



THE  
EXPERIENCE  
OF WORSHIP  
IN LATE MEDIEVAL  
CATHEDRAL AND  
PARISH CHURCH

## INVESTIGATION REALISATION INTERPRETATION

- ¶ Practice-led research has opened up new and unexpected insights into medieval worship.
- ¶ Texts, buildings and objects are vital sources; but it is ritual enactment that connects them. In enactment each person encounters external experiences of the heard, seen, touched and smelt; physical experiences of space, posture, movement and utterance; internal experiences of the sensed, the felt; and even transcendent experiences of the spiritual and the divine.
- ¶ For the medieval parish priest or clerk with little Latin, and for the people who had no book to follow even if they could read, this complex overlaying and interaction of experiences made up worship in church.
- ¶ The text and images here can illustrate only selected elements of the investigation and realisation of worship in medieval churches. This display explores just two aspects of a many-faceted and interdisciplinary research project.
- ¶ First, images of the enactments. Three enactments took place in May and October 2011 in Salisbury Cathedral. They involved the cathedral clergy, choir, musicians, vergers and congregation. Then, in June and September, the research team and gathered participants from a series of disciplines enacted five liturgies in the small medieval parish church of St Teilo, now re-erected in an early 16th-century state in St Fagans: National History Museum Wales.
- ¶ Second, some account of the artefacts that have been researched and made in order for the enactments to take place in St Teilo's. The research team has tracked down appropriate models, and worked closely with a total of 18 craftspeople and artists. By far the largest item is the medieval organ. Many of the other objects are quite small; examples are given here of the hanging pyx, pax and the earthenware cruets. All are based on historical evidence, and made with traditional materials and techniques, but none is a slavish copy. Each craftsman was free to be creative, as was the case in the Middle Ages.
- ¶ The research project is based in the School of Music, Bangor University.



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