and effects. Establish principle of organization for liturgy in its structure not contents. Account for people using materials in a place for a goal.	See tables in appendix. Basic proximity algorithms. Sound Value.
Absolute requirement for detailed description. Creation of same approach or language for description and interpretation. Must address multidimensionality. Interpretation follows sense.	See tables in appendix. Variable scopes of proximity using single language. Proximity as omniary tool. Follows scientific method and establishes robust descriptions first.

By presenting a critical application of proximity to the literature and by illustrating that each of the specific calls for a methodology from the literature has been met or resolved by proximity or an aspect of proximity, the methodological viability of the concept ought to have been established. With that, it remains to say that much work remains to be done, including some implications in liturgical management.

4.2. Illustration: Managerial Application

The reader has probably already foreseen managerial applications throughout the

previous five applications. Taken altogether, these five applications form the body of knowledge required to manage a liturgical OLE. Not surprisingly, then, given that proximity is capable of all of the above applications, we can demonstrate that it can act as a management tool.

Proximity as a management tool becomes strategic and tactical, wherein one anticipates, based on experience in the above proximity applications, that one can manage a matrix of things that are close together. This takes a large scale or systems view of liturgy, which, in the case of the Roman Catholic and other episcopal churches, involves a bishop. For it is he who is the moderator of the liturgy in the diocese.⁶⁵⁶

The basic two proximity questions in a managerial application limited to episcopal stewardship of liturgy give us these questions: How close is the bishop to liturgy as OLE? How is he close?

4.2.1. Uncovering a Structural Weakness in Episcopal Discernment of Liturgy

Two major factors stand against any Roman Catholic bishop being able to accurately discern the state of liturgy in his diocese. The first is methodological, which proximity aims to resolve. The second is structural and related to the demands of liturgical and canon law.

The first factor in being able to discern what happens in liturgy(ies) in a diocese is the absence of a methodology with which to adjudicate liturgy as done. Other than *ad hoc* personal taste or opinions, what are the factors that a bishop could call upon to systematically understand and judge the dynamics in a liturgical OLE? How is one presider different than another? How is any presider competent (besides ordination) in his speech and action?

⁶⁵⁶BENEDICT XVI, "Letter of His Holiness Benedict XVI to the Bishops on the Occasion of the Publication of the Apostolic Letter 'Moto Proprio Data' Summorum Pontificum on the Use of the Roman Liturgy Prior to the Reform of 1970," *Sacred Music* 134, no. 3 (Fall 2007): 46-48, p. 48.

The second factor is that a bishop cannot observe liturgy(ies) in his diocese with impunity in the same way anyone else can. Assembly members can see with ease what is happening before their eyes. One forgets, too easily somehow, that a bishop does not have that opportunity.⁶⁵⁷ Whenever a bishop observes liturgy, it is always as presider and never, save for the proximity of another bishop, as an assembly member.

A bishop gathers liturgical data and attempts to understand them by hearsay: from his liturgical commission, from parishioners and/or from clergy. Yet, his eyes and ears are not their eyes and ears. He must undertake a hermeneutical leap in digesting what others witness to him. He cannot see what they see. When he is at liturgy, he himself is the subject of all others' witness.

What he sees in liturgy is from the perspective of a narrow if albeit commanding point of view.⁶⁵⁸ The presider's point of view is incapable of seeing what is happening as a whole experience, since he himself animates the experience. It is impossible to step outside that idiosyncratic position to see what is happening.

Just as the police never investigate themselves (on serious matters), to ask a bishop to discern the state of liturgy in his diocese is to ask him to discern how he himself is doing liturgy. There is no other data. This may be a reason why many are satisfied with the state of liturgy – why many, for instance, do not see the need for continuing liturgical formation as promoted by liturgical law. Why fix what isn't broken? Unless, of course, it is impossible to see that it may be broken.

The bishop is too close to the whole action of the liturgy and cannot distance

⁶⁵⁷For the sake of argument, allowing for a bishop to remain on his throne throughout would nevertheless change the normal course of events in that cathedral and affect those who are now being observed. It is the anthropologist's conundrum.

⁶⁵⁸It should be noted that we recently witnessed an Anglican Easter liturgy at which the Bishop was relegated to preaching only, while an Archdeacon celebrated. This role might allow the bishop to take a sense of the liturgy, especially as in this case, he was hidden from view.

himself to look upon the action from an assembly witnessed perspective. This is not necessarily the bishop's fault, for liturgical law governs his liturgical experience.

A proximate analysis of key law allows us to uncover the structural weakness residing therein.

Liturgical law underlines the crucial role that the bishop plays as the liturgical core around which the "mystery of the Church is revealed," meaning that he is responsible for the fullness of celebration as the liturgy's guardian (GIRM 22, 91, 387). From a proximity point of view, the bishop is at the centre of the matrices that surround and relate to him. His place is squarely at the focus point of all witness. An episcopal liturgical OLE is the model for all others, and so "it is most fitting" that the bishop is presider whenever there is a liturgical Eucharistic OLE (GIRM 92, 112). At the same time, the bishop is responsible as the key discernor and decision maker for all liturgies within his diocese (GIRM 291, 387). He is urged to use counsel in important liturgical matters (GIRM 291).

As can be seen, liturgical law states flatly that the bishop is the high priest and that he himself should preside (GIRM 387, 92). Further, the bishop must direct his diocese in liturgical life. There can be exceptions to a bishop's presiding but these are so very rare in practice as to be negligible.⁶⁵⁹

These two directions in law, presiding and directing liturgy, raise a conundrum. How does the one-who-presides direct liturgy categorically? Proximity points out that one cannot both be a ministerial witness and an assembly witness at the same time. Simply put, no one can be in two places at the same time.

With proximity as a common event analysis language, bishops have the knowledge and methodological expertise to manage liturgical OLEs in their charge. Proximity

⁶⁵⁹In most large dioceses, it is rare to see a bishop preside at a parish church, so that, when he is in the building, the parish wants to see him preside.

becomes a strategic and tactical tool in the gift of discernment proper to a bishop. The methodology allows him to immediately see what is happening in the liturgies that he does witness, even from a limited perspective, in his diocese. He can interpret what he sees with theologically rich and robust language, while managing the rites using the same language. A bishop who understands proximity as a theological tool understands the liturgy descriptively, interpretively, critically, prescriptively and can contemplate probabilities in the unfolding of liturgy in time and space. In other words, he can evaluate a liturgy and its ministers, diagnose problems underlying the event and prescribe appropriate remedies to address emergent and existing concerns. In this, he may, of course, undertake two actions: 1. He must not preside at every liturgy, which runs counter to liturgical law, 2. He must rely on informed counsel, which liturgical law promotes, who can see liturgy with the same eyes and use the same language to evaluate it.

Because proximity is such a useful tool,⁶⁶⁰ it makes the best recruitment and formation methodology for those charged with the selection and formation of liturgical ministers, and with the selection of liturgical counsel.

This implies a systemic change in most dioceses and the raising of a new ministry that can advise the Bishop using an established analytic language - liturgical OLE formation and evaluation.

4.2.2 “Discussion of *Intention* in Liturgy – Proximate Liturgical Theology versus Classical Liturgical Theology

⁶⁶⁰Proximity can support program objectives, values and principles, standards for delivery, evaluation criteria and support the Council’s call for continuous renewal. On continual reformation, see Decree on Ecumenism, 6. *Decree on Ecumenism*, in Walter M. ABBOTT, *The Documents of Vatican II*, (New York: Guild Press, 1966), p. 350. See the relation of rite and renewal in VILLOT, *SECRETARIAT OF STATE, Letter of Cardinal J. Villot to Bishop R. Alberti, president of the Department of Liturgy of CLEAM, on the occasion of the 2nd Latin American meeting on the liturgy (Caracas, 12-24 July 1977)*, July 1977: *Not 13 (1977)* 459-467 (Spanish), in O’BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 194.

In this section, we will discuss some powerful arguments that pervade classical liturgical theology and that have been delineated in the list of its paradigms. We do so to supplant those paradigms with the paradigm shifts detailed above, which offer a more accurate explanation of how meaning arises in a liturgical OLE that is populated by first party speech or third party text.

A claim that inhabits the classical liturgical theology stream of thought is that sense, intentionality, preparation, spiritual development, prior private meditative prayer, the Christian life lived out in the world, and emotional content, all hereinafter called *intention*, determine what happens in liturgy. They all have an effect that we know as a liturgy that is full and spiritually enriching, and that builds up the church. For classical liturgical theology, the recipe for OLE analysis appears to be establishing the *sense* of a text, stirring in some Holy Spirit as so much liturgical glue and presuming that the outcome will match the input— this is the ideal performance. This scheme presents a *fait accompli* without detailing the *faire* or the *accomplir*. There is no provision of a methodology for the OLE analysis, neither is there any provision of evidence – only outcomes. For the claim that *intention* is what really determines an outcome in liturgy to succeed methodologically, *intention* must have a necessary effect in liturgy – it must be discernible in the liturgical OLE. We propose that it is not discernible, save for first party organic speech. For all other liturgical OLE speech, it is simply immaterial. We propose that classical liturgical theology has paradigmatically placed third party text on a par with first party speech and so holds a selection bias on the data that prejudices its beliefs and outcomes.⁶⁶¹

To begin the discussion, we can posit the following argument. If and only if SCPQ, Kavanagh's Lament and Stanislavski's Caution are taken together, then the classical

⁶⁶¹Selection bias is inescapable, but better managed when declared to be the case. For more on selection bias, see GREENE, *The Hidden Reality*, p. 147.

liturgical theology insistence on ideal performance or the priority of *intention* fails.

