

The S. Stephen

ALL SAINTS

2017

Vol. 17, No. 1

From the Rector

My Dear People,

The past few months have been quiet but eventful. It has been a time of transitions at S. Stephen's, and we are now well positioned to face the challenges and opportunities that lie ahead.

On Sunday, October 1st, we welcomed the Schola Cantorum back after the summer to begin the 2017-2018 season. They have never been in finer form. I count it an enormous privilege to serve at a church with such an excellent tradition of liturgical music. Our Anglican choral tradition is a gift that we should never take for granted; it merits all the support we can give it by way of attendance, prayer, and financial contributions.

On the same day, we welcomed Fr. Michael Pearson, who will be assisting regularly at both the 8 am and 10 am Sunday Masses and preaching occasionally during the current program year. Fr. Pearson is an old friend of S. Stephen's, having served as Curate and Interim here from 1977 to 1981. (By a curious coincidence, the last parish where he served as Rector before retirement was St. Mary's, Wayne, Pennsylvania, where I served as Curate from 1992 to 1994.) Fr. Pearson's position is very much part-time, limited mostly to Sunday mornings. Needless to say, I am hugely grateful for his presence and assistance.

In the Parish Office, we have engaged three new part-time staff members: Susan Rozzero, Office Assistant; Jacob Ihnen, Communications Director; and Diamond Centofanti, Sexton.



Susan Rozzero is a native and resident of Providence. A graduate of Bryant University with a business background, she has three children and "a beautiful new grandchild." She has attended St. Augustine's Catholic Church (near La Salle Academy and Rhode Island College) for many years. Her normal hours are from 9 am to 1 pm Tuesday through Friday. Susan has quickly mastered many of the mysteries of our office technology, logistics, and procedures, and she brings a friendly smile and welcoming presence to our week-day operations.

Jacob Ihnen is in his final semester as a Brown undergraduate, majoring in Classics and Medieval Studies. He plans to undertake a Master's in History next year, so we are expecting to have him around for at least two years. As Communications Director, Jacob is responsible for compilation of the weekly *Kalendar* and *Parish Notes*, updating of the website, and layout of *The S. Stephen*, among many other aspects of parish publicity. Jacob is also a familiar face at the altar, where he serves regularly on Sundays and weekdays. At Brown, Jacob keeps himself busy as Editor-in-Chief of the *Brown Classical Journal*.

Diamond Centofanti came to us by way of the Epiphany Soup Kitchen, where he served until recently as Head Chef during a time of rapid expansion of the clientele – thanks in large part to the quality of his cooking! In his short time as Sexton so far, he has demonstrated a passionate commit-

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ment to the upkeep of the buildings and grounds, with an indomitable “can-do” attitude to any task set before him.

Over the summer, the Vestry approved two new projects to improve the physical appearance of the church interior. In August, we replaced the old 350 Watt incandescent lightbulbs in the ten hanging lanterns in the nave with new LED “corn-cob” lights. These give a much higher light output at greatly reduced energy and cost (97 Watts), with a relatively warm light temperature. While aficionados of “dim religious light” may be disappointed, many people have remarked with enthusiasm that they can now read the words in the Hymnal for the first time in years! Overall, I think the new lights give the church a more cheerful and happy atmosphere, which can only be a good thing.

The other improvement is underfoot. Thanks to the generosity of two donors who wish to remain anonymous, we have contracted with Allen Moitoza of Middletown, RI to lay down birch panel laminate flooring under the nave pews. The wood will be of a lighter color, which will make a pleasant contrast with the dark brown of the pews and wainscoting. The stone tile floors of the aisles will remain as they are. In his work so far, Mr. Moitoza has identified and repaired several areas where the sub-flooring has suffered damage over the years. Since the pews need not be moved, this project will not interfere with our Sunday Masses; but we ask everyone to take care to avoid the taped-off areas where the work is underway.

A major project looms ahead. Since 1927, the church and Guild House have received heat from the Brown University steam heating system. This summer, however, Brown informed us that they will be transitioning to a more eco-friendly hot-water system in October 2019, and at that time they will cease supplying heat to S. Stephen’s. At a special Vestry meeting during the summer, Senior Warden Tom Bledsoe agreed to lead a task force to address this issue. In early September, we had a good conversation with representatives of the University, who were eager to be helpful in offering advice on how to identify and implement an in-house heating solution. I do not want to speculate at this time on what the solution will be, but we are confident that the problem is manageable. In future issues of *The S. Stephen*, we will ask Dr. Bledsoe to report on the task force’s findings and plans.

Meanwhile, we look forward eagerly to our special programs and services in the coming months, including the Memorial Recital, Music for Organ and Soprano, on Sunday 22 October at 5:30 pm; and the All Souls Solemn Requiem Mass on Thursday 2 November at 6 pm. We’re counting on everyone to make an effort to support both by being present; and to remain faithful in Sunday Mass attendance, confident that the future belongs to God, who desires only our good.

