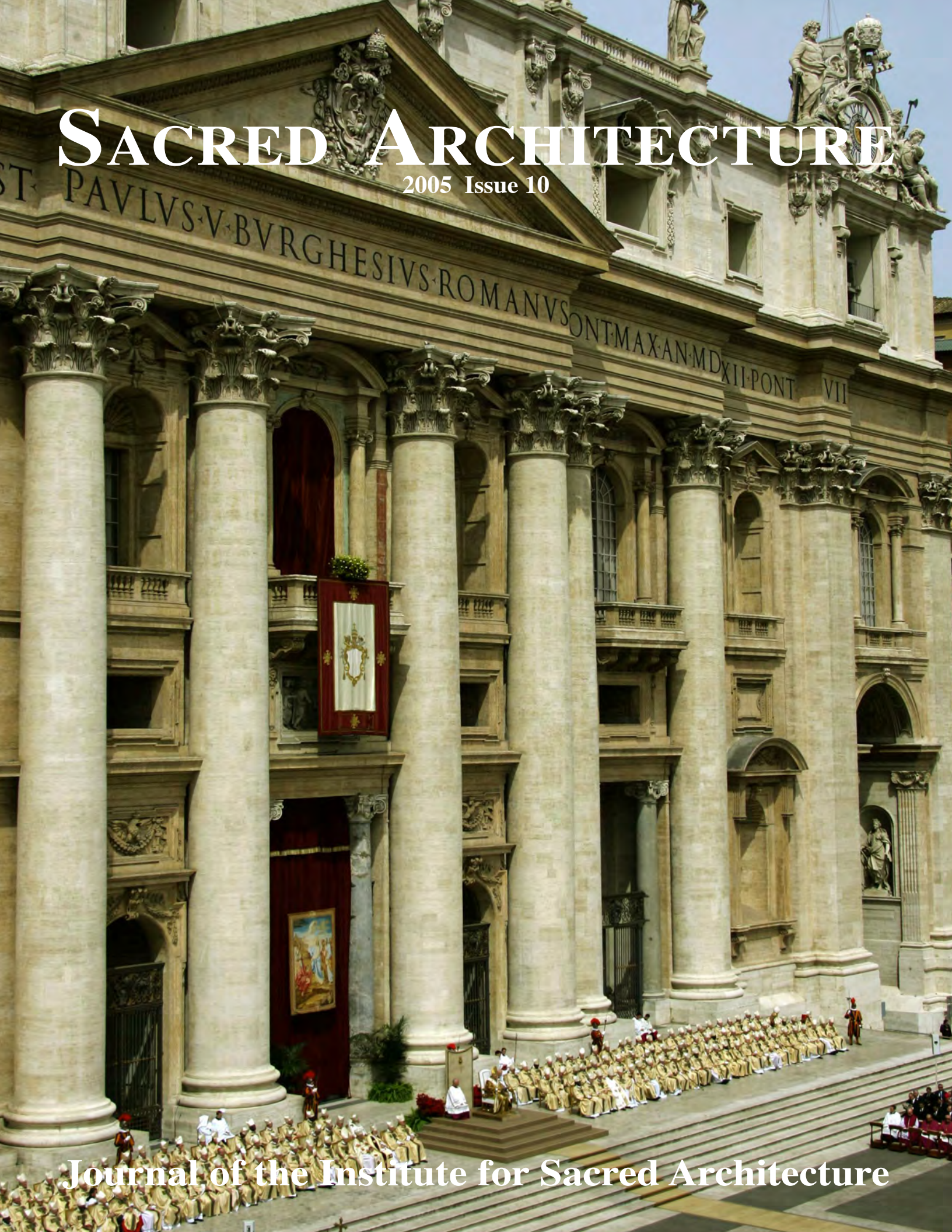


SACRED ARCHITECTURE

2005 Issue 10



Journal of the Institute for Sacred Architecture

ECCLESIAM AEDIFICAT EUCHARISTIA

On this foundation [of the Eucharistic Liturgy] a rich artistic heritage also developed. Architecture, sculpture, painting and music, moved by the Christian mystery, have found in the Eucharist, both directly and indirectly, a source of great inspiration.
Ecclesia de Eucharistia

Just as the Cathedral liturgy is meant to be an example for the diocese so too should be the art and architecture of the Cathedral. One of the many roles for the diocesan bishop is to promote Catholic art and architecture. New construction, restoration and beautification are all ways in which a bishop can lead by example. He can also take a personal interest in the harmony, beauty and iconography of new buildings in his diocese (and for which he is ultimately responsible). However, some bishops feel that their hands are tied when dealing with parishes that have limited funds and a purely functional vision. They may also feel that subsidiarity means that a parish should be allowed to hire the architects and design the buildings in the way they see fit. Alternatively, there are bishops who, by fiat or by virtue of those they put in charge of diocesan offices, promote novelty or banality in new church architecture.

If managing the physical plant of a diocese is difficult, how much more trying for the bishop of Rome who must lead the worldwide Church. Benedict XVI has inherited the seat of Peter at a time of great challenges and hope. He is a theologian of first rank who has written and spoken widely on issues of liturgy and architecture. For this reason we are including a chapter on architecture from his seminal *The Spirit of the Liturgy*. As a cardinal he promoted the reform of the Mass as well as supported the use of Latin in the Mass of Paul VI, traditional music, as well as the Mass of Pius V. Some have suggested Benedict XVI may write the first encyclical on the Liturgy in forty years. If so, it might give the Holy Father an opportunity to lay out a vision of art and architecture for this new Millennium.

Benedict XVI follows the papacy of John Paul the Great during whose reign we saw a renewal of interest in the tradition of Catholic sacred art and architecture. How did this happen? In general, I believe it was a response to the persona of the Pope and his clear devotion to the Blessed Sacrament more than anything that he said or wrote specifically on architecture. An important early intervention of Pope John Paul II was to set up adoration chapels in all of the major basilicas in Rome. This Eucharistic focus led him to comment on the central placement of the tabernacle on the wall behind the altar at St. Matthias in Rome: "The design draws the eye of the person entering immediately to the Eucharist, the center and focal point of all the church's worship." During his pontificate there was a veritable revival of Eucharistic adoration, formation of new religious orders with that charism and the construction of numerous adoration chapels. From the Porziuncola at Franciscan University to the Shrine of the Blessed Sacrament in Hanceville, Alabama these chapels have reconnected with the rich tradition of sacred art and architecture. This great Eucharistic awakening also translated into passionate arguments on both sides of the aisle as to the location of the blessed sacrament reserved in the tabernacle. Liturgists and theologians notwithstanding, the pure but naïve common folk had the audacity to pick up Vatican II or the General Instruction on the Roman Missal for the first time and actually read them. And then these non-theologians had the holy audacity to argue with liturgical design experts, pastors and even their architects about the centrality of the tabernacle. With the revised General Instruction and its emphasis on locating the tabernacle "in a part of the church that is truly noble, prominent, readily visible, beautifully decorated, and suitable for prayer" and allowance for placing it in the sanctuary (including on an old high altar) these faithful have been vindicated. After the tabernacle, the next step was to reconsider the design and location of other elements in the church, and the design of churches themselves. And though the liturgical and church architecture establishment is desperately trying to hold onto power, the faithful are increasingly requesting churches that are traditional houses of God rather than community centers.

John Paul II's Letter to Artists offered a dramatic vision of the necessity of beauty, indeed of its power to save the world. Photographs of his pilgrimages to countries far and wide showed him kneeling in prayer before the Blessed Sacrament or a revered icon of the Virgin. One of the most moving events was his reinstatement of the papal Mass and procession from St. John Lateran to St. Mary Major on the feast of Corpus Domini. This was a chance to sanctify the City of Rome and for the faithful to experience the pilgrimage boulevards on foot as they were intended. He visited the parishes of the Eternal City including many modern churches on the periphery and after one such visit he made the famous remark "There is little sense of the sacred in these modern churches." His own patronage of the Redemptoris Mater chapel in the Vatican palace was intended to signal through its design and integration of Byzantine style mosaics the desire and ability of the Roman Church to incorporate the traditions and iconography of the East. A major aspect of his pontificate was the preparation for and experience of the Jubilee of Jubilees in the year 2000. Churches all over the world created Holy Doors and pilgrims were offered indulgences to visit holy places. Rome itself was at its best: buildings and artwork were restored, streets were clean and churches great and small beckoned to the faithful and to the curious to enter and find their heavenly consolation. For the millions who came to Rome for John Paul's funeral and the hundreds of millions who saw it on television it was an example of the power of the liturgy and the architecture of the basilica of St. Peter to give an appropriate gravitas to the seat of Peter. And is it not remarkable that he departed for his heavenly consolation during this year of the Eucharist. *Totus Tuus*.

Duncan Stroik, August 2005

On the cover: Pope Benedict XVI presides over his inaugural Mass in front of St. Peter's Basilica, April 24, 2005.

Photo: Kai Pfaffenbach, Reuters Photo Archive.

SACRED ARCHITECTURE

2005 Issue 10

CONTENTS

EDITORIAL

- 2 ♦ ECCLESIAM AEDIFICAT EUCHARISTIA Duncan Stroik

NEWS & LETTERS

- 4 ♦ Benedict XVI begins reign ♦ Ground broken on Oakland, Houston cathedrals ♦ Renovations in Superior, WI, and Dallas ♦ U.S. Catholic schools decline ♦ Bavarian priest builds eccentric churches in Bolivia ♦

ARTICLES

- 12 ♦ The Eschatological Dimension of Church Architecture. Helen Dietz
15 ♦ An Empty Stage or Heaven Apprehended: New Episcopal Architecture. Robert L. Woodbury
22 ♦ Church Architecture and the Corporal Works of Mercy Michael S. Rose
24 ♦ A Cathedral's Treasure: The Chapel of the Sacred Heart of Jesus, Sioux Falls. William J. Turner
26 ♦ *The Pious Guide* and Early American Catholicism. Matthew Gallegos
31 ♦ Polite and Charged with Wit: Campion Hall at Oxford Jan Maciag

DOCUMENTATION

- 36 ♦ Sacred Places: The Significance of the Church Building. His Holiness Benedict XVI

BOOKS

- 39 ♦ *In Tiers of Glory* by Michael Rose reviewed by William Heyer
40 ♦ *Chartres* by Gordon Strachan and *The Gothic Enterprise* by Robert A. Scott . . . reviewed by Renée Ryan
41 ♦ *Signorelli and Fra Angelico at Orvieto* by Sara Nair James. reviewed by Michael Morris, O.P.
42 ♦ *Ecclesia* by Panos Fiorentinos reviewed by John Powers

www.sacredarchitecture.org

Journal of the Institute for Sacred Architecture

The Institute for Sacred Architecture is a non-profit organization made up of architects, clergy, educators and others interested in the discussion of significant issues related to contemporary Catholic architecture. SACRED ARCHITECTURE is published bi-annually for \$9.95. ©2005 The Institute for Sacred Architecture.

Address manuscripts and letters to the Editor.

EDITOR:

Duncan Stroik

P.O. Box 556

Notre Dame IN 46556

voice: (574) 232-1783 fax: (574) 232-1792

email: editor@sacredarchitecture.org

ADVISORY BOARD:

John Burgee, FAIA

Most Rev. Charles J. Chaput, O.F.M., Cap.

Rev. Cassian Folsom, O.S.B.

Ralph McInerny

Thomas Gordon Smith, AIA

PRODUCTION:

Matthew Alderman

Jamie LaCourt

Kaitlyn Dudley

Helena Tomko

SACRED ARCHITECTURE NEWS



Photo Courtesy GHPA

Blessed Sacrament Church, Houston, TX recently demolished by archdiocesan order.

Sts. Peter and Paul Church, Lewiston, ME, was raised to the status of Minor Basilica, celebrating this past May with five days of events concluding in a Mass of Thanksgiving offered by Portland Bishop Richard Malone.



Aquinas Institute of Theology is moving into a century-old factory building in mid-town St. Louis. The \$5.5-million project to create offices, classrooms and a chapel in the historic structure is part of a restoration of six historic buildings in the area. Aquinas accepted 96 students last year, the largest class in the history of the 79-year-old institution.



In Massachusetts, a 130-year-old church rises from the ashes. Bishop George W. Coleman of Fall River announced on January 29 that the fire-ravaged St. Peter the Apostle Church in Provincetown will be replaced by a new structure.



Archimandrite Boniface Luykx passed away on April 11, 2004. The Belgian-born liturgical scholar of Byzantine spirituality co-authored several paragraphs of *Sacro-sanctum Concilium*. He later came to the United States to establish Mount Tabor Monastery in Mendocino, CA, where he continued to experiment with hybrid eastern and western liturgies. Always respectful of received tradition, he retired to Bel-

gium in 1999, dying at age 89 in 2004.



Attempts by the Greater Houston Preservation Association to halt plans to demolish the city's 119-year-old cathedral remain unsuccessful. The Archdiocese of Houston-Galveston will demolish Sacred Heart Co-Cathedral to make way for parking and a plaza for the proposed new cathedral. Ground was broken for the new cathedral on January 30, with completion scheduled for 2007. The proposed 37,000-square-foot cathedral by Ziegler-Cooper Architects of Houston will include seating for 1,800, a campanile, and a 117-foot-high dome. Sacred Heart remains a vibrant center of parish life amid the controversy. Despite archdiocesan reports of structural instability, the church will remain open for another three years until the scheduled demolition. The archdiocese recently demolished Blessed Sacrament Church and school, another target for preservationists.



A course entitled "Sacred Architecture in the Life of the Church" will be offered next year at the Pontifical College Josephinum in Columbus, OH, to be taught by architect William Heyer, open to seminarians and laity. The school is the only seminary under Papal administration outside of Italy.



After a year-long search, a site has been picked for the Diocese of Cheyenne, WI's new college. Bishop David Ricken recently selected a ranch near Red Canyon, WI, as the likely location of a liberal arts college "faithful to the Magisterium and the dictates of [...] *Ex Corde Ecclesiae*." Already 600 people have pledged \$300,000 to the new institution..



Huge advertisements have obscured Rome's churches. Scaffolding covering churches under restoration are being sold as advertising space. Critics claim it is being erected to make money. A 2,000-square-foot image of gigantic red lips obscured Santissima Trinità de Monti atop the Spanish Steps in May 2004. Rector Dennis O'Brien of San Silvestrino, a church under scaffolding for a year, called the sluggish restoration "a very negative experience."



A top Rome church-building official hopes cutting-edge churches will rehabilitate Catholic architecture. Speaking of

Richard Meier's Jubilee Church and Renzo Piano's new shrine in Padre Pio's hometown, Bishop Ernesto Mandara says "We turned to these big names for the same reason when one has a sickness he goes to the best doctors." Mandara runs the Rome diocese office behind the Meier Jubilee Church commission. Architect Piano initially balked at the Padre Pio proposal, saying pilgrims had turned the site into a souvenir-buying circus.



In January, Rome marked the Octave of Christian Unity with a new sculpture. The late Pope John Paul II blessed a new exterior statue for St. Peter's representing St. Gregory the Illuminator, evangelizer of Armenia. It stands in one of the numerous niches decorating Michelangelo's basilica walls.



Pope Benedict XVI stressed the rule of Christ over His Church and the role of the Papacy in defending doctrine in his installation homily at St. Peter's April 24. On May 7, the Pope completed the cycle of inauguration ceremonies by taking possession of St. John Lateran, his cathedral as Bishop of Rome, as thousands of Romans gathered outside to welcome him.



Restorers have uncovered a 40-foot-wide balcony in the rear of Baltimore's 198-year-



Photo © Via Dolorosa Society

The Via Dolorosa Society recently unveiled a new installment of its project to establish a life-sized Way of the Cross in bronze. For more information, go to www.vidolorosa.com.



Christ the King Cathedral, Superior, WI

old Basilica of the Assumption once used by black worshippers. "When you consider how the balcony was used, it was actually a very progressive thing to do in those days because other churches weren't letting blacks through their doors in the first place," said restorationist John G. Waite. The balcony was re-structured after the Civil War by a pro-Southern architect, resulting in the ejection of blacks from the church.



Insomnia drives thieves to return stolen tabernacle. A tabernacle stolen in January from Detroit's St. Augustine and St. Monica Church was returned two weeks later by a man claiming to have received it from three thieves who thought it was a safe. Both he and the thieves were troubled by sleepless nights before returning the tabernacle.



The Eucharist returns to the center of parish life. A recent article in the National Catholic Register highlights the growing movement to put the tabernacle back in the sanctuary, now mandatory in the diocese of Charlotte, NC, by order of Bishop Peter Jugis. Architect Henry Menzies remarks "If the tabernacle is ... off to the left or right, ... [w]hat do you balance God with if you believe in the Real Presence?" The

Rev. George William Rutler of Our Saviour's Parish, New York City, placed a new tabernacle in his sanctuary shortly after September 11, 2001. Fr. Rutler said he was "deeply offended" by "having the pastor's chair in place of our Lord." Rutler notes that having the Blessed Sacrament in the center "dissolves the priest. The priest acts in persona Christi but he doesn't replace Christ. The tabernacle makes that very clear. ... The restoration of the tabernacle will lead to the dethronement of the priest."



Superior, WI's Cathedral of Christ the King was re-dedicated on February 5 after a three-year renovation by Design Resources, Inc. in Duluth, with the assistance of liturgical design consultant Fr. Richard Vosko. The tabernacle stands behind a screen at the center of the church's apse. Three Byzantine-style mosaics crafted by Miotto Mosaics of Italy were added as part of the renovation, and other decorative paintings were the work of Conrad Schmitt Studios, in New Bearn, WI.



Tridentine priests reopen defunct Chicago parish. The Institute of Christ the King Sovereign Priest is restoring the neo-Renaissance St. Gelasius Church, the work of architect Henry J. Schlacks in 1923, as its new U.S. headquarters. Renamed the Shrine of the Divine Mercy, it will have a new interior based on Roman churches of the Catholic Reformation. The Institute, which celebrates the Tridentine Mass by Papal indult, has grown substantially since its founding in 1990. Their current headquarters, St. Mary's Oratory in Wausau, WI had its interior transformed into a replica of a Bavarian Gothic court chapel. For more on the Institute and donations for the Shrine, visit <http://www.institute-christ-king.org/chicagohome.htm>.



In his 2000 book *The Spirit of the Liturgy*, then-Cardinal Ratzinger suggested restoring altar crucifixes as a common focus for both celebrant and people, reflected in the large crucifix displayed during his installation mass. Benedict XVI originally planned to celebrate his inaugural Mass inside St. Peter's because "the architecture better directs the attention towards Christ instead of the Pope" but relocated outdoors to accommodate the vast numbers of pilgrims.



A new Montana church will be named after John Paul II. The \$3.2-million dollar edifice being constructed on a 20-acre site

in Bigfork, MT, will be the first church in the U.S. to be named after the late Pontiff. Canon law typically requires churches to be named for a saint or *beatus*.



The Diocese of Brooklyn, NY will auction off Murillo's *St. Augustine in Ecstasy* and other rare paintings this May at Christie's to raise money for a propose \$100-million endowment for Catholic schools. Bishop DiMarzio plans to have copies made of the originals.



The founder of Our Lady of Victory Basilica, Buffalo, NY, is being proposed for canonization. Msgr. Nelson Baker worked among immigrants, constructing orphanages, schools, a hospital and finally Buffalo's domed Basilica of Our Lady of Victory. A possible miracle required for his beatification is currently under investigation. Three vials of his blood were discovered in 1999 and their contents medically proven to be in the same state then as they would have been in 1936, when he was embalmed and buried.



St. Gelasius Church, Chicago, the future Shrine of the Divine Mercy and US headquarters of the Institute of Christ the King Sovereign Priest

A survey of studies of Catholic parishes reveals that the number of parishes increased between 1950 and 1990, but is now declining. There are about 19,431 parishes at present, two-thirds of which are in metropolitan areas. The size of the average parish has risen from 1,800 in 1950 to 3,000, but there is an equal distribution of large, medium and small parishes across the country. About one-third of parishes have schools, and that number is declining. In 1980, 75% of parishes had parish councils,

but presently around 90% do. Most parishes are financially stable, with income slightly exceeding expenses. 85% of parishes have one or more resident priests, but only 14% have more than two. 28% of parishes without a priest are located in the Midwest. Nearly 40% of parishes are identified with an ethnic group, Polish and Hispanic identities being most common. Most parishes average nearly four masses per weekend.



Photo © San Francisco Chronicle

Surrounded by blinds: a computer-generated rendering of Oakland's new Cathedral of Christ the Light, on which ground was broken in May.

The groundbreaking for Oakland's Christ the Light Cathedral occurred May 21. The new cathedral will rise seventeen stories, seat 1,500, and include a baptistery, smaller chapels, side altars, offices, conference center, rectory, parish hall, library and cafe. The \$131-million project attracted controversy with the termination of Santiago Calatrava as architect in 2003. The present architect, Craig Hartman of Skidmore Owings and Merrill, wishes to "create architecture both shaped by Oakland's cultural diversity ... and the ocean, the most primal element of creation." The church's vaults will be of a *vesica piscis* shape, the geometric shape formed through the intersection of two circles and supposed to represent Christ's descent to earth. *Architectural Record* notes the "building replaces the hierarchical plan of early cathedrals in favor of a circular arrangement ... maintaining the sense of community and inclusion dictated by the Second Vatican Council." A recent article in the *San Francisco Times* described the new cathedral as resembling a luminous "woven basket that's 120 feet high;" visitors inside will feel as if they are "being surrounded by blinds. The diocese advertises the project as "a hospitable gathering place," noting it will be pillar-free, con-

form to the standards of Vatican II, and be built to last three centuries or longer.



Michael Rose, author of *Ugly as Sin and In Tiers of Glory*, has started a new church architecture website, www.dellachiesa.com.



A Catholic church in Jersey, U.K. has opened its community center to local Muslims. Nicholas Canon France of St. Thomas Church explained, "Our church has taught very much in recent years the importance of respect and the healing of past quarrels, particularly with Islam." The Muslim community eventually plans to build a mosque of their own.



Photo © The New York Times

An example of El Alto, Bolivia's quirky new parish churches.

A conference on Vatican II explored heavenly realities that modern liturgy has lost. "The Lost Language of Vatican II: Cosmic and Heavenly Dimensions of Sacred Liturgy" took place from April 20-22 at Mundelein, IL, and included lectures by Aidan Nichols, O.P. on sacred art; Pamela Jackson on active participation and *Sacrosanctum Concilium* and Denis McNamara on a Balthasarian approach to liturgical architecture.



Touro Synagogue, Newport, RI, is earmarked for a \$10 million restoration to be completed by December. Famous for a visit by George Washington, the synagogue will gain a visitor's center and an overhaul of the original building. The oldest synagogue in the nation, it was completed in 1763, according to designs by colonial architect Peter Harrison.

The interfaith journal *Faith and Form* recently announced its 2004 Religious Art and Architecture Awards. Rafferty Rafferty Tollefson Architects was honored for St. Francis de Sales Catholic Church in Morgantown, WV. Richard Meier's Jubilee Church in Rome was similarly honored. Joseph P. Parimucha, AIA, received an award of merit for Saints Cyril and Methodios Orthodox Church and Heritage Center in Mercer, PA, designed along traditional Carpathian lines. Shaughnessy Fickel and Scott Architects received honors for their renovation of the Cathedral of the Immaculate Conception in Kansas City, MO. Quinn Evans received an award of merit for the renovation of the Cathedral of St. Andrew in Grand Rapids, MI. John Collier, sculptor, was honored for his crucifix for St. Gabriel's, McKinney, TX, and Sarah Hall for her Doctors of the Church stained-glass window cycle at St. Catharine of Siena, Columbus, OH.



A determined German priest has drawn attention to a drab Bolivian city by constructing scores of colorful new churches. The Rev. Sebastian Obermaier, a native of Bavaria, has spent the last fifteen years constructing massive yet whimsical churches in his adopted hometown of El Alto, Bolivia. Eclectically blending native folk art and a mixture of German and Hispanic baroque, Obermaier is sure that his new churches with their towering onion-domed steeples will put the growing city of El Alto on the map. Father Obermaier refuses to count the number of churches he has built. City and ecclesiastical officials estimate there are over eighty.



Israeli-made cell-phone jammers concealed in statues are being used in four Catholic churches in Monterrey, Mexico to disable phones during Mass. They remain illegal in the United States and Canada.

Students at the University of Notre Dame organized the first Eucharistic Procession in forty years. During April, a coalition of



Photo www.pluralism.com

Touro Synagogue, Newport, RI.



The recently renovated Cathedral of the Immaculate, Kansas City, MO

student religious groups organized a campus Eucharistic procession that attracted over 250 votaries and lasted two-and-a-half hours. While the procession was once held yearly, it fell out of favor in the late 1960s. It is likely the procession will return to being an annual event.

Catholic composer James McMillan says the role of art "is to counter the desecration of modern life." A staunch Catholic and former Marxist, the Scotsman has produced almost twenty recordings mostly on religious themes. Speaking late last year of the deceased John Paul II, he said the late Pontiff was "a great irritant to liberals, but I feel he has a great message for the world."

Crisis Magazine's Richard John Neuhaus commented that Benedict XVI believes many of the post-conciliar changes have sociologized "the liturgy rather than maintaining the central focus on the transcendent truths of God." While not likely to "destabilize" modern liturgical practice, Neuhaus says Benedict will encourage practices such as *ad orientem* liturgies where possible.

Dallas Cathedral's steeple will soon be complete. A 56-foot, 4-inch copper spire with eleven-foot two-inch gilt cross was recently lifted into place atop the new bell-tower of the Catedral Santuario de Nuestra Señora de Guadalupe. While designed with a belltower in 1898, the church has remained unfinished for over a century. The project is part of a facelift for the cathedral and adjacent Arts District, including a

four-year restoration of the church interior and an upcoming \$500,000 park funded by the Catholic Foundation.

The University of Sacramento began classes this January under the aegis of the Legionaries of Christ. The campus will be designed in a modernized California Mission style.

A new mega-church in Silicon Valley has state-of-the-art video, recording, and broadcast facilities, but nothing "too 'churchy.'" Jubilee Christian Center has a 3,200 seat auditorium and high-tech facilities for TV and video production. While the senior pastor of the congregation, "wanted something with an Old World feeling and liked the idea of columns and arches in a Romanesque style," the site's industrial neighbors dictated a less explicit approach. Architect David Austen Smith explains,



The 3,200-seat Jubilee Christian Center megachurch: "nothing too churchy."

"that should Jubilee decide to move or build another worship center, the building could be converted into some type of corporate facility with few exterior changes."

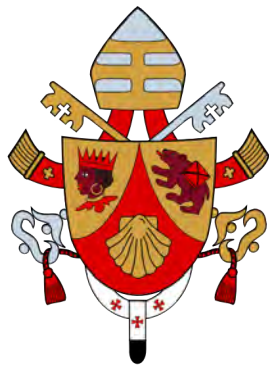
Closed parishes' fittings receive new church homes. St. Patrick's, Stoneham, MA, has received statues, stained-glass windows, an altar, a crucifix and a lectern from some of the Boston parishes closed in the past year. The pastor of St. Patrick's, Rev. William Schmidt, noted, speaking of the former members of closed-down parishes, "we want them to know that things that are important to them are being used in worshipping communities." The closed St. Alphonsus in Beverly, MA, gave a crucifix, chalice, a set of Sanctus bells and other items to a new church in the Dominican Republic.