Intention is not necessary for these reasons:

1. *Intention* is not physical until it is expressed (SCPQ)
2. Sound value trumps truth value (Stanislavski's Caution)
3. *Intention* has not been proven to work (Kavanagh's Lament).

If one claims for Sound Value the structure and logic of speech, especially speech of third party text, then Sound Value is a necessary component of speech while intention is only a sufficient component. Therefore at the level of logic, suited to a methodology (to reason about phenomena),⁶⁶² Sound Value trumps *intention*.

Further, another classical liturgical theology proposition, most probably predicated on the theological understanding of 'pre-existence' of the Word,⁶⁶³ 'being' in general, and an understanding of symbol as pointing elsewhere, posits the argument that 'meaning' is always 'more' than the physical phenomena. For a liturgical OLE, according to the SCPQ insistence, 'meaning' is inevitably tied to the physical and given detail by the physical.⁶⁶⁴

If we examine the options for *intention* mutating sound within the context of Kavanagh's Lament and the notion of Sound Value (sound mutating sense), we have these scenarios:

1. Our speaker has a firm grasp on the sense of the text for him, as determined by commentary study for instance, but cannot translate that sense into sound - there is a blockage of some kind

⁶⁶²Reasoning about phenomena has a hierarchy with asking the right questions being topmost. If one does not ask the right question about a liturgical OLE, then the reasoning falls short. GREENE, *The Hidden Reality*, p. 165.

⁶⁶³While a perfectly fine theological discussion, the topic of pre-existent Word or hypostatic union is not suitable for liturgical theology unless there is a physicality involved.

⁶⁶⁴For detailing, see - "The liturgy means also that there is hardly any proper use of material things that cannot thus be directed toward human sanctification and the praise of God." SC 61- where "proper use" becomes equivalent to the details of use. O'BRIEN, *Documents on the Liturgy 1963-1979 Conciliar, Papal, and Curial Texts*, p. 16

2. The same scenario pertains except that the sense as spoken ends up being different in the event from what the speaker had intended
3. Our speaker has no intention at all for the text, but still can make the text sound like something
4. Our speaker and another speaker speak the same text with the same intention, same preparation, yet we nevertheless end up with two different outcomes - even though the same intention is claimed to be there.

These four scenarios present outcomes for *intention* that cannot be measured until the intention is sounded. *Intention*, itself, is not physical, and therefore has no liturgical function until it is speech, whereupon it becomes liturgical data. Since *intention* is comprised of idiosyncratic, invisible (non-) data, only its sensibility counts and can be measured (for example, heard and seen). Therefore, while the claim that *intention* may mutate sound seems to have currency, it is only in the sounding that we will know the *intention*, and the sounding as executed has a sequence that contains the ability to mutate whatever *intention* is coming to be. Once again, sound trumps all else. Prepared *intention* is optional. As an analogue, if one has the intention of greeting another person, it would seem self-evident that shaking a hand and saying hello would suffice. As well, if one had the intention of partaking in a snack, one might simply reach for a sandwich. The direct intention-action matrix seems fairly straightforward. However, despite one's best intentions, a handshake in Japan will be seen as an impolite gesture and reaching for a sandwich with the left hand in most of North Africa will be seen as a grave insult possibly meriting death or maiming. In both cases, the *intention* is moot while the action trumps all. The correct action expresses the *intention* correctly.

The "life" that is brought to bear on a text in a liturgical OLE cannot and need not be ignored, but it must be contextualized properly. There are two kinds of *intention* for first

party speech of third party text: The first reflects the classical liturgical theology quality in which *intention* mutates sound to produce effect, which we know is untenable. This may be characterized as “static intentionality,” where stasis and ideal are equivalent; and the second, in which *intention* is brought to bear on text, but is influenced by the execution of sounding and so mutated by other forces outside of the intender, such as the assembly’s life and expectations, or even Divine force (the surprise sound and so meaning that happens on-the-fly). This may be characterized as “dynamic intentionality.”

Revisiting the 13 steps that govern the chimera of speech may flesh out the difference between the two intentionalities. To commence, note that regarding steps 5, 7 and 9 and taking into account the judgments available to the speaker at step 12, there are at least five alternate and probable outcomes as a result of attending to those steps. At tables 24 and 26, we find components of expectations that may be found in a minister (and in an assembly as well, but we are focussing on the minister to text proximity here). The components include but are not limited to various formations and abilities or gifts: academic and spiritual formation, intentionality, imagination, emotional memory and formation, bodily awareness, Christological vision, ecclesial and other instincts.

The five possible outcomes are: 1. A truthful Sound Value⁶⁶⁵ based on a sudden gift of the Holy Spirit, 2. A truthful Sound Value based on a congruence of ministerial preparation (intention, emotion, etc.) with text spoken, 3. A truthful Sound Value based on mechanical execution of text, 4. A vestigial truthful Sound Value based on disregard for text and action, 5. And, a complete failure of Sound Value regardless of ministerial competencies and gifts.

In the first instance, as documented in the anecdotes from two students in liturgical

⁶⁶⁵Sound Value, as discussed above, reflects the “sounding right” of step 13. The content of speech has a ‘value.’

formation above, the Sound Value proposed in the speech that gave those witnessing a completely new picture of Jesus' passion was not close to any preparation or intentionality - the speakers acknowledged this fact. The outcome was a complete surprise and attributed to the experience of gift. The probability was that it was a gift of the Holy Spirit.

In the second instance, there is a probability of a truthful Sound Value when the speaker is focussed and relaxed enough to follow the 13 steps with some attention to what God has said to the minister in preparation and what he is saying to the minister now using this text as s/he speaks it and to the assembly as it witnesses this speech; and that the experience by the minister of his preparations is close to the current experience, that is, what God has said to the minister in preparations is now said again. The minister, in this instance, allows enough time to accommodate the assembly hearing as the minister hopes it will hear, and he speaks with sufficient concomitant volume to accommodate such timing. A caveat here is that two speakers *a priori* and *a posteriori* will have different outcomes, but with just as truthful Sound Values. As well, the preparatory processes for any two speakers will be idiosyncratic and variable. This mitigates claims for specific outcomes as a function of ministerial preparation, but not necessarily the fact of the preparations happening.⁶⁶⁶ This phenomenon also pertains to the provisionality of liturgy⁶⁶⁷ and liturgical theology.

In the third instance, as illustrated by the film *The King's Speech*,⁶⁶⁸ a mechanical delivery of a text, artificially slowed down to a pace normally unsuited to the medium, can have a powerful and truthful Sound Value. In the example given, one might surmise that

⁶⁶⁶One might recall Fagerberg's promotion of an ascetic approach to liturgy, which he does not pursue to the OLE itself, nor does he explain how the ascetic might be realized in the liturgical OLE. FAGERBERG, *Theologia Prima*, p. 4

⁶⁶⁷"Paul VI Address to a meeting of the presbyterate of Rome," p. 712-713.

⁶⁶⁸ The original speech by King George VI may be found here: <http://www.bbc.co.uk/news/entertainment-arts-12020794>. Accessed April 25, 2011

the speaker indeed believed everything he said, yet his focus, if the film is indeed a faithful recounting, was completely on the mechanics of speaking and to the struggle to form articulated sound. This phenomenon can be repeated with lay readers in proclamation formation, who have little or none of the requisite formative skills or knowledge normally associated with ordained ministry. The outcome is congruent with the first instance noted above.

In the fourth instance, as an explanation for at least a minimal level of building up of Church, enough of the many complexities of expectations, sounds and gifts play out so that the assembly, or at least some of it, finds some truthful Sound Value. At play here as well would be vestigial stimulus-response events as well as the beneficial effects of redundancies.

In the fifth instance, the foundation for Kavanagh's Lament,⁶⁶⁹ is a complete disregard for clear action, sound, the text and the assembly, characterized by a rapid pace of speech and an overlapping of assembly/minister dialogue instigated by the minister. It is as if he were in a rush to somewhere else. This can be seen as a liturgical failure. Yet it must be said that there are Roman Catholics who prefer such a speedy outcome to Mass.

Despite these various outcomes, each necessarily follows the sequence of the 13 steps with varying degrees of attention. This is important to remember because we have called upon the fact of this sequence above in these applications: the physicalization of eschatology,⁶⁷⁰ optimal timing and physical evidence for the action of the Holy Spirit. That descriptive sequence is the basis for all of them.

One might ask, then, if the sequence of 13 steps is set in stone – is it a necessary

⁶⁶⁹Recall as well Clarke's description of communications breakdown by speed. CLARKE, *Sounds Effective*, p. 62

⁶⁷⁰The understanding that eschatology can be a structural component of communication, which is what this phrase means, is discussed above.

sequencing. Could any one step be placed in any other sequence or configuration? Could step 7, for instance, precede step 5 or 6? Could the minister form sound into recognizable sounds before interpreting the visually captured text? It seems unlikely. If these steps cannot be reordered, then its sequence is true for all cases of first party speech of third party text before witnesses. There are implications for this conclusion. First, there is, in the 13 steps, an inviolate order. Second, there is also a single direction, so that, for instance, a hearer could not hear speech before the speaker speaks it. As well, a breakdown in any one of those steps will have consequences. For example, if, at step 7, the recognizable sounds were deficient in any way, no subsequent steps would pertain. If for a liturgical OLE, the expectation and the texted claim were, after reading from a lectionary, that there had been “The Word of God” spoken, and step seven was deficient, the sequence would break down and the claim become suspect as documented by Kavanagh’s Lament. The Word of God has been exposed to the frailty of the flesh.⁶⁷¹

Since the 13 steps govern first party speech of third party text in a liturgical OLE, we shall characterize the nature of that text. We would claim that liturgical text, when compared to the population using it, acts like a creed. Just as a creed, seen as an assenting text meant to propose content for the express purpose of assent, liturgical text is a conventional artifact to which idiosyncratic views of the same artifact can assent. The aggregate of a typical parish population, say 500 individuals, can all assent to the “text” as it is spoken in the shape of assembly. While most Roman Catholics have no idea of the exact details of *homoousios*, most have an idiosyncratic understanding of one God and three persons – even if following the easily understood Celtic vegetable model. This idiosyncratic understanding, which if made explicit in a liturgical OLE could cause dissention, is enough to assent to the creed – “...one in Being with the Father...” The

⁶⁷¹CHAUVET, *The Sacraments*, p. 114.

dilemma for meaning appears when one idiosyncratic person speaks the conventional text, for the probabilities are high that the sound value of the text will reveal something of the idiosyncratic view, whether traditional to the individual or Spirit-informed in the moment.