With all blessings and prayers, I remain, faithfully,

Your pastor and priest,

Fr. John D. Alexander



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SURPRISING CONVERSIONS: WRITERS WHO EMBRACED ORTHODOXY IN A SECULAR AGE

Part 1: C. S. Lewis

By Phoebe Pettingell

The years following the First World War were a dismal period for religion, especially in intellectual circles. The Enlightenment had already labeled any form of the supernatural as primitive superstition—the misunderstandings of a pre-scientific age. By the 20th century, scientific discoveries were believed by many to provide the answers to all problems. If they hadn't yet, it was only a matter of time until the secrets of the universe would be unlocked and the possibility of a universal Utopia could be realized on earth. Today, it is possible to see that this vision was based on the Gospel of Progress: the popular notion that human beings were growing wiser and better. After the “war to end all wars,” surely an increasingly bright and exciting future lay in store for humankind.



C. S. Lewis

Then, in the 1920s, a series of conversions to Roman Catholicism started among prominent writers, the best known including poet, novelist, and essayist, G. K. Chesterton in 1922; novelist Graham Greene in 1926; and novelist Evelyn Waugh in 1930. These writers did not keep their conversions to themselves—they became apologists for orthodoxy, arguing the Church's position in the Sunday papers and authoring novels that displayed God's workings on individuals. Waugh's conversion actually made headlines in the papers. Anglicans too had their share of conversions, including T. S. Eliot and W. H. Auden, among the newer poets. This taking to religion struck many as puzzling, even shocking. The intellectual world could attribute some of them to con-

servative and contrary principles in men like Waugh and Eliot, but what might be made of those by radicals like Greene and Auden? In this series, I want to examine the Christian positions taken by five notable Anglican writers and why each chose to embrace orthodox Christianity in the face of a secular culture.

The point, duly noted in discussions of this literary sea change, is that literature itself played a role in the decisions of these writers to convert. Graham Greene remarked that, compared to 19th century novels, the stories of the 20th century seemed thin and two-dimensional in comparison. This he attributed to the absence of the divine, and thus an absence of a greater meaning in life. Far from gaining freedom from superstition and mystagogy, materialism

had stripped away the more profound search for purpose, and descended either into denial of the dark side of existence or a jaded cynicism where meaning no longer mattered.

While many of these surprising conversions came after the particular author had made his (or her) reputation, the one whose name is most associated with 20th century Christianity was unknown at the time he embraced religion. C. S. Lewis (1898-1963) was a young scholar and tutor at Oxford at the time. He had fought in the trenches during WWI, then returned to the university

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to finish his degree. He ended up as an instructor at Magdalen College in the newly formed department of English literature. He was a fierce atheist.

Lewis had been born in Belfast, in what is today Northern Ireland, the second son of a successful barrister in the police courts. He always described his early childhood as idyllic, and the view of the soft green hills of County Down, which he could see from the windows of his home, are lovingly evoked in the scenery of Narnia. Despite having been sent away to school in England at an early age, he never forgot that he was (Northern) Irish. In fact, for many years, he hated England. His experiences in his various preparatory schools were so bad he calls one of them in his memoirs “Belsen,” after the notorious Concentration Camp.

His mother died when he was ten. Lewis remained close to his brother, “Warnie,” all his life, but both boys grew increasingly estranged from their father, and Lewis learned to be deceitful. His autobiography, *Surprised by Joy* (1956), paints a vivid portrait of the elder Lewis’s rhetorical displays in which he would emotionally declare to his frightened children that they were destined for the workhouse. Lewis came to fear any show of feeling, and to conceal his own to the point of lying about them and what he was doing. Largely friendless at school, he took refuge in fantasies with his brother on holidays where they wrote stories about imaginary worlds. His brother’s centered in India—“Warnie” Lewis ultimately went into the military. “Jack,” as the younger boy was called, invented “Boxton”—a country of talking animals dressed like humans. Although conventionally raised in the Anglican Church of Ireland, religion meant little to him. A brief experience of spiritual fervor at one of his schools was quickly replaced by adolescent skepticism, first a fascination (mixed with some fear) with what today would be called “New Age” spiritualism, then the fashionable logical positivism of the era that denied the supernatural. As he wrote later, “Every man who is afraid of spooks

will have a reason for wishing to be a materialist: that creed promises to exclude the bogies.” Despite this, his temperament was deeply romantic. He early acquired a desire for the fleeting experience of transformative “joy” suddenly evoked by a picture or words or music that seems to be a glimpse into a transfiguring vision. A lover of Norse mythology and Wagnerian operas, he tried to capture his insights in poetry. Though he never succeeded, he honed his descriptive powers into a prose style that communicates the tone of a friend talking to his readers.

When training for the army as a student at Oxford, Lewis made friends with a fellow Irishman, “Paddy” Moore. Before being shipped to the front, Lewis met his mother, “Janie,” 45 years old and separated from her husband. She and her 12-year-old daughter, Maureen, had moved to Oxford to be nearer Paddy. After the war, in which Paddy was killed, Lewis lived with her for the remainder of her life. The story was that he and his friend had made a pact to take care of the other’s family if one of them died, but in fact Lewis and Mrs. Moore were lovers. This secret had to be kept not only from Oxford but also from Lewis’s father who was financially supporting his son as he finished his studies. The murkiness of this arrangement, along with the constant deceptions, gave Lewis an added reason for distancing himself from the very notion of religion.

