

LSRA 3500 Liturgical Piety – Anthropological Foundations of Catholic Liturgy

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DRAFT – as of 1/18/2019

Course Description

Perhaps one of the more familiar and oft-quoted phrases from the Constitution on the Sacred Liturgy (*Sacrosanctum concilium*) is the explicit and earnest desire of the Church “that the faithful be led to that fully conscious and active participation in the liturgical celebration...” In the fifty years since, much discussion has ensued as to the proper meaning and implementation of this heart-felt plea by the Council. This intermediate-level graduate elective course will explore the historical, philosophical and biological aspects of the meaning of “conscious and active participation” by the laity. The first part introduces students to key concepts discussed by theologians of the so-called liturgical movement, namely “active and intelligent participation” as guided by a “liturgical piety” cultivated in the lay faithful. A survey of primary sources reveals that the term has little to do with physical posture or dress at Mass and everything to do with the cultivation of an interior disposition that is attentive to mystery, especially to the Paschal Mystery. The second part introduces students to the philosophical anthropology of St. Thomas Aquinas and Jacques Maritain, so as to develop practical insights for the cultivation of a legitimate “liturgical piety.” Students will gain insights into natural ability of the human person to grasp and comprehend experiences of mystery, especially as manifest in natural beauty and the fine arts. In the third part, student will be introduced to basic principles from the field of “aesthetic science” (also known as neuroaesthetics) to understand how contemporary science explores these same topics. Because of its central role in Catholic liturgy, music and its impact on cognitive function and pro-social behavior will receive particular attention. Students will demonstrate their mastery of this material by creating and presenting a preliminary design concept for a catechetical program instructing either artists or parish-based groups on the meaning and development of a legitimate liturgical piety. Those enrolled in this course will also be required to participate in one or two co-curricular events that will further explore these ideas.

LEARNING OBJECTIVES

The overarching goal of this course is to help students envision a different approach to understanding of “active participation” by the laity in Christian worship. When viewed through the lens of “an anthropology of worship,” this participation can be understood as part of a fundamental human drive for beauty (both natural and created), and a cognitive capacity to apprehend beauty through the experiences of awe and wonder. The pivotal aspect of this course is a proper understanding of the term “liturgical piety,” as it was first introduced by Lambert Beauduin, OSB in the early 1920s. The course learning objectives are broken out into three sections, described below in the weekly schedule.

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

General Course Requirements. This course is an intermediate level course, presuming some foundational work in liturgical theology. The format is both lecture and active discussion, the latter being 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. Grading is guided by a set of common rubrics related to the DSPT institutional core abilities (see “[Rubrics for assessing student skills](#)”).

The instructor reserves the right to update this syllabus throughout the semester. The most updated version will be found at the Moodle page for this course. *Please ensure that you are using this most recent version* (see date at beginning of syllabus).

ASSESSMENT. Students will demonstrate acquisition of learning outcomes in several ways: 1) a short exam following Section 1; 2) a short (7-10 page) research paper which integrates material from these Sections 1 & 2 (as outlined below); and 3) an integration assignment, described in the last section of this syllabus.

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 an intermediate 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.” The purpose is to help students apply knowledge to skills for collaboration and intellectual humility [see Institutional Goal A.2 and B.1]. Occasional reflection assignments will be posted on Moodle which, while not graded, are required elements of the course. Late assignments will receive lower grades as determined by the professor, the maximum grade possible being “A-“.

Course Materials. Required readings listed in this syllabus are available through the GTU Moodle website, the Internet, or, where indicated, on reserve in the GTU Library. While students are welcome to use any translation of Conciliar or papal documents, it should be noted that the official English translations provided at the Vatican website are the standard of reference.

The course assumes foundational studies in philosophical anthropology and Catholic worship and liturgy. For those without such background, resources are recommended in the “For Further Study” section of the relevant weeks.

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, February 7th, then you will have access to the required reading materials **only** from February 1st through the day of class. 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 requirements.

Topical Outline

Historical and Theological Component

The **primary learning outcome** from this section is a proper understanding of the original meaning of “active participation” as seen through the lens of “liturgical piety,” an interior stance predisposed to the Paschal Mystery in both daily life and liturgical worship. By reviewing selected primary source readings from the liturgical movement, students should understand why “mystery” is fundamental to the “active participation” of each Christian, in both worship and daily life.