If *intention* informs meaning for one person (by opinion, by learned opinion or argument, including logic, etc.), then text to be declared by that one person is close to multiple sense as the parent of those multiple senses. This phenomenon becomes ‘creed’ to which those multiple senses can be said to be close, thus allowing unity but not uniformity, which is logically impossible. Certain questions arise: How close is one sense to text and how close are multiple senses to text? How close is text sense to speech and to reading? How close are multiple senses to each other? None of these questions can be answered by “text.”

If we follow example two above (A truthful Sound Value based on a congruence of ministerial preparation (intention, emotion, etc.) with text spoken), and rely on *intention* to mutate sound, then we are following the classical liturgical theology paradigm whereby if something must be X, then it will be X. This approach relies on having a previously determined sense according to the text. The text says X according to the person proposing X, and that person argues for X in writing. Those ministers following that person, or indeed the person himself as minister, then presume the text to mean X.

According to proximity, such an approach remains speculative until it is tested in sound. By testing with sound and being able to interpret the Sound Value, proximity provides evidence for X and removes the speculation, if and only if X does indeed emerge as the sense of the text in speech. There can be no *a priori* guarantee that such will be the case. One might even claim that according to the sequential proximity analysis of first party speech of third party text, a claim for the effect of pre-existing sense in speech is

forbidden.⁶⁷² The notion cannot survive as a working concept as applied to OLE dynamics. This stricture though does not apply to the shift in expectations of the same or similar OLEs in succession. That is to say, the sense spoken becomes part of the “life” of the entire community and may serve as “sense” that can be mutated in the next “moment,” be it further along in the same rite or in another succeeding rite. This liability to mutation is the process that builds up the notion in Irwin and Nichols of provisional liturgical theology as it builds up from OLE to OLE as a function of speech and action.

A proximity analysis claims that an ascetically-prepared minister faces the exact same challenge as an ill-prepared minister. Let us recapitulate. We have claimed that sound mutates speech. It might be claimed that just the opposite is true. On the face it, this counterclaim appears to have currency.⁶⁷³ After all, is the one who thinks not able to affect the meaning of a text? This would be a function of writing and of editing. Surely, the same effect can be brought to bear on one’s interpretation of a text that one would speak. It seems only logical. The understanding - that one can mutate sound with a change in the sense of a text to be spoken - underpins the classical liturgical theology presumption of an ideal performance. An ideal performance is one that satisfies the dynamics inherent in the claim: one can make a text mean anything. This is also a portion of Stanislavski’s Caution. If one were to consider organic or original speech, sense-mutating-sound actually describes the ability to speak at all - I may mean what I say.

For first party speaking of third party speech, though, the connection fails. It fails because there is a hermeneutic gap in the sequential dialogue of communication. The

⁶⁷²The notion that an understanding of physical things can forbid claims may be seen in quantum mechanics where, according to the Uncertainty Principle, one is forbidden from knowing both the velocity of a particle and its location. One may know only one or the other but not both. Brian GREENE, *The Fabric of the Cosmos: Space, Time and the Texture of Reality*, (New York: Vintage Books, 2004), p. 330.

⁶⁷³Old habits are difficult to discard. See, “CONSILIUM, Editorial *Des gestes qui révèlent*, on gestures in the liturgy, January 1968: Not 4 (1968) 8-9 (French)”, O’BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, p. 147.

‘ideal’ connection presumes that both parties know the sense of what is going to be spoken and that one need only speak the sense to realize that the well-prepared and spiritually enriched sense will be confirmed in speech. It is here that one often sees claims for the disposition of the assembly, while rarely claims for the disposition of the minister that is presumed to be properly formed. Surely, all that is required for ‘success’ are properly disposed speakers and hearers. Surely, the aggregation of ‘good Christian lives’ attending each other will ensure, as Irwin claims it must do, the basis for communications success.⁶⁷⁴ Unfortunately, in a Roman Catholic liturgical OLE, these conditions never arise, save for a homily and *ad hoc* words here and there.

The conditions do not pertain because, from the point of view of the receiver of speech, there is no way to measure the sense, intention, emotion, commitment, preparation, knowledge, spiritual depth, and belief of the speaker until and only until the speaker actually speaks. There is never any pre-existing sense already in the receiver with which to compare the speaking – that would be non-sequential. The moment of speaking, as McCall has described using Bakhtin, is “once-occurrent.” Nothing beforehand can substitute to allow a proposed sense to be compared to a spoken sense.⁶⁷⁵

This unique OLE dynamic that proximity has uncovered in the fact of 13 sequential steps explains why a given text may achieve powerful effect when spoken by one who is richly prepared or by one whose focus is merely mechanical yet human. Here we can propose the mechanical trials of King George VI in the King’s Speech - the actual speech as well as that crafted for the film – in which a focus simply on slowing down and articulation itself produced dramatic effect in listeners.

⁶⁷⁴IRWIN, *Context and Text Method in Liturgical Theology*, p. 86.

⁶⁷⁵This reflects the dilemma of the Uncertainty Principle writ large. If one measures any aspect of a phenomenon, one has already changed it, and must re-measure, which is clearly forbidden. If one knows the sense to be spoken, that sense has been changed before it has the opportunity to be spoken. The conundrum of sense-driven meaning anterior to speech cannot be resolved. This also informs De Saussure’s chimera problem.

This bring us to example one, which was a rote, mechanical and highly regulated pacing of spoken text, the purpose of which was to allow the bodies of the speaker to become accustomed to a very slow delivery of spoken word. As we saw above, this totally superficial⁶⁷⁶ approach yielded surprising results. For now, it is enough to say that either example can yield fruit and that the explanation is not to be found in the claims of classical liturgical theology. It is to be found in proximity analysis.

Having established the unique property of proximity to explain speech outcomes regardless of the abilities of the speaker also helps explain the outcomes in each of the five (and surely more) situations above. Proximity does not dismiss preparation or non-preparation. It simply puts both in the correct OLE context, and in the specific dynamic interchange in which either can manifest itself. These steps organize and help populate the oratorical toolkit that Gelineau had proposed.

Having determined exactly what the 13 steps above are capable of describing, and putting the classical liturgical theology claim for *intention* into its proper OLE perspective, we may make a claim about the two theories that arose from those steps. These two theories, Sound value and *orthologia*, have highlighted certain steps, more precisely and powerfully, as being useful in the long run, in determining how meaning arises in a liturgical OLE. This is especially true as it pertains to theological claims such as “The Word of God” and especially to the over-arching claim that liturgical OLE theology must be provisional.

To be provisional is to sail prepared into uncharted waters, and to raise questions about what will count as success. We can speak about success in two ways: to excel at the new provisional OLE liturgical theology, based on proximity analysis, means that the event

⁶⁷⁶Recall that superficiality is a hallmark proposed by some of our writers above.

theologian must doubt all texted meanings so far proposed,⁶⁷⁷ and must learn to allow clarity to appear from the bumpy liturgical road full of chimera.⁶⁷⁸

We have given some explanation for why this must happen by comparing the hermeneutical difference between reading text and speech, and sense and speech. Now we can present the quick logic of the matter. The proposition is that sense in a text dissolves when subject to speech.⁶⁷⁹ It simply disappears. Why is this plausible? In the same way that aroma disappears when subject to vision, sense in text disappears when subject to speech. Sense in text does not equal sense in speech, despite the close connector ‘word’. Texted sense may be close in the same way that a description of an aroma is close to an aroma, but the two are categorically not identical.

This conclusion may cause some discomfort⁶⁸⁰ to liturgical theologians rooted in the paradigms of classical liturgical theology, but the claim that texted sense dissolves when subject to speech is a dynamic OLE fact that cannot be ignored.⁶⁸¹ The Sound Value of the speech is the only evidential route to success.

A second simpler sign of success in Roman Catholic liturgy would be that the assembly puts down its books and simply listens and responds from memory, or picks up books when it needs to remember what to say. Otherwise, the assembly that visually reads the entire liturgy has failed to fully hear it.

5. Summary

Chapter one presented the quandary in which classical liturgical theology had found

⁶⁷⁷This would have the enthusiastic support of Searle.

⁶⁷⁸Greene makes the same claim for excellence in physics, GREENE, *Fabric of the Cosmos*, p. 470

⁶⁷⁹Greene makes the same claim for the smell of a rose disappearing when examined at atomic scales. GREENE, *Fabric of the Cosmos*, p. 472.

⁶⁸⁰That any innovative proposition typically has pros and cons is noted in a discussion of multiple universes. GREENE, *The Hidden Reality*, p. 166

⁶⁸¹As Greene demonstrates, physical law “trumps all attempts to thwart logic... You can’t change the un-changeable.” GREENE, *Fabric of the Cosmos*, p. 456.

itself - how to account for movement in a liturgical OLE. Chapter two presented a theory, a methodology that could account for movement in liturgical OLEs. Chapter three tested that theory in six ways to determine whether or not it succeeded as an analytical tool and as a methodology.