This biographical detail, some of which did not come to light for many years after Lewis’s death, nevertheless lies at the heart of what influenced both his conversion and his writings. In *C. S. Lewis: Eccentric Genius, Reluctant Prophet* (Tyndale, 2013), Alister McGrath observes that his subject omits three crucial events from *Surprised by Joy*. The first, which he excuses himself from going into, was his relationship with Janie Moore. The second was his experience of war, which he treated as less significant than his schoolboy miseries, which the book details at length. The third was the death of his father. This last freed Lewis finally from the lies and deceptions he had resorted to. As his later writings

show, he began to suffer from guilt for his behavior, for never having tried to understand his parent better, or reconcile with him. Lewis's writings become more and more concerned with honesty and the need not only to be frank with others, but most importantly with oneself. Think of Edmund in *The Lion, the Witch, and the Wardrobe* whose mixture of pride, defensiveness, and insecurity seduces him into betraying his brother and sisters to the White Witch, thus causing the sacrifice of Aslan; or the female narrator of *Till We Have Faces*, who believes her greatest virtue is her love for her younger sister, only to discover that her possessiveness has attempted to destroy her.



J. R. R. Tolkien, C. S. Lewis, & the other 'Inklings'

What Lewis acknowledged in his descriptions of his conversion was the enormous effect his study of literature had on his psyche. Initially, he had planned to teach philosophy, but after the difficulty of finding a position on his return from the trenches, he was persuaded by a mentor to pursue what was for Oxford a new field: English literature. The works that most attracted him were by Christian writers, and he discovered the "Christendom" of the Middle Ages. Lewis read voraciously, and had all the qualities that make for a great literary critic: the recognition that literature is meant to expand our understanding of positions other than our own, to make the past come alive and to realize that "the present is, itself, a 'period.'" In other words, what now seems to us most central in understanding will, in time, only characterize a certain era which will soon look as "dated" as those we scorn now. This is a major theme of his first great scholarly book, *The Allegory of Love* (1936) and remained so through his final, posthumously published volume, *The Discarded Image* (1964).

A final factor in Lewis's "surrender," as he called it, to Christianity was his growing circle of friends, and in particular, his bonding with the philologist, J.R.R. Tolkien. Both men were lovers of mythology, and this initially drew them together. Tolkien was a devout Roman Catholic, and one evening he convinced Lewis that mythology led humans to the ultimate "true myth," the revelation of God's In-

carnation in Christ. Lewis had, for some time, been wrestling with a similar, though less choate idea, especially influenced by the works of the 19th century Scottish novelist, George MacDonald (1824-1905) and the poet, George Herbert (1593-1633), whose poems derive meaning from the details of daily life, making it numinous. Even so, it took Lewis some time to move from an acceptance of the existence of God to belief in Christ. He started attending church, although he was never particularly drawn to liturgy and despised hymns. But having come this far, he suddenly found himself believing, and understood that what he had perceived as his personal struggle was God seeking him. On Christmas Day, 1931, he received communion for the first time in his adult life.

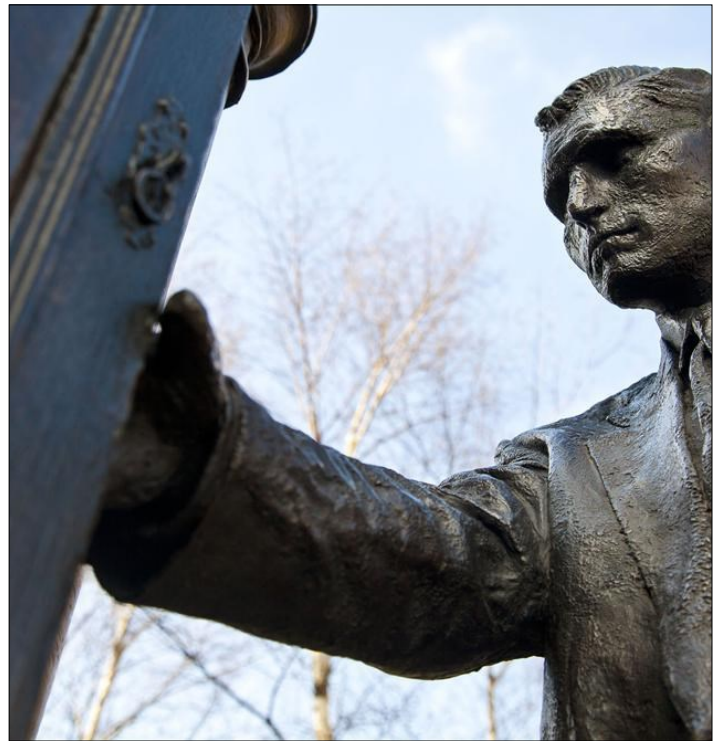
Lewis began his Christian writing as an apologist. *The Problem of Pain* (1940) and *The Screwtape Letters* (1942) attracted much attention and led to the BBC asking him to give a series of wartime broadcasts on what he called "Mere Christianity"—the essence of orthodoxy without denominational characteristics. Lewis became a household name. The horrors of World War Two promoted a religious revival, and he was one of its preeminent voices. Tolkien was always disappointed that Lewis hadn't become a Roman Catholic, but at this time a new influence came into the latter's life: Oxford University Press relocated from London to the university during the

