

LSRA 1500 - Foundations of Catholic Liturgy – The Ongoing Work of Jesus Christ
Christopher J. Renz, O.P.
Dominican School of Philosophy & Theology
(as of August 30, 2018)

Description. The purpose of this course is to provide a general introduction to Christian liturgy in the Roman (Latin) Rite by examining fundamentals of worship from anthropological, historical, spiritual, and theological perspectives. The principle of "*lex orandi/lex credendi*" will be engaged as a theological tool for examining the roles that symbol, culture, and fine arts play in Catholic worship and liturgy. Topics covered included liturgical drama, sacred time and liturgical seasons, sacred numbers and art and architecture. The intended audience includes MDiv, MA, STL, STD, and PhD students. The latter may upgrade as needed.

Learning Objectives. By the end of this course, students will understand

- the nature of lay participation in the Liturgy through active participation in the Paschal Mystery, understood as the ongoing work of Jesus Christ [see Institutional Goal A.1, “Integrative Thinking”]
- the primary catechetical role of liturgy for communicating the Catholic faith [see Institutional Goal A.1, “Integrative Thinking”]
- the relationship between Catholic worship and culture – the “times and seasons” of Catholic life [see Institutional Goal A.2, “Intellectual Humility”]
- the role of symbol and fine arts in Catholic worship and culture [see Institutional Goal A.2, “Intellectual Humility”]

Meeting time. Tuesdays, 12:40 p.m. to 3:30 p.m.

Course Requirements. This course is an introductory level course. As such, the format is mostly lecture, however active discussion is an important part of the learning experience. Regular attendance is expected, and normally students may not miss more than one class period during the semester. Student learning is assessed in three areas: a) class participation, which includes both discussion and presentations; b) a mid-term exam; and c) a final exam. Grading is guided by a set of common rubrics related to the DSPT institutional core abilities (see [“Rubrics for assessing student skills”](#)).

I. Reading Assignments & Discussion. Students will complete all reading assignments and come to class prepared to discuss the materials. Students are expected to know the facts related to the assignment, and to demonstrate a basic ability to make connections between various readings, drawing reasonable conclusions and follow logical implications. Grading for all work is based upon the classifications defined in the “Rubrics,” with the goal of class participation and presentations being to help students integrate knowledge into skills for collaboration and intellectual humility [see Institutional Goal A.2 and B.1]. Occasional reflection essays will be required (as posted on Moodle); while not graded with a letter grade, they are required elements of the course.

Required Course Materials. Most of the required readings listed in this syllabus are available through the GTU Moodle system. Others are available on the Internet. Where

indicated, books are also available on reserve in the GTU Library. Thus, there are no materials which need to be purchased for this course.

IMPORTANT: In order to comply with copyright laws, materials for each session are available on Moodle **only for the week prior to the date of the class**. For example, if the class meets on Tuesday, September 11th, then you will have access to the required reading materials **only** from September 5th through September 14th. After the close date, the materials will no longer be accessible. There are a few self-assessment assignments posted on Moodle. While these are non-graded assignments, their timely completion is also one of the course requirement.

Conciliar Documents. While hyperlinks are provided for the selections from official Church documents and students are welcome to use any translation in their own work with these documents, it should be noted that the official English translations provided at the Vatican website are the standard of reference for this course. **It is expected that students will read SC in its entirety several times throughout the duration of this course.** The document is broken out in various ways to accompany each lecture as a “point of reference” for the principle under consideration. Where possible and useful, connections are made between SC and the other three dogmatic teachings. Students are encouraged to explore these other three documents on their own so as to understand better how all four work together to form a “single teaching unit” that explicates the place of worship and liturgy in Catholic life and culture.

While there are no required textbooks, students are encouraged to consider purchasing the following (all of which are also on reserve at the GTU Library):

Kevin W. Irwin. *The Sacraments – historical foundations and liturgical theology*. Mahwah, NJ: Paulist Press, 2016. ISBN: 978-0-8091-4955-1. Cost at Amazon: \$39.95. This book serves as the basic outline for the course. It offers both historical and theological citations in presenting a contemporary understanding of liturgy and its integration into contemporary seminary education.