Has the Tomb of St. Paul been found? Archaeologists have announced that a sarcophagus possibly containing the remains of St. Paul was found behind a marble plaque with the inscription, "Apostle Paul, Martyr," below the main altar at the Basilica of St. Paul outside the Walls in Rome.

The construction of the new church at Fatima continues, unaffected by shrine rector Luciano Gomes Paulo Guerra's erroneous claim that it would be used for inter-religious activities. The church will not replace the shrine but will be used to accommodate the thousands who visit the Portuguese holy site monthly.



A rendering of Dallas's Cathedral Santuario de Nuestra Señora de Guadalupe, with its future steeple.



Benedict XVI's arms

Benedict XVI's new coat of arms retains symbols of his past, but apparently not always the triple tiara. Adapted from his old cardinal's insignia, it includes a Moor's head and a bear with a pack on its back, symbols of the Munich-Freysing Archdiocese and the local Saint Corbinian. The arms also bear a scallop-shell associated with humility. The re-design was the work of Papal diplomat Archbishop Andrea Cordero Lanza di Montezemolo, recently made archpriest of St. Paul's outside the Walls, Rome. More controversial was Montezemolo's choice to crown the shield with a modified mitre rather than the tiara worn until the reign of Paul VI and retained by John Paul II as a symbol. While most depictions show the mitre, the new flag of the Swiss Guard depicts them under the tiara. There are no plans to remove the tiara from the Vatican flag.



According to the National Catholic Education Association, during the 2003-2004 school year only 34 new schools were opened and 123 were consolidated or closed. The report notes that 44.6 percent of all Catholic schools are in urban and inner-city areas. The Diocese of Brooklyn is closing 22 schools, while the Archdioceses of New York and Chicago are closing 6 and



Photo courtesy of the Shanghai Cathedral Restoration

Stained glass, Shanghai Cathedral.

23 respectively. Detroit will close 18. Some refuse to take the closures quietly. In the Diocese of Scranton, parents raised more than \$180,000 in four days to keep Sacred Heart Junior-Senior High School in Carbondale open, while in Chicago a sum of \$75,000 was raised in a month for St. Thomas More School on the Southwest Side. Both schools remain scheduled to close. Total Catholic school enrollment dropped by 2.7% during 2003-2004.



Jesuit says to Catholic schools: "Innovate or perish." Father Joseph O'Keefe, S.J., interim dean of the Lynch School of Education at Boston College, claims school closures are "a wakeup call." O'Keefe, author of a study on urban Catholic schools, said that the closing of predominantly inner-city schools runs against the social-justice mission of the Church. According to him, the plight urban schools face cannot be solved by just increasing tuition. Instead, the solution lies in "creative approaches"—schools must "innovate or perish."



In November of 2004, the relics of St. Augustine made several stops in Rome, including at the tomb of his mother St. Monica and the private papal chapel. The relics were brought from Pavia on the initiative of the Italian Province of the Augustinians in union with the order's general chapter.



Shimon Gibson's book *The Cave of John the Baptist* claims he has found a site in Israel that once housed the prophet. James Tabor, chairman of the Religious Studies Department at North Carolina-Charlotte endorsed the discovery, pointing to the second-century St. Serapion of Antioch, who named nearby Ain Karim as the Baptist's hometown. Other academics remain skeptical. Inside the cavern, Byzantine images of the saint decorate the walls. There is evidence of a baptismal pool and a site for ritual anointing which link the site to the practices of the Mandaens, a sect that reveres John the Baptist. The cave is 15 miles distant from the Jordan River, where the Gospels place John's baptismal ministry.



56 new stained glass panels designed by American Jesuit Thomas M. Lucas were installed in late 2003 at the Cathedral of St. Ignatius in Shanghai. The original windows of the small 1910 cathedral were destroyed during China's Cultural Revolution. The new windows blend Gothic elements with traditional Chinese iconography to portray stories of the New Testament. Fr. Lucas explains, "we had before us an immense, rich

opportunity: turn St. Ignatius into the first Chinese cathedral of the twenty-first century, putting Chinese flesh on the building's beautiful French Gothic bones."



St. Andrew the Apostle has made history as the only tuition-free parish school in the Archdiocese of Philadelphia. To support the school, parish members tithe seven percent of gross household income. Over 700 families attend Mass weekly and participate in parish ministries.



In India, violence, murder and church desecrations continue. From January to July 2004, there were over 30 attacks on Christians in the region of Madhya Pradesh. In fundamentalist-ruled Gujarat state, site of a July attack on a church construction site, police have turned a blind eye to the rampaging Hindus. In August 2004, 71-year-old Fr. Job Chittilappilly was stabbed to death. In the same month, an armed Hindu mob desecrated a church in Orissa and attacked nearby Catholic homes. Hindu-led violence began in 1999, when a Baptist minister was burned alive by militant Dara Singh. Singh, now sentenced to death, has also been charged with the murder of Fr. Arul Doss of Baltimore, shot to death with arrows in a remote village. Indian dioceses have established "crisis committees" to address the violence.

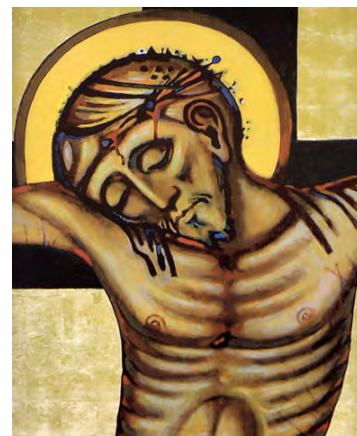


Photo © Archdiocese of Madrid

Crucifixion by Argüello

Neocatechumenal Way founder Kiko Argüello's murals decorate the apse of Madrid's Almudena Cathedral. Finished in 2004, the murals depict "fundamental moments of the mystery of Christ" according to news agency Veritas. Argüello hopes to have united tradition and modernity through his work. Argüello, winner of Spain's 1959 National Prize for Painting, remains controversial for his founding of the Neocatechumenal Way. Some have criticized the frescoes themselves as naive and poorly executed.

Buddhist violence is on the rise in Sri Lanka. Since 2002, Buddhist zealots have attacked or burned over 200 Sri Lankan churches. Priest, nuns and ministers are routinely beaten and raped. Plans are afoot to pass laws to criminalize evangelization.



Photo: St. Padre Pio Parish Church

The interior of the future St. Padre Pio parish church, San Antonio, TX

A San Antonio parish is raising money for a new shrine. The new St. Padre Pio Parish expects numerous pilgrims once the cruciform church is built on their 30-acre site. Phase one will cost \$12 million. The design is the work of Fisher-Heck Architects. For details, see <http://www.stpadrepio.catholicweb.com>.

Mass attendance has remained steady in recent years. The Center for Applied Research in the Apostolate reports that Mass attendance has remained "fairly unchanged" between 2000 and 2004 despite the recent clergy crisis. A January report issued by Georgetown has attributed the long-term decline in Mass attendance is attributable to generational change.

Mexican Eucharistic Procession draws 1.5 million. An October 2004 procession in Guadalajara, Mexico, for the 48th annual International Eucharistic Congress drew over 1.5 million worshippers. Hundreds of church-bells rang as Juan Cardinal Sandoval Íñiguez of Guadalajara and papal legate Jozef Cardinal Tomko escorted the Sacrament through the historic city center.

Saleians are building a Marian shrine in Papua New Guinea with the assistance of the Holy See. Hoping to tame the violent youth culture of Port Moresby, Papua New Guinea, the Salesian Order recently broke ground on Campus Don Bosco, a youth center and shrine dedicated to Our Lady Help of Christians. The Holy See is providing funding to the project.

Mundelein Seminary recently dedicated a new wing for the Feehan Memorial Library, designed by the Washington firm of Franck, Lohsen McCrery. The \$9-million facility includes state-of-the-art light and climate-controlled display spaces for the library's numerous rare books and manuscripts.

A preservation conference recently considered the fate of Boston's closed churches. At last fall's 2004 Statewide Historic Preservation Conference in Salem, architects staged a charette to study uses for the 80 churches closed by the archdiocese. While selling the shuttered parishes to other religious groups would be "the highest and best use," the most likely conversion would be to residential condos. While saving all existing parish churches would prove difficult, participants stressed the need for coordinated approaches and community input to rescue the most significant structures.

The former church of Sts. Peter and Paul in South Boston has been converted into condos. Prices range between \$300,000 and \$1.2 million. Earlier in the year, Fr. Christopher Coyne said the archdiocese intends to find buyers who will convert parishes to uses more consistent with the Church's social mission. The National Trust for Historic Preservation recently named half of the 80 shuttered parishes to their list of "most endangered historic places."

An ancient pilgrim path is being brought



Photo: Ave Maria University

The sanctuary (left) and exterior (right) of the latest version of the proposed chapel for Florida's Ave Maria University, unveiled on July 21 by university officials..



Photo: Dennis McNamara

Feehan Memorial Library Extension, Mundelein Seminary

back to its fabled glory. In 1997, the International Francigena Way Association was founded to promote the 2,000-year-old "way of the Franks" linking Canterbury to Rome that fell out of use in the 1600s. A certificate is available from St. Peter's basilica for those walking at least 81 of the 1,100 miles.

Christendom College dedicates new library. On October 9, 2004, Archbishop Edwin F. O'Brien of the Archdiocese of the U.S. Military Services blessed the Front Royal, Virginia college's 40,000-square-foot St. John the Evangelist Library, the work of O'Brien and Keane LLC.

In St. Louis, the debate over the restructuring of the parochial government of St. Stanislaus Kostka Church remains at a standstill. Archbishop Raymond Burke's request that the outmoded corporate



Photo: Ave Maria University

structure of the parish be brought in line with current Church policy continues to be ignored by the parish's board of directors, who have been in conflict with the archdiocese after illegally altering the parish's bylaws.



The Rev. George William Rutler has installed what the *New York Times* deems an "unusual icon" of Christ behind the altar of his parish church. He commissioned muralist Ken Jan Woo to make a 24-foot high enlargement of a Byzantine icon in the Metropolitan Museum of Art, "a nice friendly face," in his words. The priest expects mixed reactions: "You know how New Yorkers are," he said, Christ himself could come down, 'and they'd say, "What time's the next subway?"'"



Benedict XVI will not appear at beatification ceremonies, following customs predating John Paul II. Instead of leading ceremonies marking the beatification of Marianne Cope of Molokai and Ascensión Nicol Goñi, Benedict sent José Cardinal Saraiva Martins in his place. This re-establishes older practices to distinguish between the rites for beatification and canonization. The cardinal heads the Vatican's Congregation for the Causes of Saints.



The new Diocese of Castanhal, Brazil, is building a cathedral. The modernist Santa Maria Mãe de Deus will cost \$3 million, which the diocese cannot raise on its own. Local Catholics face competition from the Pentecostal Igreja Universal do Reino de Deus, which recently finished a massive worship center intended to outshine local churches.



The proposed St. Thomas More Catholic Chapel at Yale by Cesar Pelli and Associates.

Photo courtesy Cesar Pelli and Associates

Fundraising continues for Cesar Pelli's St. Thomas More Catholic Chapel and Center at Yale, which will accommodate the growing Catholic population and promote intellectual discourse and spiritual formation.



Parish closings are "potentially devastating" to nearby neighborhoods, says Michael Tevez. The head of Cleveland State University's Center for Sacred Landmarks explains, "Studies have show these churches mean a lot economically for a neighborhood, particularly if they have a school attached to them. They improve the value of the homes in the neighborhood, and they employ people and offer stability." With sprawl moving populations away from city centers, the most beautiful churches of a city may end up with poor congregations unable to maintain them. "[I]t's all very wasteful," says Tevez. "We have these ... beautiful buildings that they'll never duplicate in the 'burbs."



The Vatican named the hilltop site of Malayattoor, Kerala, to be India's first international shrine. The location is associated with the Apostle Thomas.



December 2004's devastating tsunami spared India's most popular Marian shrine. Killer waves receded after touching the steps of the Basilica of Our Lady of Good Health at Vailankanni, 325 feet from the beach. The diocese has called the event a miracle.



The Lutheran Bishop of Helsinki, attending Bari's Eucharistic Conference in May, stated that Martin Luther did not intend to found a new church, but only to renew it. He went on to say, "We Finnish Lutherans wish to be part of the Catholic Church of Christ" and that "the Eucharist is the sacrament of the real presence of Christ." The Finnish Lutheran Church has increased sharply in influence and membership since 1990.



The incorrupt body of Jesuit St. Francis Xavier was exposed for public veneration from November 21, 2004, to January 2, 2005. Officials in Goa, where the saint is interred, planned for over 3 million visitors. The first exposition of his relics was held in 1782, and for a time was a yearly event. Security concerns led the exposition to be scheduled every ten years. The last public exposition occurred in 1994-95.



Photo: goaworld.com

St. Francis Xavier's incorrupt body displayed for public veneration in Goa, 2004.

Send prospective articles to the Editor, *Sacred Architecture Journal*, PO Box 556, Notre Dame, IN 46556 or email at editor@sacredarchitecture.org The magazine is not responsible for the return of manuscripts, text files or photographs.

Letters

Remembering Basilicas

We take basilicas for granted. Or at least we used to before modern architecture stamped its cloven hoof on contemporary church design. Whether used as imperial audience halls, courts, shopping malls, or exercise facilities, basilicas had been the most common form of public space in the Roman Empire. Their flexible design could accommodate large crowds and focus their attention, a good choice for a place of Christian worship. And it bore no resemblance to classical pagan temples.

As Christian basilicas quickly sprouted up after Constantine's Edict of Milan, corners were cut under pressure to build. In Rome, the Lateran and St. Peter's incorporated mismatched columns plundered from old temples and old salvaged bricks. For economy, mortar was almost as thick as the bricks at St. Ambrose's 382 SS. Apostoli in Milan. Even Hagia Sophia thinned its marble veneers to conserve the precious material.

The basilican form bred variants—not to mention headaches for generations of art students struggling to memorize floor plans. Side aisles could be single or double and sometimes wrapped around the sanctuary. Apses might be flat, square, semicircular, or polygonal. Forecourts with porticoes, baptisteries, and auxiliary chapels budded from the main structure. Interiors glowed with colored marble, mosaics, paint, and precious metals.

Transepts were invented at old St. Peter's to ease access to the Apostle's tomb at the cord of the apse. These were stubby, but those at Milan's SS. Apostoli spread wide to suggest the shape of a cross. In a design peculiar to Egypt, the transepts curved to match the apse as at Thermopolis (ca. 435). The chancel itself took a trilobe form at Deir-el-Abiad (ca. 440).

If one basilica was good, twins were better, as at Trier (326) and churches along the Adriatic coast. Three joined by an atrium were better yet, at the sixth-century Ir-Ruhaiyeh in Syria. And best of all was Qa'lat Si'man where four basilican buildings jutted out like the arms of a cross from the octagonal sanctuary surrounding the pillar on which St. Simeon Stylites (d. 459) had perched for 40 years.

Only a precious few of these ancient basilicas still stand in their original glory. S. Sabina (432) in Rome and S. Apollinare Nuovo (490) in Ravenna are notable survivors. The rest were wrecked or renovated long ago.

Sandra Miesel
Indianapolis, IN

Medievalist Sandra Miesel is the co-author of The Da Vinci Hoax: Exposing the Errors in the Da Vinci Code with apologist Carl Olsen.

Architecture as Tradition

I am not an expert on architecture, but since this journal deals specifically with sacred architecture, allow me to offer my two cents' worth on the theological importance of our liturgical surroundings.

At a recent adult education class I taught, I asked the relatively well informed Catholics before me what is meant by Tradition (with a capital 'T'). Scripture, the writings of the Church Fathers, the decrees of the ecumenical councils and the papal Magisterium—these were all mentioned in reply, to my satisfaction. Yet, disappointingly, no one cited the sacred liturgy.

Vatican II aimed at *ressourcement*, a renewal of the Church through a deeper appropriation of the biblical, patristic, and liturgical sources (both Latin and Greek) of her living Tradition. Experts tell us that one of the great fruits of *ressourcement* in general, and the Liturgical Movement in particular, was the rediscovery of the liturgy as the "privileged locus" (Yves Congar) of Tradition—something the Christian East has never forgotten.

While that may be true, it seems this rediscovery has yet to filter down to the average Catholic in the pew. Tradition is more extensive than the liturgy, of course; but if the liturgy is not popularly thought of as Tradition's prime expression, there remains much work to be done.

The fact that church art and architecture are overlooked or given short shrift in much of the discussion of a liturgical "reform of the reform" is further evidence that the recovery of more comprehensive notion of Tradition is unfinished business. Halting liturgical abuses, using accurate translations of the Latin Missal (not to mention using Latin itself!), giving the rite of Paul VI a more "traditional" look and feel—these things readily come to mind at the mention of reforming the reform. Yet church architecture and art, no less than liturgical texts and ceremonies, should adequately express and foster the Church's faith.

As Max Thurian, founder of the Taizé ecumenical community (and later a Catholic priest), put it: "Every church must be 'praying', even when no liturgical celebrations are taking place." Sacred architecture serves as a reminder that any program to improve the contemporary Roman Rite must take into account the buildings in which the divine Sacrifice is offered and earth unites with Heaven.

Rev. Thomas M. Kocik
Somerset, MA

Fr. Thomas Kocik is the author of The Reform of the Reform? A Liturgical Debate, published by Ignatius Press in 2003.

Church Architecture and Acoustics

I would like to pose a question to the architects who read this journal: When you design a church, do you think about where the choir is going to sit? If you do, do you consider what the acoustics of that space will be like? I am a student of liturgical music, and have worked in several different Roman Catholic parishes over the last ten years. Few of the parishes I've visited which were built in the last forty years included a place for the choir and musicians in the actual plan of the church. In most, the choir was obviously an afterthought. Much has been written by the Church about the importance of music in the Mass, and the Church has encouraged every parish that is able to form a choir and hire an organist. It is very difficult, though, for musicians to be effective if they must make do with a few chairs in an acoustically terrible corner of the church because the people who planned the building forgot about them, or were not aware that the acoustics would be bad in that particular corner (a problem which could, in most cases, have been easily solved by asking the advice of an experienced musician).

A few words of advice, from a moderately experienced musician: if the church has an unusual roof line which causes the ceiling inside the church to be very low in some places and high in others, do not put the choir under one of the low parts. No one will be able to hear them. Please do not place the choir in the center of the church directly behind the altar. That is not their place, and they will distract the congregation. A choir loft can be a wonderful solution, unless the only way to access it is by a tiny, winding staircase. Many choir members in parishes are elderly, and will not be able to climb steep, narrow stairs. Also, remember that the organ console needs to be near the choir. Many cathedrals and larger parishes like to have guest musicians on special days like Easter and Christmas. Extra space near the organ, wherever it is placed, will make this arrangement more comfortable for everyone.

Parish choirs and musicians are an important part of what will be happening in the church after it is built. A little extra consideration before it is built will save many people from great frustration and annoyance, and help make the liturgy even more beautiful.

Colleen Carter
Napa, CA

Colleen Carter is a harpist and vocalist whose work is featured on the CD Sunrise.

Write to Letters to the Editor, *Sacred Architecture Journal*, PO Box 556, Notre Dame, IN 46556 or editor@sacredarchitecture.org

THE ESCHATOLOGICAL DIMENSION OF CHURCH ARCHITECTURE

THE BIBLICAL ROOTS OF CHURCH ORIENTATION

Helen Dietz

Although on this side of the Atlantic there has been considerable laxity in orienting churches, in Europe great care was taken in seeing that churches were oriented. By the sixth century, the sanctuary within the church was regularly placed at the east end, the direction which throughout history has symbolized the eschaton: the second coming of Christ in kingly glory. The ancient custom of orienting churches alludes not only to Matthew 24.27, "As the lightening cometh out from the east ... so also will the coming of the Son of Man be," but more importantly to the direction the Jewish high priest faced in the Jerusalem Temple when offering sacrifice on Yom Kippur, the "day of atonement," the most important and essential feast of the Jewish year.

Because the New Testament Epistle to the Hebrews identifies Jesus with the Temple high priest, the Church always envisioned the risen and glorified Jesus as facing east when offering the Eucharistic sacrifice to the Father through the actions of the earthly priest. Thus the direction towards which the earthly priest, the *alter Christus*, faced while offering the Mass indicated for Christians the symbolic direction of the heavenly New Jerusalem which is the abode of the eternal Father.

But, as is well known, the sanctuary has not always and everywhere been located in the east end of the Christian church. Quite on the contrary, when Christians in fourth-century Rome could first freely begin to build churches, they customarily located the sanctuary towards the west end of the building in imitation of the sanctuary of the Jerusalem Temple. Although in the days of the Jerusalem Temple the high priest indeed faced east when sacrificing on Yom Kippur, the sanctuary within which he stood was located at the west end of the Temple. The Christian replication of the layout and the orientation of the Jerusalem Temple helped to dramatize the eschatological meaning attached to the sacrificial death of Jesus the High Priest in the Epistle to the Hebrews.

The custom of orienting the earliest places of Christian worship came not directly from Scripture, however, but from contemporary Jewish synagogue custom. Archaeological and other evidence tells us that in the early Christian era there existed within Palestine two traditions of orienting synagogues.¹ According to one tradition, the synagogue was to be positioned in such

a way that its sanctuary faced the Jerusalem Temple. Thus, depending on where it was situated in relation to the Temple, the synagogue might face any point of the compass. But according to an alternate tradition, the synagogue was to be positioned in such a way that its sanctuary faced west,



A Tridentine High Mass said ad orientem.

and west only, in emulation of the Temple sanctuary. Whereas modern Jews follow the first of these two Palestinian traditions, the fourth-century Christian basilica builders followed the second tradition.

Msgr. Klaus Gamber has pointed out that although in these early west-facing Roman basilicas the people stood in the side naves and faced the centrally located altar for the first portion of the service, nevertheless at the approach of the consecration they all turned to face east towards the open church doors, the same direction the priest faced throughout the Eucharistic liturgy.² Because the sanctuary with its veiled altar occupied the portion of the church west of the main entrance the people could face east, the direction of the imminent eschaton of Christ, only by turning.

As we have noted, churches came in time to be built with their sanctuaries no longer towards their west end but instead towards their east end so that now the people no longer needed to turn but could face east throughout the Mass.³ (A similar switch in orientation took place in the Jewish synagogue about the same time and

still may be seen in today's synagogue.)⁴ Quite obviously, the importance of the people's facing east in the Christian church was that this posture signified they were "the priesthood of the faithful," who in this way showed that they joined in the sacrifice offered by the ministerial priest in his and their collective name.

In these east-facing churches it became common to place an "east window" high on the sanctuary wall to admit the light of the rising sun. The gaze of the "priesthood of the faithful" was thus directed beyond the immediate assembly and beyond the veiled altar of the church sanctuary. Christ indeed returned at the words of the consecration, but this invisible return at the consecration was above all a foreshadowing and sign of his imminent visible return at the eschaton, hence the congregation's expectant gazing towards the rising sun which shone through the east window. At the moment of the consecration one did not look at the Eucharistic host. One would not see Christ there. The actual moment of the consecration was in fact concealed from the eyes of the faithful by altar curtains.

Two things in particular stand out in the developments we have discussed: that the custom of orientation is biblical and that it expresses the eschaton. The *Oriens*, being the direction of the dawn which is the sign of the expected return of Christ, symbolically expresses the creedal words recited by Christians down through the ages: "He will come again in glory ... and of His kingdom there will be no end." In our own day, the *Novus Ordo* liturgy introduced after Vatican Council II has in fact re-emphasized these creedal words and underscored their relation to the Eucharistic consecration by restoring the Eucharistic acclamation: *Mortem tuam annuntiamus, Domine, et tuam resurrectionem confitemur, donec venias*, today loosely translated into English as "Christ has died, Christ is risen, Christ will come again."⁵

Although the builders of the fourth-century Christian basilica had indeed borrowed a contemporary type of secular Roman architecture, they deliberately reworked this architecture in order to express a specifically Judaic temple tradition. One has only to look at the type of changes they introduced into the architecture. For one thing, the builders of the fourth-century Christian basilica eliminated the multiple apses, one at either end, which one would have seen in such pagan basilicas as the Ba-

silica Ulpia in Rome. The Christian builders instead kept only a single apse at the far end of their basilica. Towards this west end of the basilica they housed a sanctuary in the manner of a Semitic Middle Eastern temple,⁶ sometimes taking up much of the west half of the basilica. The Christian builders furthermore re-located the main door of the Roman basilica from its former position on the long side of the immense rectangular building to the short end of the building thereby creating a long, pillar-lined interior vista which served to emphasize and dramatize the sanctuary apse at the opposite end from the door of entry.

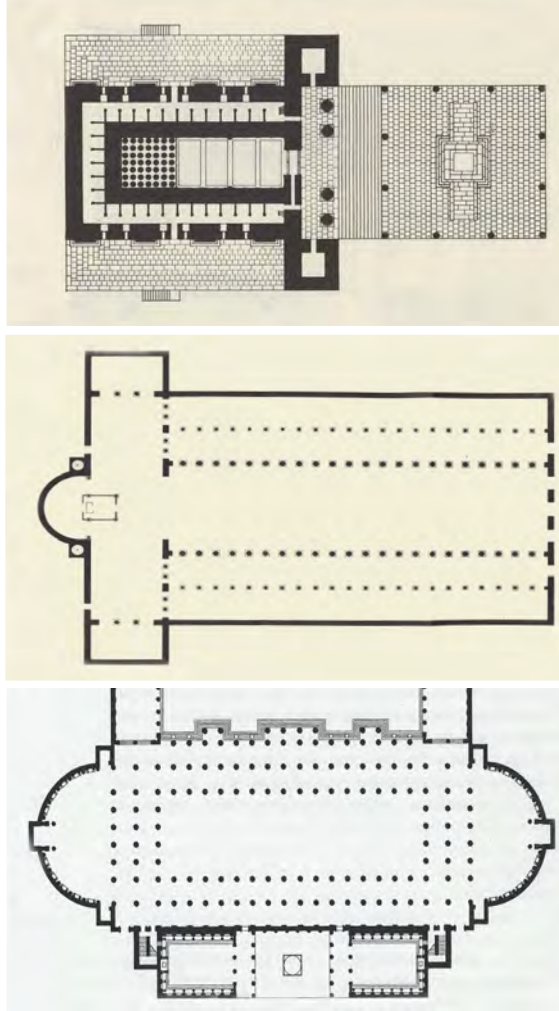
Furthermore, a low openwork stone parapet or "chancel" marked off the sanctuary with its veiled altar where the priest entered to celebrate the liturgy, just as a low stone parapet had marked off the sanctuary of the priests in the Jerusalem Temple.⁷ (It was not until the time of the Counter Reformation that this parapet or chancel acquired the name "communion rail.") In this Christian replication of the Temple, however, the sanctuary now stood not merely for the earthly sanctuary at Jerusalem, but above all for the prototypal heavenly sanctuary extolled in the Epistle to the Hebrews as having been the model given to Moses for the Jerusalem sanctuary. This heavenly sanctuary was the eternal realm of the risen and glorified high priest Jesus who sits at the right hand of the throne of God the Father.⁸

The low, lattice-like sanctuary chancel of the Christian church thus stood for the barrier of death through which each Christian must pass before entering the actual heavenly sanctuary. Only the priest, insofar as he alone enacted the role of the Christ, was allowed to pass beyond this sanctuary chancel which stood for death and into the sanctuary itself which stood for life beyond death. And only he could bring the Bread of Life from the "heavenly realm" of the sanctuary to the people, who waited on the "earthly" side of the chancel for this mystical foretaste of the Messianic banquet of the life to come.