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Blitz, and Lewis became friends with an editor and Christian novelist, Charles Williams. I will have more to say about Williams in a later piece, but he helped Lewis think his ideas through in a deeper way. For instance, he pointed out that the popular *Screwtape Letters* (1942), a satire in which an older devil advises a young nephew just starting out in temptation how to lead a soul to damnation, ran the danger of personifying evil. Williams was far from indifferent to the subject—his greatest novel is *Descent into Hell* (1937) which offers a profound understanding of how we can choose to damn ourselves. One sees its influences in Lewis's own work. But he clearly found *Screwtape* too pat, too much like 19th century portrayals of Mephistopheles deluding Faust. Williams also introduced Lewis to the theology of Kierkegaard, whose publication in English he had overseen. Despite his works of apologetics, Lewis was not really a theologian but had the gift of putting things in terms that made them comprehensible to an ordinary person with no background knowledge. This provided him with a vast audience, but sometimes made things seem oversimplified. Williams was a genuine lay theologian and helped Lewis go “further up and further in” to his understanding. He also helped him strengthen his gift for portraying ideas in fiction, rather than “explaining” them.

I pass lightly over the famous “Inklings”—the drinking group that gathered at an Oxford pub called the Eagle and Child and read one another things they had written. Clearly, this group encouraged one another, though the only notable writers in it were Lewis, Tolkien and (briefly) Williams. The group had the most influence on Tolkien, then developing his vast imaginative world of “Middle Earth,” but easily distracted by detail. It may have helped Lewis hone his growing gift for fiction, but this impulse had always been with him, as Boxton shows. It is easy to overestimate the Inklings' importance, except as a gathering of congenial friends.



The Searcher by Ross Wilson
(C. S. Lewis Square, Belfast, Northern Ireland)

It may also have offset the growing realization that Lewis's fame made him unpopular with many of his academic colleagues who began to treat him as a vulgarizer and keep him from rising on the professional ladder. In part, this was because of some political miscalculations on his part, but in general academics are prone to be jealous of someone who finds a wider audience than the scholarly community. As Lewis matured, he became more aware of his own shortcomings. This seems to have been the initial impulse to try his hand at a children's story. The result was the Narnia stories—seven books in which a series of children enter an alternative world with talking animals and ruled by “the son of the Emperor beyond the seas,” Aslan the lion.

Narnia has been called an allegory, but technically it is not that. As Lewis had already shown in his Space Trilogy, science fiction novels written for adults during WW2, he believed that different worlds had their own possibility of a fall, their individual redemptions. Christ came for our world as a man. In a world of talking beasts, he might come as one of them. In *The Lion's World* (Oxford, 2012),

Rowan Williams brilliantly observes that “the point of Narnia is to help us rinse out what is stale in our thinking about Christianity,” to encounter it again as if for the first time in all its wonder and thrill and glory. It fully focuses in on the issue of truthfulness. Aslan has the power to make others face themselves truthfully because only in the eyes of God our Creator will we be able to see ourselves honestly and lovingly reflected. We cannot face ourselves otherwise, marred by the sin of our faults as we are. Williams understands that Lewis, far from making Christianity seem conventional, is able to show it as a rebellion against all the stultifying aspects of life, all the cynicism and hopelessness that pass for “worldly wisdom.” Aslan is “not a tame lion,” as characters say throughout the series. He is wild, unpredictable, yet radiates true Goodness.

Narnia brought Lewis even greater fame. It was translated and read throughout the world and had a formative influence on generations of children through the present. Lewis ultimately got the chair Oxford denied him—at Cambridge. Janie Moore died in 1951, the year after the first Narnia book was published. In 1956, Lewis suddenly married an American divorcee, Joy Davidman. Initially, it was a civil marriage to help her get a visa to stay in England, but in time Lewis was “surprised by Love,” and it became an affair of the heart. Joy was a convert to Christianity and a novelist herself. She also turned out to be dying of cancer. At the time, the Church of England did not allow the remarriage of divorced persons, but Lewis persuaded a clerical friend to perform a “deathbed” wedding in 1957. The cancer went into

remission, and she lived another three years, helping Lewis to write his final novel, *Till We Have Faces* (1956), which again picks up the theme of seeing ourselves truly only through the eyes of God. Though it has never been one of his more popular works, it is a profound retelling of the Cupid and Psyche myth and the most pellucid depiction of his vision of a deity who is Love.

Lewis predicted that his reputation would not outlast his death, and at first he seemed to be a true prophet in that respect. Children continued to read about Narnia, although for a time it was somewhat eclipsed by Tolkien’s *Lord of the Rings*. Then American evangelicals took up Lewis. This proved disastrous for his reputation among Anglican theologians who regarded him as an unsophisticated popularizer. His contempt for Modernist literature did nothing to advance his standing among academics either. But as he had long pointed out, the present too is “a period” that will, in turn, go out of fashion. Modernism gave way to Postmodern-

ism, and this made Lewis’s point about the present being just another era prophetic. Contemporary theologians like Alister McGrath and Rowan Williams have noted that a large part of his appeal today has to do with contemporary interest in narrative theology and the relationship between religion and creative imagination. Lewis as a popularizer and apologist for the masses has given way to Lewis the creator of imaginative fiction, as well as one of the outstanding literary critics of the 20th century. We now appreciate his brilliance in making truths many had abandoned as stale and old-fashioned, dazzlingly fresh, alive, and able to redeem the world.