In chapter three, there was a focus on four of 120 components that descriptively generated two testable theories: Sound-Value and Orthologia. This narrow focus led to interpretive questions, interpretive claims, critical possibilities, such as what happens when speech fails and how it does fail, as well as prescriptions and predictions. From the point of view of the scientific method, to demonstrate that a methodology can predict outcomes is sufficient proof of its value as a methodology. The two instances of successful predictions using proximity may be said to demonstrate its use as a methodology for liturgical theology. The application of proximity in six ways also demonstrates that it is a useful tool and may be treated as a methodology appropriate to liturgical dynamics. Each of those applications may act as instance for more detailed and comprehensive study. The goal here was to show that proximity could work in each application, not to be in any way exhaustive of any subject.

Proximity works holistically and in any scale of detail in exactly the same way, using the same language. As a basic language, it can restate other methods in terms of proximity using its simple two-step algorithm.

For example on the smallest scale, in a liturgy, it describes the coming together of an index finger and thumb along with a thin wafer of 'bread'. Three things become so close, and close upon each other allowing an action to begin. Without such proximity no host could be lifted up. The same language that describes such a simple action also describes more complex actions.

In a liturgy that is working well, one experiences a sense of all encompassing

movement and relations in which flow among things is seamless, in which pitches and rolls and the sudden whirl around one surround and include one - an omniary proximity. All that arises comes into proximity with the participants. The whole experience has functioned and been interpreted as having been close enough to the observers to have been received and responded. Details ebb and flow within a sense of the whole, in balance, in harmony; what we call the Body of Christ in the power of the Holy Spirit. This is experiential proximity, a whole dynamic which is greater than its sum,⁶⁸² and upon which reflection may take ages to interpret as a building up of person and community. This is what happened in the last vernacular period - the Apostolic and Patristic ages - this is what will happen in this new vernacular period with the right tools.

⁶⁸²Emulating the skipping of a rope without a rope and with a rope is very similar in detail and holistically. Yet skipping with a rope is different enough to have different physical effects, such as the force required to actually hold an object and the effect of friction as the rope moves through air, and to have a different interpretation of what happens. Emulation without a rope is a model and a sum of the parts, while skipping with a rope is real and more than the sum of its parts. Waldrop notes that for physics, the maxim of the whole is greater than the sum of its parts has mathematical veracity that can only be explained by the maxim. WALDROP, *Complexity, the Emerging Science at the Edge of Order and Chaos*, p. 64.

Conclusion

How Close is God? How is God Close?
Methodology for Liturgical Theology.

1. Conclusion

This thesis began with a presentation of the call for methodology in classical liturgical theology and a discussion of some attempted approaches. Noted were procedural problems within existing methodologies; that a call for a methodology capable of handling all the data sets in live liturgy remained unanswered. While great advances had been made in the doing of liturgical theology, evidentiary gaps remained.

As a result of a sudden illumination from a remark about Lamentation as Sound, we proposed making explicit what had been implicitly used as a methodology - proximity. The proposal was that proximity could be a robust, effective, especially useful language for a methodology that could address all data sets in a liturgical OLE. Further, it was proposed that proximity could be applied six different ways. There was a special interest in its predictive capabilities, for if a methodology is successful at predicting probabilities then it is shown to be a good methodology. Its overall success as a methodology, though, is its ability to marshal diverse methods, and to speak about its own investigation into OLE data sets, using a single language that, yet, guarantees the integrity of the original data regardless of medium. This will be particularly useful for multidisciplinary approaches to dynamic analyses. Measurements from such disciplines may now be brought to bear on a live liturgy without fear of compromising theological values and outcomes – we might think of acoustics and spectrography that could clarify problems of sound, light and colour use in liturgy.

Besides the obvious applications in a wide variety of liturgical research, proximity will be a valuable tool to resift the Patristic period, the last vernacular period before the Reformation and before Vatican II. That theologically rich period contained multiple dynamics and data sets available to all who witnessed liturgy. We have also noted above occasions for further study using proximity such as how Augustine understands linguistic signs, applying Guardini's *Insistence* to other OLEs such as theatre to see its congruence, examining how close the data from exit interviews are to predicted outcomes and known proximity values, the acoustic relations between ἐκκλησία and ἔκ καλέω, applying musical tools to analyze non-verbal dynamics, congruence among proposed symbolic realities and physical constraints, an exegesis of John 16:13b, the proximities of *love* as it is manifest in an assembly, the precision of assembly formation in a liturgical OLE, the congruence of sacramental, juridical and proximity considerations of the relation between priest and assembly, case studies of Stimulus-Response in liturgies, further proximate evidence and argument for gestic epiclesis, proximity analysis of page layout in ancient manuscripts compared with known use, associations of the Holy Spirit with breath and breathing, and revisiting Guardini's *Schauen* and *Tun* to uncover their proximity values and uses.

In addition to normal academic research projects, proximity will be useful as an accurate formation technique. Those offering formation and expertise in proximity applications will replace the ill-advised use of video feedback by using their own informed bio-feedback. A person, the formator, who can sit in the back of the nave and direct liturgical formation with theologically rich proximity tools will be useful, pertinent and accurate. The all too prevalent complaint by Aidan Kavanagh may be eradicated and his Mrs. Murphy may have confidence that, at least and at last, she will be able to receive God's speech with clarity.

We hope to continue with this proximity-based research and, especially, to begin

proximity formation for those who may undertake to offer proximity-based formation in seminaries, dioceses and centres of formation. The Vatican II call for expertise in live liturgy formation has not yet been answered, despite the documents clearly pointing to the performing arts as a resource. Proximity may be the tool with which to address that call. It arose as much out of secular performing arts as sacred and so is pertinent to either.

We have seen that orthologia is correct Sound Value. We have also seen that if an investigator is not looking for dynamic meaning, she will find only fixed meaning and will reject alternate possibilities as illogical, after all one thing cannot be two things in a fixed universe. A fixed search will give rise to Kavanagh's Lament because it ignores Stanislavski's Caution and De Saussure's Decision. Yet, if one does look for multiple or complex realities, using an appropriate methodology such as proximity, one will find them as questions or answers.

An assembly instinctively knows now that the moment a liturgy speeds up, one experiences only chronological time with no time for anything else. The moment a liturgy reaches optimal timing, one has critical time in which the Holy Spirit is more than a subjunctive claim and may be evidentiary. When one has reached critical time, one is not aware of what will happen next. The moment that happens, one has physicalized eschatology. The moment one has physicalized eschatology, one has made room for God's Word as gift and therefore for evidence of the Holy Spirit at work. That is an experience in which worship happens and a people may say Amen to its God.

The proximity methodology appears to be quite simple, and we would propose that such simplicity is a grace for the methodology. However, it might be taken as being trivial or simplistic given its ease of use. Such a perception is itself easy to understand and simple to refute. If proximity is able to generate accurate descriptions of dynamic data, to generate satisfied theories, to provide measurements for existential statements (such as repudiating

pre-existent meaning and demonstrating that being arises out of event in the line of Bakhtin and Sartre), to refute the use of text-based analysis of OLEs with precision, then it would be stretching the semantic value of trivial to label it so.

While the two proximity questions may appear, without further consideration, trivial, the two questions, especially the second less often-asked question (how are things close), lead to mathematical rigour, testable hypotheses, and novel ways of understanding data accurately; and these data are exceedingly diverse sets, including dynamic data sets, accountable with a single language. These accomplishments and traits of the methodology are anything but trivial.

We suspect that rather than trivial, the methodology might better be called discomfoting since it cannot be deduced, and innovative, given its inductive origin, and paradigm smashing given the research. This need not be combative, for proximity-based liturgical theology can help verify the speculations of classical liturgical theology that uses text-based analysis. This would satisfy Searle's demand to test outcomes. We are under no illusions about any ease of reception for this methodology: one gets it or one doesn't. While it took us 30 years to get it, once gotten, others who have been exposed to it, have sometimes gotten it immediately. Others have had to wait until it simply became clear. Still others rejected it altogether. Unanimity of reception of anything innovative would be a physics-defying miracle. History shows that such events are thin on the ground. For those working under the paradigms of classical liturgical theology, this methodology can be seen as liberating or as offensive. The outcome depends on the poor skill that we have been able to bring to bear on making the case clear and the expectations of the reader that we hope to have addressed. If such an outcome has failed, it is entirely our fault.

The exploration into proximity may be slow, yet enjoyable. One may enjoy the moments of discovery as well as the goals. Now, one may get to where one wants to go. All

is possible, but now the trip is enjoyable, which is something we have only rarely experienced in developing this methodology. Perhaps though, now that we know how to make the trip, it will be just that more enjoyable.⁶⁸³

The literature has provided astute, critical observations about current practice, such as Bouley's claim that priests are incompetent in the new rites, and that new texts will not solve current liturgical problems.⁶⁸⁴ We are confident that the use of proximity will help address those observations and practices.