Week 1

February 5, 2019

A brief overview of the liturgical movement *Nota bene*: This course does not make claims one way or the other about the Liturgical Movement. Rather, we will use key elements from it to explore how biological science might offer helpful insights.

Key Learning Outcomes

- a) Liturgical Movement arises in France, Belgium, and Germany in reaction to the Enlightenment
- b) Concurrent developments in other academic disciplines influence contemporary understandings of the history of liturgy, esp. in Patristic era and Middle Ages

- c) the nature of the problem: reinvigoration of lay participation in Mass, and a true “liturgical piety”
- d) Proposed (early) solutions focus on the “active and intelligent participation” of the laity by
 - i. introduction of new types of personal missals with vernacular explanations of the Latin-language liturgy
 - ii. Reform and revival of the Divine Office
 - iii. Reform of the role of music in the liturgy
- e) Some key definitions

Reading Assignment

Pius X, *Tra le solectitudini* (22 Nov 1903). English language version:

<http://www.adoremus.org/MotuProprio.html>.

Constitution on the Sacred Liturgy, *Sacrosanctum concilium* (4 Dec 1963).

For Further Study

Louis Bouyer. *Liturgical Piety*. Notre Dame, IN: University of Notre Dame Press, 1954. [ON RESERVE at GTU Library]

Alcuin Reid. *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, Chapters 1-2. [ON RESERVE at GTU Library]

Aidan Nichols, OP. *Looking at the Liturgy – a critical view of its contemporary form*. San Francisco: Ignatius Press, 1996.

Keith F. Pecklers, *Worship – a primer in Christian ritual*. Collegeville, MN: The Liturgical Press, 2003.

Week 2

February 12, 2019

Liturgical piety and the “active participation” of the laity

Key Learning Outcomes

- a. the term “liturgical piety” has early roots
- b. liturgical piety IS the liturgical life of the Church: the saving work of Christ (in his Mystical Body)
- c. as such, liturgical piety is necessarily hierarchical and communal – thus CULTURAL
- d. liturgical piety requires the “active participation,” a term first used by Pius X, of ALL the faithful (Head and Members)
- e. this active participation is neither “sentimental” nor “artistic,” but rather an “intelligent and efficient activity of the soul”
- f. a genuine “liturgical piety” yields a community of the faithful who are “not merely *in* the Church, but *of* the Church, that is active both at liturgy and home (“domestic church”)
- g. thus, “liturgical piety” is a way of being in the world which both influences and is influenced by surrounding culture

Reading Assignment

Lambert Beauduin, OSB. *Liturgy the Life of the Church*. Translated by Virgil Michel, OSB
Farnborough, England: St. Michael's Abbey Press, 2002, 7-53 [Part 1].

For Further Study

Louis Bouyer. *Liturgical Piety*. Notre Dame, IN: University of Notre Dame Press, 1954.

Week 3

February 19, 2019

Odo Casel, OSB and the meaning of “Mystery”

Key Learning Outcomes

- a. Like Beauduin, Casel is reacting to cultural and political climate
- b. “Mystery” is grounded in Pauline concept of *mysterion* – God’s “hidden wisdom,” revealed in Christ
- c. as participants in the Mystical Body, Christians are called to a “living, active sharing” in this redeeming mystery
- d. a liturgical piety is fully conscious of this reality

Reading Assignment

Odo Casel. *The Mystery of Christian Worship*. The Crossroad Publishing Company; Reprint edition, October 2015, 50-93 (Chapters 3-5). [ON RESERVE at GTU Library]

For Further Study

Dalmais, OP, I. H. *Introduction to the Liturgy*, transl. by Roger Capel. Baltimore, MD: Helicon Press, 1961, 56-82.

ASSESSMENT. Students will demonstrate their acquisition of learning outcomes for this section in a short written exam on **February 21, 2017**.