C. S. Lewis and Joy Davidman

ALL SAINTS AND ALL SOULS

By Fr. Alexander



The Forerunners of Christ with Saints and Martyrs
by Fra Angelico

According to the Catholic tradition, the Church, the Body of Christ, exists in three modes or states of being: the Church Triumphant consists of the saints in heaven; the Church Expectant consists of the souls of those who have died and are still in their journey of purification and growth into the fullness of God's presence; the Church Militant consists of you and me, and all who continue in this earthly life. The doctrine of the Communion of Saints thus assures us that the Church's fellowship is not limited to us who are now alive on this earth, but comprises the vast company of all who have gone before. The annual celebration of All Saints Day and All Souls Day focuses our attention on this wonderful mystery.

Liturgical Commemoration of the Saints

The Feast of All Saints commemorates all those Christians, known to us and unknown, who, having completed the course of this earthly life, have entered into heaven to enjoy the fullness of God's presence. Our theological tradition calls

this fulfillment the beatific vision, seeing God face to face.

The saints in heaven watch over and pray for us – especially in the communities and places where they are venerated on earth. William Temple (Archbishop of Canterbury 1942-1944) once wrote that on account of the Incarnation, Christianity is the most materialistic of the world's great religions. For this reason, physical tokens and reminders of a saint's earthly life are not unimportant. Saint Augustine of Hippo (354-430) wrote in his great work *The City of God* of the many miracles that accompanied the arrival of some relics of Saint Stephen in North Africa in the fifth century. When we invoke a saint in the presence of his or her relics on earth, Augustine explained, that same saint prays for us in heaven with powerful effect.

The commemoration of saints figures prominently in the Church's daily round of worship. At weekday Masses, we often celebrate the life of the

saint whose day it is in the calendar. Some of these saints are ancient and obscure figures, such as Crispin and Crispinian, martyrs in fourth century Gaul (October 25). Others are more recent personages whose lives are well-documented and better known to us, such as Thérèse of Lisieux in nineteenth-century France (October 1).

A Brief History of All Saints Day

In the early centuries of Church history, Christians visited the tombs of the martyrs on the anniversaries of their deaths. Because they needed to keep track of the anniversaries to know which tomb to visit on which day, they developed the first calendars of saints. As the numbers of martyrs multiplied, however, the practice arose of setting aside a day to commemorate all of them together, so that none would be inadvertently overlooked. By the fifth century, several Eastern churches had designated May 13 as a feast of all the saints.

In the early seventh century, the Byzantine Emperor gave the building in Rome known as the Pantheon into the Church's care. The Pantheon had been built by the Emperor Agrippa in the first century, and rebuilt by the Emperor Hadrian in the second, as a temple to all the Roman gods and goddesses. At its consecration as a Christian church on May 13, 609, Pope Boniface IV decided to undo its former pagan dedication by rededicating it to Saint Mary and all the Martyrs. Numerous bones of the martyrs were brought from the catacombs – Rome's ancient underground cemeteries – and deposited under the high altar. This event apparently marked several firsts: the first time that a former pagan temple was converted into a church, the first time that relics of the saints were translated from the catacombs to a church in the city of Rome, and the first time that a church was dedicated not just to one martyr but to all of them together. (Incidentally, being made a church ensured that the Pantheon became one of the few classical Roman architectural masterworks that did not fall into ruin; it stands

as a functioning church and popular tourist attraction to this day.)

Just over a century later, in 732, Pope Gregory III dedicated a chapel in the old Saint Peter's Basilica to All the Saints on November 1. Gregory's reasons for doing so were enormously significant. In the East, the Iconoclastic heresy was troubling the Byzantine Empire. The word Iconoclast means "image smasher" and the Iconoclasts were destroying thousands of icons and statues of Christ, the Blessed Virgin Mary, and the saints. Not only did they dispute the validity of the use of images of Christ and the saints in Christian worship, but they also attacked the invocation of the saints and the veneration of relics, breaking open shrines and throwing relics into the sea. To counteract this desecration, Pope Gregory made a point of paying special honor to both images and relics. In Saint Peter's, he had an *iconostasis* or icon-screen installed; and he had the aforementioned chapel constructed to house a large number of relics. The chapel itself did not survive the rebuilding of Saint Peter's in the sixteenth century, but ever since the eighth century its Anniversary of Dedication on November 1 has been the established date of the feast of All Saints in the Western Church.

Meanwhile, the Seventh Ecumenical Council condemned the Iconoclastic heresy in 787, and it was finally suppressed in the Byzantine Empire in 842. Later in the ninth century, the Byzantine Emperor Leo VI built the first Church dedicated to All Saints in Constantinople. The Churches of the East celebrate All Saints not on November 1, but in the Spring, on the first Sunday after Pentecost.