We began with a caveat about hard sciences as applied to liturgy. We noted very briefly Mandlebrot's uncovering of fractal geometry. Why should liturgical theologians deign to call upon Benoit Mandlebrot - what could fractal geometry have to inform them about a liturgical OLE? Mandlebrot said of his sudden insight that scale demonstrated fractal repetition, "I can see things that nobody else suspects until I point out to them - oh, of course, of course, but they haven't seen it before."⁶⁸⁵ In case it may have escaped notice, our own sudden insight has led to a discussion of the minutiae of one of the smallest physical actions (noted by vision and touch) deemed significant by the Church [host handling] and one of the most volume-filling phenomena (noted by aurality) also deemed significant by the Church [clarity of speech], so two poles of scale of dimension, using the same [descriptive, interpretive, predictive, prescriptive, critical and managerial] language - proximity. As demonstrated, it too has always been there. Now, since science has finally caught up with the data collection viewpoint of fundamental theology, it may be time to exploit some of science's techniques to render ever-more tested applications of proximity to

⁶⁸³ Perhaps, using proximity, we may come to marry Augustine's useful and enjoyable. AURELIUS, *Teaching Christianity*, p. 80.

⁶⁸⁴ BOULEY, *From Freedom to Formula the Evolution of the Eucharistic Prayer from Oral Improvisation to Written Texts*, p. 263.

⁶⁸⁵ From *Hunting the Hidden Dimension - Fractal Basics*, Quest Production for Nova, 2008: <http://www.pbs.org/wgbh/nova/physics/hunting-hidden-dimension.html>, accessed June 4, 2011: 5'52".

the dynamics of liturgical OLEs. Proximity is extraordinarily simple to use and yet can examine the most complex of realities. And so to't.

Appendix

How Close is God? How is God Close?

Methodology for Liturgical Theology.

1. Taxonomy of Liturgy by Tables

The tables have two columns: the left column is labelled Event, and the right is Liturgy. The left column describes event elements of any event. The right column is a manifestation or example of these ‘neutral’ event categories, e.g., witnesses – assembly, discrete performance space – sanctuary. Illustrations are presented as required for clarity. Where a specific liturgical element is customary, but not ‘on the books’, it will be noted.

2. Tables of Media Proximity

These are the components that are used (Schauen) by participants.

2.1. Table 10: Proximity of Space

This table looks at all the spatial components of an event, including the space in which it happens, how that space is marked off, any places within it, so an elevated sanctuary, but not the altar, the kinds of perspectives available from different viewpoints, how things are elevated, how the outside and inside of the space relate and how one enters either spot. Anything that can be seen as ‘place’ is part of this view.

Event	Liturgy
building	church building: the building is named after the people who assemble within it.
external shape	multiform but usually with a recognizable cross and often with a steeple
parking	parking
internal shape	multiform including nave and sanctuary
horizontal perspective ⁶⁸⁶	usually basilican [rectangular cube with at least a 2:1 length

⁶⁸⁶Kavanagh makes claims for longitudinal space. KAVANAGH in TALLEY and ALEXANDER, *Time and*

from audience	to width ratio and high walls] but also multiform
vertical perspective ⁶⁸⁷ from audience	multiform with a tendency to high vaulted rooves, e.g., basilica, Romanesque, gothic; can include natural and artificial light grids
transitional space in/out	foyer: main and alternate
in/out separators	large doors
ways into interior space	multiple entrances
ways out of interior space	multiple exits
in/out marker	holy water font
discrete performance ⁶⁸⁸ space	sanctuary (usually discrete ⁶⁸⁹ ministers' space), nave (ordinarily assembly's space), foyer (used by both discrete ministers for procession terminal and assembly as initial convocation space)
internal pathways	multiple aisles
ceiling	usually much higher than three meters
internal roof support	none to columns
seating	multiform seating, most often bare wood and uncomfortable, ⁶⁹⁰ usually not raked, also no seats per mediaeval and some current orthodox rites
lighting	multiform, but always use of traditional beeswax ⁶⁹¹ candle on or near altar and any nearby tabernacle
windows	multiform but usually including some stained glass
lighting differentiation	nave and sanctuary lights at different levels, usually enough natural or artificial lighting to allow assembly to read
holistic space	multiform
transactional space	multiform
performers waiting room	vestry or sacristy
performer's dressing and washroom	vestry or sacristy

Community in Honor of Thomas J. Talley, p. 260

⁶⁸⁷Kavanagh makes claims for vertical perspective in the form of *tholos* (domes) but specifically referring to baptisteries, since the basilica model, he claims, is the base model for eucharistic space. KAVANAGH, in TALLEY and ALEXANDER, *Time and Community in Honor of Thomas J. Talley*, pp. 261–65.

⁶⁸⁸Kavanagh references the building this way: “Christians look at their building and call them an event: a worshipping act by those who are assembled by that act. The basilica was built to house this act and its performers.” KAVANAGH, in TALLEY and ALEXANDER, *Time and Community in Honor of Thomas J. Talley*, p. 260.

⁶⁸⁹By discrete minister is meant an individual who undertakes specific tasks. While the assembly is also recognized as a ministry in Roman Catholic theology, it remains phenomenologically an aggregate of people who may do the same task but, regardless, looks different from an individual. As we shall see, by virtue of necessary idiosyncrasy, an assembly cannot operate as an individual, but as a community of individuals who perform similar action, at more or less the same time, without the unity of a single physical body.

⁶⁹⁰This discomfort may be a function of cost, or of the perception that discomfort will make the seated more physically self-aware and therefore more prone to participation in action that will alleviate the discomfort. Standing or kneeling periodically and vocalizing are examples of taking the mind off the discomfort. This remains conjecture.

⁶⁹¹Despite liturgical law, liquid fuel, or even electric candles, often replaces beeswax candles.

toilets	various public
cash transaction space	nave (collection, tithed or <i>ad hoc</i> volunteer)
discrete music space	multiform choir
crowd's view	multiform sight lines
discrete viewing-from space	multiform: rectangle (one view) is most common but two and three views, and surround view extant, processional aisles and frontage
seating levels	multiform, usually not raked, choir and balcony (one to three sided)

2.2. Table 11: Proximity of Sound

This table accounts for all the sonic components of an event, especially how we hear sounds, how close sounds are to our ears, how close the phenomena are within themselves, e.g. how are the words close together? Who makes which sounds? Who listens to which sounds? How are sound and speaker or listener close to each other?

Event	Liturgy
acoustics	multiform space, usually designed or retrofitted with sound system
clarity	enunciation, projection, humidity, air velocity, room size
speech	scripted sound spoken and occasionally improvised by both ministers and assembly
sound-silence	intraword, interword, interlinear, inter paragraph and discrete
discrete use of silence	traditional and extemporaneous by discrete ministers (e.g., after a 'Let us pray') and assembly
song	hymn, chant, antiphon, incidental, anthem
music	live: pipe or electronic organ, piano, guitar, strings, brass, winds, etc. (rarely recorded)
sound effects	steeple and sanctuary bells, occasional use of recorded sound
performers	scripted and improvised
crowd	word, song, gesture, and movement
room tone	breathing, movement noise, outside noise, lighting grid hum, PA system noise, coughs, mutters, whispers, electric hum from HVAC

2.3. Table 12: Proximity of Body: Discrete Performers

Here we describe the bodies that we can find that are individual and gazed upon by a crowd. Each of these bodies is close to all other things.

Event	Liturgy
whole body	multiform types
body dressing	multiform traditional dress
face	uncovered
eyes	uncovered or glasses
hands	multiform traditional dress or uncovered, e.g., use of cope or gloves
trunk	multiform traditional dress
legs	multiform traditional dress
feet	multiform traditional dress

2.4. Table 13: Proximity of Body: Crowd

Here we describe the bodies that witness discrete actions. This mass of bodies is close to all things.

Event	Liturgy
whole body	multiform types
body dressing	multiform types
face	uncovered, some traditional dress, e.g., veil
head	multiform types, some traditionally covered, e.g., veil, but usually uncovered
eyes	uncovered or glasses
hand	multiform types, covered or uncovered
trunk	multiform types, covered
legs	multiform types, covered or uncovered
feet	multiform types, covered or uncovered, e.g., sandals or 12 sets bared and washed once a year

2.5. Table 14: Proximity of Smell, Touch, Taste

These are the ambient, say vestigial incense, and discrete, say a thurible, olfactory objects in a space; the discrete tactile, say wiping clothes, and comestible, bread and wine, objects used in action.

Event	Liturgy
olfactory tone	assembly odour, possible residual incense
olfactory objects	traditional: charcoal, incense, bees wax candles
unexpected odour	various: residual tobacco and perfume

touch	traditional by ministers of traditional objects, kiss of peace by ministers and by assembly
unexpected touch	rarely, presider extends kiss of peace to assembly directly, assembly members passing by to get to seats, moving to see better because of obstruction ⁶⁹²
seated comfort zone	often too close on wooden pews
seating	usually unpadded
food & beverage	communion, often post liturgical coffee and refreshments

2.6. Table 15: Proximity of Decor

These are the ambient shapes that comprise the space, which are not normally handled, that is, moved by performers, such as altar, banners and windows.

Event	Liturgy
interior walls	multiform
interior elevations	sanctuary: almost always raised on a dais, altar as elevation device
windows	clear and/or stained glass
sets	traditional multiform: altar (liturgical law prescribes that altar be “so placed as to be truly the center toward which the attention of the whole congregation... turns,” ⁶⁹³ lectern, optional tabernacle, chair, podium
display sites	traditional multiform: statuary, windows, high cross holder, lectern, altar, tabernacle (<i>sic</i>)
seating	multiform often traditional: carved pew ends, presider’s chair, ministerial pews or chairs, cathedra
stage	statuary, altar style, lectern style, floor, carpet, banners, <i>etc.</i>
fixed internal separators	communion rail and/or steps to raised altar
holistic decoration	multiform and traditional, e.g., statuary, liturgical colours and banners
symbolic art or art with a purpose	multiform and traditional with varying degrees of composition, e.g., from the very sparse stations of the cross to ornate six banded Ravenna Baptistery with fully integrated image propositions (and very little bare space) that are completed only with the participation of baptizand and assembly ⁶⁹⁴

⁶⁹²Because of column placement in ‘historical’ churches and lack of raked seating, the inference may be that the assembly was and is not expected to see. Regardless, liturgical law shows a concern for sight lines.