Therefore, to dwell on the Roman meanings of the fourth-century basilica to the neglect of these Judaic, Middle Eastern, and New Testament meanings is to mislead. To mention that the Christian priest "now sat in the basilica where the Roman emperor had previously sat" and other tangential similarities to the pagan basilica but fail to mention the deliberate continuities with Judaic temple tradition is to distort history.

The changes fourth-century Christians wrought in Roman basilica architecture marked the beginning of a new era. The

Christians re-ordered the basilica architecture to express a Judaic vision of time as linear and processive. That is to say, time was now to be viewed as a process in which change could take place. The changes which took place could be good, bad, or indifferent. Moreover, time would eventually come to an end, a concept unknown to the Romans. (This processive view of time should not be confused with the progressive view of time which dominated nineteenth-century thought and according to which it was the nature of human society to inevitably improve with the passage of time.)



Top to bottom: the Herodian Temple of Jerusalem, the Constantinian Basilica of St. Peter's, and the Basilica Ulpia from the Forum of Trajan.

Discarded was the pagan Roman cyclical sense of time as going nowhere except around and around as reflected in their architecture. For in the pagan Roman basilica, one would have approached through the main entrance on the broader side of the immense rectangular building, stared at least momentarily at the Emperor's column to be viewed through the doorway opposite the entrance, and then, while conducting one's business, perhaps perambulated

the great pillar-surrounded room, passing by first the apse at one end and then the other apse at the opposite end until one arrived back where one had set out but with no more sense of procession than if one had ridden a merry-go-round.

In the new Christian basilica, however, as soon as one entered from the open-air atrium at the near end of the rectangular building and passed through a shallow narthex, one would have visually experienced the apse at the far opposite end as a climactic conclusion to the long narrow vista of receding pillars, a vista which invited the foot of the viewer to step in a definite direction and which pulled his eye toward a single focal point. By creating an expectancy this climactic arrangement powerfully expressed the unique biblical concept of time as linear, processive, and moving toward a conclusion. The Christian basilica announced, "Yes, there was a beginning which you have left behind, there is a now in which you presently exist, and afterwards when time itself ends there will be something quite different."

The priest, or anyone else, who stood towards the sanctuary end of the basilica and looked east, must have experienced a similar expectancy in reverse with the open eastern doors becoming the climactic focal point. Thus the interior of the fourth-century basilica conceivably could be read from west to east as well as from east to west depending upon the liturgical context. It is likely, however, that in the liturgical act of looking east the priest and people were merely anticipating the east to west progress of Christ the King and Bridegroom towards the sanctuary area.

The new Christian basilica architecture of fourth-century Rome shows the Christian Church, very much in the Judaic mold, rejecting the eschatonless and cyclical view of time of pagan Rome. With a modicum of judicious changes the Christian basilica builders subtly de-paganized the basilica and succeeded in Judaizing it. What remained was an architectural interior superficially Roman but essentially Judaic.

This enculturation of the Judaic concept of linear time into the architectural language of imperial Rome signals one of the great turning points of Western history, namely, the Judaizing of Western culture and the triumph of the Judaic worldview over the Roman Empire, which had destroyed the Jerusalem Temple but which could not destroy the manner of thinking which lay behind the Temple. This Judaic thinking, which survived the Temple and which, through Christianity, has put its imprint on Western civilization, contrasts sharply with the cyclical pantheisms of the

Photo: S. Tigerman, *The Architecture of Exile*.

Photo: S. H.A. van Dijk, Jr.

Photo: J.E. Packer, *The Forum of Trajan in Rome*.



Photo: L'Arce Paleochristiana, M.A. Crippa, M. Zibawi

Byzantine church with apsidal eastward windows in honor of the rising sun.

fourth-century pagan world. This thinking also contrasts sharply with the more recent pseudo-scientific pantheisms of Emanuel Swedenborg, Ralph Waldo Emerson, Carl Jung, and Teilhard de Chardin. Such latter day pantheisms are freighted with the myth of progress which locates within the natural world the summit of human expectations. Such pantheisms are incompatible with the biblical concept of the eschaton at the end of time, a concept which plays so prominent a part in the liturgy and the architecture of the Church.

One thing above all stands out in the directional symbolism of the new architecture first introduced in Rome by the Christian basilica builders and subsequently adopted throughout Europe: its biblical roots. This architecture by its very structure creates a sense of expectancy which is biblical. Thus today, even when the actual direction of a classically-designed church is other than east, one still may speak of the direction of the sanctuary within the church as "liturgical east" and one still feels the sense of expectancy which is incorporated into the architecture.

In classic church architecture, whether it be Romanesque, Gothic, or Baroque, the four directions of the interior are of unequal value. One direction, the direction of the apse, reinforced by its symmetrical location on the axis of the building, stands out and draws the eye from a distance provided by the elongated nave. In classic church architecture, orientation continues to express the eschaton.

In this regard, the directional symbolism of classical Christian architecture is distinct from the practice contrived by certain modern liturgists who have promoted a semi-circular seating arrangement in which the various members of the congregation face various points of the compass during the Eucharistic liturgy. This practice of orienting the church interior by means of an axial reredos and altar while at the same time disorienting the members of

the congregation by facing them in various directions puts the seating arrangement at cross purposes with the altar-and-reredos arrangement. Such a seating arrangement suggests that no point of the compass has any more symbolic value than any other.

By disorienting the congregation and thereby devaluing the scripture-based symbolism of the *Oriens*, such semi-circular seating arrangements radically de-biblicize Christian worship. Such de-biblicized forms of worship fail to express adequately the eschatological dimension of the liturgy. And in failing to express this eschatological dimension, these forms emasculate the teachings of Vatican Council II which, especially as expressed in the *Novus Ordo Mass*, clearly intended to re-emphasize the eschatological dimension of the liturgy and to restore this dimension to the prominence it had in the earlier Church.⁹

Helen Dietz, PhD, who lives in the Chicago area, is currently completing a book on fifteenth-century Flemish liturgical painting.

¹ Franz Landsberger, *A History of Jewish Art*, 1946. Union of American Hebrew Congregations. Re-issued by Kennikat Press, 1973. Port Washington, New York, 141. See also Zeev Weiss, "The Sepphoris Synagogue Mosaic," *Biblical Archaeology Review*. September/October 2000, Vol. 26, No. 5, 51; 70, f. 5.

² *The Reform of the Roman Liturgy: Its Problems and Background* by Klaus Gamber. 1989. Translated from the original German by Klaus D. Grimm. Co-published by *Una Voce Press*, San Juan Capistrano and The Foundation for Catholic Reform. Harrison, New York. English translation © 1993, 79 ff.

³ Landsberger, 169.

⁴ Landsberger, 142.

⁵ Cf. Vagaggini, *Theological Dimensions of the Liturgy*, Liturgical Press, Collegeville, Minnesota, 1976, 170; 171, n.8.

⁶ "The striking thing is that the ground plan [of the ancient Sumerian Temple]...anticipates the lay-out of the Early Christian

sanctuary: narthex, nave, transept and a central apse flanked by two rooms, a diaconicon and a prothesis." André Parrot, *Sumer: The Dawn of Art*. Translated by Stuart Gilbert and James Emmons. Golden Press, Inc. New York. 1961, 61.

⁷ Joan R. Branham, "Sacred Space Under Erasure in Ancient Synagogues and Early Churches," *The Art Bulletin*, LXXIV, 3, 1992, 376-383.

⁸ "We have such a high priest, who has taken his seat at the right hand of the throne of Majesty in the heavens, a minister of the Holies, and of the true tabernacle, which the Lord has erected and not man. For every high priest is appointed to offer gifts and sacrifices; therefore it is necessary that this one also should have something to offer. If then he were on earth, he would not even be a priest, since there are already others to offer gifts according to the Law. The worship they offer is a mere copy and shadow of things heavenly, even as Moses was warned when he was completing the tabernacle: 'See,' God said, 'that thou make all things according to the pattern that was shown thee on the mount.'" Hebrews 8.1-5.

⁹ "As often as they eat the Supper of the Lord they proclaim the death of the Lord until he comes;" "At the Last Supper ... our Savior instituted the eucharistic sacrifice ... in order to perpetuate the sacrifice of the Cross throughout the ages until he should come again." Vatican Council II, *Constitution on the Liturgy (Sacrosanctum Concilium)*, ed. Flannery, 1975, 6, 47.



Photo: La Basilica di Santa Maria in Cosmedin. G.B. Giovenale.

A reconstruction of Santa Maria in Cosmedin, Rome, showing its appearance before later medieval and baroque additions, showing the choir screen, choir enclosure and ancient baldachino.

AN EMPTY STAGE OR HEAVEN APPREHENDED

NEW EPISCOPAL ARCHITECTURE

Robert L. Woodbury

The state of Episcopal church architecture today is perhaps best understood by examining a little booklet, *The Church for Common Prayer*, published in 1994 by the Episcopal Church Building Fund and co-authored by the Rev. Charles Fulton, the Rev. Patrick Holtkamp, and Mr. Fritz Frurip. It was developed by and has the endorsement of the Standing Commission on Church Music, the Standing Liturgical Commission, the Association of Diocesan Liturgy and Music Commissions, and Associated Parishes.

The Church for Common Prayer (CCP) begins with the assertion that "the People of God, the basic symbol of Christ in the world, is the criterion against which design issues are measured."¹ According to CCP, we are aware of a deeply intimate and holy presence of Christ "only when we are in a community of faith." Thus, the interior space is shaped by the liturgical demands of the gathered community.

There is little said about the architecture that defines this liturgical space, and what is said is an apology for modernist minimalism. Clarity and openness, without confusion and clutter, are necessary for good worship. The building should not intrude upon the communal experience, and "nothing about the space should ignore, compromise, or demean the centrality of the people of God."

Lest there be any misunderstanding, CCP continues: "Everything about the space should connect the people with one another, with the focal points of their liturgies, and with the mystery of their faith. Anything which draws the attention of the congregation away from itself or the focal points must be questioned." The focal points in any Episcopal worship space are defined as the gathered community, the font, the pulpit, and the altar table. Sight-lines, acoustics, lighting, and space that allows for ease of movement

"to, from, and around the focal points" are absolutely essential. Seating should allow for eye contact with other people.

According to CCP we are to believe that the Church is the community of the faithful and its worship the action of a particular community in which "the holy presence of Christ" is discerned. Missing is reference to the communion of saints with whom the Church on earth is joined, and worship is reduced to the actions of the community as

speaks so little about architecture. Even though the building is referred to as a tool for evangelism there is nothing said about its exterior, about its significance as an icon of Christ, or about its architecture's visible articulation of the common symbols of Christian faith. Perhaps this is not so difficult to understand in light of the document's overriding emphasis on the liturgical actions of the community. The permanence of the temple loses out to the ever-changing needs of the community. *The Church for Common Prayer* tells us that the exterior should do no more than allow the interior worship space to reach out to the visitor with an inviting, clear, accessible entrance and an open, hospitable gathering space. Even though CCP speaks of buildings as tools of evangelism it is unclear how this functionalist approach will create a building that will bear witness to the Kingdom of God in the modern world.

Photo: stgregory.org



The rotunda of St. Gregory of Nyssa, San Francisco, standing over a centrally placed altar table around which the congregation gathers.

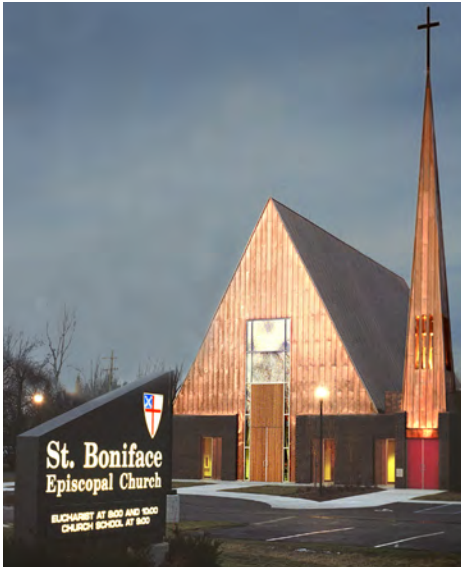
it seeks self-understanding.

One looks in vain for any mention of the Church's liturgy as a participation in the Pasch of Christ, a recapitulation of her whole life as a priestly offering for the salvation of the world. Instead, the focus is upon the liturgical action of a particular community and how that ritual space should be organized.

It is understandable, then, why CCP

Under the section implementing liturgical principles, CCP tells us that the altar table should be free-standing, designed so as to allow a community to gather around it rather than in front of it, and forward and clearly related to the community without barriers. In the arrangement of font, pulpit and altar, "strict symmetry may not always be the most satisfying solution." Any physical division of "worship space" that differentiates the ordained from the baptized is pronounced inappropriate.

Beauty is never mentioned; art is regarded as secondary and ought never to eclipse or demean things that are primary, presumably the liturgical actions of the community. This is underscored by the illustrations that occupy the second half of the booklet. Architectural models illustrate the "principles" of organization either in the context of a building or by themselves. The building models are generally Gothic or Romanesque yet devoid of virtually all ornament and decoration. Chairs provide maximum flexibility, platforms should be movable, and in fact "very few things warrant permanent placement in worship



Author Photo

St. Boniface Church, Mequon, WI.

space.”

Although this document has no binding force, it must be reckoned with as an influential instrument reflecting the zeitgeist in the design of Episcopal Church buildings. It is important, therefore, to briefly summarize its defects.

First, the document speaks repeatedly with a sense of authority, relying “on roots in the past as well as on the diversity of current experience,” but the lack of documentation and support for its conclusions leaves one skeptical as to the validity of its conclusions. For instance, when CCP tells us that the altar should be free-standing to “allow a community to gather around rather than” simply stand in front, an assertion is then made declaring this to be a “recovered ... standard for eucharistic worship,” with no corroboration from historical or liturgical sources.

Second, CCP mistakenly assumes that architecture is determined by the liturgical life of the community and not by an understanding of the Church as the Paschal mystery that transcends the particularity of the assembly.

Third, to insist upon the primacy of the people of God as the criterion against which design issues are measured reduces the Church to what is visible and the liturgy to what is immediate. This yields an impoverished understanding of the liturgy that again fails to grasp the Paschal dimension of the rites and the cosmic dimension of the Church.

Fourth, by reducing architecture to liturgical considerations, CCP fails to articulate the iconic significance of the church building. Architecture should always be a working out of the mystery of the Church, which is the joining of heaven and earth through the Pasch of Christ. We are led to believe from CCP that the building is little more than an enclosure for the ritual action of the community. Thus the ability of the architecture by itself to declare the Gospel

to the worshiper and to the passer-by is unalterably weakened.

Finally, the underlying emphasis upon the church building as a *domus ecclesiae*, though it follows logically from the theological assertion that “the People of God, is the basic symbol of Christ in the world, is the criterion against which design issues are measured,” fails to recognize that the community is called together by God for the worship of God. The building is the house of God for the people of God.

The CCP leaves us with a one-dimensional vision of the Church that translates into impoverished thinking regarding liturgy, architecture, and ecclesiology. On the contrary, the Church and its worship are multi-faceted, nuanced, shaded, and as complex as the human spirit. So too is the Church’s architecture. By its construction, its sacred geometry, and its language of sign and symbol, ecclesiastical architecture speaks to the heart, mind, and soul. It kindles our imagination, it stirs our memory, and leads us out of ourselves into a spiritual journey toward the kingdom. To the world it bears witness to Him who has made visible the invisible presence of God and who in his Pasch has united heaven and earth.

This is a sparse document, restricted by its historical, liturgical, and architectural reductionism. It gives us sparse churches with little capacity to lift us beyond this earthly realm into the sphere of heaven and to give us thereby a vision of glory.

In the remainder of this article we will look at four examples of contemporary ecclesiastical architecture in the Episcopal Church that either draw upon or deviate from CCP. Each represents a particular interpretation of sacred space as a bearer of meaning. Thus, in each example the space becomes a tangible expression of an ecclesiological and liturgical theology embodying all the subtleties of each.

Saint Boniface Church, Mequon, WI, was dedicated early in 2002. The new church is attached to a rather ordinary A-frame building that was constructed in the 1950s as the original church, and two squat additions built in the 1980s which contain classrooms and offices. The architect was Jim Shields of Hammel, Green & Abrahamson, whose firm was the principle in the renovation of the Cathedral of Saint John the Evangelist in the Roman Catholic Archdiocese of Milwaukee. Saint Boniface sits in the midst of a sprawling upper middle-class suburb north of Milwaukee that underwent burgeoning growth during the 1980s and 90s.

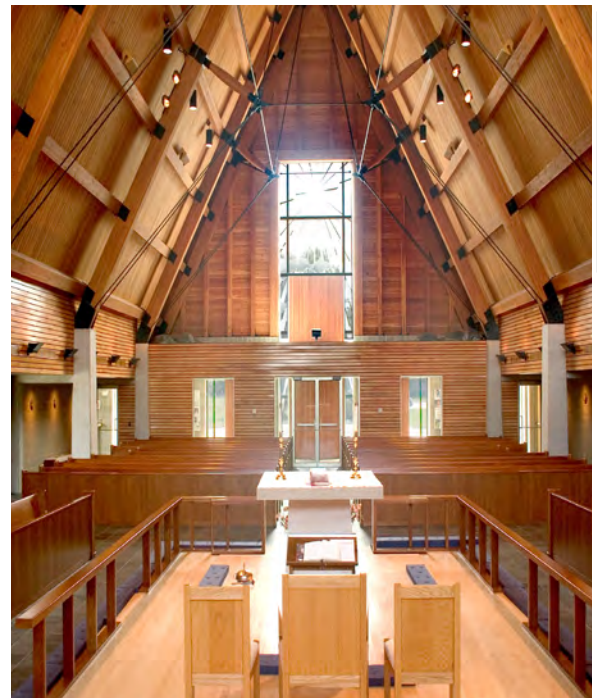
The architecture is unreservedly Modernist: a rectangular building with a sharply pitched

copper roof sitting on brown brick walls. Tall ceremonial entrance doors faced with vertical strips of cedar rise up to a frosted glass window that punctuates the copper-clad triangular facade above the brown brick base wall. A slender tapering bell tower, also copper-clad, rests directly on the flat roof of a squat entryway with a second pair of doors off to the east side of the front facade.

The interior also expresses the Modernist vocabulary. Whitney Gould, architecture critic for the *Milwaukee Journal Sentinel*, speaks of “the architect’s honesty in the use of both natural and industrial materials.”² Trusses of Douglas fir and black-painted steel, Gould asserts, are statements of expressive architecture, which let “a building reveal its soul by exposing its structural components.” Cast-in-place concrete pillars were sandblasted to reveal their crushed limestone.

The arrangement of liturgical space pays homage to the principles of *The Church for Common Prayer*. The sanctuary is pushed forward into the nave with a square white limestone altar resting on a light maple T-shaped platform raised two steps above the slate floor. A communion rail borders the platform. Pews face the platform on three sides connecting the people with one another and the primary liturgical focal points. Chairs for the clergy sit behind the altar. A lectern and pulpit are located on either side of the T behind the altar. The choir and organ console occupy the apse end of the room, the back wall of which is dominated by a large, clear glass triangular-shaped window resting on a wall of square rusticated stones.

The arrangement confuses the visual focus; the altar, which is “forward and clearly related to the community rather than to the



Author Photo

The Sanctuary, St. Boniface Church.



Photo courtesy of Philadelphia Episcopal Cathedral

The pre-renovation Cathedral of the Saviour, Philadelphia, PA.

east wall,"⁷³ is diminished, not enhanced, by its position. The eye is led forward along the north-south axis toward the altar, but it only rests there momentarily, fixing itself ultimately on clergy and choir. It may be argued, of course, that the eye moves beyond clergy and choir to the window and the tops of the pine trees outside, but then one must ask how the pine grove and the altar are related. In any case, by this time we are visually beyond the altar, the focus of the Eucharistic sacrifice. If the design is intended to enhance the "centrality of the people of God"⁷⁴ by gathering the assembly around the altar table, connecting the people with one another and allowing them "to see one another," we are left with an assembly gathered into a self-enclosed circle looking inward, without direction, no longer opened on what lies beyond. The assembly becomes the "primary symbol of Christ,"⁷⁵ and the Church is reduced to the visible community gathered at that particular time and place.

The architectural expression of Saint Boniface in a form "of our own time" possesses a certain verisimilitude, but its efforts to locate symbolic meaning through structural expressiveness and hints at historical reference are anemic. One must rejoice in the substantiality of the stone altar, but alas it is the centerpiece of a building reduced to the image of the liturgical assembly. Here is a building that closely adheres to the mandates of "honesty of design, integrity of materials, care of crafting, and fidelity to function,"⁷⁶ but, in the end, is time specific, failing to articulate the historical and transcendent iconography of the Church throughout the centuries.

The Cathedral of the Saviour, Philadelphia, underwent a three-step renovation

under architect George Yu, beginning in 1999 and culminating in 2001. The predominantly Romanesque church, which dates from 1906 and was designed by the noted Philadelphia architect Charles W. Burns, Jr., contains a splendid mural by Edwin Blashfield, *St. Michael and the Heavenly Host*. The Cathedral's Dean, the Very Rev. Richard Giles, who authored *Re-Pitching the Tent*, describes the interior when he arrived in 1999 as a mixture of styles in which the Blashfield murals were overcome by a "frenzied business of the whole space, in which anything that stood still for a half-hour was stenciled upon."⁷⁷ Overall he found the interior overpowered "by the forms and images of a bygone age. ...The ethos of the place continued to call the shots, dragging the worshipping community back into the past. Despite the best efforts to renew liturgy and to move ahead, the building always won."⁷⁸

The renovation was based on an understanding of "the nature of the Church as assembly of the consecrated people of God."⁷⁹ The form and the shape of the renovated space derive from the liturgical action of the assembly, which *a priori* is the icon of Christ. Giles remarks, "No matter how beautifully and carefully designed a worship space may be, it remains an empty stage until the cast has entered who will bring to life the words of the story. The worship space is the empty board on which the Christian assembly will, in the colour and dynamism of its own liturgical action, paint the face of Christ for the world today."⁸⁰

Here is architectural and liturgical reductionism that treats the building as little more than liturgical space. According to Dean Giles, this is entirely consistent with Jesus' over-riding message that "human-

ity must escape from enslavement to outward forms and external observance to encounter the living God within."⁸¹ If Episcopalians should be indebted to the Roman Church, as Giles maintains, a closer examination of the primary sources, *The Rite of Dedication of a Church, Sacrosanctum Concilium, Lumen Gentium*, reveals something quite different. Here the building clearly is referred to as an icon of Christ, a symbol of the Church and the Kingdom, and the place where the Pascal liturgy is celebrated.⁸²

Alexander Schmemmann, writing from within the Orthodox experience, concurs: "There is no better witness to this [the eschatological symbolism of the kingdom of God] than the fundamental Orthodox experience of the temple and of iconography, an experience that crystallized precisely during the Byzantine period and in which the 'holy of holies' of Orthodoxy is expressed better than in the redundant rhetoric of the 'symbolic' liturgical interpretations."⁸³

The Cathedral of the Savior is essentially devoid of iconic significance. "The forms and images of a bygone age" that ornamented the walls have been covered over with a sand finish stucco-like plaster, and all that was viewed as inappropriate for expressing a "theology of participation and inclusion"⁸⁴ has been removed. This gives expression to Giles's assertion that the building should not attain greater significance than the people who use it.⁸⁵

The reordering of the Cathedral was embedded in an understanding of the Exodus wherein "the primitive concept of holy place is given a new dynamic in the complementary concept of God journey-



Photocourtesy Philadelphia Episcopal Cathedral

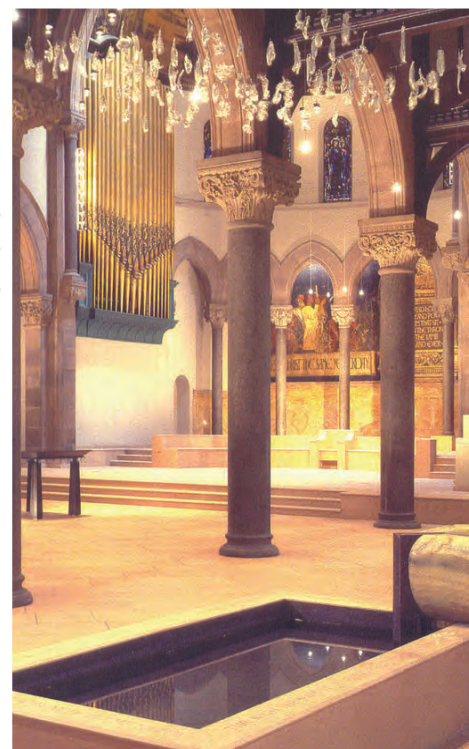


Photo: courtesy Philadelphia Episcopal Cathedral

The renovated Philadelphia Cathedral, and a view of the font, altar table and presbytery.



The Church of St. Gregory of Nyssa, San Francisco, exterior, by Goldman Architects, showing domed entrance rotunda for altar table and tower over apse

ing with his people to meeting them wherever they come to rest. Crucial to this understanding is the experience of journey."¹⁶ This concept of journey and its principle of traveling light underlay the architectural renovation.

In the Cathedral of the Saviour the journey begins with the Word, is sealed in baptism, and ends at the table. Architecturally this meant removing all that would drag "the worshipping community back into the past."¹⁷ Using the basilica as a point of reference, the interior was arranged along a linear axis; all the pews were removed and replaced by movable chairs. In the apse, where once the altar stood, the cathedra now occupies the center of a wall-hugging semi-circular stone presbyterium.

It seems curious to remove the cathedra and the presbyterium to the back of the apse, raised several steps above the floor of the nave. When in the Roman basilicas the seat of the bishop had been brought into this center apse position, he assumed a kind of imperial authority that brought about a "separation, instead of a mere distinction, between clergy and faithful, completely unknown in the primitive Christian worship."¹⁸

The lectern-ambo is sited at the west end of the central axis and from here the Word is read and the homily preached. At the east end, on the pavement level in front of the apse is the new square wood altar designed by Dean Giles, which stands unpre-supposing and unadorned.