The Church's celebration of All Saints gained traction and grew in importance precisely because it upheld crucial teachings and practices that were under attack in the Church's liturgical and devotional life. The feast reminds us that our privileges as Catholic Christians include praying before images of the saints, venerating their relics, and asking their prayers for us in heaven just as we ask one

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another's prayers on earth. We do not worship them, for that would be idolatry, but we do share fellowship with them in the Body of Christ by means of such visible reminders. Such devotion to the saints does not lead us away from Christ but rather brings us closer to him, for they are already in the fullness of his presence and they always point us towards him.

The Origins and Recovery of All Souls Day

All Souls Day is set aside for remembering and praying for "All the Faithful Departed" – that is, the Church Expectant comprising the souls of those who have died and are still in the "intermediate state" between this life and the beatific vision in heaven. Purgatory is a "place" (the term can be used only figuratively) not so much of punishment as of continuing purification and sanctification. Its "flames" are not the fires of hell but of the Holy Spirit purging away the residual sin of which the soul must be cleansed before it can enter into the fullness of God's presence. The "suffering" of the souls in Purgatory is precisely that of unfulfilled longing for the journey's end. From the beginning, the Catholic tradition has affirmed the value and efficacy of prayers for the dead. The intercessions of the Saints in heaven and of the faithful on earth help speed the Souls in Purgatory towards their final destination.

Christianity inherited the custom of praying for the dead from certain strands of intertestamental Judaism (see II Maccabees 12:42-46); and it dates back to the earliest centuries of Church history. The setting aside of November 2, the day after All Saints Day, as an occasion of intercession for All Faithful Departed was first established by Saint Odilo, the Abbot of Cluny, in 998. From Cluny the practice spread to other Benedictine houses of the Clunaic order, and thence to several dioceses in France and finally throughout the Western Church, gaining acceptance in Rome in the fourteenth century. While November 2 remained the date of the liturgical cel-

ebration, eventually the entire month of November became associated in the Western Catholic tradition with prayer for the departed.

Eastern Orthodoxy never adopted the Western date of November 2, but observes at least seven days of prayer for the departed throughout the year. Most fall on Saturdays, since Jesus lay in the tomb on Holy Saturday. These days are known as "Soul Saturdays."

Medieval abuses connected with relics and the selling of indulgences led the Churches of the Reformation to suppress the observance of All Souls Day and prayers for the dead. In the nineteenth century, however, the Catholic Revival in the Anglican Communion began to recover these lost teachings and practices. Following the massive loss of life in the First World War, prayers for the dead gained a wider general acceptance in mainstream Anglicanism, despite continuing objections from the Evangelical party. The Guild of All Souls, founded in England in 1873, was instrumental in securing the eventual restoration of All Souls Day to the Episcopal Church's calendar in 1979, as well as prayers for the dead in its liturgy.

The liturgical celebrations of All Saints and All Souls offer us the reassurance and comfort of knowing that the Church is a fellowship of prayer comprising the living and the dead. The Saints in heaven pray for us, and we and they pray for the Faithful Departed. We thus have the hope that those whom we love but see no longer are alive in Christ; all on different stages of the same journey to the same destination.

Note: At S. Stephen's, All Saints Day 2017 will be celebrated at Mass in the Lady Chapel at 6 pm on Wednesday, November 1, and again at both Masses on Sunday, November 5. On All Souls Day, Thursday November 2, we shall offer Solemn Requiem Mass at 6 pm.



FIVE VERSIONS, ONE CHAIN: CONTINUITY AND THE PSALTER

by Bill Dilworth

Don't get me wrong: I like the language of the psalter in the 1979 Book of Common Prayer. It's a beautiful version of the liturgical psalms, used not only by the Episcopal Church but by other Anglicans as well. I approve of its clarity when compared with the 1928 version. I am grateful that the editors of the present American BCP kept the monthly cycle's divisions in the Psalter. I like it all fine – I just don't want to use it if I have the Coverdale version available.

The Rev. Myles Coverdale's 1535 translation of the Bible was the basis for the version of the Psalter used in the 1662 Book of Common Prayer and, with minor changes, in American BCPs before the current edition. It's the Psalter printed in the Anglican Service Book, the traditional language edition of the 1979 BCP used daily in the Lady Chapel. It can be a funny sounding version when you first meet it, and sometimes sounds even funnier when its archaic turns of phrase become entangled in tongues used only to contemporary American English. Some of its passages are cryptic. Its use of the second person singular pronouns thou, thee, and thy (much less thine) can be confusing to newcomers, despite the more precise meanings they afford for people who care about that sort of thing. And it's the version of the Psalms used by Anglicans in cel-



St. Jerome in his Study, c. 1435
by Stefan Lochner, c. 1400/1410-1451

ebration and mourning and fear and hope for over four hundred years.

Coverdale relied on the Latin Vulgate for his translation of the Psalms. The Vulgate was formerly the only authorized Bible version of the Western Church and was the work of the famously cranky St. Jerome. He translated it from the original Hebrew and Greek back in the late 5th century, as everyone knows. As it turns out, however, what everybody knows turns out not to be completely reliable. St. Jerome did use his knowledge of Hebrew and Greek when translating, but not with the Psalms. Instead, he turned to an old Latin version of the

Psalms that the Roman Church had long used and come to know and love. He took this familiar translation and fine-tuned it, improving its accuracy and bringing its Latin up to date. So, then, he translated the rest of the Old Testament directly from the Hebrew, and the Psalms from Hebrew via Latin? Well, no. The old Latin psalter wasn't a translation from the Hebrew, but from the ancient Greek translation of the Old Testament, the Septuagint.