⁶⁹³GIRM 299.

⁶⁹⁴KAVANAGH, in TALLEY and ALEXANDER, *Time and Community in Honor of Thomas J. Talley*, pp.

interior furniture	discrete traditional objects: chair, altar, communion rail, lectern, tabernacle, baptistery (<i>sic</i>)
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2.7. Table 16: Proximity of Objects

These are discrete objects that are moveable and/or specific to a space, time or action like high cross, chalice, paten, books as capable of vestigial meaning in themselves.

Event	Liturgy
artifacts	sacred vessels and objects: bread, wine, water, oil, paten, chalice, cloths, crucifix, cross, Sacramentary, lectionary
artifact manipulation	ministers and assembly handle liturgical artifacts, e.g., lectionary and hymnals, communion wafers
space identifying decor	flags, banners, emblems
space manipulation tools	lectern, altar, fonts, statues, windows, lights, candles help define space
objects specifically pertinent for manipulation	traditional: cruets, chalices, patens, cloths, books, bread
furniture for performance use	traditional: altar, podis, seats, desk
objects for separating performer from crowd	traditional: communion rail and/or elevations, rare use of rood or screen
books and papers	traditional: sacramentary, lectionary, ritual books, missals, hymn books
transactional objects	certificates (baptismal, marriage, confirmation), bread and wine, bulletins, donations of food and/or money
artifacts of distinction	traditional multiform vestments, chalice, ciborium
dress	traditional multiform vestments

2.8. Table 17: Proximity of Text

These are the written words for speech, instruction or reading, and the transmission vehicles that they occupy, e.g. banners, Sacramentaries. This table alone clearly situates the kind of speech that sits in liturgy: alien text-based speech. This makes it a unique instance of speech with a very obvious proximate gap: how is text close to speaker? How does it get close?

Event	Liturgy
text	traditional multiform: rituals, ordos, contextual material; apparent as an artifact in the liturgy itself, as providing content of speech, and seen to be used by ministers; rubrics are not apparent but hidden in action of ministers
type of texts	prayer, reading, rubrics delineated by page payout and in many cases font colour and style
text format	speech laid out in sense lines for all rites save weekday readings and prayers
text composition	words and spaces (note that pre printed scriptural formats in some MSS and books ⁶⁹⁵ lacked grammatical structure like punctuation and paragraph layout)
text author	traditionally anonymous or attributed to a few discrete authors, usually without appellation, or known by pope who promulgated text, usually edited by committees especially per translations into vernacular; also claimed to be inspired and so authored by God

3. Tables of Action Proximity

These components are things that are done (*Tun*) by participants.

3.1. Table 18: Proximity of Roles

These are the different performers, described by the types of actions for which they are responsible.

Event	Liturgy
crowd	assembly: that which convenes and witnesses action of ministers, usually but not necessarily out-numbering discrete ministers
greeters	door keepers (<i>ostiarus</i>): charged with welcoming the lead actor(s): those around whom the action revolves

⁶⁹⁵The Leningrad B-17 MS of Hebrew Bible has no text formatting differentiation at all. Les Belles Heures de Jean Duc de Berry has no grammatical differentiation but contains illuminations. The small Pontificale Romanum Clementis VIII has no sense lines, and no paragraph indicators, but has font colours and antiphonal indicators. David Noel FREEDMAN, ed., *The Leningrad Codex: A Facsimile Edition* (Grand Rapids, MI; Leiden: W.B., Eerdmans; Brill Academic Publishers, 1998); BERRY, Jean de France, MILLARD. Meiss, Elizabeth H. BEATSON, Pol de LIMBOURG, Hennequin de LIMBOURG, Hermann de LIMBOURG, and CLOISTERS (Museum), *The Belles Heures of Jean, Duke of Berry* (New York: G. Braziller, 1974); CATHOLIC CHURCH, *Pontificale Romanum: Clementis VIII Primum, Nunc Denuo Urubani VIII* (Paris: Petrum DeBats, 1683).

	and/or who carry the "point" of the action and/or whose celebrity draw focus of the audience
Principal Performers: those who have the most to do and so are the objects of witness for the longest duration	priest (presider): official minister who is charged to carry out the "sacred action" ⁶⁹⁶ and therefore is the main ministerial focus of the assembly
secondary performers: those who help the action to move forward in a recognizable way	deacon, lector, moderator: ministers who have discrete speech and who draw the focus of the assembly to themselves by so doing
tertiary performers: those who help the action to effectively move forward but are functional and not identifiable	acolytes, thurifers, cross bearer: ministers who remain silent, save for assembly responses, but who help non-verbal action by displaying (holding), carrying (moving) and presenting (allowing the object to communicate in a specific way, e.g., high cross) objects
properties management: those who organize and manage all placement of properties and set-use before the action starts, and ensure that properties are available where and when needed	sacristan: one who dresses the altar with required objects; who sets out chalice/paten, bread and wine for carrying in by assembly; ensures all aspects of furnishing, lights, HVAC, etc., are in their proper place and working condition

3.2. Table 19: Proximity of Manipulation

These are the actions that involve handling objects. Handling itself is the extreme close-up proximity of two objects.

Event	Liturgy
object display: the placement before or during staged action of discrete objects that have a	ministers display objects: lector places lectionary; deacon places gospel book; presider and/or acolytes place paten, chalice, bread and wine; eucharistic ministers place paten, bread, chalice, wine

⁶⁹⁶Note the new GIRM 2002 instruction 93: "Etiam presbyter, qui in Ecclesia sacra Ordinis potestate pollet sacrificium **in persona Christi** offerendi, exinde populo fideli hic et nunc congregato præest, eius orationi præsidet, illi nuntium salutis proclamat, populum sibi sociat in offerendo sacrificio per Christum in Spiritu Sancto Deo Patri, fratribus suis panem vitæ æternæ dat, ipsumque cum illis participat. Cum igitur Eucharistiam celebrat, debet Deo et populo cum dignitate et humilitate servire, et **in modo se gerendi et verba divina proferendi præsentiam vivam Christi fidelibus insinuare.**"[my bold font] This, in another context, reads like a principle of dramatic purpose. Regardless, this novel instruction gives transactional direction that, in manner and word, the minister is to convey a presence. One suspects a papal hand in this, arising out of a theatrical background.

communications function	
object movement: carrying an object on to the staged action or within the staged action in order that it be displayed or presented in a specific manner	ministers carry objects: lector carries lectionary; deacon carries gospel book; assembly representatives carry gifts; acolytes and/or presider carry gifts; eucharistic ministers carry paten/bread and chalice wine; thurifer and/or presider carries thurible
object presentation: manipulating an object so that the object communicates its own content, e.g., presider presents bread as a consumable and the recipient consumes it; reading from the book says that the book is a book that is to be read	ministers present objects: lectors, deacon and/or presider proclaim from book(s); commentator proclaims from booklet; presider presents paten/bread and chalice/wine; presider and/or eucharistic ministers present host/wine; ministers and assembly consume bread/wine

3.3. Table 20: Proximity of Movement

These are bodies in motion, say a communion procession, either as a whole or in part, but without involving the handling of an object. This mass of bodies is close to everything.

Event	Liturgy
gesture	traditional ministerial including assembly gestures: ⁶⁹⁷ bowing, genuflecting, eating, drinking, touching by hand, immersing, sprinkling, bathing or washing, lifting hands, swaying incense, lifting book, paten, chalice, pouring, breaking bread, rubbing with oil, lifting high cross, setting down objects, clapping by custom not by law; some improvised gesture usually in the kiss of peace or greetings, priest at exit shakes hands usually
movement	traditional ministerial movements including processing and assembling
posture	traditional ministerial postures including assembly, e.g., sitting and standing

⁶⁹⁷ “Since the gestures of faith which the assembly makes in the name of Christ are directly perceived and lived very concretely as sacraments of the Church, we must pay particular attention to their quality, an attention which was largely missing formerly.” Louis-Marie CHAUVET, “Rituality and Theology,” in VOGEL, *Primary Sources of Liturgical Theology*, p. 194.

3.4. Table 21: Proximity of Speech

This is the voiced text or idiosyncratic words uttered by discrete performers.

Event	Liturgy
principal performer	presider: mostly scripted monologue, lesser amount of scripted dialogue and optional extemporaneous monologue/dialogue; usually spoken ⁶⁹⁸ but occasionally sung
secondary performers	lector: mostly scripted monologue with brief scripted dialogue; commentator: scripted monologue (announcements) and scripted dialogue (prayers of the faithful)
crowd	assembly: mostly scripted dialogue and scripted monologue spoken in unison; highly regulated as to when and what they say; usually spoken but occasionally sung
ushers	mostly oral tradition and extemporaneous
annoyances within crowd	unscripted or unmanaged and continuous noise usually made by children; cell phones and pagers, people chatting inappropriately

3.5. Table 22: Proximity of Helps and Hindrances

These are people, places, things and actions that help the event or hinder it, like a well-paced voice or a crying baby or, in Canada, the ubiquitous winter cough.

Event	Liturgy
idiosyncratic aids	gifted and/or skilled ministers and helpers; suitability to performance, to Christological vision, to design
clarity of speech, pacing, sight lines, posture, gesture, movement, music, song	clear ⁶⁹⁹ vocal projection and enunciation; well defined gesture; artifacts appropriate to the story and space; unobstructed sight lines; acoustically balanced environment; well crafted and translated text; legible, from a three to five foot distance, text in traditional books; well framed action ⁷⁰⁰

⁶⁹⁸The propensity of speech over song in Roman Catholic liturgy is custom. On the books, the ideal is a completely sung liturgy.