Andrew Greeley. *The Catholic Imagination*. Berkeley: University of California Press, 2001. ISBN: 978-0520232044. Cost at Amazon: \$26.95. This book provides a simple reflection from the perspective of a Catholic sociologist on why Catholics tend (statistically speaking) to engage themselves in the fine arts at a higher rate than people from other Christian denominations.

David Clayton. *The Way of Beauty: Liturgy, Education, and Inspiration for Family, School, and College*. Angelico Press, 2015. ISBN: 987-1-62138-141-9. Cost at Amazon: \$17.95. Mr. Clayton will offer several lectures for this course. The book combines his insights into beauty derived from both his experience as an icon painter and his study of classical education.

Topical Outline

WEEK 1

Sep 4

Introduction: *Liturgy* (Λειτουργία) is the ongoing (“perpetual”) work of Jesus Christ.

Key Learning Outcomes (what points should be grasped by the students):

- The **context** for this course is a careful exploration of one of the four dogmatic teachings of Vatican Council II, “The Dogmatic Constitution on the Sacred Liturgy” (*Sacrosanctum Concilium*, SC, 4 Dec 1963). Along with the other three dogmatic constitutions promulgated by this Council [Dogmatic Constitution on the Church (*Lumen Gentium*, 21 Nov 1964), the Dogmatic Constitution on Divine Revelation (*Dei Verbum*, 18 Nov 1965), and the Pastoral Constitution on the Church in the Modern World (*Gaudium et Spes*, 7 Dec 1965)], SC offers the theological framework for understanding Catholic worship in a contemporary context.
- The **key** to engaging these four dogmatic teachings is the overarching principle outlined by Pope John XXIII in opening the council – the dynamic balance between *ressourcement* and *aggiornamento*). For Catholic worship and liturgy to be relevant to the contemporary Church **both** elements – Tradition and contextualization – are necessary.
- The underlying **historical methodological assumption** is that employed by Kevin W. Irwin, and relies upon the principle, *lex orandi ... lex credenda* (“the law of prayer ... [is or grounds] the law of belief”), attributed to Prosper of Aquitaine (4th c.).
- **Sacrament versus Liturgy** – flowing from this methodological assumption, while not a course in sacramental theology, at times key theological principles will be engaged. Sacramental theology *arises from* a prayerful reflection by the Church on its liturgical practice.
- The **topics** will be derived from concepts introduced in SC and further developed by the other dogmatic teachings of the Council, and include by way of illustration: liturgical *action*; unity versus “uniformity”; “source and summit”; “signs perceptible to the senses”; “liturgical time”; and the inherently catechetical nature of the liturgy.
- **Liturgy** (taken as “the sacramental celebration of the Paschal Mystery”) is “an action of the whole Christ” for: a) praise and glorification of God; and b) the sanctification of humanity. It is *Christ* (head and body) who celebrates.

WEEK 2

Sep 11

The Historical Methodological Assumption: *Lex orandi ... lex credendi*.

Key Learning Outcomes:

- The liturgy both engages and affects all the participants (both the ministerial priesthood and the common priesthood) as rational beings.
- The writings from the Patristic era demonstrate the early principle of *lex orandi ... lex credendi*: wherein the liturgy is understood as sacred affecting those who participate.
- The dynamic relationship between liturgical action (here on earth) and Divine action calls forth participation in mystery, specifically the Paschal Mystery. Thus, that expression of an ‘earnest desire’ by the Council for “fully conscious and active participation” of the laity is directed towards participation in the Paschal Mystery.

Reading assignment:

- *Sacrosanctum Concilium*, in its entirety (as noted above) with close attention to Nos. 1-20, 35, 47-50, 55-56.
- *Lumen Gentium*, nn. 9-13.
- *Gaudium et spes*, n. 22.
- Justin Martyr, *First Apologia*, nos. 61, 65-67. <http://www.newadvent.org/fathers/0126.htm>
- Cyril of Jerusalem, *Catechetical Lectures*, “Lectures on the Mysteries, I-II” <http://www.newadvent.org/fathers/3101.htm> [N.B. Lecture Nos. 19-20 at this site, but any translation is fine.]

