

tude of the feast, since there are no “high” and “low” orders of the liturgy. The ancient Greek word “leitourgia” (λειτουργία) conveys the understanding of this worship as the work of the people. At least one faithful worshiper in addition to the officiating priest is required to celebrate the liturgy because it is an act of communion and not private devotion. In most traditions, no musical instruments are used in the service, which the celebrants and the faithful chant, read, and sing. Those who are receiving communion fast before the liturgy. The bishop, priest, or deacon serves communion on a spoon to Orthodox Christians who have prepared themselves to receive communion by fasting and recent confession, the bread and wine being contained in one chalice. At the conclusion of the liturgy, blessed bread, called antidoron, the remainder of the loaf out of which the consecrated gifts were taken, is generally offered to everybody, including non-Orthodox.

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D. Roman Catholic Liturgy

The Roman Catholic liturgy is a mode of corporate worship of God consisting of texts, chants, and actions that are profoundly rooted in the Bible. This article will focus on the Roman Catholic liturgy in the “post-Tridentine era” from 1568–1969 and the “post-Vatican II era” from 1970 onwards, describing the influence of scripture on the readings, chants, and gestures of the liturgy in each era. It will first give a general overview of what is common to both eras, and then give a brief description of the differences between each era and their respective liturgical books.

For Roman Catholics, the liturgy is a primary place of encounter with scripture, although devotional reading and scriptural study are also encouraged (Vatican II, *Dei verbum* §25; ed. Tanner: 980). According to the 1963 *Constitution on the Sacred Liturgy of the Second Vatican Council*, “The importance of scripture in the celebration of the liturgy is paramount. For it is texts from scripture that form the readings and are explained in the homily; it is scripture’s psalms that are sung; from scripture’s inspiration and influence flow the various kinds of prayers as well as the singing in the liturgy; from scripture the actions and signs derive their meaning” (*Sacrosanctum concilium* §24; ed. Tanner: 826). Scripture thus permeates Catholic liturgy in three modes: a) direct reading (or chanting) of scripture passages; b) indirect use of scripture by means of

scripturally-inspired prayers and chants; c) indirect allusion to scripture by means of liturgical gestures and rites that have explicit or implicit scriptural resonance.

The Roman Catholic liturgy contains a variety of types of services (also referred to as rites or liturgies) that incorporate these three modes in varying degrees. In the mass, the first half (the “Mass of the Catechumens,” known since Vatican II as the “Liturgy of the Word”) consists principally of the Introit chant (usually adapted from a Psalm), introductory rites (partially adapted from scripture), a collect (a short prayer which is sometimes scriptural in inspiration), and several readings from the HB/OT, NT non-gospel texts, and the Gospels, interspersed by Gradual and Alleluia chants usually derived from the Psalms (adapted in the post-Vatican II rite into the Responsorial Psalm, alternating between a congregational refrain and verses by a cantor or the choir). Aside from the institution narratives of the Eucharistic prayers, which are closely related to but not identical with the institution narratives of the NT, the second half of the mass (known alternatively as the “Mass of the Faithful” or after Vatican II as the “Liturgy of the Eucharist”) is less directly scriptural, although it contains several liturgical chants drawn from scripture: the Offertory chant (usually adapted from a psalm), the *Sanctus* (Isa 6:3 and Matt 21:9), the *Agnus Dei* (cf. John 1:29), and the Communion chant (frequently adapted from a psalm, although with significant frequency derived from the Gospel text used in the same liturgy). In addition to the textual borrowings from Scripture, certain gestures in the mass are inspired by scripture, such as the rubric for the priest to lift his eyes to heaven before consecrating the Eucharistic bread, a gesture which is likely drawn from the description of Christ “lifting up his eyes to heaven” in John 17:1.