Philosophical Anthropological Component

The **primary learning outcome** for this section is an understanding of “liturgical piety” through the lens of scholastic/neo-scholastic philosophy. Specifically, students will learn that an “active and intelligent participation” does not – at the first level – involve the “logical” part of the intellect, but rather an “intuitive grasping.” Secondly, students will understand how this intuitive power of the intellect is related to the human drive to experience and to create beauty.

Nota Bene. In both this section and the next one, session are conducted in a more interactive manner, rather than a lecture-only format. Students should be ready to discuss the reading assignments, raise questions, and drawing basic conclusions.

Week 4

February 26, 2019

Scholastic terminology concerning human cognition [N.B. This material is presented as a review for those who have a background in philosophical anthropology. Those who do not have this background are strongly encouraged to read Taylor’s book (see “For Further Study”).]

Key Learning Outcomes

- a. Review of basic principles of philosophical anthropology: 1) human person as composite; 2) powers of the rational soul (intellect/will); 3) passions (“emotions”); and 4) human body as “icon”
- b. The role of “emotions” in human cognition

Reading Assignment

James S. Taylor, *Poetic Knowledge: The Recovery of Education* (Albany, NY: State University of NY Press, 1998), 42-57. Available through the GTU Library in the [e-book collection](#).

For Further Study

Summa Theologica Ia QQ 75-76; IaIIae QQ 22-25.

Dodds, Michael. *Philosophical Anthropology*, 2nd ed.. Available at Lulu.com. Chapters 5 and 7.

Diana Fritz Cates. *Aquinas on the Emotions: A Religious-Ethical Inquiry*. Georgetown, MD: Georgetown University Press, 2009.

Anna Terruwe and Conrad W. Baars, *Psychic Wholeness and Healing*, 2nd ed., Suzanne M. Baars and Bonnie N. Shayne, editors (Eugene, OR: Wipf and Stock: 2016).

Week 5

March 5, 2019

Connatural knowledge

Key Learning Outcomes

- a. The distinction between speculative knowledge and knowledge through connaturality (also called “affective knowledge,” or “poetic knowledge”)
- b. Connatural knowledge is derivative of the emotions (passions)
- c. Connatural knowledge provides real and useful information about the world
- d. Connatural knowledge is an important intellectual power in developing virtue

Reading Assignment

Jacques Maritain, “On Knowledge Through Connaturality,” *Review of Metaphysics* (IV, 4: 473-481).

James S. Taylor, *Poetic Knowledge: The Recovery of Education* (Albany, NY: State University of NY Press, 1998), 59-85. Available through the GTU Library in the [e-book collection](#).

For Further Study

John G. Trapani, Jr., *Poetry, beauty, and contemplation*. Washington, D.C.: The Catholic University Press, 2011, 40-52 (Chapter 3). [ON RESERVE at GTU Library]

Victor White. “Thomism and ‘Affective Knowledge’ (II), *Blackfriars*, 24 (277): 126-131.

_____. “Thomism and ‘Affective Knowledge’ (III), *Blackfriars*, 25 (294): 321-328.

Thomas Ryan, “Revisiting Affective Knowledge and Connaturality in Aquinas,” *Theological Studies* 66 (2005): 49-68.

Antonio Moreno (1970). “The Nature of St. Thomas’ Knowledge *Per Connaturalitatem*,” *Angelicum* 47 (1): 44-62.

Weeks 6, 7, and 8

March 12, April 2, and April 9, 2019 **N.B. NO CLASS ON MARCH 19th and March 26th** (Reading Week)

These sessions will explore the role of connatural knowledge in perception of beauty. They are grouped together as a “set” because the material is dense, and I want to ensure that each concept is grasped before proceeding to the next one.

Key Learning Outcomes

- a. Connatural knowledge plays a key role in grasping “mysterious experiences”
- b. Connatural knowledge provides the basis in human striving for beauty
- c. Maritain’s anthropology provides a useful context for understanding “active and intelligent participation” and “liturgical piety”
- d. Through this context, philosophical principles can be developed for the role that the fine arts have for engendering an active participation in a legitimate liturgical piety

Reading Assignment

Jacques Maritain. *Art and Scholasticism*. N.B. Any translation is fine, including the one by Joseph W. Evans, <https://www3.nd.edu/Departments/Maritain/etext/art.htm>. Accessed on January 16, 2017.