For Further Study:

- Dietrich von Hildebrand, “Introduction” and “Liturgy and the Vocation of Man,” in *Liturgy and Personality*. New York: Longmans, Green and Co. 1943.

WEEK 3

Sep 18

Liturgy as the “inherently catechetical”: the anthropologic necessity for an encounter of the Divine Mystery.

Key Learning Outcomes:

- Christ alone can offering the true praise and glory due to God.
- As rational creatures, humans participate in this true praise by an intentional turning in love.
- The “inherently catechetical nature” of the liturgy flows from this love (both from and for) Christ.
- Our attempts to understand Liturgy engage us in the Mystery of Humanity, which is fully revealed in the Mystery of the Incarnation.
- To properly engage this mystery we must follow the “Law of the Incarnation” (Jesus is fully BOTH Divine AND human).
- Because only Jesus can offer the true worship of the Father, Liturgy engages time differently – *Kairos* not *chronos*.

Reading Assignment:

- *SC*, nn. 102-111.
- *Lumen Gentium*, nn. 1-8.
- Louis Bouyer, “Natural Religion and Christian Liturgy,” and “Sacred Time,” in *Rite and Man: natural sacredness and Christian Liturgy*, Transl. M. Joseph Costelloe, S.J. Notre Dame, IN: University of Notre Dame Press, 1963.

For Further Study:

- David W. Fagerberg, “Wisdom Has Built Her Beautiful House for Liturgy,” in Francesca Aran Murphy, ed.. *The Beauty of God’s House – essays in honor of Stratford Caldecott* (Eugene, OR: Cascade Books, 2014).
- Antonio Moreno, O.P., “Chapter VI – Religion and Myth,” in *Jung, Gods, and Modern Man*. Notre Dame, IN: University of Notre Dame Press, 1970.
- Crispino Valenziano, “Liturgy and Anthropology: The Meaning of the Question and the Method for Answering It,” in Anscar J. Chupungco, *Handbook for Liturgical Studies* (Collegeville, MN: The Liturgical Press, 1998): 189-226.
- “Introduction” from *Book of Blessings*.

- William G. Doty, *Mythography: The Study of Myths and Rituals* (Alabama: The University of Alabama Press, 1986).

WEEK 4

Sep 25

“Signs Perceptible to the Senses” – the role of symbol and culture.

Key Learning Outcomes:

- Humans use signs and symbols to communicate both intention and meaning.
- These two tools (signs and symbols) relate to the two ways of knowing: speculative (logical) and connatural (intuitive)
- For Christians, “symbol” has a particular use and relevance, especially with regard to Liturgy.
- To pass on meaning and value, each culture engages its own set of symbols; and symbols out of their culture of origin lose power and meaning.
- The Church has a rightful place in sustaining and developing human culture, with its own sources – both human and Divine. Liturgy is one of several means of expressing Catholic culture.

Reading Assignment:

- *SC*, nn. 37-40, 59-62.
- *Gaudium et spes*, nn. 53-62, with particular emphasis on n. 62.
- *Dei Verbum*, nn. 1-10.
- Cyril of Jerusalem, *Jerusalem Catechesis*, “Lectures on the Mysteries, III-V”
<http://www.newadvent.org/fathers/3101.htm> [N.B. Lecture Nos. 21-23 at this site]
- Louis-Marie Chauvet, *The Sacraments* (Collegeville: The Liturgical Press, 2001), 69-96.