Besides the mass, the other sacramental rites of the Church are Baptism, Confirmation, Confession (also known as Reconciliation or Penance), Extreme Unction (also known as Anointing of the Sick), Matrimony, and Holy Orders. To varying degrees, each of these are linked in Catholic theology to scriptural sources of the NT (Boersma/Levering: 52–122). The rite of each sacrament includes antiphons, readings and prayers, as well as gestures drawn from scripture. For instance, in the post-Tridentine baptismal rite, the priest touches the ears and nostrils while saying “Ephpheta, that is, be opened” (cf. Mark 7:34), while the post-Vatican II baptismal rite broadens the biblical reference by alluding to Christ healing the dumb as well as the deaf, touching the mouth as well as the ears while leaving out the nostrils.

The Divine Office, a non-sacramental service, consists mainly of the recitation of psalms, hymns, and HB/OT and NT canticles, along with biblical

and homiletical readings. The Divine Office is fundamentally focused on the recitation of the Psalms over a fixed period of time (one week during the post-Tridentine liturgy and four weeks in the post-Vatican II liturgy), with antiphons bracketing each psalm whose texts were often drawn from the psalms. At Matins (known after Vatican II as the Office of Readings), longer portions of the Bible are read, followed by non-biblical texts taken from Church Fathers and other ecclesiastical writers. At Lauds (Morning Prayer) and Vespers (Evening Prayer), the NT canticles of Zechariah (Luke 1:68–79, known as the *Benedictus*) and Mary (Luke 1:46–55, known as the *Magnificat*) are sung, accompanied in solemn celebrations by offering incense at the altar, a practice likely inspired by the descriptions of offering incense in the morning and evening in Exod 30:7–8 (cf. Luke 1:8–12). At Compline (Night Prayer), the canticle of Simeon (Luke 2:29–32, known as the *Nunc dimittis*) is sung, in addition to the responsory *In manus tuas* (“Into your hands I commend my spirit,” Ps 31:5; cf. Luke 23:46). Many local variations of the Divine Office exist, including “monastic” branches which differ from the “secular” branches, e.g., providing a different number of psalms at the hours and omitting the canticle of Simeon at Compline.

Various Roman Catholic popular devotions closely linked to the liturgy also reveal scriptural roots. Two of the most important are the Stations of the Cross and the Rosary. Officially recognized by Pope Clement XII in the 18th century but drawing on medieval roots, the Stations of the Cross are a melding of meditation on scriptural scenes from the passion of Christ with non-scriptural scenes such as Veronica wiping the face of Christ (Brown). The Rosary, also drawing on medieval traditions, was standardized in the 15th and 16th centuries as a set of prayers which aided Catholics in meditating on events in the life of Christ. Like the Stations of the Cross, the fifteen Joyful, Sorrowful, and Glorious Mysteries of the Rosary are predominantly scriptural in origin, with the exception of the final two Glorious Mysteries of the Assumption and the Coronation of Mary (Hinnebusch); in 2002, Pope John Paul II proposed the addition of five Luminous mysteries based on further events in the life of Christ.

1. Post-Tridentine era (1568–1969). The Council of Trent, held between 1545 and 1563 in response to the crisis of the Reformation, affirmed the sacramental and liturgical heritage of the Catholic Church while calling for what amounted to fairly modest reforms of liturgical practice that nevertheless led to far-reaching changes in Catholic attitudes to liturgy and centralization (Geldhof: 193–95). The typical editions (*editiones typicae*) of the 1568 *Breviarium Romanum* for the Divine Office and the 1570 *Missale Romanum* for the mass were rela-

tively lightly edited promulgations of medieval liturgical traditions associated with the Roman curia. These books were intended to be universally used among Roman Catholics except those whose proper liturgical traditions were at least 200 years old, although many dioceses and religious orders with venerable traditions voluntarily sought to adopt the new editions (Ditchfield: 216–19). In the following centuries, minor modifications to these volumes were promulgated by various popes (Jouel: 247–56; Hoping: 287–95). Throughout this period, the musical, architectural, vestural and artistic aspects of the celebrations went through various changes molded by the sensibilities of various eras (e.g., Baroque/Rococo, neo-Gothic/neo-Romanesque, Modernist), while the essential texts and gestures of the liturgy remained the same. Throughout the post-Tridentine era, the mass and Divine Office were predominantly celebrated in Latin, while the vernacular was employed especially in certain parts of sacramental rites such as matrimony and baptism.