John G. Trapani, Jr., *Poetry, beauty, and contemplation*. Washington, D.C.: The Catholic University Press, 2011, 53-88 (Chapters 4-5). [ON RESERVE at GTU Library]

For Further Study

Jacques Maritain. *Creative intuition in art and poetry*. New York: Meridian Books, 1965 [1953], especially Chapters 3-4. [ON RESERVE at GTU Library]

Assessment. Student will write a short (7-10 page) research paper which integrates material from Sections 1 & 2. You may choose from a list of topics, or propose one from their own interest (*which must receive prior approval from the professor*). The paper is due on **Tuesday, April 4, 2017**. A few examples of appropriate topics include:

- an explanation of the relationship between poetic knowledge and liturgical piety
- an exploration of how a proper understanding of “liturgical piety” informs the use of fine arts in Catholic worship;
- the implications that the intellectual power of poetic knowledge has for a proper understanding of the “catechetical nature” of the liturgy
- how this intellectual power is import to and useful for engendering in the laity “an active and intelligent participation” in mystery in daily life and the Paschal Mystery in the liturgical life of the Church.

Each student must submit a one-page proposal that includes a thesis statement (one sentence describing what you propose to do) and a few bullet points on how you plan to demonstrate your thesis. This proposal is due no later than **Tuesday, March 14, 2017**.

Scientific Anthropology Component

The **primary learning outcome** for this section is a general understanding of contemporary scientific thought and experimental design concerning human cognitive responses to beauty and aesthetics, a field of inquiry called *neuroaesthetics*. The goal is to help students understand how scientists approach this topic, design experiments, and draw valid and useful conclusions. Students are not expected to understand the details of experimental design or methods for data analysis. For this reason, review articles are assigned which present the overarching principles. By the end of this section students should have a basic grasp of current scientific ideas concerning awe, wonder, and mystery, and their relationship to the human experience of beauty.

Weeks 9 and 10

April 16 and 23, 2019

Part 1: General principles related to several contemporary paradigms for “aesthetic science” (or neuroaesthetics).

Key Learning Outcomes

- a. aesthetic science is an interdisciplinary field that includes phenomenology, psychology, and neuroscience
- b. the biological, evolutionary, and social advantages for a human attraction to beauty
- c. the biological and psychological explanations of “artistic development”

Reading Assignment

Anjan Chatterjee, “Neuroaesthetics: growing pains of a new discipline” in *Aesthetic Science: connecting minds, brains, and experience*, Arthur P. Shimamura and Stephen E. Palmer, editors, (Oxford: Oxford University Press, 2014), 299-317.

Kimberly M Sheridan and Howard Gardner, “Artistic Development: the three essential spheres” in *Aesthetic Science: connecting minds, brains, and experience*, Arthur P. Shimamura and Stephen E. Palmer, editors, (Oxford: Oxford University Press, 2014), 276-296.

Part 2: Experimental design for understanding perceptual vastness” and “time expansion effects” of awe/wonder

Key Learning Outcomes

- models for the study of the human emotion of “aesthetics” depend upon self-reporting and models for statistical analysis
- in the presence of natural beauty, such as in the wilderness, humans consistently describe experiences of expansiveness and vastness
- these experiences can be used to interpret other kinds of “aesthetic experiences” related to their own subjective behavior and work

Reading Assignment

Dacher Keltner and Jonathan Haidt, “Approaching awe, a moral, spiritual, and aesthetic emotion,” *Cognition and Emotion*, 17, n. 2 (2003): 297-314.

Melanie Rudd, Kathleen D. Vohs, and Jennifer Aaker, “Awe Expands People’s Perception of Time, Alters Decision Making, and Enhances Well-Being,” *Psychological Science* 23 (10): 1130-1136.

For Further Study

Vilayanur S. Ramachandran and Elizabeth Seckel, “Neurology of visual aesthetics,” in *Aesthetic Science: connecting minds, brains, and experience*, Arthur P. Shimamura and Stephen E. Palmer, editors, (Oxford: Oxford University Press, 2014), 375-389.