For Further Study:

- Crispino Valenziano, “Liturgy and Symbolism,” in Anscar J. Chupungco, *Handbook for Liturgical Studies* (Collegeville, MN: The Liturgical Press, 1998): 29-44.
- Andrew Greeley, *Catholic Imagination*
- Johan van Parys, *Symbols that surround us*

WEEK 5

Oct 2

Liturgical action (“source and summit”): Discovering development through textual analysis

Key Learning Outcomes:

- Liturgy is always understood as a communal response – to conversion to Christ and his gospel.
- As such, liturgy is an expression of a community in a particular time and place.
- Extant liturgical textual sources provide us with a basis (“starting point”) to understand the different cultures of the early Church and their communal experience of conversion to Christ.
- Liturgical texts (sources) are dynamic, belonging to the genre of “living literature”
- As a group, they provide us with a “shape” of early liturgy, and its relationship to contemporary engagement

- Two examples of textual analysis: 1) Quem Quaeritis (“Whom Do You Seek?”) –the Quem Quaeritis (and other tropes); and 2) liturgical garb in the early Middle Ages, illustrate the mutual influence between secular and Christian manifestations of custom and power.

Reading Assignment:

- *SC*, nn. 47-52, 83-88. [N.B. So, perhaps this is a nice moment to reread the entire document. ☺]
- *Dei Verbum*, nn. 21-25.
- *General Instruction of the Roman Missal*, Introduction (nn. 1-15).
- Watch the “6.06, *Quem Quaeritis* & Liturgical Drama,” by Andrew Bretz, Ph.D., video at: <https://youtu.be/XUOiL E L 8> . It is less than 4’, but will give you a quick overview. N.B. the trope Dr. Bretz asks you to read will be found on Moodle.

For Further Study:

- Paul F. Bradshaw, *The Search for the Origins of Christian Worship – sources and methods for the study of early liturgy* (New York: Oxford University Press, 1992), Chapters 4-5.
- Congregation for Divine Worship. “Directory on Popular Piety and the Liturgy,” 17 Dec 2001 nn. 22-33.
- O. B. Hardison, Jr., “Early History of *Quem Quaeritis*” in *Christian Rite and Christian Drama in the Middle Ages – essays in the origin and early history of modern drama*. Baltimore, MD: The Johns Hopkins Press, 1965.
- Thomas J. Heffernan and E. Ann Matter, ed., *the Liturgy of the Medieval Church*
- Robert G. A. Kurvers, *Ad Faciendum Peregrinum – a study of the liturgical elements in the Latin Peregrinus Plays in the Middle Ages*.

WEEK 6

Oct 9

Cultural Shifts Influence Liturgical Practice –from the Middle Ages to Trent

Key Learning Outcomes:

- A shift in the Western European (academic) worldview from neo-Platonic to Aristotelian induces semantic drift in various liturgical words, e.g. “symbol” and “substance.”
- This shift induces a distinction within the academy between “what is done” (liturgy) and how it is understood (sacramental theology).
- The refined manner of understanding and articulating beliefs (*lex credendi*) impacts the manner of liturgical worship (*lex orandi*), in particular “engagement with the Mystery.”
- Increased theological complexity creates divisions which must be “formally resolved” in Trent, affecting liturgical practice.

Reading Assignment:

- Irwin, *The Sacraments – historical foundations and liturgical theology*. Mahwah, NJ: Paulist Press, 2016, Chapter 4. You might consider reading Chapters 3 and 5 for context, but only 4 is required.

For Further Study:

- *ST*, IIIa, Q60-65.

WEEK 7

Oct 16

Sacred Times and Seasons – Feasting and Fasting

Key Learning Outcomes:

- Methods for calculating Liturgical time reflect *cultural* influences on development of Christian faith and practices (tradition)
- The parallel between liturgical and natural seasons creates opportunities for profound and dynamic links between Sunday worship and daily life
- The contemporary liturgical calendar expresses the theological focus of the Church: the Passion, Death, and Resurrection of our Lord Jesus Christ
- The relevance of popular piety to liturgy and Catholic culture and the contemporary problems which arise when key values are lost within the Catholic community

Reading Assignment:

- Caroline Walker Bynum, *Holy Feast and Holy Fast* (Berkeley: University of California Press, 1987): 1-9.
- Patricia Basing, *Trades and Crafts in Medieval Manuscripts* (New York: New Amsterdam Book, 1990): 10-17.
- Bridget Ann Henisch, *The Medieval Calendar Year* (University Park, PA, The Pennsylvania State University 2002): 1-28.
- SC, nn.10-14, 50, 56, 59-65, 79, 102-111. [N.B. So, perhaps this is a nice moment to reread the entire document. ☺]

For Further Study

- Caroline Walker Bynum, *Holy Feast and Holy Fast* (Berkeley: University of California Press, 1987): 1-9; 31-69. N.B. Read the introduction for background; read Chapter 2 for context.
- Congregation for Divine Worship, “Directory on Popular Piety and the Liturgy,” 17 Dec 2001, nn. 44-59.