⁶⁹⁹“We are in need of clarity, simplicity, and gravity in acted and spoken signs.” Gordon W. LATHROP, “A Rebirth of Images: On the Use of the Bible in Liturgy,” in VOGEL, *Primary Sources of Liturgical Theology*, p. 219.

⁷⁰⁰SC called for clarity to be the highest priority in the reform of the liturgical rites after Vatican II, as a principle that would inform all aspects of the reform, including text, action, rubrics and artifacts. DOL 34, 589, 1261, 2359, O’BRIEN, *Documents on the Liturgy 1963–1979 Conciliar, Papal, and Curial Texts*, pp. 11,

light	thresholds of light levels, focus, colour and filters required for visual clarity; seamless and/or congruent switching of effects for scenic goals, e.g. timely darkness and lighting for Easter vigil; proper balance between sanctuary and assembly lights to help focus attention visually to main actions of discrete ministers and adequate light in assembly to easily read from traditional books
acoustics	Careful design of interior boundaries for easy projection of voice to back of assembly and appropriate sound scape design for electronic aids; careful selection of interior assembly and sanctuary materials to balance sound absorption and reflection for ease of reverberation management; example minimal population of sanctuary with Christmas trees to avoid excess sound wave absorption
idiosyncratic obstacles	inaudibility of ministers by hoarseness, laryngitis or irritated voice, by accents, by volume, by enunciation; inappropriate body movement, e.g., tics and fidgets; improper pacing of speech (too fast or too slow); inattention to content or context, e.g. blandness of ceremony ⁷⁰¹
sound	dead zones, exterior noise, e.g., trucks, wind, rain, interior noise, e.g., talking, coughing, sneezing, babies and young children
fixed sight obstructions	columns, rood screens, over elevated sanctuary and/or oversized altar
conservations	alien language, e.g., Latin, Archaic Greek, archaic gesture, e.g., bowing
accretions	multiplied traditional gestures, e.g., sign of the cross, orientation, movement of free standing altar to apse wall
seating	too hard, too small for knees, ill balanced for ergonomics of kneeling, e.g., shape of pew back forces one to lean behind from the knee instead of being perpendicular to the floor

3.6. Table 23: Proximity of Context, Content and Meaning

These are components that interpret what the action is, e.g., expectations, declarations of scheduled intent, conventions, which may or may not be discretely

200-1, 408-9, 742.

⁷⁰¹See Kavanagh's Complaint.

acknowledged.

Event	Liturgy
context: control dynamics of content, that is, who is responsible for content as it appears	biblical and liturgical script by inspired writers and translators, direction of action by inspired tradition, architecture (permanent set) by inspired designer
community	assembly including parishioners and visitors
performers	formation without liturgical training or with paucity of training and/or gifted and/or skilled
bio feedback	trainers, random <i>ad hoc</i> per event by assembly
content: data sources	tradition, liturgical texts, life of minister(s), life of assembly members
descriptive and prescriptive interpretation by third party	assembly ⁷⁰² (informal and on-the-fly)
interpretation by performer	minister(s), usually on-the-fly with occasional rehearsal for complex infrequent rites, ministers expected to study text but usually unmanaged ⁷⁰³
interpretation by crowd	assembly
objects	sacred objects and books
quality of effective text	Sacramentary: bad literature, good script; lectionary: good literature, good script
reality proposed	God in action in assembly (salvation history)

3.7. Table 24: Proximity of Transactions and Responsibility

These are the discrete and ambient role responsibilities, actions and placements among discrete and ambient objects, persons, as well as their status.

⁷⁰²While theatre has a director built into the process of event-development, liturgy has no such ‘ministry’. Regardless, the ritual texts and some historical liturgical documents attempt this function. Whereas a script text has dialogue and stage directions, it tends not to have the author’s interpretation of how an action may be done unless there is a specific image that the author intends. For liturgical texts, there are dialogue and ‘stage directions’ as well as rubrics. Here and there, especially in the GIRM, there are what appear to be interpretations of what something should look like, what is the desired effect. GIRM 93, for instance, says that the priest should “convey” (*insinuate*) the living presence of Christ to the assembly. In a play, that would be a directorial reminder. Similarly, Hippolytus’ admonition to pray to the best of one’s ability, likewise, in a play, is a directorial reminder. Much of what liturgical theologians and assemblies decry about liturgy would be solved if there was a ministry of liturgical direction. But, for now, that gap is a real difference between the two events. A parsing of current and historical liturgical texts, and secondary sources regarding ‘directorial’ texts, would be a worthwhile study.

⁷⁰³Note that the GIRM 2002 calls for gifted, skilled and well rehearsed ministers but such is rarely the case, for example for lectors: 38, 101, 352.

Event	Liturgy
crowd to environment: initial spatial acknowledgement	use of holy water up entry to nave, bowing or genuflecting to objects, hymn book or missal in hand, preparing hymn list, various reading bulletin (before or after service), gaze upon surroundings, community check for known parishioners and visitors, occasional announcements
crowd to performer(s)	assembly to ministers: trust, belief, willingness to witness, ⁷⁰⁴ to presider, lector, commentator: listening and response, to acolytes: gaze, to ushers: glances, <i>ad hoc</i> speech and giving of donations, to ostarius: glance and <i>ad hoc</i> speech
crowd to crowd	assembly to assembly: peripheral gaze, attention to mood, willingness to follow others in recitation of texts in specific ways, e.g., if one or more speak text strongly, the assembly tends to speak strongly.
greeters: ushers	ushers to assembly: <i>ad hoc</i> and/or formulaic speech, touch per guiding, pointing, directing and instructing, help with seating
greeters: welcomers	<i>ostarius</i> ⁷⁰⁵ to assembly: <i>ad hoc</i> welcoming speech, possible handout of bulletins where customary, answer questions
performer to text	minister to liturgical text: usually simple reading with minimal rehearsal, repetition of texts in event due to limited text options, academic study of scripture and occasionally of liturgical texts, minister's life experience understood as intention, understanding, commitment, emotion, intuition, imagination and memory interpreting the text visually and then aurally
performer to performer	presider to Eucharistic ministers, to deacon: small bit of traditional scripted dialogue
performer to crowd	minister to minister(s): presider to assembly, traditional, scripted dialogue and monologue, some <i>ad hoc</i> dialogue and monologue; lector to assembly: traditional, scripted dialogue; commentator: scripted various monologue and dialogue with traditional response; attention (by listening and seeing) to assembly receptivity of presentation; alteration of performance to respond to audience receptivity of action

⁷⁰⁴McCall calls this "faith." MCCALL, "Do This: The Liturgy as Enactment," pp. 126-27.

⁷⁰⁵Door keeper.

performer to objects	minister to sacred objects: points to, picks up, carries, displays, presents limited, traditional sacred objects such as lectionary, gospel book, sacramentary, cruet, paten, chalice, high cross, thurible and/or incense, bread, wine.
performer to environment	ministers to environment: entry door (often includes discrete entrance from attached house for priest), sacristy or vestry, washroom, foyer, nave, sanctuary, outside of building, e.g., external procession; movement within each space is traditional and limited, e.g., processional entrances and exits, before and after greetings at doorway or foyers, movement around altar, e.g., approaches to altar including bowing, genuflecting and touching
performer to time	minister: local custom for scheduled arrival at church by ministers, <i>ad hoc</i> timing for vesting and ensuring that each minister has appropriate objects at or in hand, <i>ad hoc</i> but customary pre ritual prayer with all ministers attending (save for musicians <i>et al</i>) led by presider; timing of processional pace, timing of music and action at beginning of rite and at end; timing of movement by ministers so that there is little overlap of action and judicious use of silence and pause in action, timing of speech, movements, gestures, timing of specific lighting events for vigil and other special rites, recognition of “narrative time” in the form of “eschatological references.”
performer to trainer	minister to tradition: literate tradition, as found in Sacramentary, lectionary, ritual books, informs minister about content, and to a lesser extent, about performance style; <i>ad hoc</i> and non normative training of ministers in specific ministries, e.g., there is a wide divergence of courses, practicum and liturgical experience within the 86 Roman Catholic centres of formation in North America. No standard curriculum exists. For non ordained ministers, training ranges from nothing to highly structured depending on dioceses, e.g., from nothing in the Archdiocese of Ottawa to an Archdiocesan diploma in Los Angeles; no formal "director" function exists for liturgical events, so presiders, who are aware of their craft may ask, <i>ad hoc</i> , for impressions from trusted assembly members
(preparatory) helpers to set	sacristan to sanctuary: ensures the sanctuary is clean and dressed with appropriate cloths and colours, flowers and other decor, usually before the liturgy starts only