The baptistery is situated in the south aisle about mid-way between east and west. Water continually cascades from the old font into a rectangular pool. Locating the baptistery here anticipates a new main entry into the cathedral church on the south side, in effect turning everything sideways and confusing the liturgical movement of the journey along the central linear axis.

The altar is located at east end at the foot of the steps leading into the presbyterium to affirm the priesthood of the whole community, "who are the sacred ministers gathered around the altar-table to make eucharist,"¹⁹ and ostensibly to model the simplicity and perceived authenticity of the early Church when Christians gathered in each other's homes. It gives, we are led to understand, visual expression to a non-hierarchical community and a non-sacerdotal worship. Dean Giles would have us believe that a hierarchical division of the assembly and sacrificial and sacerdotal worship is "at odds with the teaching of the whole Western church today."²⁰ This thinking, however, is contradicted by the *General Instruction of the Roman Missal*, which is quite clear in its assertion that the church building, which is a symbol of the Church, should have distinct places for the different ministries and charisms.²¹ As Schmemmann reminds us, "if the 'Assembly as the Church' is the image of the body of Christ, then the image of the head of the body is the priest. He presides over, he heads the gathering, and his standing at their head is precisely what makes a group of Christians the gathering of the Church in the fullness of her gifts." A clearly defined sanctuary underscores the role of the priest within the *ecclesia*.

Even though the stained glass windows were retained, the renovated building lacks a clear iconic reference to the cosmic and transcendent, which, independent of the sacred action of the community, orients the pilgrim to the liturgy of heaven. The Romanesque nave, while not architecturally perfect, might have become a three-dimensional canvas upon which the worshiper would be surrounded by mosaics of angels and archangels and all the hosts of heaven drawing him or her into what happens in the liturgy, testimony that heaven

has drawn near. Erwin Blashfield's mural remains in the apse, but regrettably is spatially removed from the altar table by the new presbyterium. The only other art consists of two paintings and an abstract sculpture over the Baptistry. One painting, on the left near the entrance doors, a non-objective piece titled *The Open Door*, evokes all the bright colors of Christmas wrapping paper. The sculpture at the Baptistry is comprised of a mass of shimmering silver filaments dropping down from the ceiling, each one capped at the bottom end with non-representational gobs of pewter.²³

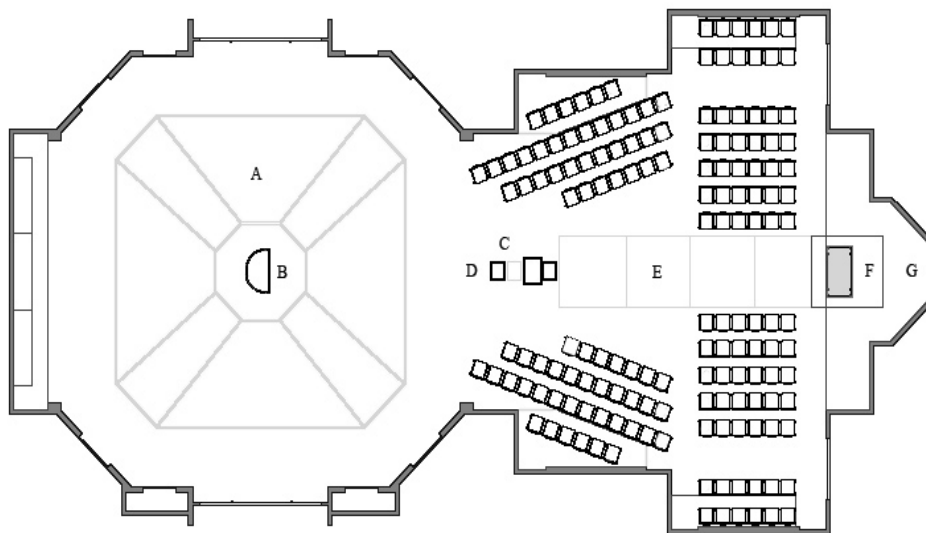
The Cathedral of the Saviour is an expression of the ideology promulgated by *The Church for Common Prayer* and the liturgical consultants in the Roman Church who wish for us a one-dimensional liturgical experience, focused on a communal meal, in a minimalist architecture stripped of cosmic reference.

The exterior of the 1995 **Church of St. Gregory of Nyssa, San Francisco**, resembles a contemporary Arts and Crafts style Eastern Orthodox Church with some rather distinctive Asian influences. Inside, two rooms seamlessly flow into one another. One enters through a large octagonal rotunda crowned on the exterior by a cupola with a cross at its apex. In the center of the space is a D-shaped altar table that sits on a wooden labyrinth floor. To the right there is a more or less square space with an apse at the end. From the exterior the apse is articulated architecturally by a tower containing clearstory windows and a round pointed roof surmounted by another cross.

Founded in 1978, the parish has drawn upon diverse cultural and religious traditions that have shaped its building and its liturgy. Like its patron, St. Gregory of Nyssa, the parish draws the liturgical practices that underlie its common life from many places and times, and in this manner it emulates Gregory's holistic, progressive, mystical, and democratic principles. Byzantine Christianity, which has been part of the Anglican ethos from the English Reformation to the present day, has influenced the architecture and liturgy.

The building plan was inspired by the earliest Christian churches of Syria. In these churches we have the remnants of a Semitic, non-Hellenic Christianity whose buildings maintained continuity with the Jewish synagogue, albeit in a Christianized form.

The western room has a long aisle or solea running up the center on either side of which are rows of chairs facing each other. This solea, which was typical of the churches of Constantinople in the Justinianic period of the sixth century, continues up to a platform or bema located in the apse which is dominated by a wide chair, a Thai elephant howdah, for the celebrant or presiding priest; on either side of the howdah are chairs for deacons and cantors. Behind the bema is an impressive icon rising



Floor plan of St. Gregory of Nyssa, San Francisco. A. Entry rotunda with inlaid labyrinth floor for standing worship. B. Altar table. C. Menorah, standing censer and lectern. D. Ethiopian processional crosses in stands. E. Solea. F. Bema with presider's howdah. G. Apse with icon of Christ's marriage to the Soul from the commentaries of St. Gregory.

to the full height of the wall depicting the marriage of Christ and the Soul, inspired by Gregory's commentary on the Song of Songs. At the other end of the solea, at the conjunction of the two rooms almost in the center of the building, is an elevated lectern before which is a standing censer. Behind the lectern a menorah connects this space with the ancient Syrian churches and their Hebraic roots. Behind the menorah, where synagogues had set a curtain, stands a forest of Ethiopian processional crosses with colorful cloth streamers.

The altar table in the center of the eastern rotunda is covered with colorful cloths from African, Asian, and American folk weavers and dyers, selected according to their richness, not according to any liturgical seasonal color. At the Offertory the assembly, led by the clergy, dances into this room in a spiral around the table in a liturgical action that involves censing the altar. Here the Eucharist is celebrated. Afterward, coffee and cakes join the other gifts on the table. The altar, therefore, centers and supports the whole life of the community.²⁴

Around the walls at the top of the rotunda is an unfolding modern icon depicting circles of saints chosen from all humanity and many faiths "who exemplify Jesus's pattern of life and Gregory's teaching."²⁵

The baptistery is situated outside, across the altar from the entry doors. It is a monumental sculptured rock emerging from a cliff with water cascading down into a pool. Above are carved St. Paul's words from 1 Cor. 10.

There is much to admire here. The whole building has iconic significance both in plan and architecture. Drawing upon diverse faith traditions, the particularity of its worship is subsumed in the universality that must at all times be inherent in

Christian liturgy. Oriented along a common axis, the building encourages a movement from one focus to another that was characteristic of early Christian worship and restricts a "liturgical" approach to the altar until the offering and consecration of the holy gifts.

That said, there are some troublesome things, most notably the inversion of the common axis locating the altar at the entrance of the building. This is deliberate and based upon the notion that "the eucharistic table is Jesus' own chosen symbol of incorporation into God's kingdom."²⁶ The Rev. Richard Fabian, Co-Rector of Saint

Gregory's, argues that contemporary New Testament research confirms that it is Christ's table and not the font that marks one's entrance into the *ecclesia*. "Christ's table has always defined his disciples' authentic identity," he writes.²⁷ While the primacy of baptism as the initiatory sacrament into the Church has prevailed from at least the second century, Fr. Fabian contends that modern patristic scholarship shows this

to be contradicted by the historical Jesus who invited the unready and the unqualified to his table with no other prerequisite necessary. One is troubled by this willingness to unilaterally deviate from two thousand years of Christian tradition embodied in the Catechism of the Book of Common Prayer that upholds baptism as the sacrament of incorporation into Christ's Body.

The other reason advanced for the placement of the altar at the entrance is an adaptation of a modern plan suggested by Louis Bouyer in his little book *Liturgy and Architecture*. Contending that "the Christian family must always be open, open to the invisible Church of all the other Christians in this world or the next," Bouyer suggests moving the altar into the nave in front of the central doors. Then "there will be not just the clergy on one side, but a part of the congregation together with them, and the other part on the other side (or rather sides) of the altar ... while the great central door will open beyond it."²⁸

Bouyer seems to contradict himself here, for elsewhere he speaks of the liturgical journey as one of movement toward the table of the Eucharistic banquet, toward the "eschatological image of the parousia: of the heavenly Jerusalem."²⁹ In bringing the congregation around on all sides of the altar, Bouyer blurs this imagery and also contradicts his carefully articulated position that historical evidence supports an eastward-facing celebration with the priest and the people standing on the same side of the altar. Indeed, as Cardinal Ratzinger reminds us, "Everyone joins with the celebrant in facing east, toward the Lord who is to come."³⁰

The inversion of the common axis distorts the concept of journey, the destination of which is to share in the Passover



A view of the rotunda, altar, and bema at St. Gregory's.

of Christ from this world into the kingdom. In the apse of Byzantine churches this is given iconic significance with the Blessed Virgin depicted as ascending to her Son, and above the altar the Last Supper, gathered up in the "heavenly liturgy of the angels bearing through the heavens the instruments of the passion."³¹ As Alexander Schmemmann says, "The Eucharist is always a going out from 'this world' and an ascent to heaven, and the altar is a symbol of the reality of this ascent, of its very possibility ... And that is why it is so important to understand that we regard the altar with reverence—we kiss it, we bow before it, etc.—not because it is 'sanctified' and has become, so to speak, a 'sacred object,' but because its very sanctification consists in its referral to the reality of the kingdom, in its conversion into a symbol of the kingdom."³² The altar table is, he reminds us, exclusively the table of the Lord's Supper.

There is something unsettling, therefore, about placing coffee and cakes on the table at Saint Gregory's along with any unconsumed bread and wine for the coffee fellowship after the Eucharist: "The people will finish the bread and wine there along with cakes, cookies, coffee and juices—and champagne on occasion—as an extension of the eucharistic feast."³³

The effort to draw deeply from the well of history and wide to embrace the diversity of Christian experience is admirable. One must ask, however, if such a synthesis of East and West, Christian and non-Christian, is too subjective and idiosyncratic, far removed from the mainstream of Anglican Christianity. Although the architecture accommodates the liturgical requirements of the gathered community, one must wonder where the lone pilgrim might linger for prayer and devotion before the living presence of God.

Our final exhibit is the **Chapel of St. John the Evangelist** at Saint John's on the Lake, an Episcopal retirement community in Milwaukee, WI. It was designed by Alvin Holm with consultation from Steven Semmes on the design of the furnishings. Like St. Gregory of Nyssa, this Chapel reaches back for inspiration to the old Christian synagogue churches of Syria, though working this out rather differently.

Somewhat quadrilateral in shape, with two rows of columns creating two side aisles, the Chapel resembles the typical Greek basilica used for public meetings first appropriated and adapted by the Jews and subsequently by the Syrian Christians. From the entry doors the eye is led forward along a linear axis broken by an intermediary focal point, the lectern, recalling the

Ark of the Covenant. In the old Syriac churches the readings and prayers took place on the bema, an elevated platform located in the center of the nave. The Ark of the Covenant, the repository of the scrolls of the Torah, was also there, between the bema and the apse and marked out as in the synagogue by its veil and menorah. But now the Torah had been replaced by the Book of the Gospels, and the "Seat of Moses," on the opposite side of the bema, had become the seat of the Bishop.

If synagogues were oriented toward Jerusalem and the Temple with its Holy of Holies as the place of God's earthly presence, the earliest Christian churches were

er now in fulfillment of all that it represented. What the Temple in Jerusalem pointed to is here in a supreme way.

The Chapel also represents a continuum with the symbolism of sacred space that is our rich patrimony as Christians. From earliest days we were oriented both horizontally and vertically, toward the life-sustaining sun and toward the North Star, the symbolic center of the cosmos. One enters through the narthex, a space of transition between the sacred and secular world. Passing over the threshold, one begins a journey along the solar axis into that mystery where time and eternity meet. The poles of the longitudinal axis are light and darkness; light emanating from the rising sun in the east, darkness stemming from the setting of the sun in the west. The journey continues along the solar axis toward the apse. Here is the world, indeed the whole cosmos in microcosm, and here the Eucharistic sacrifice takes place under Christos Pantocrator, the risen Christ established in glory.

Photo: Joanna Woodbury



Chapel of St. John the Evangelist, Milwaukee, WI.

oriented toward the east. The early Christians looked toward the rising sun now associated with the morning of Resurrection and the rising of the Son. No longer would Christians set their faces toward the Holy of Holies in Jerusalem as the place where the divine presence, the Shekinah, would be localized. Now the presence would be manifested under the common elements of bread and wine wherever the Eucharist may be celebrated. Thus, into the old synagogue plan there was introduced at the visible end of the oriented axis, at the east wall or apse, an altar on which the Eucharistic sacrifice could now be celebrated.

In the worship of the synagogue, the assembly looked beyond the Ark, the shrine of the Word, toward Jerusalem. At the altar, the worshipper is now taken beyond what the Temple had foreshadowed into the one eternal Sacrifice of Him who lifts him out of this world into the Kingdom of Heaven.

In the Chapel of St. John, our eye is led beyond the lectern into the apse where its altar points beyond itself to the symbolic East with its image of the heavenly kingdom. Behind the altar is the tabernacle, linking us with the Holy of Holies, howev-

The chapel expresses a sacred geometry of circles and squares setting forth the essential relationship of God and humankind. The nave represents the terrestrial sphere while the circular apse and dome represent the divine: The material world and the spiritual realm meet in architectural form.

The architectural language is Classical; through mass, space, line, and coherence, it addresses our conscious and unconscious sensibilities and represents the material form of the spiritual reality by which we live. A historical faith is embodied in an architecture that is immersed in an unfolding tradition, both linked together by certain underlying principles. Here too an Incarnational faith is given form by an architecture that is anthropomorphic, drawing on the human body.

The Ionic order of the columns and entablature adhere to human proportions, the columns drawing the eye forward and the dome drawing it upward through iconography representing the constant embroidering of God's creation. The story is told through ornament contained within the dome's coffers, arranged in four ascending tiers.

The eye ascends and then descends to be led forward once again toward the apse, that half-circle that echoes the dome, leading us from the visible to the invisible. Here is heaven apprehended by the senses. But in its reality this invisible realm is impossible to see; the altar is only its approximation, a hint and intimation of the true reality. We are beckoned forward by those who have received the other world,



Photo: Dorothy Beck

Sanctuary and lectern, St. John the Evangelist.

whose countenances have been transfigured into "angelic images of the angelic world,"³⁴ who have made the invisible close and accessible to us. Icons of Saint John and the Theotokos on either side of the apse are such angelic images who bear witness to what lies on the other side of our mortal flesh. They are windows into eternity, bearing their testimony to the light of God's glory.

While architecturally the Ionic order continues into the apse, the sanctuary is set apart by its elevation above the floor of the rest of the chapel, by the altar rail, by the altar with its marble mensa, by the reredos framed by the more elaborate Corinthian columns, and by a silver crucifix, tabernacle, and candlesticks. As the early churches were often built over the grave of saints or places associated with them, this altar adheres to this more ancient pattern by holding relics of three saints, Peter, Paul, and Joseph, thus uniting us with their physical presence.

Through the language of Classical architecture, the Chapel of Saint John the Evangelist speaks to its time and beyond its time. It "imitates" the ideal Church which is beyond time, invisible and eternal. It refers beyond itself to the kingdom of God where the Eucharist is accomplished, where Christ offers himself to the Father. It reveals the Church itself as a community of faith whose meaning is set forth in orna-

ment and symbol, form and image, color and light.

In this Chapel the faithful assemble as the Church to recreate the liturgy of heaven, that eternal offering of the Son to the Father "on behalf of all and for all." It is also true that the individual may enter this sacred space for contemplation and prayer, removed from the distractions of the world. Beckoned by the holy ones who join the visible and invisible world, the worshipper may adore the Risen Christ Whose Real Presence is marked by the flickering flame of the Sanctuary Lamp. Here is where heaven and earth meet, where the soul is enlightened by the testimony of the ages mediated through the sacred iconography of architectural form. This is the temple of the living God where the faithful may glimpse the never-ending day of the Kingdom.

In this brief look at the architecture of the Episcopal Church today we have encountered a propensity toward architectural and liturgical reductionism. All too easily have Episcopalians embraced the Modernist credo that has reduced architecture to a minimalist aesthetic with its novelty of form and structural expressiveness. Similarly, we have given credence to those who would insist that the Church is realized only through the liturgical action of the community, ignoring thereby the constitutive significance of the Pasch of Christ. This reduction, which fails to articulate the Paschal Mystery as the essence of the Church and her worship, has significant consequences for how we architecturally interpret sacred space and understand the liturgy that occurs within it.

The exception in our analysis is the St. John's Chapel. Here is sacred architecture that counters prevailing fashion by drawing upon that long history of grand and noble architecture which points beyond what is merely immediate and transient to the transcendent, the mysterious, and the eternal. That architecture could be given new wings were we to "read, mark, learn and inwardly digest" the words of the seventeenth century Anglican Divine, Jeremy Taylor:³⁵

But when I consider that saying of S. Gregory, That the Church is Heaven within the Tabernacle, Heaven dwelling among the sonnes of men, and remember that GOD hath studded all the firmament, and paved it with stares, because he loves to have his house beauteous, and highly representative of his Glory, I see no reason we should not do as Apollinaris says GOD does, *In earth do the works of heaven*. For he is the GOD of beauties, and perfections,

and every excellency in the Creature is a portion of influence from the Divinity, and therefore is the best instrument of conveying honour to him, who made them for no other end, but for his own honour, as the last resort of all other ends.

Rev. Robert Woodbury has served as chaplain at St. John's on the Lake, Milwaukee, WI.

¹ All quotations in this section are from *The Church for Common Prayer*. Fulton, Charles, et. al. Episcopal Church Building Fund. 1994.

² This and other quotations from Whitney Gould are from her *Milwaukee Journal Sentinel* column, "Church's shiny new building is inspired." January 14, 2002.

³ *The Church for Common Prayer* (CCP), p. 12.

⁴ CCP, p. 18.

⁵ CCP, p. 19.

⁶ CCP, p. 9.

⁷ Runkle, John Ander. Ed. *Searching for Sacred Space: Essays on Architecture and Liturgical Design in the Episcopal Church*. Church Publishing Incorporated. 2002. p. 192.

⁸ Runkle, pp. 184, 193.

⁹ Giles, Richard. *Re-Pitching the Tent: Reordering the Church Building for Worship and Mission*. The Liturgical Press. 1999. p.43.

¹⁰ Giles, p. 118.

¹¹ Giles, p. 47.

¹² *Lumen Gentium* 3.

¹³ Schmemmann, Alexander. *The Eucharist: Sacrament of the Kingdom*. St. Vladimir's Seminary Press. 1988. pp. 44-45.

¹⁴ Runkle, p. 186.

¹⁵ Giles, p. 51.

¹⁶ Giles, p. 17.

¹⁷ Runkle, p. 193.

¹⁸ Bouyer, Louis. *Liturgy and Architecture*. University of Notre Dame Press. 1967, p. 22.

¹⁹ Giles, p. 182.

²⁰ Runkle, p. 201.

²¹ *General Instruction of the Roman Missal*. Third Typical Edition. 2002. Chapter V, par. 294.

²² Schmemmann, pp. 24-25. (Schmemmann echoes Clement of Rome who, writing at the end of the first century, speaks of Church order in a way that prefigures later Catholicism. This order, which is continuous with that of the Old Testament, seems fairly well established by the time of Domitian's persecution of 96 AD. See Cyril C. Richardson, ed. *Early Christian Fathers*. Vol. 1. The Westminster Press. 1953. p. 62.)

²³ Sixty-five filaments represent those killed when terrorists crashed a plane into a Pennsylvania field on 9/11/01 and forty-five for the number of births on that day in Philadelphia. As a point of interest sixty-five and forty-five add up to the number of floors in each of the World Trade Center Towers.

²⁴ *About Our Worship*. St. Gregory of Nyssa Episcopal Church, San Francisco. See: <http://www.saintgregorys.org>, p. 6.

²⁵ Fabian, Richard. *Worship at St. Gregory's; Building Plan & Symbolism*. All Saints Company. 2001. p. 4.

²⁶ Fabian, p. 3.

²⁷ Fabian, Richard. *First the Table, Then the Font*. Paper for the Association of Anglican Musicians. 2002. p. 4.

²⁸ Bouyer, p. 112ff.

²⁹ Bouyer, p. 88.

³⁰ Ratzinger, Joseph. *The Spirit of the Liturgy*. Ignatius Press. 2000. p. 72.

³¹ Bouyer, p. 69.

³² Schmemmann, pp. 60-61.

³³ Fabian, Richard. *Worship at St. Gregory's*. Notes [93-117] Note 102, p. 6.

³⁴ Florensky, Pavel. *Iconostasis*. St. Vladimir's Seminary Press. 1996. p. 61.

³⁵ Smith, Logan Pearsell, ed. *The Golden Grove: Selected Passages From the Sermons and Writings of Jeremy Taylor*. 1930. pp. 139-140.

CHURCH ARCHITECTURE AND THE CORPORAL WORKS OF MERCY

A NEW KIND OF AID TO COLOMBIA

Michael S. Rose

America's appetite for cocaine and heroin sends hundreds of millions of dollars to Colombia each year, funding drug lords and strengthening their brutal cartels. This same money provides over half the income for both Marxist rebels and right-wing paramilitary forces that have been declared international terrorist organizations by the U.S. government.

As part of America's "war on drugs" and its more recent counter-terrorist efforts, the United States also sends hundreds of millions of dollars in military aid through the U.S. government. This assistance is used to train the Colombian armed forces and provides sophisticated military equipment such as Black Hawk helicopters.

In other words, money from the United States is one of the major sources that finances all sides in the bloody civil war in Colombia. At the same time, one of the most palpable side-effects of this four-decade-old conflict is extreme poverty throughout the South American nation, a kind of poverty unknown even in the ghettos of North America's poorest neighborhoods.

When Father John McGuire left the United States to serve as a missionary priest in Cali, Colombia, he quickly came to realize the extreme need of the common people on the streets—those who have been most affected by the illegal drug trafficking and the many civil war conflicts. He proposed to send a different kind of American aid to Colombia: Fr. McGuire founded Mission Share to aid him in his work as pastor of Nuestra Señora de la Esperanza Church in Cali. The Catholic charity later broadened its horizon by working with a number of the poorest parishes in the city.

The goals of Mission Share, as much today as when Fr. McGuire founded it, are feeding and clothing the poor, housing widows and orphans, providing dignified places of worship for the impoverished, and supporting community development. The Ashland, Kentucky-native raised millions of dollars in North America in order

to accomplish the goals of Mission Share. Working directly with the Archdiocese of Cali, Mission Share helped the late Archbishop Isaiás Duarte to establish 45 new parishes in some of the poorest slums in Colombia. Replacing ramshackle bamboo

los Remedios in the town of Dagua, after rebel fighting had bombed the parish.

Father William H. Hinds, the present director of Mission Share since Fr. McGuire's death in January 2001, travels to Cali twice each year in order to determine need and assess the charity's progress. "Mission Share has been very helpful to the archdiocese in providing much needed infrastructure in what is quite possibly the most troubled city in the world," he said.

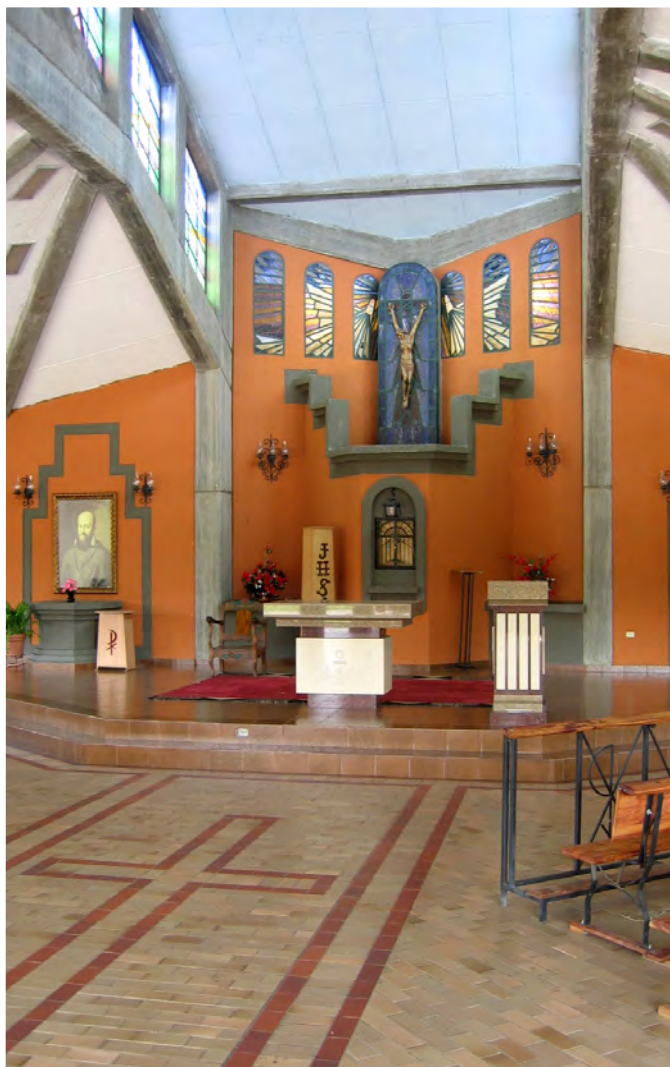
None of the parishes assisted by Mission Share, he added, can afford to build proper churches. "The average income of a parish in Cali is \$85 per week, and the parishes that I work with have incomes much lower than even that." Residents in the areas served by Mission Share typically live in one- or two-room tenements built of concrete block or bamboo frames covered by wooden boards. Others live in squatter housing without the modern conveniences of plumbing and electricity, or they simply live on the streets.

The new churches are all simple but elegant and dignified structures for Mass and devotions. The obvious benefits, however, go beyond that. The new buildings also serve as centers of community activity where none existed before. The result is a solidarity and Christian pride that spills out into the neighborhood.

