



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

LATIN EUCHARIST IN HONOUR OF THE HOLY NAME OF JESUS

SALISBURY CATHEDRAL: 6 OCTOBER 2011

RESPONSES MADE AT AN INFORMAL DISCUSSION HELD AFTER THE EUCHARIST: PARTICIPANTS AND INVITED OBSERVERS

Participating Group

Canon Jeremy Davies (Celebrant: JD), Michael Ball (Clerk/Acolyte: MB), David Halls (Director of Music: DH), Christopher Hodkinson (singing: CH), Tim Hone (singing), Kit Hobsbawn (vicar choral: KH); Paul Barnwell (Research Team: PB), Judith Aveling (Research Team: JA) John Harper (facilitating), Sally Harper (minuting).

Invited Observers

Revd Dr Gordon Jeanes (GJ), Alison Merry (also craftsperson; AM), Revd Tom Merry (TM), Tina Hodkinson (THod)

Some of the main observations made by each individual are recorded below.

AM: Difficult to view all of this with a 21st-century eye: to some extent we lose the awe and mystery. It was hugely 'different'. Mindset at the outset was interesting – everyone wanted to sit as we normally expect (or as when practising Music). Kneeling on the floor was good – the sense of 'hurting' helps.

TM: expected the service to be closer to Anglo-Catholic worship as it is now, but it was very different. There were 'difficult' elements – the notion of secret prayer in silence, where the priest is doing something and the people are not. (Silence is of course central to the culture of Taizé, but the silence was very different here because of the non-participation, and it was harder to know what to 'do' with it.)

AM: The cowed monk [one of the Anglican Benedictines resident in the Close] was evidently experiencing the Mass 'internally' - it would have been good to have one's own cowl to assist with depersonalization. AM also didn't know what to do when very quiet. [Noted again by all just how much silence there was – especially after the Sanctus] But was it really so silent historically? Even though people were presumably aware that the priest was doing this on one's behalf?)

GJ: Comparison with Russian / Greek orthodox worship was strong – such as at New Kensington. Here you do get silence (as at the Epiclesis) and can hear a pin drop – there is rapt attention. GJ suspects this was also true in the medieval Mass. He has used a specific commentary on the Mass which takes you through the life of Christ – putting on the chasuble signifies the Incarnation; the Canon works through to the Crucifixion – so the silence is therefore 'historical'. Being on our knees hurting is therefore part of our unity with Christ on the cross. But is it a *real* silence? Commentary talks about 'darkness' and 'silence'.

GJ also did not expect the Mass to last as long as it did.

AM: liked the obligation to be uncomfortable kneeling – suffering is ‘good for you’ – it felt important to stay down on the floor.

GJ: the priest stretches out his hands in commemoration of Christ on the Cross (and the laity probably knew this). Commentaries of the early 1500s all mention this point of the priest extending his arms.

JMH: this extending of the arms by the celebrant at the same point was a very powerful moment at the St Teilo’s Jesus Mass, and for many, echoed the reredos picture of the 5 Wounds

DH: for him, too, difference of sound and silence was powerful.

On kneeling – he was determined to do it and suffered !

Ritual element of this liturgy is very powerful – almost hypnotic – e.g. bowing of heads at the Name.

Not a great plainchant fan but found some of it very beautiful and the sequence very ‘different’. Despite coming from a different liturgical tradition, he did not feel self-conscious in any way.

AM: worship is enhanced if we do not feel self-conscious about it.

DH: would have loved to do it in candlelight

KH: It would be interesting to do that same plainchant with the benefit of familiarity, which would have informed how it was performed – KH himself was trying to let it flow – makes us listen to the corporate – takes on a rhythm and life of its own.

Musical simplicity (and the priest as representative) brings a mysticism we have in many ways lost. Exclusivity of the priest is striking – yet the priest felt ‘closer’ than in the usual Communion service at Salisbury.

AM/TM: Not consistently getting ideas ‘I’d like this explained’ since we have it in our language. If we don’t understand, we have a real spiritual experience – the mood of being swept along – an illiterate person would have had this too perhaps?

TH: Reacted in a way he didn’t expect.

Kneeling – could only think how uncomfortable it was – longed to stand up

Didn’t understand texts and therefore felt distanced from them. Knew enough to know they were specific, but not what he was doing from it.