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The Septuagint was the only version of the Scriptures that many early Christians (and not a few Jews) knew. It is the work of Greek-speaking Jews living in 3rd century BC Alexandria, who wanted to offer a translation of the Bible for the many Jews living outside Israel and who spoke Greek, not Hebrew. It is still the only authorized version of the Old Testament for the Eastern Orthodox Churches. It is the source for several biblical quotations in the New Testament, and had a tremendous impact on the development of Christian doctrine. Take, for example, Isaiah 7:14: “Behold, a virgin shall conceive, and bear a son.” This verse translates a Hebrew word meaning “young unmarried girl” or “maid” as “virgin.” While the Church sees this verse as a prophecy of the Incarnation and Virgin Birth; critiques of Catholic Christianity have characterized the verse as a mistranslation from Hebrew into Greek that led the early Church into the (supposedly) mistaken belief that Christ was born of a virgin. However, because the oldest complete Hebrew biblical manuscripts are centuries younger than the oldest complete Septuagint manuscript, and because word connotations change over time, the issue is more nuanced – even without considering the traditional affirmation of the Holy Ghost’s role in the work of the Septuagint’s translators. We can look at English for a similar and related example: in modern use, the word “maid” means “female domestic servant,” but an older meaning is “young unmarried girl.” Since it was the common assumption that unmarried girls were also virgins, it meant “virgin” as well, and English-speaking Catholics used it to refer to Our Lady - as in the carol “Blessed be that Maid Marie” - and the word “maidenhead” is an archaic word for, among other things, “virginity.”

So then, ancient Jewish scholars translated the Scriptures from Hebrew into Greek, and *that* translation formed the basis of the psalter in St. Jerome’s Latin Vulgate, which in turn Myles Coverdale used in *his* larger English translation of the Bible, the book of Psalms which the Church of Eng-



Myles Coverdale, c. 18th century
by unknown artist, print from a 1533 portrait

land adopted as their official psalter in 1662 and which (with minor changes) found its way into all American BCPs until 1979. The current American Psalter, as lovely as I find it, stands outside that historical thread. When I recite or sing psalms from the Coverdale version, I am part of a line of worshippers that has used them for centuries; when I recite the modern version, I am part of a line that reaches all the way back to the year after I graduated high school. More than just standing in the mainstream of Anglican liturgical tradition, though, the Coverdale Psalms let me share in a heritage that stretches to a time two hundred years before the birth of Christ. The same twisted thread that runs from ancient Alexandria to Providence also gives a link to the time before the division of the Church into Roman and Byzantine and, because of that, a tenuous connection to the Eastern Orthodox Churches of today. While the 1979 Psalter is beautifully contemporary, the Coverdale Psalter is timeless, and I am glad that we still use it at S. Stephen’s.

Editor’s Note: At S. Stephen’s the Coverdale psalter from the ASB is used at weekday Masses and Offices in the Lady Chapel, while the BCP 1979 psalter is used at Morning Prayer at 8 am on Sundays.



Quodlibet

by James Busby

quodlibet (kwäd'lə bet') n [ME fr. ML quodlibetum, fr. L quodlibet, fr. qui who, what + libet it pleases, fr. libere to please] 1. a piece of music combining several different melodies, usually popular tunes, in counterpoint and often a light-hearted, humorous manner - Merriam Webster



Comes Autumn with her sunburnt caravan,
Like a long gypsy train with trappings gay
And tattered colors of the Orient...

Comes Autumn and yours truly feels increasingly like Nutty Bunny on a Grail mission and in no mood for poetic imagery like the aforementioned lines of Bliss Carman, all reminiscent of a Rust-craft greeting card.

Laureate, Kenneth Koch's "I'm as crazy as shirt-tails in the wind" works well as description for me as I tie up loose scheduling ends, practice for recitals, engage musicians for the season and what have you. Mind you, I've been at it long enough that there are few big surprises. Twenty-four of these seasons have been at S Stephen's, I love it and it nourishes me.

By now you should have received the season's music prospectus. Planning this, I've often said, is maybe the biggest part of my job in terms of labor intensive-ness but, oh, what a gift to me and to staff, choir, Communications Director, and all, once it's done. That, plus the required amount of lectionary study is a gift to me as well. We do like it when things are all of a piece at Mass.

A Few Forthcoming Events, or, What If I Gave A Party and Nobody Came?

I play my accustomed Annual Recital and it's to be on 22nd October. (OK, I took last season off, as I wanted to hear colleague Mark Dwyer of Church of the Advent, Boston, brilliantly perform at our organ again.) This concert is played in memory of all those who have contributed to the music program at S. Stephen's. It just dawned on me this would include "Doc" Everett Titcomb of The Cambridge Cowleys' former Mission Church, St. John the Evangelist, who conducted and composed for our parish church, and my own organ teacher, George Faxon, a distinguished virtuoso, who concertized here frequently. These, in addition to so many who have contributed substance to build and sustain a music program.