"It builds community in a very positive way," said Fr. José González, the Archdiocese of Cali's Mission Share representative. "It also tends to bring families together. Because a new beautiful church building makes people feel proud about their community, residents often react by taking

more pride in their own houses and property, fixing up their yards and cleaning up the streets. This reflects the order of the church building." The spiritual life of these parishes also improves immensely, added Fr. González. "There's no way to even measure that."

Speaking of the churches, Fr. Hinds says that not just any plans will do. "We



The Mission Share-built parish of San Francisco de Sales.

huts that passed for parish churches, Mission Share has funded and overseen the construction of 22 beautiful and functional church buildings. It has also assisted with building parish schools and rectories as well as helped to make much needed renovations and repairs to existing buildings. Just last year, Mission Share rebuilt the church and rectory for Nuestra Señora de

have three main requirements for the churches we design and build," he explains. "First, the tabernacle must be visible to the entire congregation. That means it will be situated in the sanctuary. Second, there must be a spacious use of property, and third, there has to be ventilation."

While Americans have been spending millions of dollars on what many regard as ugly and dysfunctional churches over the past several decades, Mission Share has built over 40 churches in one of the poorest places on earth at a cost of merely \$100,000 each. And there are no complaints, assures Fr. Hinds, of these churches being either ugly or dysfunctional.

"The Church in Colombia," comments Fr. Hinds, "is the greatest hope for peace, stability, and happiness of the people. Mission Share has enabled Catholics in North America to help offer some of that hope."



Michael S. Rose is author of three books on church architecture: Ugly As Sin, The Renovation Manipulation, and In Tiers of Glory. He is editor of dellachiesa.com.



Author Photo

Santa Rosa de Lima.



Author Photo

San Lorenzo, Cali, Colombia.

A CATHEDRAL'S TREASURE

THE CHAPEL OF THE SACRED HEART OF JESUS, SIOUX FALLS

William J. Turner

Bishop Robert Carlson is a believer. His *raison d'être* as he encourages the talents and gifts of artists and architects can be best related to his Christian faith. He believes that the human person is made in the image and likeness of God. He believes that the beauty of the human person is rooted in something that transcends that person, yet dwells within. This bishop is in the forefront of what I hope will be a modern movement to encourage in this age what the people of the Middle Ages believed and understood. They were willing to support and express what they believed in their sacred buildings. They are our ancestors in the faith and in the concrete expression of that faith. We need to be con-

gical celebration with spiritual sensitivity and to bring forth authentic expressions of faith. He sees the cathedral as the sign of health in the local Church, one that needs to be maintained and protected. People need to feel the presence of God here.

In many places in recent years, proper maintenance was often restricted by the financial burden. The cathedral in Sioux Falls was no different. One of Bishop Carlson's first projects in the diocese was the multi-million dollar repair of the exterior of the church. The bishop appointed himself as rector of his own cathedral and went to work to correct the loss of foundations and to effect the repairs that had to be made because of the existence of springs below the

our obligation to the poor in our diocese through many programs and charities, but I believe that we also must give our best to God in this regard."

The bishop also reflects upon the need for his community to be a praying community. He continually refers to the vertical and horizontal elements of our relationships with God and with people. Much emphasis recently has been placed on the horizontal person to person approach. Has the vertical relationship between God and us, between the sacred and us, been eroded? The bishop brought this to prayer. He then took action. He called for a religious community, the Sisters of Perpetual Adoration, to come into his dio-



The central panel of Leonard Porter's altarpiece for the Chapel of the Sacred Heart.

nected to them once more. Somewhere in the modern expression this connection has been broken and often discarded. The Chapel of the Sacred Heart of Jesus can be seen as an example of direct action taken to connect us once more with the living presence of our faith-filled predecessors. It is in relating to them again that we will raise ourselves up, joining with them in a new spiritual culture in this new millennium.

In his pastoral letter *Duties of a Bishop: Contemporary Challenges*, Bishop Carlson wrote of the need to satisfy spiritual hunger, of the need to respond generously to gifts in opposition to secularism, and of the more recent eradication of the sacred from our senses. It is his hope to enrich the litur-

building and subsequent water damage. Proper drainage needed to be established to prevent future structural weakness. For these tasks the bishop sought help from professionals who would understand, provide solutions, and be able to collaborate with the vision of the famous architect Emmanuel Masqueray, who designed and supervised the construction of the cathedral from 1906 until his death in 1917. Many feel that this cathedral is the most significant building in South Dakota. Many therefore came forward with the funds to complete the project. To those who would suggest that such monies would be better spent for the poor, the bishop is quick to respond: "We are definitely taking seriously

cese, to take residence at the cathedral, and by their presence to encourage adoration of the Eucharist. He envisioned a chapel for this purpose as well as for daily Mass, and believed that the present sacristy area would be ideal. Again he consulted with architects whom he knew would understand Masqueray's work. He chose three architect firms: the first, Franck Lohsen McCrery Architects, who would understand the space and the sense of prayer; the second, Robert Winkels, a local architect who served as the Bishop's representative and could work with the city and its codes; and the third, Spitznagel, Inc., project architects who would facilitate agreement among all. The bishop's wisdom led to a fine creation,



Photo courtesy of Franck Lohsen McCreery

The Chapel of the Sacred Heart, Sioux Falls Cathedral, designed by Franck Lohsen McCreery.

one in union with the original structure, one that has brought back sacred art to the cathedral. The work respects the original building and connects the present age to its heritage of faith. "We live by our senses," he notes, "and therefore good art is necessary and is to be encouraged. So much art and history was erased in the last forty years in an attempt to relate to the modern age."

The chapel is accessed from the rear of the cathedral. It is in use continually as is the perpetual adoration custom. The site of the old sacristy is especially fitting given its stained glass windows and positioning away from traffic and the nearby school. Upon opening the door from the corridor that also leads to the cathedral, one enters into a small space where two confessionals are also located. Upon entering the

chapel proper, one's attention is immediately drawn to the front and the impressive 21-foot mural created by Leonard Porter showing Christ revealing his Sacred Heart in the presence of the saints and angels. These saints and angels are depicted harmoniously where one's eye can move from the foreground to the distant horizon. Saints known for their devotion to the Eucharist and to the Sacred Heart are found on the right and left panels. The centerpiece is Christ himself, sitting enthroned upon the tabernacle and surrounded by scriptural saints. This mural is behind an altar upon which rests the monstrance for perpetual adoration. Above the altar is found a columned covering similar to a baldachino with hanging lamps across its front. The bishop's quote that "Jesus is present and teaches us in the lives of the saints" is certainly true in this fine depiction and in this chapel.

Participants sit in pews arranged in traditional fashion, with kneelers. On the left side of the chapel are found seven icons representing the four evangelists and the three archangels, the creations of Fedor Streltsov, a Russian iconographer. On the right is an icon of the Blessed Virgin with child. A bronze ambo of an eagle with outstretched wings is a notable addition to the liturgical appointments. Overwhelmed by the spirituality of the place, one may fail to notice until last the magnificent Italian marble flooring throughout that gives the entire space dignity and brightness.

Bishop Carson delights in the fact that spiritual benefits have already been received since the commission. He tells of the conversions that have occurred with

direct relation to perpetual adoration at the chapel. Although he admits that it is not always easy for those with busy lives to commit to hours of prayer in the chapel, scheduling has been successful, someone is always there, and the bishop himself takes his turn. He is positive that even more benefits will occur in his diocese. Perhaps what is also a factor is that there is a true sense of connectedness to be found here. These are the signs and symbols that are often missing in that secular world and in the secularized church building that keeps us on the horizontal plane. The living, breathing human being yearns for the sacred! We yearn for some connectedness that goes beyond the secular. This place can indeed lift people up in spiritual ways with the support of the saints that are remembered and depicted. Artists and architects have made these projects a reality and should well receive the support and patronage of the Church.

Bishop Carlson said it well as he contributed to the exposition entitled *The Treasure of the Cathedrals*: "The great artists of old knew that they were created in the image of God. They shared that similarity with early Christian artists. Their works show that they saw before them the face of Christ and it is their faith that rendered their works timeless and still powerful today." Is not that same face here for us to see today when encouraged and brought out powerfully by such patronage of sacred art? As more patrons like this bishop make the attempt, and perhaps a leap of faith, so will this age and its art be connected with all that has been.

The work is not done at the cathedral in Sioux Falls. Plans are underway for a sacred renovation of the Cathedral itself throughout 2006 that will include a prominent altar and cathedra, representations of Joseph and Mary, and the use of color to accent the architectural appointments. The finest and most durable materials will be used so that the renewal will stand the test of time. Knowledgeable architects and artists will again be used, and their work will raise hearts and minds to God.

Bishop Carlson left me with one parting thought that I will remember. He summed up his enthusiasm as a bishop, as a patron of sacred art and architecture, and as a believer: he told me clearly, "I am continuing this work until God tells me to stop!" That is not likely to happen soon.



Rev. William J. Turner is a presbyter and pastor in the Diocese of Lansing, MI. He continues post doctoral research in the field of cultural anthropology, Catholic identity, and ritual.



Photo courtesy Leonard Porter Studio

A detail of St. Pius X from the right panel.

THE PIOUS GUIDE AND EARLY AMERICAN CATHOLICISM

Matthew Gallegos • Photographs by James Morris

The devotional guides that America's Catholics used prior to 1850 convey the laity's and clergy's contemporary understanding of official Catholic dogma and rituals as well as their understanding of the nature of Catholic churches. One of the first prayer books written and published in the United States for use by the Catholic laity was *The Pious Guide to Prayer and Devotion*.¹ This book was written in English and published in Georgetown in 1792. Its publication came three years after the establishment of the Baltimore Diocese and a year after the issuance of the nation's first ecclesiastical legislation by the first Catholic National Synod (1791).² At least eight editions of *The Pious Guide* were issued between 1792 and 1851. One of the reasons Bishop Carroll convened a national synod in 1791 was to establish uniform rules and rituals regarding administration of the seven sacraments and guidelines regarding other religious devotions. *The Pious Guide* was the layperson's guidebook for carrying out those rituals and devotions in the correct manner. As Catholic churches generally provided the physical context for these rituals and devotions, *The Pious Guide* functioned as the layman's "script" for the activities that occurred within Catholic churches.

While the Mass was an important liturgical activity that transpired within Catholic churches, *The Pious Guide* makes clear that churches also served as the setting for a wide range of public and private devotions. A church's design was required to accommodate both liturgical and devotional prayer. Up until 1963, the Tridentine form of the Mass, the Church's most central liturgy, was observed.³ The priest, assisted by male acolytes, prayed the Mass at the church's main altar, upon which rested the Blessed Sacrament tabernacle. The congregation "attended" the Mass from their position in the main body of the church, which was separated from the sanctuary by a low railing. The priest and acolytes recited all of the Mass prayers in Latin, with the exception of the Epistle, Gospel, and sermon, which the celebrant presented in the vernacular language. On Holy Days and other special occasions, portions of the

Mass were sung. Since the sung portions were in Latin, a choir that was segregated from the general congregation provided the sung prayers. The choir generally was accommodated in a gallery which typically was at the rear of the church. The gathering and closing hymns for the Mass were often sung in the vernacular language by both the congregation and the choir. The

tion issued by the United State's Catholic clergy's National Synod of 1791 regarding other devotional practices provide evidence that a Catholic church's function went beyond that of providing a "stage" and an "auditorium" for the Mass.

The 1791 Synod specifically mentions the praying or singing of Vespers, Benediction with the Blessed Sacrament, and devotions to the Blessed Virgin Mary.⁶ The 1792 edition of *The Pious Guide* contains at least seven types of devotional prayers that were unrelated to the Mass, such as the "Stations of the Sacred Passion," and twenty-three pages of prayers to the Sacred Heart of Jesus.⁷ Between 1775 and 1878, four successive popes encouraged a dramatic increase in the number of distinct devotions to Christ, Mary, and the saints.⁸ Catholics would have practiced many of these devotions in a Catholic Church during Mass, outside the context of Mass, in their homes, or while going about their daily tasks. Catholics were obliged to attend Mass on Sundays and Holy Days of Obligation, while devotions were voluntary and a priest's participation in many of the devotions was not required. An increase in the number of devotional practices is evident in the successive editions of *The Pious Guide*. Whereas the 1792 edition had fewer than ten different devotions, the 1817 edition contained at least twenty-two different types of devotional prayers.⁹ The 1817 edition contains as many as forty-one pages



Our Lady of the Angels, Chicago, IL.

congregation would stand, sit, or kneel during designated portions of the Mass. *The Pious Guide* contained thirty-two pages of prayers and explanations in English for the congregation to follow in silence during the various portions of the Mass.⁴

Some historians have referred to the Catholic churches that accommodated this Mass form as "Blessed Sacrament throne rooms" because of the lack of interaction between the congregation and the priest and because of the focus placed on reverencing the Blessed Sacrament in the tabernacle.⁵ While that aspect of Catholic church design did exist, the remaining contents of *The Pious Guide* and the legisla-

tion of prayers and ritual actions that relate to a specific devotion. The various editions also contained hymns in Latin and English that the congregation would sing as a part of their devotional prayers. Some of the devotions could be made in silence in either a sitting or kneeling posture. Other devotions, such as the Stations of the Cross, were communal observances that required spoken prayers, processing to or facing toward each of the fourteen stations, standing, and genuflecting. The Church taught that devotional iconography was not necessary, but prayer could be enhanced by making a certain devotional prayer in the presence of a statue or other representation

of the object of devotion, if the representation inspired piety. Although these images could be placed in private homes, Catholic churches generally served as the repositories of a community's most highly regarded examples of devotional art.

While *The Pious Guide* contains the calendar of feast days and days of abstinence, prayers related to the Mass and other sacraments, and prayers for various devotions, it also contains clear instructions regarding how a Catholic should behave within a Catholic church. These instructions in turn convey information regarding Catholics' perceptions regarding the nature of Catholic churches. The following directive appears in *The Pious Guide's* "Instructions for Mass and Manner to Hear Mass":

When you enter a church or chapel, humble yourself profoundly in the presence of God, whose house you come into; or if the Blessed Sacrament is kept there, adore your savior upon your bended knees. Take holy water, make the sign of the cross and kneel.¹⁰

Following the Creed, *The Pious Guide* contains the following affirmations:

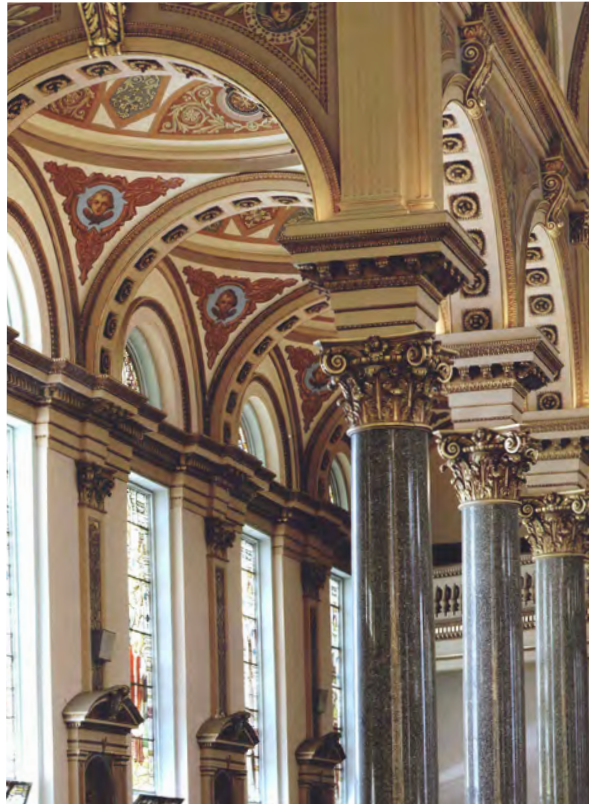
I embrace the ceremonies of the Catholic Church and receive all and every one of the things which has been defined by the Holy Council of Trent. ... [I believe] in the most holy sacrament of the Eucharist, [that the Eucharist] is truly, really and substantially the Body and Blood, together with the soul and divinity of our Lord Jesus Christ. ... [I believe] in transubstantiation. ... I embrace likewise that the saints reigning together with Christ are to be honored and advocated and that they offer prayers to God for us and that their relics are to be respected ... and I most firmly assert that the images of Christ, of the Mother of God ever virgin and also of the saints ought to be had and retained, and that due honor and veneration is to be given them.

The posture and actions identified in these instructions and the description of the objects and entities one might encounter in a Catholic Church convey the idea that the church buildings themselves merit expressions of religious reverence. The justification for this can be found in Catholic doctrinal teachings. Catholic Church design requirements were an expression of those doctrinal teachings.

The sacramental principle, which is also identified as a sacramental view of reality, is the unifying doctrinal belief that ties together many Catholic beliefs and practices.¹¹ These beliefs and practices include not only the recognition of seven sacramental acts, but also intercessory prayers Catholics make for each other and through which they ask aid from Mary and from all those the Church recognizes as being within the Communion of Saints.¹² This sacramental view also underlies Catho-

lics' use and honoring of religious art, their veneration of relics, their recognition of the Church's magisterial authority, and their recognition of a system of apostolic succession within Catholicism's clerical hierarchy. Catholics' sacramental view of reality arises from their recognition that: "all reality is potentially and in fact the bearer of God's presence and the instrument of divine action on our behalf."¹³

This recognition is dependent upon Catholics' perception of God's ability to relate to man through mediate means. Catholics believe "that God is available to us and acts upon us through secondary causes: persons, places, events, things, nature and history."¹⁴ Augustine of Hippo wrote some of Catholicism's earliest statements on this issue, referring to sacraments



St. Hedwig, Chicago, IL.

as "visible signs of the invisible."¹⁵ Augustine's writings conveyed the Christian community's realization that God became manifest in the world through visible, experiential, and historical means in the person of Christ. The Council of Chalcedon (451 AD) promulgated this understanding as Catholic dogma, recognizing that Christ is "the same perfect in Godhead, the same perfect in manhood, truly God and truly man."¹⁶

Ecclesiastical historian Hans von Campenhausen describes Catholics' understanding of the relationship between God's Incarnation as man in Christ and the Church's teaching on the sacramental view of reality by stating:

Through Christ and the miracle of the Incarnation, human nature has been transformed. The union of the divine and human nature is not to be confined to his [Christ's] person, but extends to the whole of mankind redeemed by him.¹⁷

Theologian David Tracy and sociologist Andrew Greeley elucidate further Catholics' sacramental view of reality by explaining that sacramental theology is dependent upon an analogical understanding of the Creator and creation.¹⁸ This analogical understanding of the sacred within the Catholic tradition became manifest during the thirteenth century in the life of St. Francis of Assisi.

The seven sacraments are the preeminent but not sole aspect of Catholicism's teachings regarding sacramentality. The Church maintains that objects, actions, and religious devotions also possess a sacramental quality if they incite piety.¹⁹ In this context, religious artifacts such as paintings, statuary, stained glass, and illuminated manuscripts are not aesthetic dalliances, superstitious fetishes, or merely the instructional media of an illiterate and technologically primitive culture. They are examples of Catholics' engagement with the sacred through tangible reality. This realization was in part responsible for the great resurgence in the fine arts that began in the thirteenth century with Cimabue's and Giotto's paintings of Francis of Assisi's life and spread throughout Europe, helping to transform the medieval era into what is known as the Renaissance.

Catholicism's formal system of seven sacraments and recognition of the sacramental potential of objects and actions are but the more overt aspects of Catholicism's sacramental system. While not the source of Catholics' belief in transubstantiation, this belief is consistent with Catholics' perception of the materiality of the relationship between God and humanity. Common sacramental actions include making the sign of the cross, kneeling, genuflecting, and praising God through song or music, processions, pilgrimages to holy sites, fasting, and denial of physical pleasures. The sacramental view of reality is consistent with religious devotions such as intercessory prayer to Mary and the saints, veneration of relics, and the honoring of religious statuary and art. Logic suggests that in order for a graphic representation to have a sacramental impact, its subject matter must be readily identifiable. This requires that the artistic technique employed be able to communicate identifiable figures or objects rather than subjective or abstract forms. Representational art that clearly depicts identifiable beings and objects is not only conducive but often integral to

many Catholic liturgical rites and devotional practices.

Although Christians were creating and venerating religious art by the year 200 AD, it was the Second Council of Nicaea (787 AD) that identified the relationship of that art to Catholic dogma.²⁰ The Council concluded that Christian dogma makes images imperative because in them "the incarnation of the Word of God is shown forth as real and not merely phantastic."²¹ Scholar Herbert Shrader identifies that the Early Christians justified the creation of images of Christ by identifying that: what is wholly real must become an image; only by becoming an image does it bear testimony to its reality.²²

The Second Council of Nicaea extended this justification of religious imagery beyond pictorial representations of Christ, by stating:

with all certitude and accuracy that just as the figure of the precious and life giving Cross, so also the venerable and holy images, as well in painting and mosaics as of other fit materials, should be set forth in the holy churches of God ... both in houses and by the wayside, to wit, the figure of Our Lord God and Savior Jesus Christ, of our spotless Lady, the Mother of God, of the honorable Angels, of all the saints and of all pious people.²³

Nicaea II also justified the reverencing of sacred art by stating:

For the honor which is paid to the image passes on to that which the image represents, and he who reveres the image reveres in it the subject represented.

The theology defined at Nicaea II identifies that the person or entity depicted in religious art—be it in whichever of God's theophanies or persons, or of Mary, or of a saint—and the graphic depiction of that person or entity are by their nature unequal and different. Despite these distinctions, the prototype's meaning and content and those of its depiction are hypostatically equal and therefore merit honor.²⁴ In order to avoid the perception that the Church was advocating idolatry, the Church identified distinctions between the concepts of worship, honor, veneration, sacraments and sacramentals.

The Church recognized that worship or adoration, *latría*, is reserved to God alone, while respect or honor paid to an image of God is relative *latría* and is given only in view of the image's prototype.²⁵ As such, the image is honored rather than worshipped. Catholics do not worship the Communion of Saints or Mary, but vener-

ate them, *dulia*, and in so doing worship God.²⁶ Catholics do this by meditating on the saints' and Mary's lives and by seeking to emulate the manner in which the power of God was manifest in their lives. As noted earlier, Catholics recognize that the saints, angels, and Mary, as well as the faithful on earth, are able to intercede with God through prayer and virtuous action for the living and for those in Purgatory.²⁷ Images of saints and of Mary in Catholic churches or other places therefore serve not only a narrative but a practical purpose.



A chapel at the Marytown Shrine, Chicago, IL.

Catholicism recognizes that the seven sacraments are "sensible signs instituted by Christ to signify and produce grace."²⁸ Sacraments require an external rite, divine institution, and a significant and productive manifestation of grace. Liturgical prayer may be offered anywhere, but the seven sacraments, with the exception of the Anointing of the Sick, and most other liturgical prayers are generally performed within the confines of a church.²⁹ By definition, liturgical prayer is a public devotional service. Catholic liturgical actions include the administration of the sacraments, recitation of the Divine Office, and public devotions such as Benediction and the Stations of the Cross.³⁰ Private devotional prayer can be made anywhere, although a church is also a suitable place for such actions since churches contain sacra-

mental objects whose purpose is to elicit piety.³¹

Sacramental objects often have been ritually blessed to foster prayer and increase devotion.³² Sacramental objects that are generally contained within a church include but are not limited to images of the cross, crucifixes, the stations of the cross, religious vestments, altar linens, holy water, candles, church bells, ashes, incense, statues of saints or of Christ, and religious iconography. Sacramentals differ from sacraments in that sacramentals can only elicit devotion, while sacraments confer grace directly. While many sacramental objects generally are located and used within churches, some are also integral parts of private devotions whose practices may be observed anywhere. The most common of these are the rosary, medals, and scapulars. The administration of sacraments and the presence of sacramental objects within Catholic churches distinguish Catholic churches from secular places, but there are other factors that cause Catholic churches to be unique structures.

Contained within Catholicism's sacramental theology is the identification of the coeval nature of three salvation events, i.e., the incarnation, crucifixion, and resurrection, with their accompanying characteristics of what David Tracy identifies as "proclamation, action and manifestation."³³ Tracy describes these coeval events as:

the always-already, not-yet event/gift/grace of Jesus Christ. This focal meaning presupposes,

by re-representing, the always-already event of grace—the event experienced ... The event is an always-already actuality which is yet not-yet: always already, not yet in experience and knowledge through a disclosure that is also a concealment.

Catholics believe that they symbolically and actually engage the salvation events when they participate in earthly liturgy. When doing so, they participate:

by way of foretaste, in the heavenly liturgy which is celebrated in the holy city of Jerusalem [the City of God] toward which we journey as pilgrims.³⁴

Catholics' recognition and belief in these aspects of liturgical prayer make Catholic churches structures in which the normal chronology of human existence is altered and aspects of the eschaton are manifest.³⁵

For Catholics, consciously engaging the

sacred, i.e., prayer, does not require a specific tangible context, but liturgical prayer generally is made within the confines of a church.³⁶ So as to be fitting containers of liturgy, Catholic cathedrals and ideally all parish churches are, through ritual blessings and actions that a bishop performs, consecrated, i.e., identified as distinct from common use and dedicated to the worship of God.³⁷

When *The Pious Guide* was written, one aspect of the consecration ritual was the bishop's permanent placement within the altar of two saints' relics, or his placement of an altar stone containing saints' relics within an altar.³⁸ The bishop also consecrated the altar by anointing it with the oils of catechumens and chrism. The bishop consecrated the walls of a church by tracing twelve crosses on the church's inner walls with holy oil. While consecrating a church's walls and altar distinguish a church from secular structures, the actual manifestation of God within a Catholic Church is the consecrated bread and wine, the Blessed Sacrament, in which Christ is truly present. In 1551, the Catholic Church responded to Protestant opposition to the Catholic understanding of the Real Presence by advocating the public and private veneration of the Blessed Sacrament in Catholic Churches and in public processions.³⁹ By 1614, Church legislation identified the Roman type of Blessed Sacrament tabernacle and its location on a church's main altar as the proper method for reserving Christ's true presence in all Catholic churches.⁴⁰

Because of the emphasis placed on the Real Presence, from that time until the second half of the twentieth century, a Catholic church's sacramental nature was ultimately linked to the fact that the sacraments were administered there and that the Real Presence of Christ resided within the church's tabernacle, but the sacramental objects contained in the church were also honored. A church's plan configuration, architectural style, constructional character, and aesthetic refinements were always secondary in importance to these factors. Constructional and aesthetic concerns were required to provide a suitable accommodation for liturgy and for the sacramental objects used to elicit pious liturgical and devotional prayer. In its most essential nature, a simple but well-appointed rural church had equal status with the most elaborate Catholic Church in the world because it contained the Real Presence and the sacramental objects that elicited piously observed liturgies and devotional prayer. While sacramental objects were not essential, their efficacy affirmed Catholics' rec-

ognition of the material world's ability to be the bearer of God's presence.