READING WEEK – October 22-26, 2018

Mid-term exam – will be posted on Moodle beginning Monday of Reading Week.

WEEK 8

Oct 30

Sacred numerology and sacred space

- Role of arithmetic and geometry in Greek culture (quadrivium) and Medieval culture (golden ratio and Fibonacci series)
- Geometry provides a means for symbolic communications of complex or “irrational” ideas
- Number and shape provide communicate symbolic (sacred) information in Christian culture

Reading Assignment:

- John Martineau, *Quadrivium – the four classical liberal arts of number, geometry, music, and cosmology* (New York: Walker & Co., 2010): 3-5; 63-69 (required), but some might be interested in the whole chapter.
- Clayton, David. *The Way of Beauty*, 97-132.

For Further Study:

- Clayton, all of Part 2 (pp. 97-172); and Appendices 1-4.
- Chatterjee, *The Aesthetic Brain*, [Fibonacci series and fractals]

- Geoff Manaugh, “Why Catholics Built Secret Astronomical Features into Churches to Help Save Souls,” 15 Nov 2016, *Atlas Obscura*. <http://www.atlasobscura.com/articles/catholics-built-secret-astronomical-features-into-churches-to-help-save-souls> , accessed on December 23, 2016.

WEEK 9

Nov 6

Sacred music; PLUS guest lecturer, Olga Yunak, GTU Doctoral Student in Religion and the Arts

Key

Key Learning Outcomes:

- Music is a ubiquitous form of communication and a manifestation of culture
- In the east and west, different forms and styles of chant represent different cultural influences
- Musical developments change the character and quality of lay participation in the liturgy
- the objectives of SC make clear the relationship between music and the various elements of the Liturgy, specifically for the Ordinary of the Mass

Reading Assignment:

- SC, nn. 112-121.
- Pius X, “Motu proprio, *Tra le sollecitudini*,” 22 Nov 1903.
- *Musicam Sacram* (“Instruction On Music in the Sacred Liturgy”), 5 March 1967.

For Further Study:

- Mary B. Schoen-Nazzaro, “Plato and Aristotle on the Ends of Music,” *Laval théologique et philosophique*, 34, n. 3, 1978: 261-273. <https://www.erudit.org/fr/revues/ltp/1978-v34-n3-ltp3386/705684ar.pdf> . accessed on August 29, 2018.
- William Peter Mahrt, *The Musical Shape of the Liturgy*. Richmond, VA: Church Music Association of America, 2012.
- Alcuin Reid, “*Ut mens nostra concordat voci nostrae*; sacred music and actual participation in the liturgy,” in Rutherford, Janet E., ed. *Benedict XVI and Beauty in Sacred Music*. New York: Scepter Publishers, 2012.

WEEK 10

Nov 13

Sacred Image and Pilgrimage in Christian Culture – guest lecturer, Dr. Kathryn Barush (GTU/JST)

Key Learning Outcomes:

- To understand the reciprocal impact that ethnic culture and Catholic religion can have when different groups of people “meet” and “fuse.”
- To examine the various ways in which faith can migrate, both physically and culturally

Reading Assignment:

- Thomas M. Lucas, S.J., “The Lady and the Monstrance: art, sacrament, and transformation in the New World,” in Alejandro R. Garcia-Rivera and Mia M. Mochizuki, *Encounters of Faith – art and devotion in Latin America* (Berkeley, CA: The Jesuit School of Theology of Santa Clara University, 2010): 55-72.