Changing rhythm of the service was unexpected – e.g. Benedictus condensed which left you waiting – exposed to bits we don’t hear – frustrating not knowing what the Secret is.

TH probably would have been a good Protestant if there at the time- but didn’t expect that, and that is not where his spirituality is now.

Trying to create spirituality around kissing the pax board is hard, feels odd – devotion around what you ‘think’ is happening

It would be good to have a response from members of Salisbury Cathedral congregation on all of this.

CH: ‘like what I do already’, so kneeling was no problem (already familiar).

Conscious of not being able to engage in chant in a corporate way, since not sufficiently familiar to everyone. Creates fellowship with the singers – from knowing others within your group and also the same group of chants

Reality[?] of silence – can completely ignore it; can use it to pray; CH found it more helpful

when the priest is doing something; also useful when we know how long it will be – easier to participate in it (this is hard in modern liturgy). Aware of noises around – would always have been thus.

Copies – probably one or two shared between all.

THod: her new baby very distracting – moved to pray by thanking God for the baby, but also more distracted than last time; bells here were very helpful since they served as markers for where we were. Kneeling with the baby was much more uncomfortable, especially with nothing to lean on, and T was not focused enough to offer up that discomfort.

Less sense of motion in the congregation than at St Teilo – in that sense more like a modern service

TM – good to have people moving and so give licence to others to do the same.

What do we do when we lose our books? – Sense of ‘loss’ in worship. Rosaries still used in particular countries – Tom felt that we needed something like this to help us carry on. He did not feel able to use Our Father and Ave Maria – not where we are.

MB – felt privileged to stand on the top step this time, but felt very similar – like being the ‘enabler’, moving bottles etc. Had to focus on himself – straining to hear Jeremy and pick out his cue.

JD: had a unique view. Stuck by the contradictory. You don’t know what is happening behind; you do your own words while the singing happens. The Latin prayers are familiar from Cranmer.

The paradox – you can’t see the people, yet it feels so intimate, always conscious of the people there; feels like the community is at prayer.

Medieval liturgy in Salisbury feels like priest, choir, congregation – yet we still haven’t explained the congregation in the nave – and this felt very intimate

JD’s whole text – has at least 2 repetitions of the list of saints, also prayers for mother and father – so communion of saints and departed are seen as part of the divine economy. Living and dead come together: ‘sense of ‘passing through the veil’ feels very strong – as human appeals to the divine – divine/human transaction in bread and wine as humans are gathered with saved; and whole of universe, living and departed

(And no Creed)

PB

Usual sense of hierarchy east to west – but in the nave much less so. So few ‘no go’ areas – people ‘milled’ as tonight – chapels were much more fluid, and women (not just men) might be donors,

JA: sense of privilege – every aspect was comfortable – having sung, transcribed, knew it was OK to get in the way and move around; knew how to receive and when to nod. At ease in the space with people you know – so perhaps quite an authentic experience in the sense of familiar space and music?

Much more aware of the symbolism of Purgatory tonight – the Gospel book, cruets, paten and chalice; all very symbolic. Also the hierarchy.

PB: thinks it unlikely that silence was really silent. One can hear the ‘bumble bee’ priest during the music and probably the laity are like this throughout the Canon – i.e. lay people probably mumbled.

GJ: texts talk of 'clamour' at elevation. So what is silence? We experienced it as such tonight – our gut feeling of tension – not quite authentic – but compare the Russian Orthodox service experience – all to do with focus. 'Stilling' (and Salisbury already has an underlying hum).

JMH: powerful moment - kneeling in the sanctuary – common purpose of bell – everyone being focused as a body.

'Giving' of others feels very strong – felt as though people were here and outside. Many (e.g. elderly) were taking risks with posture during the service – felt anxiety over some who couldn't really kneel

The elevation flare was very strong – needing to check when bell ringing was required.

Familiarity makes a significant difference.

SH: issues of synchronicity with some many elements / phases happening at once – when should we stop and start a particular action? Celebrant finds himself building up to 'Hoc est enim ...' yet having to stop at that moment to wait for the choir.

Took 4'40" to share the pax – here eye contact was needed; everyone needed to be allowed to do it.

Apparently a moment of great engagement for many – reverence (including kissing) made it feel like a ready holy object

People generally responded very strongly to this.