Catholics' belief in the true presence of Christ in the Blessed Sacrament, recognition of churches as structures that accommodate liturgical actions, and belief in the coeval aspects of the church's liturgical actions mark Catholic churches as actual manifestations of God's dwelling place, or *domus Dei*. It is for this reason that phrases such as "The Lord is in His Holy Temple" and "Indeed the Lord is in this place" were written on Baltimore Cathedral's side walls and the



St. Nicholas Ukrainian Catholic Cathedral, Chicago, IL.

lintels of its front doors during the nineteenth century.⁴¹ As *domus Dei*, churches served not only as gathering places for worship, but as tangible foretastes of the Heavenly City of God within the earthly City of God.

The contents of *The Pious Guide to Prayer and Devotion* reveal that America's early Roman Catholics considered their churches to be the *domus Dei* and as such to be metaphorical and cosmological focal points. *The Pious Guide* documents early American Catholics' engagement with the fullness of Catholic theology and liturgical and devotional practices. They understood Catholic churches to be places where what they saw, touched, and did were potentially effective vehicles for engaging not only Christ's Real Presence, but the Communion of Saints, and for foreshadowing the eschaton.

Matthew E. Gallegos, PhD., is professor of architectural history in the College of Architecture at Texas Tech University and a registered architect.

James Morris is an award-winning British photographer whose published work encompasses numerous cultural landscapes, in particular the interpretation of religious space. He is presently based in Wales.

¹ *The Pious Guide to Prayer and Devotion Containing Practices of Piety Calculated to Answer the Demands of the Devout Members of the Roman Catholic Church* (Georgetown (Potowmack [sic]) D.C.: James Doyle, April 23, MDCCXCII [1792]). A prayer book, which originally was printed in England, was reprinted in the United States later that same year; *The Garden of the Soul: A Manual of Spiritual Exercises and Instructions for Christians Who Living in the World Aspire to Devotion* (Philadelphia: Matthew Carry, [1792]).

² Peter Guilday, *A History of the Councils of Baltimore*, (New York: Macmillan Company, 1932) 62, 64-70. Bishop Carroll supported Doyle's publication of *The Pious Guide* as a means for establishing ritual orthodoxy within the nascent diocese.

³ Theodor Klauser, *A Short History of the Western Liturgy* (London: Oxford UP, 1969), 135-139; James F. White, *Roman Catholic Worship, Trent to Today*, 47-68. Both authors write from the perspective of the reformed liturgy and church architecture of the Second Vatican Council. The rituals by which they evaluate all Catholic churches throughout history are only the Mass and the Veneration of the Blessed Sacrament. They do not address the implications for church design of other Catholic devotional practices.

⁴ *The Pious Guide*, 4th edition (Georgetown, DC.: William Duffy, 1817), 56-82..

⁵ James F. White, *Roman Catholic Worship: Trent to Today* (New York: Paulist Press, 1995), 27; Klauser, 139.

⁶ Guilday, *History of the Councils of Baltimore*, 68.

⁷ *The Pious Guide*, 1792 edition, 29-243.

⁸ Ann Taves, *The Household of Faith: Roman Catholic Devotions in Mid-Nineteenth-Century America* (Notre Dame: University of Notre Dame Press, 1986), 27. The four popes were: Pius VI (1775-1799), Pius VII (1800-1823), Gregory XI (1831-1846) and Pius IX (1846-1878). Taves documents that there were thirty-six different Catholic devotional guides available to Americans by 1850, and an additional 118 different guides were available by 1880; idem, 6. Many of the guides were reissued numerous times. These statistics reflect not only the rise in Catholic devotional practices but advances made in publishing during the nineteenth century. Joseph P. Chinnici and Angelyn Dries, ed., *Prayer and Practice in the*

American Catholic Community (Maryknoll, NY: Orbis Books, 2000) uses ninety-three historical documents to identify specific areas of concern regarding spirituality in the Catholic Church in the United States between the years 1785 and 1979. Twelve of the documents pertain to the 1790 to 1850 time frame; idem, 4-106.

⁹ *The Pious Guide*, 1817 edition, 87-368. Some of the devotions included in the 1791, 1808, and 1817 editions of *The Pious Guide* are: *The Litany of Saints*, *Litany to the Holy Trinity*, *Litany of the Life Passion and Resurrection of Jesus Christ*, *Litany of St. Joseph*, *Litany of the Blessed Virgin*, *Litany of St. Gertrude*, *Litany of St. Bridget*, *Devotions to the Sacred Heart of Jesus*, *Devotion to the Sacred Heart of Mary*, *Devotion to St. Francis Xavier*, *Devotion to St. Ignatius*, *Devotion to St. Aloysius*, *Practice of St. Mechtildis*, *Votive Oblation to St. Joseph*, *Prayers to the Monthly Patron*, *Novena to the Infant Jesus*, *The Jesus Psalter*, *Prayer of Compact for the Confederates of Christ*, *Prayer Said Daily by Women with Child*, *Instructions and Devotions for the Sick*, *Bona Mors or the Art of Dying Happily*, *Recommendation of Souls Departing or Departed*, *Daily Prayers for Those Who Carry the Agnus Dei*, *Daily Meditations*, *The Holy Litany*, *Prayer to the Good Angel*, *Rosary of the Blessed Virgin*, *The Angelus*, *Vespers*, *Compline*, *Benediction*, and *Prayer for Civil Authorities of Our Country*.

Many of the hymns in Latin, such as *Ave Verum Corpus*, *Tantum Ergo* and *O Salutaris Hostia*, pertained to the Benediction service or veneration of the Blessed Sacrament. The titles of some of the hymns that were in English include: *Hope of St. Casmir*, *An Invitation to Praise God*, *A Song to Praise God*, *Contemplation of Heaven*, *The Lord's Prayer*, *All Souls*, *Day of Judgment*, *The Power and the Majesty*, *The Passion Hymn*, *We Praise You O God*, *Christian Anthem* and English translations of *Stabat Mater*, and the *Te Deum*.

¹⁰ *The Pious Guide*, for quote regarding posture see p. 61; for quotes regarding tenets of faith see p. 23.

¹¹ Richard P. McBrien, *Catholicism* (New York: Harper Rowe, 1981), 731-734.

¹² Cyprian Emanuel, "Communion of Saints," in *The Catholic Encyclopedia Dictionary*. The existence of the Communion of Saints is identified in the Apostles' Creed. Catholics understand that Communion to consist of an active relationship between the faithful on earth, the souls in purgatory and the saints in heaven through which expiation to God is made.

¹³ J. R. Quinn, "Sacraments, Theology of," in *The New Catholic Encyclopedia*.

¹⁴ McBrien, *Catholicism*, 1249.

¹⁵ Augustine *The City of God*, trans. Marcus Dods in *Great Books of the Western World* (Chicago: William Benton, 1952), 310.

¹⁶ "The Council of Chalcedon, 451," in Leo Donald Davis, *The First Seven Ecumenical Councils (325-787): Their History and Theology* (Collegeville, MN: Liturgical Press, 1983, 1990 ed.), 186.

¹⁷ Hans von Campenhausen, *Tradition and Life in the Church* (Philadelphia: Fortress Press, 1968), 198.

¹⁸ Andrew Greeley, *The Catholic Imagination*, (Berkeley: University of California, 2000); idem, *Religion as Poetry*, (New Brunswick NJ: Transaction Publishers, 1995); idem, "Catholics, Fine Arts and the Liturgical Imagination," *America* 174, no. 17 (May 18, 1996): 9-14; David Tracy, *The Analogical Imagination: Christian Theology and the Culture of Pluralism* (New York: Crossroads, 1981). On page 408, Tracy like Schillebeeckx identifies that the primary analogy is the Christ event. Reviews in both social science and Catholic journals regarding Greeley's identification of Catholics' sacramental view of reality validate Greeley's research. See "That Loud-Mouthed Irish Priest," *First Things*, 112 (April 2001), 66-68.

¹⁹ John F. Sullivan, "Sacramental," in *The*



St. Hyacinth, Chicago, IL.

Catholic Encyclopedia Dictionary.

²⁰ The Eastern branch of the Catholic Church issued the first legislation regarding the role of art in Christian worship in 726. That legislation advocated iconoclasm, banning the use of all religious art. At the Second Council of Nicaea both the Eastern and Western branches of Catholicism resolved that religious art did have an appropriate and important role in Christian worship. The two branches of Christianity, however, affirmed slightly different understandings of the issue. See Augustus T. Zeller, "Iconoclasm," in *The Catholic Encyclopedia Dictionary*.

²¹ "The Council of Nicaea II, 787," in Davis, *The First Seven Ecumenical Councils*, 309; also, Hans von Campenhausen, "The Theological Problem of Images in the Early Church," in *Tradition and Life in the Church*, 171-200.

²² In von Campenhausen, "Theological Problems," 194.

²³ "The Council of Nicaea II, 787," in Davis, *The First Seven Ecumenical Councils*, for quote regarding the topic of religious figures see: 309-310; for quote regarding reverencing sacred art

see: 310.

²⁴ Von Campenhausen, "The Theological Problem," 195, 196.

²⁵ Cyprian Emanuel, "Latria," in *The Catholic Encyclopedia Dictionary*.

²⁶ Augustine T. Zeller, "Dulia" and "Veneration of Saints," in *The Catholic Encyclopedia Dictionary*.

²⁷ Cyprian Emanuel, "Intercession," in *The Catholic Encyclopedia Dictionary*.

²⁸ *Catechism of the Catholic Church* (Ligori, MO: Libreria Editrice Vaticana, 1994), Part Two, Section One, Article 2, paragraph 1113, p. 289; Robert B. Mulcahy, "Sacrament," in *The Catholic Encyclopedia Dictionary*. The seven sacraments are Baptism, Confirmation, Eucharist, Penance, the Anointing of the Sick, Holy Orders and Matrimony. McBrien in *Catholicism*, 786 - 787, identifies that prior to the Second Vatican Council, the Anointing of the Sick was named and administered as Extreme Unction.

²⁹ *Catechism of the Catholic Church*, Part Two, Section One, Chapter Two, Article 1, paragraphs 1179 and 1180, p. 305.

³⁰ Michael E. Donnelly, "Liturgy," in *The Catholic Encyclopedia Dictionary*; McBrien, *Catholicism*, 786 - 787.

³¹ One of the realizations the Second Vatican Council identified is that private devotions should not disrupt liturgical prayer.

³² John F. Sullivan, "Sacramental," in *The Catholic Encyclopedia Dictionary*.

³³ Tracy, *The Analogical Imagination*, various quotations from: 423-426.

³⁴ Walter M. Abbot ed., "Constitution on the Sacred Liturgy," in *The Documents of Vatican II* (New York: Guild Press, 1966), 141.

³⁵ *Catechism of the Catholic Church*, Part Two, Section One, Chapter Two, Article 1, paragraph 1186, p. 306.

³⁶ The major exceptions to having liturgy someplace other than within a church are the sacrament of the Anointing of the Sick, and extraordinary circumstances such as war, natural disaster or emergencies.

³⁷ Emanuel Cyprian, "Consecration," and "Consecration of a Church," in *The Catholic Encyclopedia Dictionary*.

³⁸ *The Roman Missal in Latin and English* (New York: P. J. Kenedy and Sons, 1930), xxvi, identifies that the tradition of stone altars with relics developed in the Early Christian era when martyrs' tombs in the catacombs were used as the eucharistic table when Mass was said. Aspects of the Tridentine consecration ritual are still observed.

³⁹ *Canons and Decrees of the Council of Trent*, English trans. by H. J. Schroeder, (Rockford, IL: Tan Books, 1978) 76.

⁴⁰ Klauser, 138.

⁴¹ Michael J. Riordan, *Cathedral Records from the Beginning of Catholicity in Baltimore to the Present Time*. (Baltimore: Catholic Mirror, 1906), 93-98. Baltimore's Archbishop Spalding removed all the inscriptions in 1865. These inscriptions have not been restored in the building's most recent restoration.

POLITE AND CHARGED WITH WIT

CAMPION HALL AT OXFORD

Jan Maciag

Oxford is almost overendowed with great architecture. For centuries, great talent and great wealth have turned the university area of the city into an ensemble of exquisite charm and exuberance. Along every street and alley are buildings that, although ordinary for Oxford, would rank amongst the finest were they somewhere else. Architectural competition is intense and, historically, in Oxford, great English architects have embraced the challenge with considerable success.

But let us move away from the heart of the old Oxford University, south to the High Street and turn right to Carfax, the main crossroads to the Saxon settlement. Turning left down St. Aldate's, we come to the magnificent quadrangle and Tom Tower of Christ Church College on the left. This is the largest college in Oxford and also home to England's smallest cathedral. The college was founded by Cardinal Wolsey in 1525 but, following the turmoil of the English Reformation, was re-endowed by King Henry VIII in 1546. The Tom Tower, a magnificent structure designed by Sir Christopher Wren, is so named because it houses the 7-ton "Great Tom" bell plundered from nearby Osney Abbey.

But turn your back to Christ Church and cross the road into Brewer Street. Suddenly, you leave the monumental Oxford of Hawksmoor and Wren and enter what is little more than an urban lane. Brewer Street is lined with modestly articulated buildings of rubble stone, brick, and render.¹ After about 200 feet you come to a low wall, followed by a curiously shaped corner building. It is rectangular at its base and carries the street line into the distance on an utterly flat, golden coloured, stone elevation. All the openings are cut into this elevational slab without cornice, decoration, or relief. Meanwhile, above, the upper portion is carved out into half an octagon, again without decoration beyond that of a band of flush ashlar which

runs around the entire building. The half octagon is then surmounted by a steeply pitched tile roof and cross finial. This is Campion Hall, the only building in Oxford designed by the most outstanding English architect of the 20th century: Sir Edwin Lutyens.

this commission?

During the inter-war period the driving force behind the Society of Jesus and English Catholicism was Father Martin D'Arcy (1888 – 1976). It was the era portrayed by Evelyn Waugh (himself a pupil of D'Arcy)

in his book *Brideshead Revisited*. D'Arcy was a man of society who knew everybody of importance. At that time, the Catholic community in England was, numerically, predominantly working class. There were important elements of the surviving Catholic aristocracy as well as a vibrant crop of convert intellectuals. Amongst these latter groups, it was thought important that Catholicism should re-establish itself, especially in important places like Oxford, partly by means of fine architecture.

Campion Hall is a Jesuit College, and the present building replaced various temporary homes of the Society of Jesus in the city. Originally, however, the new college was to have been an enlargement of the existing Jesuit house in St. Giles, which D'Arcy commissioned a Birmingham architect to design. The resulting proposal was not thought to be satisfactory and D'Arcy sought another opinion. There are two versions of the circumstances surrounding this consultation. He either approached the Royal Institute of British Architects or asked Frances Horner, an old friend and patron of Lutyens, for help. Whichever story, or combination of stories, is accurate, he was soon with Edwin Lutyens, who famously described the proposal as "Queen Anne in

front, Mary Anne behind" and suggested an alternative site in St. Aldate's. Somewhat perturbed, D'Arcy asked Lutyens to recommend another architect, and Lutyens duly recommended himself! D'Arcy knew that Lutyens was accustomed to great civic buildings and luxurious private houses where financial constraints played only a



The Jesuit college of Campion Hall, view from Brewer Street.

tyens.

In our age of architectural showmanship, it is hard to understand this modest building by a man who had just completed the construction of the glorious Viceroy's House in New Delhi and was working on the vast new Roman Catholic Cathedral in Liverpool. What were the circumstances of



The quadrangle elevation.

minor part, and replied that Lutyens was "far too expensive." Lutyens persisted and finally D'Arcy, somewhat reluctantly, accepted after coming to an agreement as to construction costs. Land in Brewer Street was bought in 1933, construction started in 1934 and the building was occupied shortly after, in 1936. Lutyens must have been aware that supplanting another architect was a serious professional offence. Nevertheless, he took the risk.

As D'Arcy's attitude towards Lutyens demonstrates, architects often suffer a professional hiatus after the completion of an important and expensive civic project. They are often perceived as too famous and too expensive and the proposed work as unworthy. For Lutyens, the completion of his great work at New Delhi in 1931 coincided with the economic depression, uncertainty and chaos in his family life. He and his wife Emily had been to India in 1931 for the official opening of the Viceroy's House. Lutyens had been working on that building since 1912 and on leaving kissed one of its walls. They sailed home to a period of personal emptiness and depression. Emily had left the Theosophical Society, the spiritual mainstay of much of her adult life. She was tormented by noises in her head and relied heavily on the company of her husband and her children, just as their problems mounted alarmingly.

But 1932 brought more difficulties. In the summer his brother Nigel died. In October his friend Herbert Jekyll also died. He saw the great gardener, patron, and collaborator Gertrude Jekyll for the last time at her husband's funeral; she too would be dead within a few weeks. That year also saw him lose the commission to build the new building at the London University to Charles Holden, as well as see much of his work for the Grosvenor Estate dry up due to the recession. He commented, "I am depressed at yet another job stopped ... so my income this year will be less than last year's taxes." He was forced to pay £5800 in taxes on his income from the work at New Delhi, but the vast expense of the meticulous detailing and poor investments meant that the Viceroy's House lost money. He attended the official opening of the war memorials at Thiepval and Arras but complained, "the grave's work is closed as with Delhi, Spain, America—all seem to be closed together ... and what will the new era bring?" His relentless joking to hide his shyness, and perhaps the strain, was also giving him a reputation as a "sad comedian."

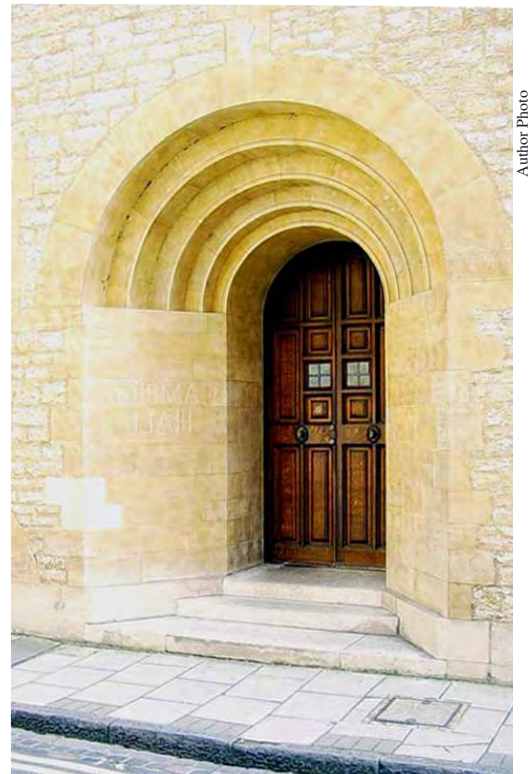
Lutyens began to develop a role as the leading opponent of modernist architecture. In 1934 he was elected Master of the Art Workers' Guild and, a little

earlier in 1932, he had made a memorable speech to the Architectural Association:

"I crave for soft, thick, noiseless walls of hand-made brick and lime, the deep light reflecting reveals, the double doors, easy stairways and doorways never less than 1 foot 6 inches away from a corner."

He was, to a large extent, occupied by design work for the new Roman Catholic Liverpool Cathedral, but he had arranged for the architectural fees of £30,000 to be paid only after his death. In the end, only £10,000 was ever paid. However, although he sympathised with the Liverpool Archbishop Downey's politics (also predicting the fall of the Anglican Church through lack of discipline), he felt uncomfortable with working for the Catholic Church. He wrote to Emily, "It is rum that our only source of income will be from a faith that we neither hold nor have." He also worked on a group of small projects, but when he met D'Arcy to discuss the new building for the Society of Jesus in Oxford, big projects were eluding him. He had a reputation for extravagance, expenditure, and childish pranks that would have put off most serious-minded academics, but D'Arcy had the courage to see his potential.

The site chosen for Campion Hall (named after the Jesuit English martyr and Oxford scholar St. Edmund Campion), situated on the narrow Brewer Street, across from Pembroke College Chapel, bounded on its south side by Rose Passage, was an elongated rectangle, in a ratio of about 1:2, oriented south to north on its long dimension. At the northwest corner of the site stood an old building called Micklem Hall,



Principal entrance to Campion Hall.

used by students of Christ Church College in the past. The rest of the site had inconsequential sheds and other functional buildings at the time of purchase.

Lutyens conceived of the site as the beginnings of a full, new quad which he hoped would, some day, be completed when land and resources became available. He arranged his new building in an L-shape along the east and north boundaries up to Micklem Hall. It is important to note that in that arrangement, it was the internal elevation and the building's aspect to the junction of Brewer Street that were the most significant. Externally, therefore, the composition has three parts. Firstly, there is the old hall. Attached to it is a corner element housing the entrance, lecture room on the ground floor, and the chapel above it, on the first floor. Attached but perpendicular to that, and continuing along to the south boundary onto Rose Passage, is a three-storey accommodation wing. That wing is symmetrical with its main entrance placed centrally off the quad.

Micklem Hall is a four storey building. To Brewer Street the ground, first, and second floor walls are built of various kinds of coursed and un-coursed rubble stone, while the gable was altered by Lutyens to be clad in hung tiles ... not stone, as perhaps one would have supposed. The building has two, slightly off-centre, vertical sliding sash windows over a painted, wooden 3/4 engaged Doric door case. Lutyens picked out the base of the tile-hung gable with a band of ashlar stone, which turns into flush stringcourse as it wraps itself around the entire new building to emerge on the quad elevations as a moulded stringcourse. The effect is to turn the entire building up to that height, into a huge base for the chapel building which rises above it and elu-

cidates, perhaps, why the hall gable was tile hung: so as not to compete with the stone chapel in importance. This base is then articulated, from east to west, as an immense wall of cleverly grouped and overlapping local symmetries, anchored at the centre by the heavy, deeply recessed, arched entrance opening, interrupting the flatness of the street wall and creating an impression of substance and gravity. The articulation of this north elevation deserves closer scrutiny because, although it appears picturesque and asymmetrical, it is, in fact, a wonderfully composed and balanced opus which shows Lutyens at his full but subtle mastery.

The main door is placed at the centre of the whole north elevation, taking in both the new and the old buildings. That resolution ties together what might otherwise have been just a collection of architectural parts. Centred on the entrance door is a strictly symmetrical group of openings that start with arches to the basement, leaded lights in splayed mullion stone windows at ground floor level, a coat of arms over the door, and a pair of flat plate-tracery windows to the chapel above the stone string course. From that central "column" of symmetry, all the elements dissipate horizontally in a series of echoing minor symmetries. The compo-



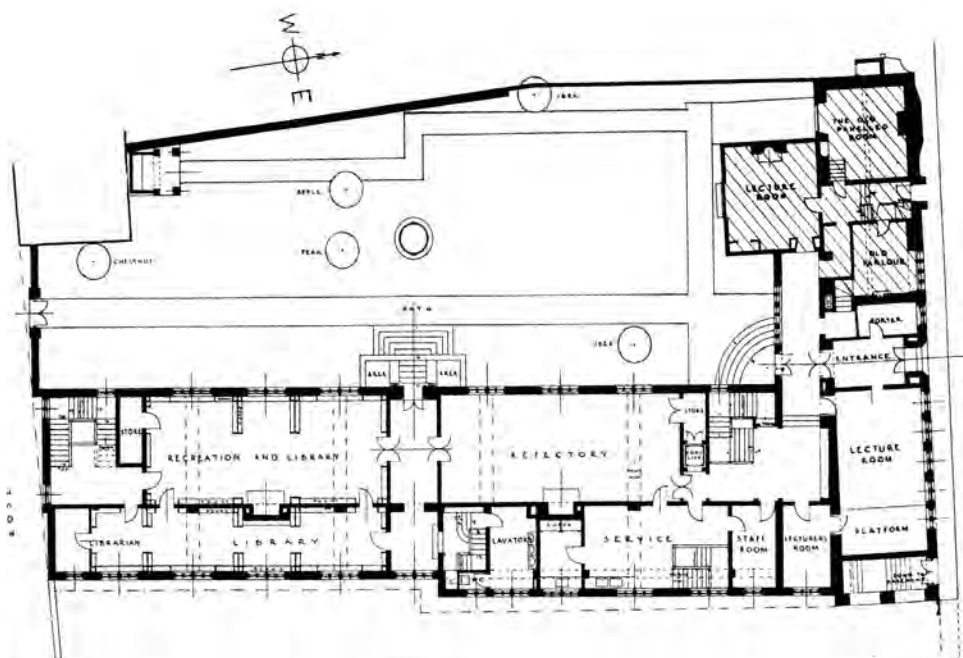
Author Photo

The north face of the edifice with the tile-hung gable.

sition is so pleasing and successful because of its underlying order. It seems extraordinary that Lutyens would have made the effort to compose such an elevation when, as a whole, it cannot be seen face on. It is a delicious but unlikely thought that Lutyens was showing his modernist contemporaries that he could handle horizontally asymmetrical composition as well as any man!

Lutyens takes this game of overlapping symmetries onto a larger scale in the design of the west elevation to the residential wing. This wing is 190 feet long and 40 feet deep. A steeply pitched tile roof, deceptively small because it consists of two parallel ridges and a central valley gutter, caps the building. Had the roof been a simple dual pitch, it would have been a full 1/3 taller and would have visually overwhelmed the elevations and, more importantly, the chapel roof. The effort and expanse of this arrangement is a testimony to Lutyens's perception and sensitivity.

The west elevation, at first glance, is a straightforward rendition of an Elizabethan type. Leaded lights are set into a regularly arranged, splayed mullion stone window, to the same design as those on the north and east elevations. The elevation taken as a whole has grandeur, imparted by a pair of plain stone gables a little way in from each end of the roof and by an imposing central door. Lutyens created subtle interest by placing his architectural elements together in ways that he had tried more modestly 30 years earlier at a private house in Sussex called Little Thakenham. Like Thakenham, Campion Hall



Author Photo

The ground floor plan (first in American parlance) of Campion Hall.



Interior of Champion Hall Chapel.

has an overall Tudor or late gothic feel. At Thakenham, Lutyens gave his design the appearance of architectural accretion by designing a classical entrance arch with moulded keystone and imposts. At Champion Hall, he inserted a great central door surround, in the form of a pair of Delhi order pilasters, carved in Clipsham stone to match the golden colour of the wall. The architecture of the door sits on a great, stepped and blocked, white Portland stone base, connecting the whole with the band of Portland stone edging of the quadrangle path. The visitor, therefore, rises from the quad into the piano nobile of the building at the level of the library and refectory. The use of the Delhi order is a bit puzzling in the context not only of the building but also of Oxford. However, Lutyens was very fond of reusing bits of architecture that worked well before. In that sense he is pragmatic, a craftsman rather than a theorist or relentless innovator. Much of the joinery detail in Champion Hall will be recognizable and familiar from other Lutyens buildings!