(preparatory) helpers to properties	sacristan to sacred objects: fills ciborium and cruets with bread and wine/water, ensures that candles are lit, and that all materials required for liturgy are in place
(preparatory) helpers to lights	sacristan to lights: ensures candles are properly set and lit at the appropriate time, and that overhead lights are turned on to appropriate levels
(preparatory) helpers to sound scape	sacristan to sound: ensures that any sound system is turned on
(preparatory) helpers to time	sacristan to time: arrives early enough to ensure that all is set, manages lights and sound in a timely fashion
(preparatory) helpers to text	sacristan to text: ensures that Sacramentary and lectionary (and gospel book) is in proper place, and that markers within the books are set to specific day
(preparatory) helpers to performers	sacristan to ministers: ensures that each minister's artifacts are available and in working order, e.g., candles have enough body or fuel left for duration of rite, or enough incense in incense boat, that coals are lit, <i>etc.</i>
(preparatory) helpers to director	sacristan to tradition: ensures that all artifacts work according to tradition
(preparatory) helpers to other helpers	sacristan to altar guild et al: ensures clean linens, adequate supply of bread and wine, <i>etc.</i>
responsibility for action: principal performer	minister: presider ⁷⁰⁶ responsible for initiating all ritual units save for assembly and dispersal, ensure that all can hear and see his action, adjust to assembly's expectations by confirming or redirecting
responsibility for action: crowd	assembly: attention (gaze and hearing but may include all senses as stimuli present themselves, e.g., smell of incense), traditional speech, gestures and movement; some ad hoc speech, gesture and movement including laughter, applause ⁷⁰⁷ or sombre silence
responsibility for action: initializing and ending event	assembly convenes, including parking lot activity and approach to building, thereby allowing the liturgy to begin; disperses, including parking lot activity, after the discrete action is complete thereby ending the rite
responsibility for action: beginning of event -	ministers: procession and recession begin and end discrete liturgical action; only discrete ministers initiate

⁷⁰⁶See the chart for liturgical speech above. Recall that the sense lines for each unit, which one can call the initializing sense line, that which starts the action, are all held by discrete ministers save for the convening of the assembly and the dispersing of the assembly, both actions of which are initiated by the assembly. In all other respects, the assembly follows initiated action.

⁷⁰⁷Notably in wedding rites, baptismal rites that feature adults, and in the recent pontifical funeral liturgy in Rome where the assembly broke into spontaneous applause during the procession of the wooden coffin carrying the Pope and some ten times during the Ratzinger homily.

performer	action within a Roman Catholic Eucharistic liturgy, with two exceptions: assembly and dispersal. By initiate, I mean that no thing occurs until some one begins an action
opposites	minister to action: use of silence in intra-word, word, inter-word, inter-linear sound; framing of gesture by stop and start

3.8. Table 25: Proximity of Time

These are the impacts of time as it pertains to past, present and future of performers and actions. Repetition as the close proximity of the same objects, speech or actions may be considered here.

Event	Liturgy
Future	minister to text: on-the-fly eye scan when preparing text as speech; minister to action: constant attention or consciousness of what is to come proximate to what is happening in the moment, e.g., hearing what two lectors proclaim will affect the presider's approach to proclamation of the gospel
Present	minister to ministers, assembly or action: constant state of alert to what is happening, open to the moment of listening, watching, performing action to fully respond to what happens around the minister; constant awareness of whole artificial environment with an eye to what must be managed for action to work "as intended" or as "happening" in any unexpected manner
Past	minister to staged action: retaining the minister's staged experience as fresh experience of the life out of which the moments can happen and to which anticipated action will happen; minister to whole of the minister's life experience: kept open to implications of any one moment and to the breaking into the moment of future or anticipated moments.

When explaining time in an event, there are three manageable, temporal event-aspects, just as in everyday life: future, now, and past. In an event, as a future staged-and-rehearsed-moment get closer to happening, it becomes more and more near in proximity to the now, on its way as a witnessed moment into the witness' memory. The moment of the moment, or the "now," puts what had been the future into proximity with memory and checks data

while the erstwhile future passes into memory. As time itself marches on, that moment becomes less and less near in proximity to the now, until, or unless stimulated by, another instance of data checking with the ever more close proximate future. It then bursts into the moment of witness. As such, one can manage expectations with future planning, and can manage proposed outcomes by building on what is anticipated in order to become short term continuity of action. One remains cognizant of how proximate an action is at any point in the planning and unfolding of event. Therefore, if content demands refreshment of continuity, one (re)introduces or (re)admits an action so that a further planned action will become proximate to expectations, or recent continuity, in a predictable or intended way. That demand arises as an actual experience in the rehearsal of the action, i.e., one can see or hear it as a gap in the action insofar as the action ceases to make sense. For example, if in the telling of a long joke, one is certain that the original premise has been lost in detail and time, then one will reintroduce it near the punch line so that, when the punch line punches, the expectations through which it will punch, are easily resident in memory.

4. Table of Witness Proximity

4.1. Table 26: Proximity of Witness

These are the ways in which performers observe action, time and space, as in one or a few to many, many to one or a few and one or a few to one or a few.

Event	Liturgy
Witness: many to one ⁷⁰⁸ (or few)	assembly ⁷⁰⁹ to minister(s): looking at and/or hearing discrete minister(s), looking at ministers in group action like a procession; the assembly brings together individual and assembly expectations to the rite, which govern, in part, how the rite will unfold.
one or few to one or few	minister to ministers: minister(s) looking at, speaking to

⁷⁰⁸Kavanagh uses this language in *On Liturgical Theology*.

⁷⁰⁹See Richard McCall's note, "The performance... is defined or framed by the participants own action of "gathering" before it and "dispersing" afterward" as an example of Richard Schechner's constituent framework for theatre. MCCALL, "Do This: The Liturgy as Enactment," p. 97.

	and/or listening to another minister(s); lectors, deacons and /or presiders especially react to how each has proclaimed the texts from the lectionary and can easily find new propositions for meaning within their own readings as a result of what they have heard (not read).
one or few to many	ministers to assembly: minister looking at, speaking to, speaking in the presence of, and/or listening to the assembly; e.g., as the presider experiences the assembly's gaze, he has at least three options in the unfolding of action. He may fulfill what he perceives to be the assembly's expectation. He may refuse them. He may revise these expectations by offering new possibilities out of those expectations ⁷¹⁰

These 120 components begin to account for the stuff of OLEs, all of which must be accounted and managed in some way by those participating and by those analyzing. These components exist in OLEs. Ignoring these components, alas all too common, is itself a form of management insofar as mismanagement remains management.

5. Proximity: Properties and Characteristics

This table presents some of the characteristics of proximity. While by no means exhaustive, it is certainly a very good introduction to what proximity is and what it does.

Table 27: Proximity Properties and Characteristics

Properties and Characteristics	Explanation	Illustration
Superficiality is a good thing.	Proximity examines empirical evidence. As such, it first looks for what is apparent, or what sits on the surface of things. As much as possible, it awaits the communication from matter	From where I sit, I can see the minister's right hand as he picks up a host. Those on the other side of the minister cannot. Ergo, I can receive more, or different, meaning about the action
Non-Linear	Proximity can see any two or more objects regardless of whether they are on a page or	In a nave, one can see a stained glass with sun shining through as well as

⁷¹⁰This effect that the assembly brings to the action of the presider (or audience to actor) is a real life event version of Heisenberg's Principle of Uncertainty, since in the actual event, what the minister or actor had intended and rehearsed to do redirects itself in a new direction by virtue of the act of observation by assembly or audience.

	in 3-D	the coloured light from that glass on a hymn book
Linear	Proximity can see objects in a line, such as text words on a page	My eye can jump from word to word, albeit in a more chaotic fashion than imagined, and so begin to make connections between words, to form more and more full, or complex, ideas
Multidimensional	Proximity can account for space, time, and movement, as well as volumes of any of them	A louder voice is closer to me than a softer voice per intelligibility in a large room, but inversely in a small room where the loud voice is too close and unintelligible, while the softer voice may be perfectly suited
Multi-sensate	Proximity can describe any sense data	That incense is too strong when I am this close to it. I will cough
Scale-free	Proximity can see nearness at the micro-, humero- and macroscopic scales	Mandelbrot's self-affinity demonstrates proximity's ability to recognize nearness regardless of viewing level
Six Applications	Proximity makes sense as a means to describe, interpret, critique, prescribe, predict and manage	Chapter three presents illustrations of all six applications. 1. description (e.g., how close are spoken words to each other?), 2. interpretation (e.g., what happens when spoken words are too close?), 3. criticism (e.g., the spoken words are too close to each other.), 4. prescription (e.g., decrease the proximity between spoken words.), 5. prediction (e.g., spoken words that are far enough apart will most likely be heard correctly.), and 6. management (e.g., failure to manage spoken words leads

		to unsuccessful events.)
Non-textual	Proximity can see, or hear, how near speech is to other speech	Is that person talking too fast for me to clearly hear the words?
Textual	Proximity can see how text is laid out on the page, as well as how the grammar and semantics fit into text	A Sacramentary with large font and plenty of margin looks different than a novel or even a family bible. The Sacramentary is designed – how the words are close to each other – to be read aloud, as well as to attempt doctrinal clarity ⁷¹¹
Multi-data	Proximity can see the closeness among any physical data, and even some implied data such as intentionality	The priest is speaking in a low volume – his words are close to him but not to me. Does he want to be far from me as quickly as he can?
Idea Generator	Asking the two questions of any phenomenon generates a tremendous amount of descriptive and correlative data	We have generated a list of 120 SLE components by asking the two questions, and categorized them in discrete ways, asking the same two questions
Utilitarian	In keeping with the goal to unite theory and practice in a single language, proximity must be useful in a SLE ⁷¹²	The filter that I am using for “useful” is can I imagine any observation, mine of others, or any analysis actually being put into practice and effecting a change, regardless of content. If it can do that, or if I can use it in training or directing or in my work then it’s useful. If it cannot do that then it really doesn’t have any place in Liturgical Theology, because it is not dealing with anything physical. If physical, then

⁷¹¹Recall Augustine’s pause above.

⁷¹²Pavis insists on only using tools that a performer can actually use. PAVIS, *Analyzing Performance Theater, Dance, and Film*, p. 228.

		changeable; one can affect the dynamics
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