RESPONSES RECEIVED AFTER THE EUCHARIST
FROM THE ATTENDING CONGREGATION

1 Dom Kenneth Newing OSB 10-10-2011

[Kenneth Albert Newing: Anglican Bishop of Plymouth from 1982 to 1988; joined Elmore on retirement]

Regular worship; came specially for this service.

I am one of the Benedictine (Anglican) monks who have fairly recently come to live in the Close. We arrived on 20 Sept 2010, having come from Elmore Abbey just outside Newbury (Berkshire) and previously Nashdom Abbey. We attend the Cathedral twice every day for Mass and Evensong (except on Thursdays when we have a Mass in our own domestic oratory, which I am privileged to preside at).

Specifically about 6 October 2011:

Of course it was an act of worship, most reverently offered; and it was of its own time. That was the way they did it in late medieval times and the silence, the reverence, and the dignity were to be commended. I would not wish for the Use of Salisbury to become part of our present-day worship - in the Cathedral we already have the Sarum liturgical colours. Because of my general infirmity (I am 88) I sat throughout – against the wall – and consequently saw almost nothing of the rite, apart from comings and goings. I had already been to the regular Office and Eucharist at 7.30am so there was no ‘need’ to be concerned about receiving Holy Communion. You will no doubt be aware that from the time of the early beginnings we used the Roman rite pure and simple for the Mass and Office, and with the barest of recognition that we belonged to the Anglican Communion. We moved from Nashdom in September 1987 and confirmed our liturgical practice until 13 June 2002, when we changed to Common Worship.

2 Francis OSB, St Benedict's Priory, The Close (over 51)

I found the Latin Eucharist in honour of the Holy Name of Jesus inspiring, especially the lovely singing of the vicars choral and Canon Jeremy. I think his pronunciation of the Latin was faultless. I have no knowledge of the Sarum Use, though having been a young monk at Nashdom Abbey during its ‘Latin days’ of the Roman Rite, I found that the absence of a text or translation at a Low Mass was no problem. At High Mass, of course, we had to sing the Propers and Commons of the Mass. One could use the Rosary at Low Mass if one wasn’t serving it. Having always been used to a choir stall and kneeling desk I think I would miss those now.

There have always been boundaries in worship with the Sanctuary for the choir and the Nave for the lay people. Most medieval churches seem to be in this style.

Actions, words and music are essential in good liturgy and the involvement of the senses – incenses, colour, beautiful vestments etc.

I wondered about the use of the pax board in the Sarum Use. (As I said before I have no knowledge of this Use.) I can only speak of the Roman Latin High Mass where at

the kiss of peace the sacred ministers would embrace and the monks would embrace, but not the laity. The pax was not given at the Missa Cantata. I wondered about the use of the pax board in the Eucharist which was performed on the 6th of October. My only other experience of it was with the Sisters of St John the Baptist at Clewes. They seemed to be Sarum Rite and at a High Mass the sacred ministers embraced as usual at the pax, but the pax board was taken by the deacon to the Reverend Mother who kissed it, then embraced the Sisters. The pax was never passed to the laity; that seemed to come in with the 1960s reforms in liturgy.

However the Eucharist on the 6th Oct was a beautiful experience.

Yours sincerely, Francis OSB

3 [Canon Edward Probert, Canon Chancellor]

Very powerful moments when: all knelt and extended silence came; and when pax brought; and when all kissed the floor.

Much liked absence of furniture and of boundaries.

Complete lack of understanding of words (when they were audible) is overridden by sense of common focus and aura of sanctity.

4 [Occasional cathedral worshipper; usually worships at a more evangelical church] 15-24;

Very similar to a modern day evensong. Peaceful, calming, focused worship. Really using the building itself instead of tiptoeing around plinths and statues. First time I've ever spent most of a service engaging with the artwork around me – in the medieval cathedral with its high level of decoration this might have been even more the case. If you did not speak Latin the artwork was what you could fully engage with and use for understanding. So although the service was highly symbolic and attention grabbing, it also forced [?] me to think/dwell on other things. Due to not understanding the Latin, although you were very much part of the action physically, it felt very distant (almost like a 'them' and 'us' situation).

The silences were very poignant and enjoyable. Overall very beautiful and engaging and I think experiencing a similar style more frequently would allow enough understanding to take lengthier prayers/devotionals without worry of the service moving on.