This year I share the program with soprano Maggie Finnegan. It's been my pleasure the last couple



of years to serve as coach and pianist for Ms. Maggie, who is making a very nice name for herself as a proponent for new music. A voice of extremes of range, she's fearless! She recently won the prestigious Washington International Competition for Voice and

Maggie Finnegan, Soprano

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made her Kennedy Center debut. Last season heard recitals in New York, Washington, Boston, and Baltimore as well as the west coast and Pyeongchang Winter Festival in South Korea.

In addition to playing Elgar's monumental *Sonata, Op. 28*, some Handel, and a French Baroque Organ and chant *Magnificat*, Maggie will join me in British composer Gavin Bryars atmospheric *The Black River*. It's sung in French to a text from the prologue of Jules Verne's *Twenty-thousand Leagues Under the Sea*, in which Professor Aronnax describes the scene outside the Nautilus where countless varieties of sea-creatures escort the submarine along the current of the mysterious underwater Black River. Composed in 1991, it was written for a performance at Leicester Cathedral. Composer Bryars, born in 1943 in Yorkshire, began his musical life as a jazz bassist, abandoning that for work in USA with legendary composer John Cage. He's equally at home composing chamber music, or for the opera house and has composed prolifically for dance, theater and film.

A few Sundays in November should be mentioned as being a bit out of the ordinary. The second Sunday of the month, 12th November, we keep Remembrance Sunday for those tragically lost in wars. This tradition will be enhanced by the *Requiem, Opus 9* of Maurice Duruflé and will be accompanied by brilliant concert organist Ross Wood, sometime Associate of The Church of the Advent, Boston. I have great admiration for Ross's playing, and, as it's one of both of our favorite works, we're eager to collaborate together.

The following Sunday, 19th November, the music is as out of the ordinary as Duruflé is sublime. As 2017 is the hundredth anniversary of composer Lou Harrison's birth (1917 - 2003), I thought it fitting to program his *St. Cecelia Mass* (1983 - 1986). Composed for The St. Cecelia Society of San Francisco, a newly published critical



Lou Harrison (1917-2003)

edition sheds much light on his musical intentions. There are many variables for ad libitum tuned percussion instruments and Harrison's predilection for the music of Java and Bali almost made me list St. Dunstan Gamelan as the instrumental ensemble accompanying it in our music brochure. The Mass, for unison chorus just can't decide if it's modal plainchant or ragas, but speaks with a voice of great originality as does most of Harrison's oeuvre. His life is easily as interesting as his music, having begun his



Gamelan - Java

career as one of the composing critics on the old *New York Herald Tribune* along with Paul Bowles, Peggy Glanville-Hicks, and perhaps, most notably, his mentor Virgil Thomson. His move to California in 1953 encouraged his already active love of musical things oriental and inspired a sort of Esalen imbued and profligate collection of works like none other's. Now, if I only knew who around here played metalophone!

A Hail and Farewell

Hillary Nicholson has been involved in the musical life at S. Stephen's Church longer than I and has been a cheerful and sometimes wickedly funny cohort as well as thoughtful and creative colleague throughout this long period. It is with sadness that I report her leaving *Schola* at the end of last season. Hillary writes: "After moving to Providence in the fall of 1986, I found myself lonesome for my guilty (for an opera singer) pleasure, i.e., early vocal music in general, and choral music in the English tradition in particular. While perusing the Providence Journal at Christmastime, I noticed that a number of churches had listings for their Xmas Eve service times, along with the music they'd be offering. When I saw that one particular church had listed Howell's 'A Spotless Rose,' I was sold. I had (and have) a very sentimental attachment to that piece, so Saint Stephen's it was. The Mass was beautiful, the candle-

lit church was beautiful (I can still smell the pine boughs) and the choir was superb. The Howells was everything I'd hoped it would be, with the late and wonderful Richard Morrison singing the baritone solo. I made a point of contacting then music director Thom Neal as soon as I could and arranged to audition for him. Yay! He hired me and for the next 30 years (excepting a hiatus at the beginning of James Busby's tenure for my operatic peregrinations) I've been a part of the *Schola* ever since."

Hillary remains active as performer and teacher on the faculty of Providence College; her absence here will be missed. She has had during our decades together a love for so much music from medieval

monody to recreating Bizet's gypsy temptress *Carmen*. She's been found singing leading roles in many regional opera houses, noted symphonic organizations and well as that apex of musical theatre, the Metropolitan Opera, and she's as close to irreplaceable as humanly possible; thank you, dear friend.

And with that I shall go about figuring out how to replicate Mr. Harrison's petite gamelan. Life is rich.

Truly, James

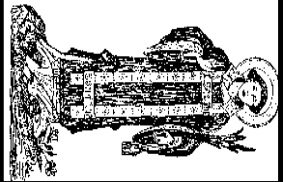


*Hillary Nicholson as Concepción in Maurice Ravel's
L'heure Espagnole*



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ALL SAINTS 2017



Feast of All Saints
by Giovanni del Biondo, 14th century