For Further Study

- Jaime Lara, “First (Eye) Contact: art and the early church in Colonial Mexico,” in Alejandro R. Garcia-Rivera and Mia M. Mochizuki, *Encounters of Faith – art and devotion in Latin America* (Berkeley, CA: The Jesuit School of Theology of Santa Clara University, 2010): 29-54.

WEEK 11

Nov 20

Liturgy and inculturation, Part 1

- Catholic Imagination engages symbols to convey complex idea ... we are “story tellers”
- Using two examples of cultural piety [Feast of Martin of Tours and Our Lady of Guadalupe in Tortugas, Las Cruces, New Mexico] to understand the dynamic relationship between liturgy and local piety.
- The phenomenon of “*hermanos penitentes*” in New Mexico
- Sacred architecture in China – the “Sino-Christian Style”

Reading Assignment:

- Andrew Greeley, *Catholic Imagination*, 1-21.
- Thomas Coomans, “The ‘Sino-Christian Style’: a major tool for architectural indigenization,” in Zheng Yangwen, ed., *Sinicizing Christianity* (Boston: Brill, 2017): 197-232.

For Further Study:

- Timothy Radcliffe, “A Fertile Conception – Inculturation,” in *Sing a New Song* (Springfield, IL: Templegate Pub., 1999), 251-264.

WEEK 12

Nov 27

Liturgy and inculturation, Part 2

- The contemporary Feast of All Saints as an example, understanding what the prayer texts teach about belief the cult of saints.
- Domestic Church – Catholic culture, family, and domestic practices
- Moral implications of liturgy – expanding *lex orandi ... lex credenda* to *lex vivendi*

Reading Assignment:

- *SC*, nn. 37-40.
- *Lumen Gentium*, nn. 10-12.
- *Gaudium et spes*, nn. 23-23, 52.

Small Group work on class presentations. Come prepared to discuss your ideas with an outline of the topic, including a written thesis statement and 3-5 points you hope to present.

WEEK 13

Dec 4

Class presentations

Please consult Moodle for a full description of the requirements for this project.

WEEK 14

Dec 11

Final exam

Liturgy Bibliography

- Beauduin, Dom Lambert. *Liturgy the Life of the Church* Farnborough. Translated by Virgil Michel, OSB. England: St. Michael's Abbey Press, 2002.
- Bonniwell, O.P., William. *The Dominican Ceremonial for Mass and Benediction*. New York: The Comet Press, 1946.
- Bouyer, Louis. *Liturgical Studies I - Liturgical Piety*. Notre Dame, IN: University of Notre Dame Press, 1954.
- _____. *Liturgical Studies VII - Rite and Man: Natural Sacredness and Christian Liturgy*. Transl. M. Joseph Costelloe, S.J. Notre Dame, IN: University of Notre Dame Press, 1963.
- Bradshaw, Paul F. *The Search for the Origins of Christian Worship – sources and methods for the study of early liturgy*. New York: Oxford University Press, 1992.
- Basing, Patricia. *Trades and Crafts in Medieval Manuscripts*. New York: New Amsterdam Book, 1990.
- Bynum, Caroline Walker. *Holy Feast and Holy Fast*. Berkeley: University of California Press, 1987.
- Chauvet, Louis-Marie. *The Sacraments: The Word of God at the Mercy of the Body*. Collegeville, MN: The Liturgical Press, 2001.
- Chupungco, Anscar J. *Handbook for Liturgical Studies, Vol. II – Fundamental Liturgy*. Collegeville, MN: The Liturgical Press, 1998.
- Congregation for Divine Worship. “Directory on Popular Piety and the Liturgy,” 17 Dec 2001.
- Clark, Matthew H. *Forward in Hope: saying Amen to lay ecclesial ministry*. Notre Dame: Ave Maria Press, 2009.
- Conway Morris, Simon. *The Runes of Evolution: how the universe became self-aware* (Templeton Press: 2015).
- Corbon, Jean. *The Wellspring of Worship*. Mahwah, NJ: The Paulist Press, 1988.
- Dalmais, I. H. *Introduction to the Liturgy*. Transl. Roger Capel. Baltimore, MD: Helcion Press, 1961.
- Daly, Robert J. *Sacrifice Unveiled: The True Meaning of Christian Sacrifice*. Bloomsbury Publications, 2009 [2003].
- Davies, Michael. *Liturgical Revolutions, Part Two – Pope John's Council*. New Rochelle, NY: Arlington House Pub., 1977.
- Doty, William G. *Mythography: The Study of Myths and Rituals*. Alabama: University of Alabama Press, 1986.
- Driscoll, Michael S., et. al. *The Liturgy Documents, Volume One: Fifth Edition: Essential Documents for Parish Worship*. Chicago: Liturgy Training Publications, 2012.