5 Female over 51: came specially for this service

I approached the worship in a state of anxiety, as the lack of boundaries and prescribed participation made me nervous. I tried to concentrate on the windows, and as soon as the 'action' started the SPACE became less threatening, feeling smaller and more intimate. Not being expected to understand all the words or behave in a certain way relieved me of the pressure to 'dig in and pull my weight', as I often feel in contemporary worship. I found myself borne along on the music, sensing a sort of relaxation in the fact that the Choir was undertaking this on my behalf. But then I was startled to remember that the Priest had been quietly getting on with the liturgy; he seemed remote – almost

lonely – and I felt the lack of a sense of solidarity with him (having missed the moment when we were invited to pray for him).

As regards Posture, I elected to stand throughout. A long period of kneeling might have proved impossible, and I was also resisting doing anything simply because everyone else was doing it (the choice of posture seemed one way of taking some personal ownership of the worship). I felt that to sit, or chop and change, at those crucial moments was inappropriate and disrespectful. However the result of this was at one point there appeared to be just two people standing: myself and the Priest. Was this OK, I wondered? And how could I acknowledge the most sacred moments? I compromised by genuflecting at the Elevation etc, but I felt over-aware of all these considerations. I found the Pax difficult. At the last minute I declined to ‘kiss’ but then immediately felt I had missed out on the ‘communion’ of that moment. A sort of bonding had occurred within the assembly, and for a few moments I felt excluded from it. (I had not foreseen the importance of participating in this in the absence of Communion as we usually engage in it – at the time it felt alien to me.)

Finally, I think the Organ is great! And the fact of having previously heard so much (wonderful) unaccompanied singing heightened its impact.

The time passed more quickly than I expected, and I came away with much to think about regarding our present-day practices. Thank you for the opportunity to experience this act of worship.

6 Participant in the St Teilo's Enactments

Female 25-50; came specially for the service

Having got to know the service a bit in St Teilo's, I found I was able to get the sense of the space of the Mass without using the prompt sheet – it was good to get rid of the sheet and to just ‘be’ in the service. This enabled me to think my own thoughts, to pray, to be still etc, as I felt I needed, but I knew enough of what was going on to be able to ‘come back’ to what was happening at the important points – rather like would have the medieval experience, I think.

I really enjoyed the freedom of movement and space without the seating – with so many people standing in that space in such close proximity it created a sense of intimacy although everyone could still be private.

I found that as I was familiar with most of the music I was aware of things done slightly differently – it felt like I'd learned the pattern of the service at ‘home’ (St Teilo's) and I was a visitor at Salisbury – things were almost the same, but not quite – that was interesting.

I found that the freedom to just listen to and absorb the music was really helpful – in a way that I hadn't anticipated.

Although the Mass wasn't like any service we experienced today, and in some ways it didn't feel as though I'd been to a service, I did feel as though I'd been ‘soaked’ in God's presence when I came out. Sometimes we feel we have to be actively ‘doing’ things to take part in worship, but this was a completely different experience – the worship was happening anyway – and the laity were free to use that space as they wished alongside those ministering. What a privilege!

Thank you for this.

7 Female over 51; regular worshipper at the cathedral

Use of space and freedom of ornament was a refreshing change from modern worship modes.

Impact of music was especially strong – a wonderful instrument – would have helped to have had more from this organ. Singing had great clarity of tone and language in this space.

To get full significance of the celebrant's actions it would have helped if the dais had been higher – he was obscured by the choir and his ritual movements are obviously significant but were masked from the majority of the congregation.

8 Female over 51; regular worshipper at the cathedral

I wasn't affected too much by lack of text. I am familiar with the Ordinary of the Mass in Latin from singing it and have enough Latin to identify the Epistle and Gospel if not follow every word. I was brought up with the Revised Western Rite and the Propers in English at the back of the English Hymnal, though wasn't familiar with those for the Holy Name.

I regret I did not manage to profit from the freedom to follow my own devotions. I suppose if the language had been completely incomprehensible I could have ignored it – or indeed if it had been entirely familiar like BCP. As it was, my curiosity about it all meant that I tried to follow it – not very authentic I suppose.

Standing wasn't too bad, as one does more now in modern times, and at least one could move about. Kneeling for that length of time on stone flags was a bit of a challenge.