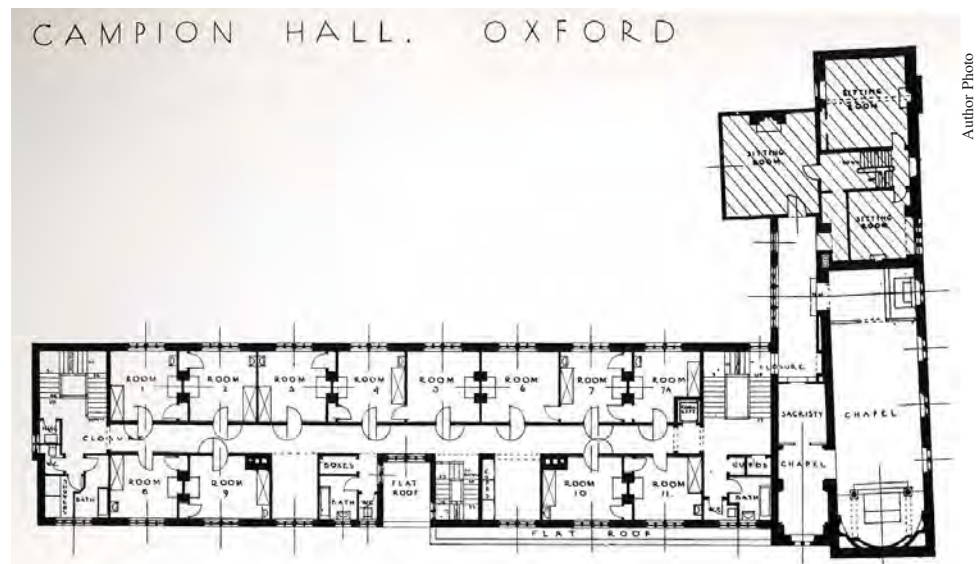
But closer analysis of this elevation reveals a most interesting variation on the Tudor theme in that the windows are not placed, as one might expect, one above the other as the floors rise. Instead, they are grouped in a very sophisticated sequence

of overall, local, and overlapping symmetries. There is a regular beat of alternating 2 and 3 bay windows at the basement level which is picked up by all the other windows on the elevation, but at different rhythms, to form a complex pattern of relationships, tied together by the high level horizontal band, now a moulded string course. The complexity is such that at almost no point along the length of the entire elevation is there stone wall from ground to roof, yet the internal arrangement is entirely regular. It is, perhaps, this lack of a continuous wall face or the urge not to disrupt the pattern with vertical elements that Lutyens chose to internalise the rainwater pipes. Water is collected in conventional gutters and then scooped-up in projecting stone scuppers to pipework hidden within the walls.

The east elevation, the outside elevation facing the lane between Brewer Street and Rose Passage, is treated very much as the rear of this wing. It would have caused Lutyens no difficulty to arrange the elevation symmetrically. Instead, he chose to leave only remnants of those symmetries that are fully articulated

on the west elevation, but he intimates the real nature of the building by breaking the long roof centrally, into two half hips, over the upper level recessed bay. That recess has the internal function of lighting the central corridor half way along its length. Most curiously, the high level moulded stringcourse makes a brief re-appearance at this recess but is placed independently above the plain stringcourse, where one would have expected to find it! The symmetry is further obscured, as the lower two floors of the northern half of the elevation are pulled out 4 feet from the plane of the main elevation. The effect is to give the outside of the building a picturesque, lower status quality but with clues to intrigue those willing to look more closely.

It is possible that the main entrance door from Brewer Street is positioned on the north elevation because, internally, it also affords a direct corner entry into the quad. However convenient that may have been, Lutyens was usually more interested in expanding the experience of an interior through the intricate planning of rooms and corridors. His circuitous route to the chapel, surely the most important room in the building, demonstrates this well. Upon entry to the building, the visitor passes through a lobby, turns left down a corridor and then right into a staircase. He ascends the stairs to land in another corridor, directly over the one he came along on the ground floor below. He then goes back along that corridor and finds the double door entry into the chapel on his right. When finally in the chapel, there is yet another turn to the right, to face the main altar. The journey from the street to the sacred space of the chapel sounds confusing but feels quite correct when experienced. Lutyens often employed such indirect routes in his private houses and, as long as each section is kept short, the effect



The first floor plan (second in American parlance) of Champion Hall, showing the location of the house chapel at the northeast corner of the property.



Author Photo

The vermilion string beam along the bottom of the pews, probably the result of some Lutyens humor now lost.

imparts importance and scale to a route in a modestly sized building. At Champion Hall, however, there is another reason for this complexity, because the chapel is oriented, as it should be, to the east. The arrival route facilitates an entrance, through the ante-chapel, from the west end. This corner of the site was the only position where that traditional orientation of the chapel could have been maintained.

The chapel is quite small. It is only 18 feet wide, 27 feet high to the crown of the barrel vault and, including the ante-chapel, about 56 feet long. The ante-chapel is entered through a pair of doors from the corridor towards a plain stone altar. Above the altar is a horizontal painting showing St. Thomas More's last journey from Chelsea. Above that, centrally over the altar, is a stone window, the external right-hand window of the central pair, high above the main entrance door. Separating the ante-chapel from the main chapel is an oak and ironwork screen, topped with Lutyens designed light fittings. The chapel itself has an apse at the east end, filled with a baldachino, that conventional wisdom might suggest befitting an interior twice the size. Yet, the baldachino, where the Delhi order re-appears as fully articulated pine columns, is so elegantly intertwined with the geometry of the apse that it appears to grow naturally out of it.

The oak pews are fixed and sit on the Portland stone and slate floor by means of an almost incongruous, wave-like, vermilion-painted string beam that is probably the result of some Lutyens humor now lost. To each side of the pews, there is oak panelling on the walls to match the screen at the rear and into which lithograph Stations of the Cross have been set. Above the pews and almost inaccessible are the main hanging light fittings for the chapel. They resemble the tassels on a cardinal's hat and their high inaccessibility is said to be another piece of Lutyens wit, playing on the Jesuit's ineligibility to the high office of cardinal!

Internally, the student rooms are arranged in two rows along a central corridor on the two upper levels. The ground floor has a short hall across the width of the building from the honorific door off the quad. To the south of that corridor is the library and to the north the dining room. At the far north end of the dining room is a paired door leading to the main stair near the chapel.

Most of the interiors of Champion Hall are plain, as befits both the institution and the budget. However, the Jesuit Fathers must have enjoyed the experience of working with Lutyens because he was asked to design the fittings and furniture for the dining room, library, and chapel. Much of that furniture, desks, fireplaces and napkin closets are happily still in use. It is in the fitting out of the chapel that Lutyens really excelled.

A few years later, Lutyens was asked to extend the facilities by providing a great dining room to complete the south side of the envisaged quad. It was not built, and instead, another residential wing, in a vague Lutyens style but without humor or subtlety, was constructed in the 1950s. It doesn't especially detract from the original creation and we should be thankful that it wasn't designed in the decades that followed the 1950s!

Despite his thoughtful work at Champion Hall, Lutyens' professional fortunes never fully revived. Architectural tastes changed with the mounting victory of modernism. Sadly, he died, surrounded by his drawings of the never-to-be-completed Liverpool Cathedral, on 1 January 1944.

Its easy to understand that, in 1932, Lutyens would have been very keen to work

on a major civic project, especially one for a new college in Oxford. In his situation, perhaps, he should have produced an instant "hit"—an eye-catching exuberant work of ego that might have revived his career at a stroke. Instead, Lutyens chose to do the right thing for his client, the site, and his craft. He had an affinity for architecture that was almost physical; he felt architecture, rather than thought it. At Champion Hall, amidst the mounting chaos of his private life and the depression of his professional life, he settled back into the permanent world of "thick noiseless walls" that he had known in the past.

Champion Hall is a beautiful, polite, and very sophisticated building that the architectural world passed by almost un-noticed because, as Lutyens had feared, a new era had arrived. Architects' eyes were turning elsewhere. In 1925, Le Corbusier had produced his Plan Voisin for Paris and by 1932 he had built the Villa Savoye. 1932 also saw the construction of Terragni's grid-like Casa del Fascio in Como. A new kind of "genius" was in the ascendant.



Jan Maciag, RIBA, is an architect in Peterborough, England, and the chairman of the RIBA Traditional Architecture Group.



Author Photo

A Lutyens-designed napkin closet.

SACRED PLACES

THE SIGNIFICANCE OF THE CHURCH BUILDING

His Holiness Benedict XVI PP (written as Joseph Cardinal Ratzinger)

Even the staunchest opponents of sacred things, of sacred space in this case, accept the Christian community needs a place to meet, and on that basis they define the purpose of a church building in a non-sacral, strictly functional sense. Church buildings, they say, make it possible for people to get together for the liturgy. This is without question an essential function of church buildings and distinguishes them from the classical form of the temple in most religions. In the Old Covenant, the high priest performed the rite of atonement in the Holy of Holies. None but he was allowed to enter, and even he could do so only once a year. Similarly, the temples of all the other religions are usually not meeting places for worshippers, but cultic spaces reserved to the deity. The Christian church soon acquired the name *domus ecclesiae* (the house of the Church, the assembly of the People of God), and then, as an abbreviation the word *ecclesia* ("assembly," "church") came to be used, not just of the living community but also of the building that housed it. This development is accompanied by another idea: Christ himself offers worship as he stands before the Father. He becomes his members' worship as they come together with him and around him. This essential difference between the Christian place of worship and the temples of other religions must not, of course, be exaggerated into a false opposition. We must not suggest a break in the inner continuity of mankind's religious history, a continuity that, for all the differences, the Old and New Testaments never abolish. In his eighteenth catechesis (23-25), St. Cyril of Jerusalem makes an interesting point about the word *convocatio* (*synagoge-ekklesia*, the assembly of the people called together and made his own by God). He rightly points out that in the Pentateuch, when the word first makes its appearance with the appointment of Aaron, it is ordered towards worship. Cyril shows that this applies to all the later passages in the Torah, and, even in the transition to the New Testament, this ordering is not forgotten. The calling together, the assembly, has a purpose, and that purpose is worship. The call comes from worship and leads back to worship. It is worship that unites the people called together and gives their being together its meaning and worth: they are united in that "peace" which the world cannot give. This also becomes clear

in relation to that great Old and New Testament archetype of the *ekklesia*, the community on Sinai. They come together to hear God's Word and to seal everything with sacrifice. That is how a "covenant" is established between God and man.

But instead of continuing with these



A fanciful medieval impression of the Holy of Holies in the Temple at Jerusalem.

theoretical considerations, let us look more closely at the process by which church buildings took concrete form. Using the research of E.L. Sukenik, Louis Bouyer has shown how the Christian house of God comes into being in continuity with the synagogue and thus acquires a specifically Christian newness, without any dramatic break, through communion with Jesus Christ, the crucified and risen Lord. This close connection with the synagogue, with its architectural structure and liturgical form, does not in any way contradict what we said about the Christian liturgy not just continuing the synagogue but also incorporating the Temple. For the Jews saw the synagogue in relation to the Temple. The synagogue was never just a place for in-

struction, a kind of religious classroom, as Bouyer puts it. No, its orientation was always towards the presence of God. Now, for the Jews, this presence of God was (and is) indissolubly connected with the Temple. Consequently, the synagogue was characterized by two focal points. The first is the "seat of Moses," of which the Lord speaks in the Gospel (cf. Mt 23:2). The rabbi does not speak from his own resources. He is not a professor, analyzing and reflecting on the Word of God in an intellectual way. No, he makes present the Word that God addressed and addresses to Israel. God speaks through Moses today. What the seat of Moses stands for is this: Sinai is not just a thing of the past. It is not mere human speech that is happening here. God is speaking.

The seat of Moses, then, does not stand for itself and by itself, nor is it simply turned towards the people. No, the rabbi looks—as does everyone else in the synagogue—toward the Ark of the Covenant, or rather the shrine of Torah, which represents the lost Ark. Up to the Exile, the Ark of the Covenant was the only "object" allowed inside the Holy of Holies. That is what gave the Holy of Holies its special dignity. The Ark was seen as an empty throne, upon which the Shekinah—the cloud of God's presence—came down. The cherubim—representing as it were, the elements of the world—served as "assistants at the throne." They were not self-subsistent deities, but an expression of the created powers that worship the only God. God is addressed as "thou who art enthroned between the cherubim." The heavens cannot contain him, but he has chosen the Ark as the "footstool" of his presence. In this sense, the Ark embodies something like the real presence of God among his own. At the same time it is an impressive sign of the absence of images from the liturgy of the Old Testament, which maintains God in his sovereignty and holds out to him, so to speak, only the footstool of his throne. During the Exile, the Ark of the Covenant was lost, and from then on the Holy of Holies was empty. That is what Pompeius found when he strode through the Temple and pulled back the curtain. He entered the Holy of Holies full of curiosity and there, in the very emptiness of the place, discovered what is special about biblical religion. The

empty Holy of Holies had now become an act of expectation, of hope, that God himself would someday restore his throne.

The synagogue, in its shrine of the Torah, contains a kind of Ark of the Covenant, which means it is the place of a kind of "real presence." Here are kept the scrolls of the Torah, the living Word of God, through which he sits on his throne in Israel among his own people. The shrine is surrounded, therefore, with signs of reverence befitting the mysterious presence of God. It is protected by a curtain, before which burn the seven lights of the menorah, the seven-branch candlestick. Now the furnishing of the synaoguge with an "Ark of the Covenant" does not in any way signify the local community has become, so to speak, independent, self-sufficient. No, it is the place where the local community reaches out beyond itself to the Temple, to the commonality of the one People of God as defined by the one God. The Torah is in all places one and the same. And so the Ark points beyond itself, to the one place of its presence that God chose for himself—the Holy of Holies in the Temple in Jerusalem. This Holy of Holies, as Bouyer puts it, remained the "ultimate focus of the synagogal worship" (p. 15). "Thus have all the synagogues, at the time of the Lord and since that time, have been oriented" (p. 15). The rabbi and the people gaze at the "Ark of the Covenant," and in so doing, they orient themselves toward Jerusalem, turn themselves toward the Holy of Holies in the Temple as the place of God's presence for his people. This remained the case even after the destruction of the Temple. The empty Holy of Holies had already been an expression of hope, and so, too, now is the destroyed Temple, which waits for the return of the Shekinah, for its restoration by the Messiah when he comes.

The orientation towards the Temple, and thus the connection of the synagogue's liturgy of the Word with the sacrificial liturgy of the Temple, can be seen in its form of prayer. The prayers said at the unrolling and reading of the scrolls of Scripture developed out of the ritual prayers originally linked to sacrificial actions in the Temple and now regarded, in accord with the tradition of the time without the Temple, as an equivalent of sacrifice. The first of the two great prayers of the synagogue rite comes to a climax in the common recitation of the Kiddush, of which the hymn of the seraphim in Isaiah chapter 6 and the hymn of the cherubim in Ezekiel chapter 3 are a part. Bouyer makes this comment: "But the truth must be that the association of men with these heavenly canticles, in the worship of the Temple, had probably been a central figure of the offering of the sacrifice of incense morning and evening of every day" (p. 22). Who would not be reminded of the Trisagion of the Christian liturgy, the "thrice holy" hymn at the beginning

of the Canon? Here the congregation does not offer its own thoughts or sharing in the cosmic song of praise of the cherubim and seraphim. The other great prayer of the synagogue culminates in "the recitation of the *Abodah* which, according to the rabbis, was formerly the consecration prayer of the daily burnt offering in the Temple" (p. 22). The petition added to it about the coming of the Messiah and the final restoration of Israel may be seen "as the expression of the essence of the sacrificial worship" (p. 22). Let us remind ourselves here of that transition from animal sacrifices to "worship in harmony with the *logos*" which characterizes the path from the Old Testament into the New. Finally, we must mention the fact

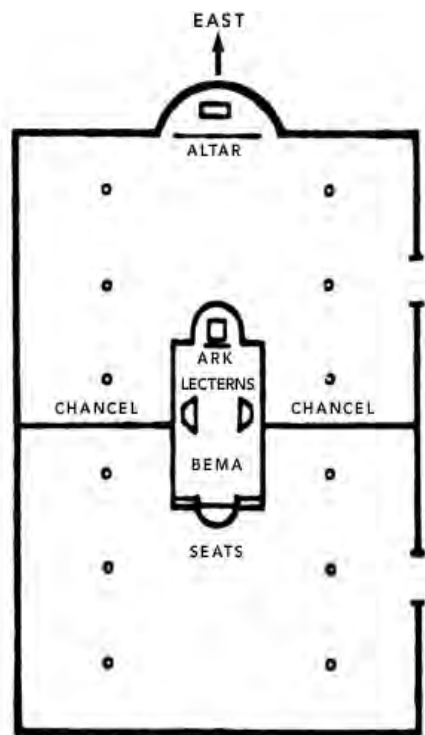


Photo: liturgica.com

Plan of a typical early Syrian church.

that no special architectural form was created for the synagogue. The "typical Greek building for public meetings: the basilica," was used (p. 17). Its aisles, divided off by rows of columns, enabled people entering the building to circulate around it.

I have lingered over this description of the synagogue because it exhibits already the essential and constant features of Christian places of worship. Once again we see clearly the essential unity of the two Testaments. Not surprisingly, in Semitic, non-Greek Christianity, the original form of church buildings generally retains the close connection of church with synagogue, a pattern of religious continuity and innovation. (I am thinking here of the Monophysite and Nestorian Churches of the Near East, which broke away from the Church of the Byzantine Empire during the Christological debates of the fifth century.) Christian faith produced three innovations in

the form of the synagogue as we have just sketched it. These give Christian liturgy its new and proper profile. First of all, the worshipper no longer looks towards Jerusalem. The destroyed Temple is no longer regarded as the place of God's earthly presence. The Temple built of stone has ceased to express the hope of Christians; its curtain is torn forever. Christians look toward the east, the rising sun. This is not a case of Christians worshipping the sun but of the cosmos speaking of Christ. The song of the sun in Psalm 19(18) is interpreted as a song about Christ when it says, "[The sun] is coming forth like a bridegroom leaving his chamber. ...Its rising is from the end of the heavens, and its circuit to the end of them" (vv. 5f.). This psalm proceeds directly from applauding creation to praising the law. Christians interpret it in terms of Christ, who is the living word, the eternal Logos, and thus the true light of history, who came forth in Bethlehem from the bridal chamber of the Virgin Mother and now pours out his light on all the world. The east supersedes the Jerusalem Temple as a symbol. Christ, represented by the sun, is the place of the Shekinah, the true throne of the living God. In the Incarnation, human nature truly becomes the throne and seat of God, who is thus forever bound to the earth and accessible to our prayers. In the early Church, prayer towards the east was regarded as an apostolic tradition. We cannot date exactly when this turn to the east, the diverting of the gaze from the Temple, took place, but it is certain that it goes back to the earliest times and was always regarded as an essential characteristic of Christian liturgy (and indeed of private prayer). This "orientation"¹ of Christian prayer has several different meanings. Orientation is, first and foremost, a simple expression of looking to Christ as the meeting place between God and man. It expresses the basic Christological form of our prayer.

The fact that we find in Christ the symbol of the rising sun is the indication of a Christology defined eschatologically. Praying towards the east means going to meet the coming Christ. The liturgy, turned towards the east, effects entry, so to speak, into the procession of history we encounter in Christ. It is a prayer of hope, the prayer of the pilgrim as he walks in the direction shown by the life, Passion and Resurrection of Christ. Thus very early on, in parts of Christendom, the eastward direction for prayer was given added emphasis by a reference to the Cross. This may have come from linking Revelation 1:7 with Matthew 24:30. In the first of these, the Revelation of St. John, it says: "Behold, he is coming with the clouds, and every eye will see him, every one who pierced him; and all the tribes of the earth will wail on account of him. Even so. Amen." Here the seer of the Apocalypse depends on John 19:37,

where, at the end of the account of the Crucifixion, the mysterious text of the prophet Zechariah (12:10) is quoted, a text that suddenly acquired a wholly new meaning: "They shall look on him whom they have pierced." Finally, in Matthew 24:30 we are given these words of the Lord: "[T]hen [on the Last Day] will appear the sign of the Son of man in heaven, and then all the tribes of the earth will mourn [cf. Zech 12:10], and they will see the Son of man coming on the clouds of heaven [cf. Dan 7:13] with power and great glory." The sign of the Son of Man, of the Pierced One, is the Cross, which has now become the sign of victory of the Risen One. Thus the symbolism of the Cross merges with that of the east. Both are an expression of one and the same faith, in which the remembrance of the Pasch and of Jesus makes it present and gives dynamism to the hope that goes out to meet the One who is to come. But finally, this turning toward the east also signifies that cosmos and saving history belong together. The cosmos is praying with us. It, too, is waiting for redemption. It is precisely this cosmic dimension that is essential to Christian liturgy. It is never performed solely in the self-made world of man. It is always a cosmic liturgy. The theme of creation is embedded in Christian prayer. It loses its grandeur when it forgets this connection. That is why, wherever possible, we should definitely take up again the apostolic tradition of facing the east, both in the building of churches and in the celebration of the liturgy. We shall come back to this later, when we say something about the ordering of liturgical prayer.

The second innovation in regard to the synagogue is as follows. A new element has appeared that could not exist in the synagogue. At the east wall, or in the apse, there now stands an altar on which the Eucharistic Sacrifice is celebrated. As we saw, the Eucharist is an entry into the liturgy of heaven; by it we become contemporaries with Jesus Christ's own act of worship, into which, through his Body, he takes up worldly time and straightaway leads it beyond itself, snatching it out of its own sphere and enfolding it into the communion of eternal life. Thus the altar signifies the entry of him who is the Orient into the assembled community and the going out of the community from the prison of this world through the curtain now torn open, a participation in the Pasch, the "passing over" from the world to God, which Christ has opened up. It is clear that the altar in the apse both looks towards the Oriens and forms part of it. In the synagogue the worshippers looked beyond the "Ark of the Covenant," the shrine of the Word, towards Jerusalem. Now, with the Chris-

tian altar, comes a new focal point. Let us say again: on the altar, where the Temple had in the past foreshadowed, is now present in a new way. Yes, it enables us to become the contemporaries of the Sacrifice of the Logos. Thus it brings heaven into the community assembled on earth, or rather it takes that community beyond itself into the communion of saints of all times and places. We might put it this way: the altar is the place where heaven is opened up. It does not close off the church, but opens it up—and leads into the eternal liturgy. We shall have more to say about the practical consequences of the Christian altar, because the question of the correct position for the altar is at the center of postconciliar



Bema, Touro Synagogue, Newport, RI

debate.

But first we must finish what we were saying about the different ways in which Christian faith transformed the synagogue. The third point to be noted is that the shrine of the Word remained, even with regard to its position in the church building. However, there is a fundamental innovation here. The Torah is replaced by the Gospels, which alone can open up the meaning of the Torah. "Moses," says Christ, "wrote of me" (Jn 5:46). The shrine of the Word, the "Ark of the Covenant," now becomes the throne of the Gospel. The Gospel does not, of course, abolish the "Scriptures," nor push them to one side, but rather interprets them, so that henceforth and forever they form the Scriptures of Christians, without which the Gospel would have no foundation. The practice in the synagogue of covering the shrine with a curtain, in order to express the sacredness of the Word, is retained. Quite spontaneously, the new, second holy place, the altar, is surrounded by a curtain, from which, in the Eastern Church, the Iconostasis develops. The fact that there are two holy places had significance for the celebration of the liturgy. During

the Liturgy of the Word, the congregation gathered around the shrine of the Sacred Books, or around the seat associated with it, which evolved quite spontaneously from the seat of Moses to the bishop's throne. Just as the rabbi did not speak by his own authority, so the bishop expounds the Bible in the name, and by the mandate, of Christ. Thus, from being a written word from the past, it again becomes what it is: God's addressing us here and now. At the end of the Liturgy of the Word, during which the faithful stand around the bishop's seat, everyone walks together with the bishop to the altar, and now the cry resounds: "*Converti ad Dominum*," Turn towards the Lord! In other words, look towards the east with the bishop in the sense of the words from the epistle to the Hebrews: "[Look] ... to Jesus the pioneer and perfecter of our faith" (12:2). The Liturgy of the Eucharist is celebrated as we look up to Jesus. It is our looking up to Jesus. Thus, in early church buildings, the liturgy has two places. First the Liturgy of the Word takes place at the center of the building. The faithful are grouped around the *bema*, the elevated area where the throne of the Gospel, the seat of the bishop and the lectern are placed. The Eucharistic celebration takes place in the apse, at the altar, where the faithful "stand around." Everyone joins with the celebrant in facing east, towards the Lord who is to come.

Finally, we must mention one last difference between the synagogue and the earliest church buildings. In Israel, only the presence of men was deemed to be necessary for divine worship. The common priesthood described in Exodus chapter 19 was ascribed to them alone. Consequently, in the synagogue, women were only allowed into the tribunals or galleries. As far as the apostles were concerned, as far as Jesus himself is concerned, there was no such discrimination in the Church of Christ. Even though the public Liturgy of the Word was not entrusted to women, they were included in the liturgy in the same way as men. And so now they had a place—albeit in separation from men—in the sacred space itself, around both the *bema* and the altar.



This article can be found as Part II, Chapter 2 of Pope Benedict XVI's book The Spirit of the Liturgy, available from Ignatius Press.

¹ The word "orientation" comes from *oriens*, "the East." "Orientation" means "east-ing," turning towards the east.

CONTINUITY AND CHANGE

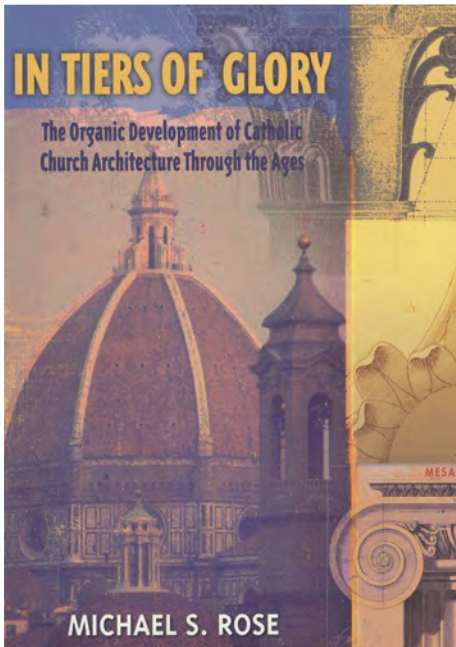


Photo: *In Tiers of Glory*

In Tiers of Glory: The Organic Development of Catholic Church Architecture through the Ages by Michael S. Rose. Mesa Folio Editions, 2004. 136 pages, 100 color images. \$29.95

Reviewed by William Heyer

Searching for information on the history of church architecture, I took an Internet trip to BarnesandNoble.com thinking this would be a place at which the average person might start. I typed in “church architecture” and over 1,000 titles came up—titles like *Louisiana Church Architecture* or *Parish Churches of Leeds* or, my favorite, *Towards a New Church Architecture*. To weed through and find a cumulative survey is a daunting task. Due to decades of an obsessive propensity towards styles, there has been an overwhelming infusion of books focusing on periods, styles, and locales, and yet no good comprehensive book on Catholic Church architecture. Now, thanks to *In Tiers of Glory: The Organic Development of Catholic Church Architecture through the Ages*, by Michael S. Rose, the layman has this basic history. Rose, familiar to many for his articles and books dealing with architecture and liturgy, brings this seemingly overwhelming subject within reach.