Eliade, Mircea. *Rites and Symbols of Initiation – the mysteries of birth and rebirth*. Transl. Willard R. Trask. New York: Harper Torchbooks, 1958.

_____. *Cosmos and History – the myth of the eternal return*. Transl. Willard R. Trask. New York: Harper Torchbooks, 1959.

_____. *The Sacred and the Profane – the nature of religion*. Transl. Willard R. Trask. New York: Harcourt Brace Jovanovich, 1959.

Gaudoin-Parker, Michael L. *Heart in Pilgrimage: mediating Christian spirituality in the light of the Eucharistic Prayer*. NY: Alba House, 1994.

Hahnenberg, Edward P. *Ministries: a relational approach*. NY: The Crossroads Publishing Co., 2003.

Henisch, Bridget Ann. *The Medieval Calendar Year*. University Park, PA, The Pennsylvania State University 2002.

Irwin, Kevin W. *The Sacraments – historical foundations and liturgical theology*. Mahwah, NJ: Paulist Press, 2016.

Lang, Bernhard. *Sacred Games – a history of Christian worship*. New Haven: Yale University Press, 1998.

Lathrop, Gordon P. *Holy Things: a liturgical theology*. Minneapolis: Fortress Press, 1998.

_____. *Holy People: a liturgical ecclesiology*. Minneapolis: Fortress Press, 1999.

McCarron, Richard. *The Eucharistic Prayer at Sunday Mass*. Wipf and Stock Pub, 2008.

Monti, James. *The Week of Salvation: History and Tradition of Holy Week*. Huntington, IN: Our Sunday Visitor, Inc., 1993.

Moreno, Antonio. *Jung, Gods, and Modern Man*. Notre Dame, IN: University of Notre Dame Press, 1970.

Olsen, Glenn W. *The turn to transcendence: the role of religion in the twenty-first century*. Washington, D.C.: The Catholic University of America Press, 2010.

Pieper, Josef . *In tune with the world: a theory of festivity*. Translated by Richard and Clara Winston (Chicago: Franciscan Herald Press, 1973 [1963]).

Ratzinger, Joseph Cardinal . *The spirit of the liturgy*. Translated by John Saward. San Francisco: Ignatius Press, 2000.

Reid, Alcuin. *The Organic Development of the Liturgy: the principles of the liturgical reform and their relation to the twentieth-century liturgical movement prior to the Second Vatican Council*. San Francisco: Ignatius Press, 2005.

Sacred Congregation for Catholic Education. “Instruction on Liturgical Formation in Seminaries.” 1979.

Sofield, Loughlan and Carroll Juliano. *Collaboration: Uniting Our Gifts in Ministry*. Notre Dame, IN: University of Notre Dame Press, 2000.

Taft, Robert. *The Liturgy of the Hours in East and West*. Collegeville, MN: The Liturgical Press, 1993.

Vatican Council II. “*Lumen Gentium*” (“Dogmatic Constitution on the Church”) in *Vatican Council II: The Conciliar and Post-Conciliar Documents*. Northport, NY: Costello Publishing Co., 1987 [1975].

Vatican Council II. “*Sacrosanctum concilium*” (“The Constitution on the Sacred Liturgy”) in *Vatican Council II: The Conciliar and Post-Conciliar Documents*. Northport, NY: Costello Publishing Co., 1987 [1975].