The absence of boundaries created an intimacy which in its own way made up for lack of active participation.

I find this [i.e. impact of action, words and music] very hard to comment on. I was too interested in an intellectual way in what was going on to engage deeply in the act of worship – but that is my problem, not yours.

9 Dr Kenneth Haffer, Massachusetts

Over 51; came specially

I was able to attend the talk in the morning and early afternoon, as well as the liturgy. They were both highly informative and helpful.

The re-creation of the liturgy was most impressive.

I personally think some changes of 500 years have been better:

The use of the vernacular

Hearing every word of the celebrant

General reception of the Eucharist

Remaining stationary (or sedentary) in one place

It is also rather amazing how much the text changed in certain celebrations of the

Eucharist over all these years

I felt rather privileged to be allowed to ? in the ?

Thank you all for the considerable amount of work you dedicated to the day.

I gather that some of the funding is at least partially provided by the British government. Consider yourselves lucky – I doubt the US government would x so strongly a religious project.

9 Dr Paul Barnwell (Research Team)

This is not a research diary, but in the spirit of one, a few observations on Thursday's Mass (this morning's procession has not yet digested itself).

First, I found this in some ways the most rewarding of the enactments we have done. It is the first at which I have been an equal participant, rather than an observer – even if an observer who got 'sucked in' during both the June and September St Teilo enactments. For me – and we are all different – the element of role-play required for engaged laity at St Teilo was a distinct barrier; it was easier for me, perhaps given my greater immersion in the lay devotional culture than most other participants, to engage with a 'medieval' mind-set while being fully myself than to have the added complexity of having to assume an alien role. So the ability to engage in a different way at Salisbury was welcome. There may be something here worth thinking about in relation to methodology – there is no blue-print; what works well for some people will not work so well for others; different modes of enactment may bring different insights.

I think also there was something about a large number of people engaging with the act of worship – albeit in no doubt very differing ways – without the distinction between 'our' laity and the 'public which made it more authentic – there was no sense of watchers and the watched, or that there was a 'spectacle'.

I was again struck by the difference between the Ordinary and the Canon of the Mass, though the moment of change, which many of us commented upon at St Teilo's, particularly in June, was less sudden at the Sanctus, but was rather a slower transition beginning with the Sursum Corda, which represented a change in tone, pitch and pace, creating an expectation of more, which is what came at the Sanctus ... and then the next 'more' is stillness (below). As I have said (at Crewe, and in the September diary) in relation to both St Teilo's enactments, despite being an observer and 'detached', I have been drawn in, especially during the Canon. I now think that I would say that the structure of the Mass, with its various elaborations, is seductive – allowing that a seducer has to have an at least semi-willing subject (though I have little practical experience of the arts of seduction from either perspective!). Is this a deliberate/ consciously constructed effect?

In the discussion after Thursday's Mass, we debated the 'silence' of the Canon; I remain of the view that it was not silent – prayers would be mumbled. But John's concept of 'stillness' was a good one. It reminded me that the English sometimes called the Canon the 'Still Mass'; and it reflects the fact that even if the laity could and did wander

round a bit during the Ordinary, once they have knelt at the Sanctus, they have to be more or less still unless they are going to make an obvious fuss. Was part of the purpose of keeping them kneeling for so long to keep them from being a nuisance? The introduction of pews would have changed the equation, as people could sit and be obliged to be relatively still, so other possibilities were perhaps opened up.

The nature of the stillness, in particular, but also of lay participation as a whole, leads me to think that while those in authority had a string view as to what the laity should be thinking, there was in fact scope for the laity to think exactly as it pleased – as long as someone remained ‘still’ who had any idea what he or she was up to? This was removed after the Reformation by the insistence on greater participation: some may have engaged insincerely, but they were not given the opportunity to develop their own trains of thought because of the distraction provided by the need to be seen to engage physically and mentally. This further opens up a new perspective – for me at least – on the English Reformation about which I have been thinking for some months: is it, in one sense, only another attempt to create ‘uniformity’ which began with the foundation and promotion of Salisbury by Henry II (cf. the discussion John, Magnus and I had at St Teilo), was pushed again by Henry V (whose Sheen/Richmond complex of palace and religious foundations is possibly not dissimilar from that of Clarendon/Salisbury as a concept, and who pushed the Sarum rite), and then, although in a different way, was tried again by Henry VIII?