Watch: “Why do we feel awe?” at <http://www.slate.com/bigideas/why-do-we-feel-awe>]

Weeks 11 and 12

April 30 and May 7, 2019

The effects of music on brain activity, emotions, and well-being

Key Learning Outcomes

- methodological approaches explore how the brain functions in the presence of art, specifically music
- music mimics patterns of vocalization used by humans (and some other species) to communicate information
- certain tonal relationships consistently produce certain types of basic emotions, thus communicating (connatural) knowledge
- these effects of music on human perception parallel the effects of awe, specifically concerning prosocial behavior.

Reading Assignment

William Ford Thompston and Gottfried Schlaug, “The Healing Power of Music,” *Scientific American*, Mar/Apr 2015: 33-41.

Aniruddh D. Patel, “Music, Language, and Emotional Expression,” and “Brain Sources of Music’s Emotional Power,” in *Music and the Brain*, (Chantilly, VA: The Teaching Company, 2015).

Ruth Stanley, “Origins and Applications of Music in Chronic Illness: role of the Voice, Ancient Chant Scales, and Autonomic Nervous System,” in *Chronic Illness, Spirituality, and Healing: Diverse Disciplinary, Religious, and Cultural Perspectives*, eds. Michael J. Stoltzfus, Rebecca Green, and Darla Schumm (New York: Palgrave Macmillan, 2013): 114-140.

A. Dellatan Seaton, J. Barnett Harrell, and J. Levy, “Structured observations of the effects of live orchestral music on waiting room behaviors in a University Medical Center Cancer Institute,” unpublished communication (see pdf). See also Music and Wellness Program, Knoxville Symphony Orchestra, <http://www.knoxvillesymphony.com/education-community/music-and-wellness-program/>, accessed on April 26, 2017.

For Further Study

Johanna Sanger, Viktor Muller and Ulman Lindenberger, “Intra- and interbrain synchronization and network properties when playing guitar in duets,” *Frontiers in Human Neuroscience*, 6 (Nov 2012): Article 312. <http://journal.frontiersin.org/article/10.3389/fnhum.2012.00312/abstract>, accessed May 18, 2015. N.B. Don’t worry about the science or math; just grasp the basic conclusion.

Integration Component

Weeks 13 and 14

May 14 and 21, 2019

Sacrosanctum concilium (n. 11, 14) clearly states that it is bishops and pastors who are responsible to ensure that the lay person engenders a full and active participation in the liturgy. It also describes the role

that musicians, artists, and the clergy have to ensure that all the fine arts assume their true rank and role in Catholic worship (Chapter VI, nn. 127, 129). The goal of this section is for students to use what has been learned to develop new insights for educational approaches which help the laity understand and engender a legitimate liturgical piety, and/or help artists develop a proper understanding of their role in promoting liturgical piety in the worship space. Students will conceive of a project of their own choosing and develop a *draft outline* of that project.¹ Students will meet with the instructor once to discuss the proposed project; then a second time to review the project before it is presented to the class. Presentations will be no longer than 20' per student, which includes 5' for Q/A.

The outline and the related bibliographical material must show your ability to engage primary and secondary sources. Outlines need not include specific use of science. However, you might consider ways to engage scientists in the conversation, e.g. inviting a scientist to explain the relevant topics. Examples of appropriate topics are:

- Design an instructional program that introduces architects to the general parameters of sacred space as it relates to Keltner's theory of perceived vastness and accommodation in awe.
- Design a catechetical program that explains connatural knowledge as a power for understanding mystery and beauty. You will need to address the cultural bias *against* this intellectual power as a tool for acquiring "real knowledge."
- Design a catechetical program that explains the relationship of "domestic church" to the virtue of liturgical piety, i.e. that there is a daily and ongoing need to develop the skill for perceiving beauty in everyday life so that this skill can be exercised in the liturgy.
- Design a catechetical program for church musicians which helps them understand how music communicates moods and emotions; and how this in turn relates to the choice of style in different cultural contexts (use Stanley's description of the relationship between musical tones and human emotions).

¹ Given the intermediate level of this course, the goal is to present the idea, not a "drilled down" detailed proposal. Doctoral students will be required to do more extensive research to support their outlines.