In Tiers of Glory carries the reader through all the great movements in church building. Its chapters are concise with an almost journalistic feel which is effective and readable. Color photographs and illustrations appear on every page, as do “Key Points” which work like “Cliff’s Notes” to remind one of the essential points. The course is simple and clear: he first discusses the *Tabernaculum* or tent of the wilderness

and how it prefigures the Temple, then the Temple of Solomon, then the early Church, then the periods leading up to today—Byzantine, Carolingian, Romanesque, Gothic, Renaissance, Baroque, Revivalist, Modernist, and finally the new Restoration Movement. These period names are fairly well-known and thus form a familiar historical structure into which other important architectural information is inserted for the reader to digest. It is not easy for people to understand architecture because it is not easy to understand those who write about architecture. How many personal points of view are written! How many esoteric subjects, how many books there are to choose from! Architects who build for the Church commonly find priests and laymen, friends and acquaintances who consider architecture beyond their grasp yet who want to know more. Rose simplifies the course of history, presents each chapter with brevity, and is able to introduce difficult notions like architectural continuity in readable terms.

In Tiers of Glory’s introduction explains a right and necessary understanding of this continuity. The author exclaims, “The ‘style’ may have changed, as when the semicircular arch gave way to the pointed arch. But there was no sudden break with tradition, no disregard for the churches of past centuries—arches were as much a part of the Gothic language as the Romanesque. Architects built what they knew from the past, refining certain aspects of the language and developing others.” Modern historians, however, have caused no end to a style war that pits Gothic against Classical, Art Deco against Colonial Revival, etc., driving the public into preferring a side in some imaginary battle. Rose debunks the myth that somehow architecture is created anew for every style and prepares the reader for a true organic development throughout the ensuing chapters.

In the first part, the reader is treated to linkages between the Temple of Solomon and St. Peter’s Basilica, to secular Roman basilicas, triumphal arches and their symbolic incorporation in early churches, and a brief description-cum-refutation of eastern iconoclasm. The author explains how pilgrimage churches were conceived, how the groin vault was introduced, and other noteworthy advances in church architecture. He never loses sight of the Catholic culture which envelopes the built environment, thus giving a frequent reminder of the continuity inherent between faith and traditions. For instance, he mentions the liturgical arrangement of eastern churches where the altar is present in the apse and not at the crossing. Thus the reader will now be ready to refute the contemporary liturgist’s claim that all eastern churches

had—and thus all churches should have—the altar under the crossing.

The one aspect of architectural continuity that would have perfectly completed the author’s discussion of organic development is the natural overlap of architectural languages even within defined periods. Rose hints at such tendencies when he states that Abbot Suger built the first Gothic church “despite his use of” Romanesque features, yet there is a tendency to highlight, for instance, the distinct styles of English Gothic, the distinctions between Gothic and Renaissance, or that Baroque architects, in reaction to the Renaissance, created a “break with the prevailing taste for refined classicism.” These statements—true to a certain extent—suggest a compartmentalization of architectural language within certain past periods. It is fitting to note that the Romanesque and Gothic are quite akin to the Renaissance in that Vitruvius, Pythagoras, and Aristotle were frequently consulted during the Middle Ages (see Wittkower’s *Gothic vs. Classic*, or Panofsky’s *Gothic: Architecture and Scholasticism*), and that examples of continuing and reinterpreting Gothic during the Renaissance and beyond abound. Classical masters like Peruzzi, Romano, and Vignola produced Gothic designs with no insecurity, and later, Borromini, Vittone, and Hawksmoor (among others) succeeded in fusing both Gothic and Classical into a coherent language apart from prevailing tastes of their times. Later in the book, in recognition of this continuous overlap and continuity during even the pastiche 19th century, a discussion of masters like Latrobe, Walter, and Lafever of the Greek Revival who were quite inventive in applying to churches the classical Greek language—a language newly discovered in their time and utilized much the same way that Bramante utilized ancient Roman architecture in his—would have been a welcome exemplar of the power and necessity of continuity in church architecture. The overlapping, or ebb and flow of architectural language, in fact, is none other than an ongoing renaissance, one which is universal and not stamped to a certain time and place, one which naturally builds for the present without a self-conscious tendency for some kind of progressivism. The introduction and conclusion of *In Tiers of Glory* recognize this, and the point could have been infused throughout the book with these and other examples from history.

The culmination of Rose’s book, the chapter on Modernism, establishes the early sources of a movement determined to break with the past. In it he discusses the Liturgical Movement’s culpability in the early 20th century, proving that the

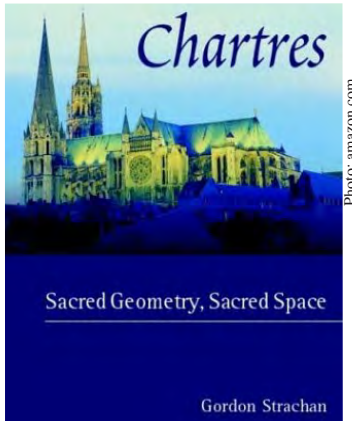
Modernist infiltration in liturgy and architecture was underway well before Vatican II. He then goes on to give wonderful and aggressive critiques of Corbusier's landmark Ronchamp chapel, Richard Meier's Jubilee church in Rome, and Moneo's Cathedral of Our Lady of the Angels in Los Angeles, and he sets up a tension which leads well into the final discussion on the current Restoration Movement in Catholic Church architecture. Here, one can breathe easy as Rose introduces Catholic architects

who are looking to the past and building anew with what has been ignored—and suppressed—for over forty years: history. And he manages to strip Michael DeSanctis and the archi-liturgical movement while he's at it. Herein lies the book's greatest strength—debunking the myths still being expounded by enemies of Church tradition and shaking up the earth for new seeds to be planted. We are indebted to Rose for being one of the first in his generation to do this. *In Tiers of Glory* begins a process of rebuilding

popular architectural knowledge for the 21st century with “an open-minded willingness to look to the past.” Through this publication, as with his other works, Michael Rose is helping loose the bonds on our Catholic past for a new generation to appreciate and make its own. Modernism's attempted interment of history is finally ending.

William Heyer is a practicing architect and educator in Columbus, Ohio.

NOT A SUMMONS BUT AN INVITATION



Gordon Strachan. *Chartres: Sacred Geometry, Sacred Space*. Edinburgh: Floris, 2003.

Robert A. Scott. *The Gothic Enterprise: A Guide to Understanding the Medieval Cathedral*. Berkeley: U. of California Press, 2003.

Reviewed by Renée Ryan

The magnificence of Gothic ecclesiastical architecture continues to inspire a vast range of interpretations as to its significance. In *Chartres: Sacred Geometry, Sacred Space*, Gordon Strachan seems so overwhelmed that he cannot imagine that Chartres cathedral could be primarily the embodiment of Christian beliefs. He turns immediately to a collection of esoteric theories to address our wonder. Scott's research in *The Gothic Enterprise: A Guide to Understanding the Medieval Cathedral* is more palatable and sound, presenting the Gothic enterprise in its human scope. His field of sociology plays a significant role in his account, along with history, architecture, anthropology, politics, and philosophy of religion. But he ends in anthropocentrism, and so is finally ill-equipped to demonstrate that the Gothic church is primarily an expression of and space for communication with God, made possible only with Christ.

Concentrating mainly on Chartres cathedral, Strachan—as the title of his book suggests—emphasizes the significance of its geometric proportions. Visually appealing, his volume is peppered with beautiful

photographs and intriguing diagrams. It fails on a more analytic level as his arguments tend to follow the same basic pattern. To give an example, it is generally agreed that Chartres was a sacred site even before the cathedral was built there. Strachan goes through some of the historical research pertaining to this, and ends with an account of Chartres' most important medieval relic, Mary's tunic. His conclusion is that Mary joined the Celtic “Triple Goddess” of Chartres, in a joint effort with “Muslim, Christian and Celtic wisdom,” to inspire the building of Chartres cathedral. Chartres must be relevant, not so much as a Christian but as a pluralist space. Strachan suggests that the sacred geometers of Chartres laid out the church in accord with Hindu chakras, and that Islamic masons influenced its construction so that it would possess its sacred aura. Perhaps it is the fate of any proponent of occult theories that he will remain the prey of skeptics; he cannot offer any obvious arguments because his sources are obscure. But it does seem that occasionally Strachan could give us a little more to work with. The book comprises the scholarship of others combined with considerably unsubstantiated belief-claims of the author. The phrase “I believe that” too often replaces what could be more pertinent reasoning. Maybe the book's central problem is the author's professed and readily apparent affiliation with postmodernism, which, in accepting everything, doesn't leave us much at all.

Scott's work provides a refreshing antidote. Elegantly conveying his extensive research, he persistently gives practicable answers to perplexing questions, while still manifesting his admiration for this grand human project. For instance, he takes a mediating path when discussing whether scholasticism defined architectural dimensions or Gothic architecture influenced the articulation of scholasticism. “In a complicated, dialectic process,” he maintains, “thinkers and builders went back and forth between an abstract ideal and the real conditions under which builders work.” As he describes how, historically and materially, the Gothic style emerged, he analyzes medieval times and portrays in particular the

belief—as he understands them—of medieval man. Scott's scholarship is sound and his conclusions are workable, as far as they go. However, the latter are somewhat one-sided, delineating the enterprise as solely the product of human agency. His account lacks that element of heartfelt gratitude that Abbot Suger expresses as, continually faced with setbacks, he is repeatedly surprised at his Lord's beneficence not only in providing much needed materials, but in inspiring feats of architectural imagination. Furthermore, the author does not adequately focus on the Gothic church as a place of liturgical worship.

One might protest that this is not Scott's purpose—that he wishes only to explain the historic and sociological conditions that led to the “New Style.” But—and this in itself is admirable—Scott additionally strives to understand what the Gothic enterprise says that is of enduring significance. He turns to Émile Durkheim to explain religious experience. Thus influenced, he surmises that, just like any believing community, medieval men built the Gothic church in a common effort to lure and trap the sacred power, so as to make it do their bidding. This narrow understanding of religious sensibilities affects Scott's final conclusions. He ends his study with a comparison of the Gothic church and Stonehenge, asserting that both are products of the human desire to band together in community to build structures “larger than life itself” so that the divine power(s) can be appeased and the populace consoled. In this way, societies cope with the “enduring existential questions” humans always and everywhere face. Christianity, though, claims more than this. Churches are not merely palliative; they magnify and exalt. Through God's inspiration, a church can express our love for our creator and redeemer. The Gothic church is a space for communication with our personal and loving God through liturgy and prayer. The church is not a summons but an invitation, made possible because God first gave all.

Renée Ryan is the Editor of the Leuven Philosophy Newsletter of the Institute of Philosophy at the Catholic University of Louvain, Belgium.

PAINTING THE END OF TIME

Signorelli and Fra Angelico at Orvieto: Liturgy, Poetry, and a Vision of the End-time by Sara Nair James. Ashgate Publishing Company. 200 pages. Illustrated. \$99.95.

Reviewed by Michael Morris, O.P.

Few scenes are more compelling in Renaissance art than depictions of the Apocalypse and Last Judgment. Certainly Michelangelo's awe-inspiring and much-photographed Last Judgment in the Sistine Chapel has jolted many a sinner to embrace repentance. But before Michelangelo, two artists embarked upon a program depicting the End of Time for the Cathedral of Orvieto. Their contribution, while less known, stands out as a masterpiece of theological painting with visual references not only to scripture, but to literature and liturgy as well. The numerous intellectual influences that helped formulate a work of art during the Renaissance will surprise those readers who have been too long conditioned by the singular and trifling ephemerality that drive the art world today. Here, the author Sara Nair James, has so skillfully uncovered the various sources that inspired the decorations of the Cappella Nuova, one begins to yearn for a return to the days when art was served by such rich cultural complexities and sublime symbolism.

The Dominican painter Fra Angelico commenced the decoration of the Cappella Nuova in 1447. Professor James points out that Orvieto was a city that had benefited from papal patronage and it was also a place where the Dominican Order exercised much influence. Dominican scholarship had come to full flower within the papal court and throughout Italy by the mid-fifteenth century.

It is, therefore, not surprising that Fra Angelico's decorative program for the cathedral chapel was influenced by the Order's emphasis on doctrinal issues, with its optimistic view of the material world and the positive nature of mankind, preached here through paint in a clear systematic way, and with many levels of interpretation. When Fra Angelico was commissioned to do the Orvieto frescoes, he had been working at the Vatican and was considered to be the foremost painter of religious narrative in his day. It was presumed that he would alternate between

the Vatican and the Orvieto until the work was completed.

As it turned out, Pope Nicholas V would only release Fra Angelico from Rome for a brief three months of one summer. Nevertheless, the friar accomplished much in that short tenure, presenting in the vault of the chapel an image of Christ seated in judgment that was much more attractive and merciful than the grim scourge of the damned that so typified earlier interpreta-

They include Apostles, Angels, Patriarchs, Doctors of the Church, Martyrs and Virgins. And the scenes painted on the walls of the chapel that they witness from their celestial perch are filled with all the drama and pathos that we have come to associate with End Time imagery: the Rule of the Antichrist, Doomsday, the Resurrection of the Dead, the Ascent of the Blessed to Heaven, the Damned Led to Hell, the Torture of the Damned, and the Blessed in Paradise. Professor James interprets each and every scene with such exhaustive scholarship that one can join with others in the academic community who have praised this book as the best overall account to date of Orvieto's magnificent chapel.

Photo: archive.com



The Capella Nuova of Orvieto Cathedral

tions of the theme. The painter monk and his assistants only finished two sections of the vault, but left many preparatory sketches. The unfinished chapel languished for many years until 1499 when Luca Signorelli, in the twilight of his career, demonstrated that he could complete the program and adhere to its complex iconography while at the same time preserving the integrity of his own well-established genius.

Signorelli completed Angelico's decorative program for the sections of the vault that surround the seated Christ as Judge. The groupings of the figures reflect the categories found in the Missal of the Mass.

Of particular interest to some readers will be Professor James' fascinating claim that Signorelli's advisors, identified in the documents only as "venerable Masters of the Sacred Page (Holy Scripture) of our City" were in fact Dominican theologians operating from their studium in the nearby Church of S. Domenico. Professor James gives ample evidence to support the idea that Signorelli's entire program in the chapel is based on Dominican spiritual expositions and the writings of Dante (who was educated by Dominicans). The fact that the decoration of the chapel was originally offered to the Dominican painter Fra Angelico a half-century beforehand brings the scholarship, the spirituality, and the historical linkage full circle. The book demonstrates how the culture of a particular religious order gave rise to the iconography of a complex work of art.

If there be any criticism of the book at all, it would have to be in the quality of its illustrations.

Lesser books on Signorelli have clearer and more detailed imagery of the artist's work at Orvieto. Better to buy some cheap picture book on Signorelli, and use it as a side reference for the treasure trove of insights offered in this masterful study of End Time imagery.



Rev. Michael Morris, O.P., is professor of Art History at Berkeley and author of a monthly column on sacred art in Magnificat.

BYZANTIUM IN CHICAGO

Ecclesia: Greek Orthodox Churches of The Chicago Metropolis by Panos Fiorentinos. Chicago: Kantlyli, Inc.: 2004. 224 pages, 400 color plates.

Reviewed by John Powers

Chicago architectural history is knotted tightly with the economic and social development of the city. Historian William Cronon has dubbed Chicago "Nature's Metropolis" in his so-titled book about the physical development of Chicago drawing on its geographical aspects. Nature certainly has had its influence on the art and architecture of Chicago, but in *Ecclesia* Panos Fiorentinos shows the resilience and dedication of man, despite the hardships and ravages of nature and the Chicago urban landscape, in forming the Greek Orthodox Metropolis of Chicago.

Within the Greek Orthodox definition of Metropolis, being the geographical boundary of church administration and hierarchy, Fiorentinos presents a quite stunning visual presentation of the current architecture of the Greek Orthodox Church. Via a comprehensive set of photographs Fiorentinos shows the "theology in color" of the Greek Orthodox Church, highlighting iconography, structural adornment, and the exterior forms of each church. Man

and his liturgical relationship to God are at the center of Fiorentinos book, showing the success of the Greek Orthodox immigrant population in continuing a thriving religious architectural tradition, despite the quite harsh relationship of the Chicago (and Midwest) urbanity to religious structures.

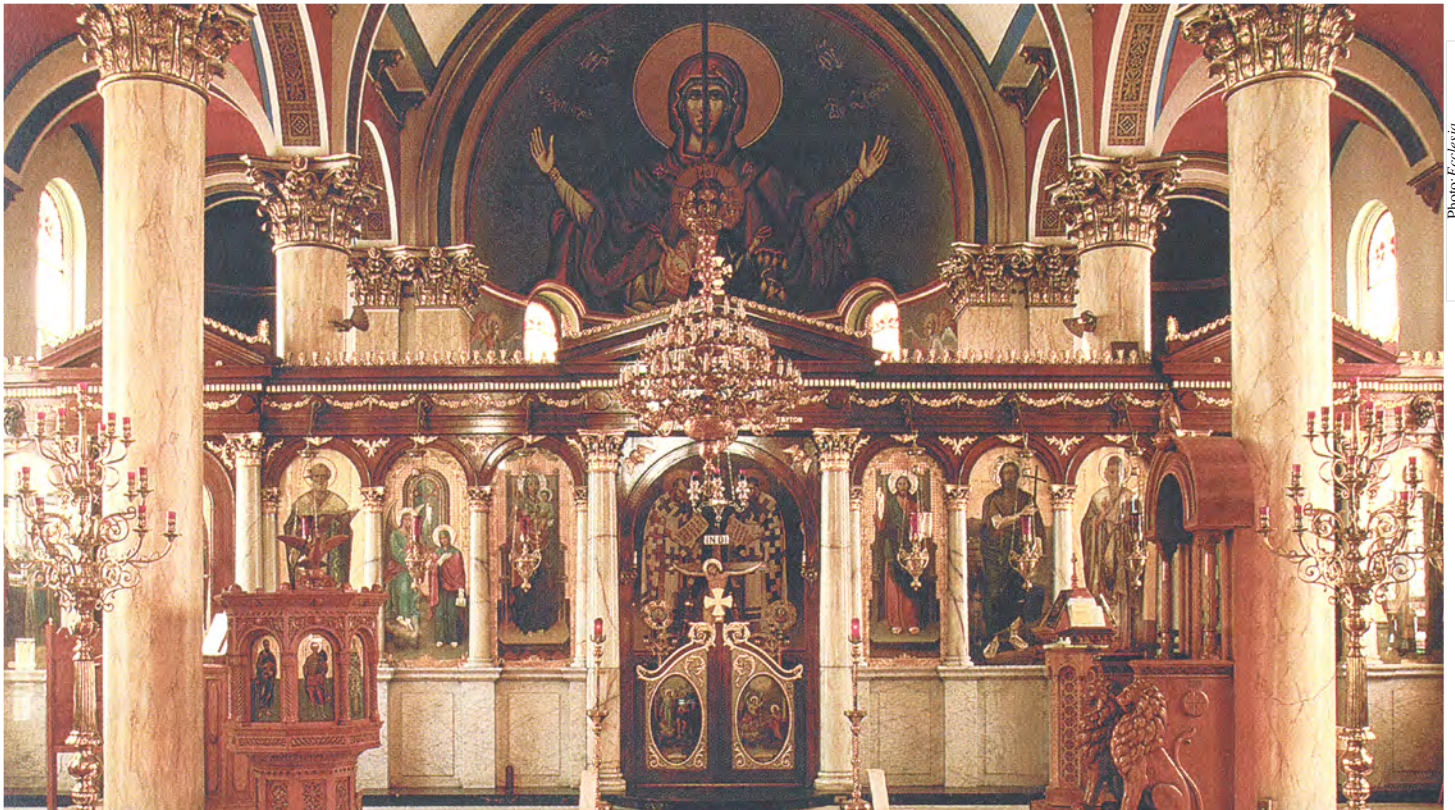
Panos shows St. Andrew's, which defies Lakeshore Drive and its 65,000 passing cars per day to view out at Lake Michigan from an interior of elegance, vivid color, and serene iconography. The traditional Byzantine style Assumption Church, on Chicago's far west side, peers over the Congress Expressway, holding its gilded domes and ancient murals in a once-plum location at the end of the streetcar line. St. Basil's fills the former Anshe Shalom Temple, with ecclesiastical evolution from Synagogue to Church, showing the morphing of Jewish to Christian architectural adornments. The Chicago Metropolis stretches from Minnesota in the northwest to Indiana in the southeast, so *Ecclesia's* shows the full set of Greek Orthodox Churches ranging from the low-slung St. Elias in Dubuque to the gloriously towered and domed Annunciation Cathedral in Chicago's Gold Coast down to the vaulted and sparkling St. Nicholas in St. Louis, MO.

Over four hundred full-color photos

of 59 churches establish *Ecclesia* as a visually impressive book. The summary text accompanying each church is brief, presenting a chronological history of each church. The iconographer of each church is noted, and the visual presentation is in a depth sufficient to do justice to the distinct beauty of each church, while encouraging church visitors to see each church in person. The description of the architectural design of each church is somewhat sparse, for example, Frank Lloyd Wright is only briefly mentioned as the design architect of Annunciation Greek Orthodox Church in Milwaukee (though the interior shots leave no doubt as to Wright's work) while very little mention is made of other architects. The brilliant colors of the art and architecture photographs by Fiorentinos, and the superb printing of Worzalla in Stevens Point, WI, show the reader the unique beauty which can only be partially described in the minimal historical text.



John Powers is president of the Bricks and Mortar Foundation based in Evanston, IL. The foundation supports the preservation of the Midwest's historic religious architecture.



Annunciation Greek Orthodox Cathedral, Chicago, IL

SACRED ARCHITECTURE



A journal committed to the living tradition of Catholic architecture and art, **SACRED ARCHITECTURE** features articles on contemporary and historic church design along with news, book reviews, and commentary. The journal, published biannually, contains relevant essays by architects, historians and theologians.

RENEW NOW!

Yes! Enter my subscription to **SACRED ARCHITECTURE**

One Year (2 Issues): \$9.95*

Gift Subscription (recipient below)

Two Years (4 Issues): \$18.95*

Accept My Donation of \$ _____**

Name _____

Address _____

City/ State/ Zip _____

E-Mail _____ Fax _____

Mail to: Sacred Architecture • P.O. Box 556 • Notre Dame IN 46556

Order online at www.sacredarchitecture.org. For more information, telephone (574) 232-1783, fax (574) 232-1792 or e-mail editor@sacredarchitecture.org

* U.S. domestic prices only. U.S. domestic prices only. In Canada and Mexico, add \$4 per year, elsewhere add \$9 per year. Individual issues can be purchased for \$6 including postage. Payment in U.S. funds only. Individual issues can be purchased for \$6 per issue, including U.S. postage.

** Donations of \$50 or more will receive a copy of Michael S. Rose's *Ugly as Sin*.

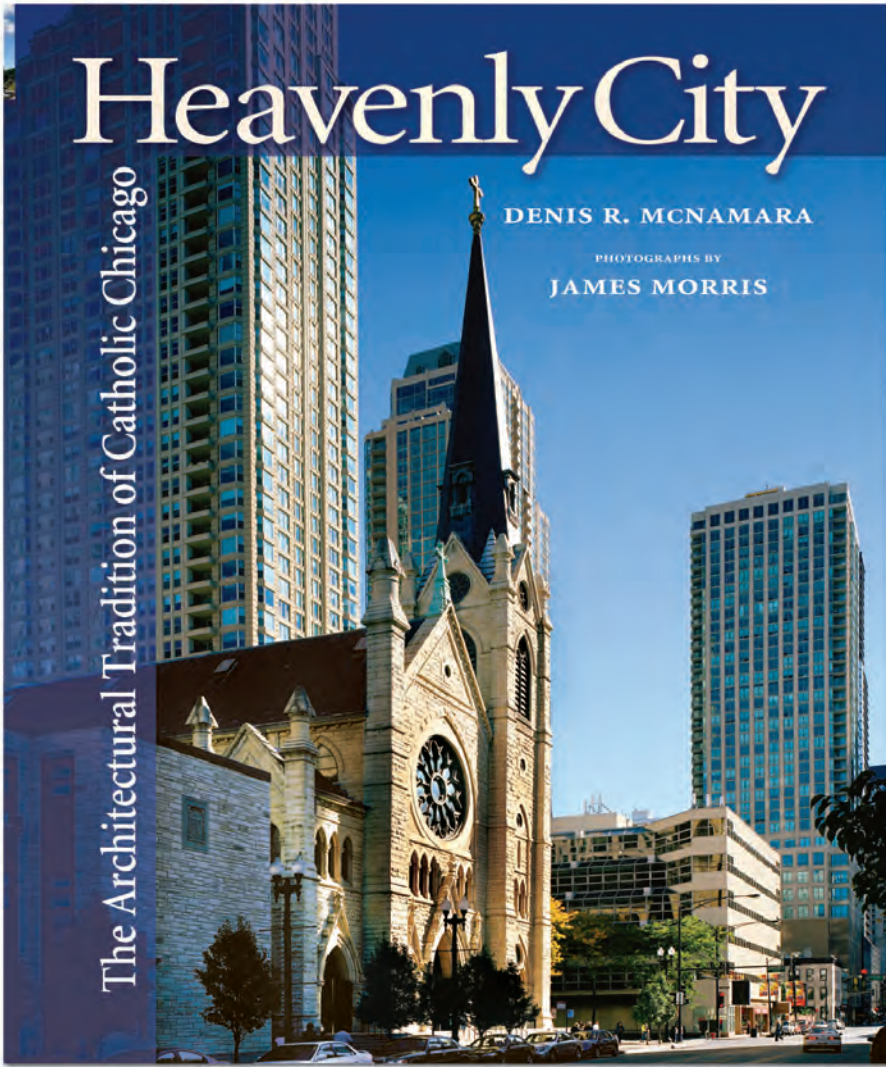
Heavenly City

The Architectural Tradition of Catholic Chicago

DENIS R. MCNAMARA

PHOTOGRAPHS BY

JAMES MORRIS



- *Features almost 200 photographs of more than 60 churches and chapels*
- *Addresses church buildings as both examples of architectural movements and sacramental images of the Heavenly City of Jerusalem (Rv. 21:1)*
- *Has broad appeal for architects, pilgrims, and historians, both casual observers and serious students*

Hardcover, 9½ x 13, 160 pages • 1-56854-503-7
Order code: CITYCH \$59.95

THIS visually stunning and carefully researched book encompasses some of the most significant Catholic churches of Chicago, addressing both their architectural and theological significance. Color photographs beautifully illustrate the insightful text. It is a book suitable for those interested in architectural achievement, theological awareness, local history, or those who simply desire to glory in the visual beauty of Chicago's historic churches.

6ASAJ



AT BOOKSTORES, OR CALL 800-933-1800 OPT.1 • WWW.LTP.ORG

SACRED ARCHITECTURE
P.O.Box 556
Notre Dame, IN 46556
\$6.00 NEWSSTAND PRICE

Presorted Standard
U.S. Postage
Paid
Permit No. 6
New Hope, KY