I was also very struck, as a participant, by the Second Gospel and the kissing of the floor – it seems much less cynical and out of place than I used to think, and serves a function in rounding off the ‘story’ of the Mass, providing a ‘conclusion’ or summary, and setting what has been experienced in the context of the everyday world to which one is returning. It is a ‘soft’ ending, rather than the hard, finite, absolute one of the Dismissal: ‘go, the Word lives amongst us [live according to its precepts]’, rather than ‘go, the show is over’.

Various people commented on the pax, and the way it comes down from the priest and from the Body, transmitting Christ throughout the assembly. It is at least as powerful as receiving Communion. Do we know when it was introduced?

Given the length of time it took to take the pax round everyone, I wondered whether, in a large parish, there might be more than one associated with the high altar (each altar and chantry presumably had its own, as with other ornaments).

10 Mr Tim Purchase (Salisbury)

I was wondering why the service had been scheduled for the Trinity Chapel, rather than the more normal Quire setting, and was therefore somewhat surprised to find that the chairs had been taken away, and the space left empty. When David and his singers entered for their rehearsal, it became apparent to me that the service would be conducted in a setting that was in one sense unusual for me, and yet was to be

recognisable as a form of worship within my experience. I particularly relate this to my annual pilgrimage to the Shrine of Our Lady of Walsingham. In the Holy House there are only a couple of chairs for the infirm, everybody else stands within the space. Kneeling on the stone floor has, however, gone out of fashion! Nevertheless, the medieval Christian would have had a deep devotion for the sacred and therefore kneeling at the most holy part of the service would have been natural to him or her. I do think that we have lost something of the sense of awe within worship, in our modern day habit of standing throughout.

From the introduction, I wasn't sure what category I fitted in, with my experience of over forty years of church attendance both in an academic and a worshipful stance. My problem was that I knew some of the text and I certainly knew the actions. Therefore the offer to wander around the cathedral and look at the pictures etc, did not seem appropriate to me, as I wanted to remain within the sphere of the action. Since I am blessed with good health and did not need to "go to the wall", I was happy to stand within the body of the service, what we would call today a worship space. I did try moving around a bit, but this was, in truth, just to get a better view of what was happening!

So, I have to admit, that the absence of a text was a bit of a disappointment to me. After the previous "High Mass" I was fully expecting to be given a booklet detailing most of the words to be said and sung. Whilst I admit that I can survive perfectly well without the need for books during most services I attend today, I really did feel a bit left out on this occasion. The fact that I could understand some of the words, and I generally knew what was going on, meant that I needed to engage, as I mentioned above, and I wanted to join in whenever possible. I suppose that as I am not used to 'doing my own prayers and devotions' whilst a service is going on, is probably something related to my lifetime's experience and therefore I found it difficult to ignore what else was happening in order to recite prayers of a standard nature by myself.

The boundaries, or rather the lack of them, was for me most refreshing. Having been brought up attending worship in a standard Church configuration, and still worshipping in this way on most Sundays, I miss the all inclusive nature of what we took part in on Thursday evening. A Nave Altar with the Clergy and Servers behind and facing the people is, to be honest, my preference. Liverpool Metropolitan Cathedral epitomises for me this approach with the centrality of the Altar and the faithful gathered around it. Obviously the Medieval way was to face East and for the Priest to be somewhat removed from the congregation, but I can see overtones in the inclusivity, that I think Anglicanism has laid aside in its development of Worship through the centuries.

Some questions, therefore, if I may, which arise out of an interest in what was going on, but also my experience of being part of that Worship, and feeling that I had a role to play:

How often might a medieval lay person attend Mass? The priests obviously were required to say Mass daily, and religious would have a similar constraint put upon them.

I suspect, however, that on a Tuesday morning at 8.00am, there would have been very few laity able, or indeed willing, to be present. There are those today who do attend Mass daily, and I personally would be delighted to be able to do so, but with the constraints of daily living, and the increasing lack of availability, I simply am not able to attend on a daily basis.

Moving on from my first question, this was not what I would call a Low Mass, nor was it a Solemn or High Mass. I am assuming that the singing is peculiar to this type of Chantry Mass endowed by a benefactor for a specific purpose. I am correct in my thinking, am I not, that within the walls of Salisbury Cathedral there would have been several Masses each day celebrated by different priests and that most of these would have been said services without any music?