Van Parys, Johan. *Symbols that surround us*. Liguori, MO: Liguori Publications, 2012.

Von Hildebrand, Dietrich. *Liturgy and Personality*. New York: Longmans, Green and Co. 1943.

Liturgy and the Arts

Benedict XVI, “The Feeling of things, the contemplation of Beauty,” Message of His Eminence Card. Joseph Ratzinger to the Communion and Liberation (CL) meeting at Rimini (24-30 August 2002).

_____, “Address to artists,” 21 Nov 2009.

Clayton, David. *The Way of Beauty: Liturgy, Education, and Inspiration for Family, School, and College*. Angelico Press, 2015.

Dendy, D. R. *The Use of Lights in Christian Worship*. London: SPCK, 1959.

Fagerberg, David W. “The Spiritual Animal: Sacramental Nature of Church Art and Architecture,” *Sacred Architecture* 13 (2007): 19-23.

Garcia-Rivera, Alejandro R. and Mia M. Mochizuki. *Encounters of Faith – art and devotion in Latin America*. Berkeley, CA: The Jesuit School of Theology of Santa Clara University, 2010.

Gavrilyuk, Paul L. ed. *The Spiritual Senses: perceiving God in western Christianity*. Cambridge: Cambridge University Press, 2012.

Greely, Andrew. *Religion as Poetry*. New Brunswick, NJ: Transaction Publishers, 1996.

_____. *The Catholic Imagination*. Berkeley: University of California Press, 2001.

Hardison, Jr., O. B. *Christian Rite and Christian Drama in the Middle Ages – essays in the origin and early history of modern drama*. Baltimore, MD: The Johns Hopkins Press, 1965.

Hart, Aidan. *Beauty, Spirit, Matter – icons in the modern world*. Herefordshire, UK: Gracewing, 2014.

John Paul II. “Letter to artists,” 4 Apr 1999.

John Paul II. “For the centenary of the motu proprio *Tra le sollecitudini* (On sacred music),” 22 Nov 2003.

Mahrt, William Peter. *The Musical Shape of the Liturgy*. Richmond, VA: Church Music Association of America, 2012.

Martineau, John. *Quadrivium – the four classical liberal arts of number, geometry, music, and cosmology*. New York: Walker & Co., 2010.

McInroy, Mark. *Balthasar on the 'Spiritual Senses': Perceiving Splendor* (Oxford: Oxford University Press, 2014).

Murphy Francesca Aran, ed.. *The Beauty of God's House – essays in honor of Stratford Caldecott* (Eugene, OR: Cascade Books, 2014).

Olsen, Glenn W. *The turn to transcendence: the role of religion in the twenty-first century*. Washington, D.C.: The Catholic University Press, 2010.

Paul VI. "Message to artists at the closing ceremonies of the Second Vatican Council," 8 Dec 1965.

Pius X. "Motu proprio, *Tra le sollecitudini*," 22 Nov 1903.

Pius XII. *Mediator Dei*, "Encyclical Letter on the Sacred Liturgy," 20 Nov 1947.

Pius XII. "Letter to artists," 8Apr 1952.

Pius XII. Encyclical on Sacred Music, 25 Dec 1955.

Pontifical Council for Culture, "*The Via Pulchritudinis – Privileged Pathway for Evangelization and Dialog*," Concluding Document of the Plenary Session, March 27-38, 2006.

Rouet, Albert. *Liturgy and the arts*. Collegeville, MN: The Liturgical Press, 1997.

Roy, Neil J. and Janet E. Rutherford, eds. *Benedict XVI and the Sacred Liturgy*. Portland, OR: Four Courts Press, 2010.

Rutherford, Janet E., ed. *Benedict XVI and Beauty in Sacred Music*. New York: Scepter Publishers, 2012.

Twomey, SVD, D. Vincent and Janet E. Rutherford, eds. *Benedict XVI and Beauty in Sacred Art and Architecture*. New York: Scepter Publishers, 2011.

Yangwen, Zheng, ed., *Sinicizing Christianity*. Boston: Brill, 2017.