2. Post-Vatican II era (1970–present). The Second Vatican Council, which met between 1962 and 1965, gave unprecedented attention to the theology of the liturgy and issued detailed instructions for liturgical reform in the constitution *Sacrosanctum concilium* promulgated in 1963. Although popular and scholarly debates continue to rage regarding the relationship between the text of the Council and its implementation during the conciliar and post-conciliar period (Baldovin; Reid), the post-Vatican II liturgical changes certainly entailed a comprehensive shift in liturgical texts and practices. Most notable in the experience of many congregations was the shift in the majority of celebrations from Latin to the vernacular languages, and from mass celebrated facing the altar (*ad orientem*) to mass celebrated facing the people (*versus populum*). Under the direction of Annibale Bugnini from 1964–75, the *Consilium ad exsequendam Constitutionem de Sacra Liturgia* (Council for the Implementation of the Constitution on the Sacred Liturgy) produced a wholesale revision of the liturgical books and ceremonial for mass, Divine Office, and the celebration of the sacraments (Bugnini; Campbell). Among the liturgical books promulgated after Vatican II were the 1969 *Ordo lectionum Missae* (containing a three-year cycle of biblical readings for Sundays and a two-year cycle for weekdays, in contrast to the one-year cycle found in the post-Vatican II editions, an arrangement utilized in many non-Catholic liturgies in the succeeding decades [Curry]), the 1970 *Missale Romanum* (containing only the prayers used by the priest, omitting the readings printed in the 1570 missal and its descendants), and the 1971–72 *Liturgia Horarum* (a new title for the texts of the Divine Office, now using a four-week cycle of psalms).

One notable feature of the revised liturgical books was the omission of certain verses of the

psalms and other biblical texts that appeared at first glance to present “psychological difficulties” for contemporary Catholics (Torretta). In practice, the provision for hymns replacing proper antiphons of the mass led to the loss of the significant presence of psalm-based antiphons throughout the mass. In 2007, a new stage of the post-Vatican II era began with the promulgation of *Summorum pontificum* by Pope Benedict XVI, which introduced the concept that the pre-Vatican II and post-Vatican II versions of the Catholic liturgy were two “forms” of one “Roman rite,” with the older use (*usus antiquior*) being labelled as the “Extraordinary Form” and the newer use (*novus ordo* or *usus recentior*) labelled as the “Ordinary Form,” attempting by this means an irenic settlement of the intra-ecclesial controversy concerning the status of the post-Tridentine liturgy after the post-conciliar reform of the liturgy (Johnston; Smith).

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E. Anglican Liturgy

Anglican liturgy is rich in biblical content. Scripture is publicly read, sung, or recited in the form of psalms or canticles, used in short excerpts to introduce elements of liturgical rites or accompany an action, and quoted or alluded to in prayers, hymns, and songs. It may be systematically expounded in preaching, or form the basis for sermons. Thus, in addition to the direct delivery of biblical texts, there are many opportunities for worshipers to imbibes scripture and to memorize phrases over the course of time. Anglican liturgical practice developed out of two strongly biblical traditions: the Latin Use of Sarum, which had become the dominant liturgical use in England by the late Middle Ages, and the Reformed practice of 16th-century Europe. From the Sarum Breviary it retained the practice of daily prayer with readings from scripture and an emphasis on psalmody in the two offices of Morning and Evening Prayer.

Following the example of Reformers such as Luther and Bucer, it set a high value on scripture and promoted its availability in the vernacular. Liturgical rites were a forum for communicating scripture, through reading and preaching, and liturgical prayer looked to scripture for its sources and its authentication. Worshipers in England had access to some biblical texts in English through the primers (books of private devotion) that appeared from 1530–45. In 1537, a law required parish priests to provide a Bible and English in the church for public reading. The first English language *Book of Common Prayer* (BCP) was published in 1549. Its preface set out the scheme for reading scripture through the year, devised by Archbishop Thomas Cranmer, the chief architect of the BCP. This ensured that the NT was read through each year, and the OT every two years. The scheme made provision for the main seasons and festivals of the Church’s year, but abandoned a large number of the feasts observed in the medieval calendar on the grounds that their associ-