Anthropology of Liturgy Bibliography

- Altenmuller, Eckart and Gottfried Schlaug, "Apollo's gift: new aspects of neurologic music therapy," in *Progress in Brain Research*, eds. Eckart Altenmüller, Stanley Finger and François Boller, 217 (2015), 237-252.
- Barrett, Justin T. and Bonnie Poon Zahl, "Cognition, Evolution, and Religion," *APA Handbook of Psychology, Religion, and Spirituality: Vol. 1. Context, Theory, and Research*, K. I. Pargament (Editor-in-Chief), 2013.
- Beauduin, Dom Lambert. *Liturgy the Life of the Church*. Translated by Virgil Michel, OSB Farnborough, England: St. Michael's Abbey Press, 2002.
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- _____. *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.
- Burke, Edmund. *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*. James T. Boulton, editor. Notre Dame, IN: University of Notre Dame Press, 1968.
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- Cavalletti, Sophia. *The Religious Potential of the Child: Experiencing Scripture and Liturgy with Young Children*. Chicago, IL: Liturgy Training Publications, 1992.
- _____, Patricia Coulter, Gianna Gobbi, and Silvana Quattrocchi Montanaro, M.D. *The Good Shepherd and the Child: A Joyful Journey*. Chicago, IL: Liturgy Training Publications, 1994.
- Chatterjee, Anjan. *The Aesthetic Brain*. Oxford: Oxford Press, 2014.
- Chauvet, Louis-Marie. *The Sacraments: The Word of God at the Mercy of the Body*. Collegeville, MN: The Liturgical Press, 2001.
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- Croom, Adam M., "Music, neuroscience, and the psychology of well-being: a précis," *Frontiers in Psychology*, Jan 2012, n. 2: article 393.
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Greeley, Andrew. *The Catholic Imagination*. Berkeley: University of California Press, 2001.

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<http://www.liturgialatina.org/lityear/>. Accessed on January 24, 2017.

Keeble Brian, editor. *Every Man An Artist: readings in the traditional philosophy of art*. Bloomington, IN: World Wisdom, 2005.

_____. *God and Work: aspects of art and tradition*. Bloomington, IN: World Wisdom, 2009.

Keltner, Dacher and Jonathan Haidt, “Approaching awe, a moral, spiritual, and aesthetic emotion,” *Cognition and Emotion*, 17, n. 2 (2003): 297-314.

Keltner, Dacher. *Born to Be Good: The Science of a Meaningful Life*. W. W. Norton & Company; 1st edition (January 12, 2009).

Lauring, Jon O., editor. *An Introduction to Neuroaesthetics: the neuroscientific approach to aesthetic experience, artistic creativity, and arts appreciation*. Copenhagen: Museum Tusulanum Press, 2014.

Lindenberger, U., Li S, Gruber W, Muller V. “Brains swinging in concert: cortical phase synchronization while playing guitar.” *BMC Neuroscience* 2009; 10(22): 1-12.

MacDonald, Raymond, Gunter Kreutz, and Laura Mitchell, editors. *Music, Health, and Wellbeing*. Oxford: Oxford Press, 2012.

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http://w2.vatican.va/content/john-paul-ii/en/letters/1999/documents/hf_jp-ii_let_23041999_artists.html.

_____. Chirograph “For the centenary of the motu proprio *Tra le sollecutudini* (On sacred music),” 22 Nov 2003. Accessed on August 19, 2015, http://w2.vatican.va/content/john-paul-ii/en/letters/2003/documents/hf_jp-ii_let_20031203_musica-sacra.html.

_____. John Paul II, *Familiaris Consortio*, Apostolic Exhortation on the Role of the Christian Family in the Modern World, 22 November 1981. Accessed August 18, 2015,
http://w2.vatican.va/content/john-paul-ii/en/apost_exhortations/documents/hf_jp-ii_exh_19811122_familiaris-consortio.html.

Matthew G. McDonald, Stephen Wearing, and Jess Ponting, “The Nature of Peak Experience in Wilderness,” *The Humanistic Psychologist*, 37: 370–385, 2009.

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- Ramos, Alice. *Dynamic Transcendentals: Truth, Goodness, and Beauty from a Thomistic Perspective*. Washington, D.C.: The Catholic University of America Press, 2012.
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