To take things chronologically, the placing of the elements on the Altar seemed to be a formal part of the service Am I correct? It would appear from my observations that the credence table was a later addition to the furniture in such a chapel, use having not been made of one. Also, the Pyx, splendid though it was, contained un-consecrated bread, rather than consecrated hosts that we would expect to find in such a vessel today. When and why did the usage in these respects change?

The gospel was proclaimed facing North(as it was in the offering earlier in the year). Why was this, and when did this change?

The Pax obviously fulfilled an important role during the service. At what stage in history did such usage come about? I suspect that it had something to do with the moving away from the sharing of a meal around a table to a more formal celebration of the Eucharist, but who decided that the faithful should only receive Holy Communion once a year, and who decided to compensate for this by the use of the Pax. I suspect the answers to these questions will allow me to understand why an object has been transformed into an action in the modern-day church, and its disconnection from touching the Chalice and implied Holy Communion.

Finally, what was the flaming torch meant to signify, and why did Canon Mark have to stand up twice during the consecration? If I can make an attempt to answer my own question, I suspect that it is the precursor to our having acolytes who raise their candles (tapers) at the consecration, but of course today we use two, four or six for this purpose.

I would be very grateful for some insight into these questions that I have, and no doubt you will suggest some reading as part of the answer, for which I would be most happy to accept.

I do hope that the project continues to provide explorations of worship from times past, and as a final note, I think that it has brought together Anglicans and our Roman Catholic friends in our appreciation of our common heritage, and a realisation that we have both travelled an awfully long way in our liturgical development, but at the end of the day we are very close to each other today as we were then.

11 Mr Gwilym Stone

Age: 25-50 Male Came Specially for this Service

While not a regular worshipper at cathedral I have on a number of occasions while staying for courses at Sarum college between to early morning Eucharist in the Trinity Chapel - it is a space that I am familiar with and which I love (for me it is Salisbury Cathedral - I think I have only once been to a service at the cathedral anywhere else but the Trinity Chapel) and there were a number of familiar faces in the congregation. What this did was make it very easy to encounter the mass as worship - it was in a space I have worshipped in before and I was with people I had worshipped with before.

Before the service as we were all sat around the edge the space felt quiet empty, but the moment we were told to stand up we spread out and filled the space and I think that you were perhaps more aware of the other members of the congregation than you are safely separated from one another by rows of chairs.

There were a few people who moved around but most, including myself, seemed to stay put - I guess this is partly because the service was a one off and held our attention in a way that at the time an ordinary daily mass wouldn't. If it was your daily fare you would have been able to wonder off for a bit knowing how long to be away and yet still get back in time for the consecration or the peace etc.

There were a few bits of the service that I recognised from the choral use of Latin texts in contemporary services but mostly I had no idea what the actual words mean - however except in a couple of places I was able to follow the structure from the order in the booklet and so while not being able to tie down particular words knew what that bit of the service was about.

It was interesting that for the most part the focus was on the singers not the altar or priest - and in most cases when the priest said/sung anything it was in dialogue with the singers - so overall it was much less priest-centric than I expected.

It was also a lot more understated than I expected even for a Low Mass - there were no more and perhaps less ritual actions than in a contemporary Eucharist.

The silent Canon was interesting - given that I didn't really understand the words being sung I had to concentrate was hard to pick out the different parts of the service - but this part which had no sound at all stood in clear contrast so I knew 'this bit is significant'.

The peace was interesting - I felt very self-conscious - what kind of kiss do you give it? Should it be a kiss like that on the cheek of maiden aunt or on the lips of girlfriend or what? Also I was aware of how new the Pax was - it lacked the patina than they must have got from a thousand kisses. This was also true of the Pyx - as it was brought in the bit of brain that always tries to put you off thought - "oh look a little Christmas cake" it was so crisp and white.

Kneeling for such a long period was no more uncomfortable than sitting for the same period on the average church pew, (and many pews seem to have been built to cripple anyone above 5foot who trys to kneel in them so it was more comfortable than I often find myself when kneeling for shorter periods in church)

I Kissed the ground in last gospel almost on instinct on the cue of the singers doing the same - without any context for why we were doing it at that moment - but it seemed a meaningful action and I wasn't worried that I didn't know what the meaning was.

