

# Ars Celebrandi B

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King's College, London, Ontario

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- This same principle holds true for sacred art in **general, especially painting and sculpture, where religious iconography should be directed to sacramental mystagogy. A solid knowledge of the history of sacred art can be advantageous for those responsible for commissioning artists and architects to create works of art for the liturgy.** Consequently it is essential that the education of seminarians and priests include the study of art history, with special reference to sacred buildings and the corresponding liturgical norms. Everything related to the Eucharist should be marked by beauty.

Michelangelo Merisi da Caravaggio:  
*The Supper at Emmaus* (1601-2)

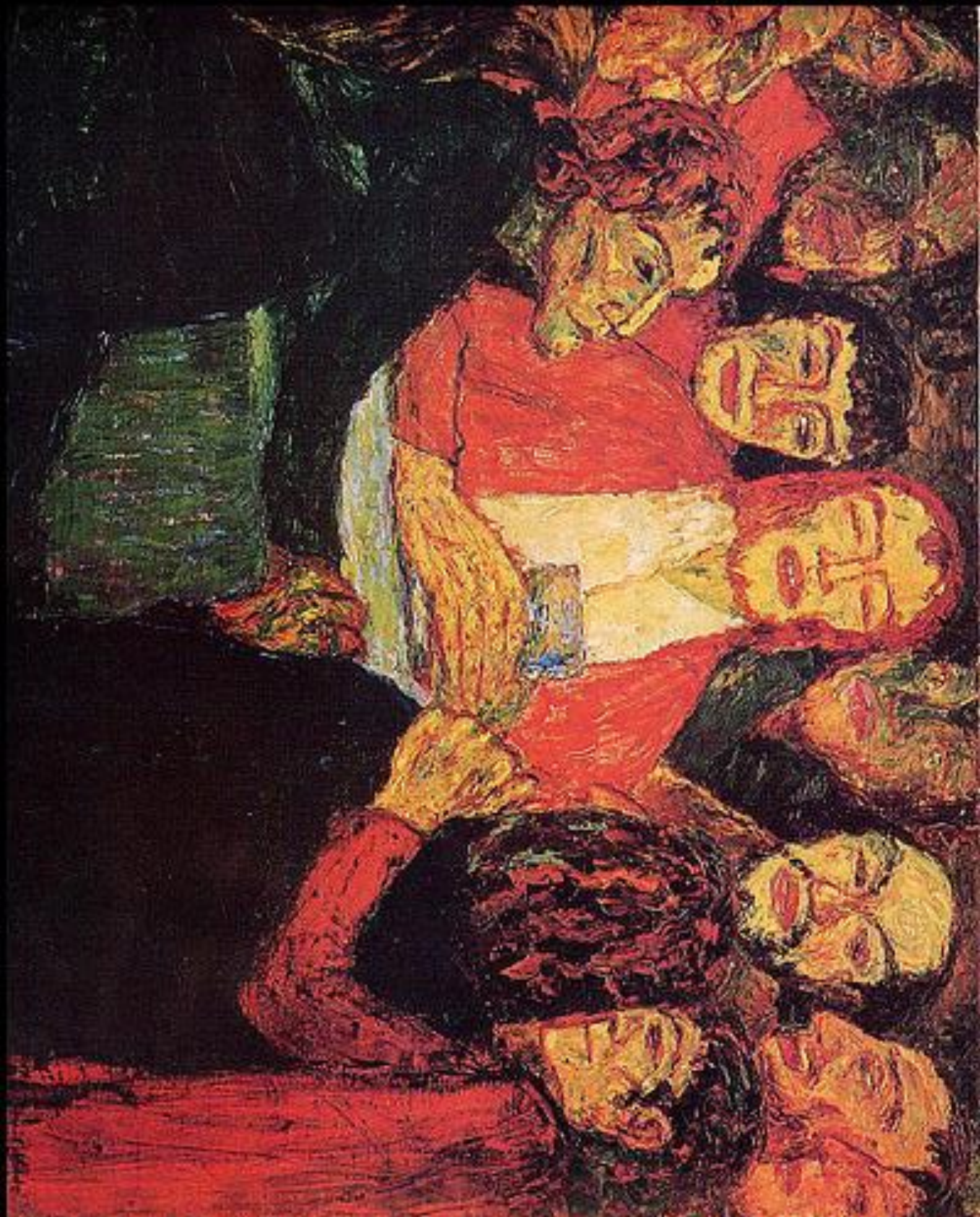
Painted for Ciriaco Mattei.

Size: 77 by 55 inches (195 by 139 cm).  
London, National Gallery.



Emile Nolde:

*The Last Supper (1909)*



- **Special respect and care must also be given to the vestments, the furnishings and the sacred vessels, so that by their harmonious and orderly arrangement they will foster awe for the mystery of God, manifest the unity of the faith and strengthen devotion.**

# The Derrynaflan Chalice and Paten

8<sup>th</sup> – 9<sup>th</sup> C CE

Found in 1980 near Killenaule, South  
Tipperary, Ireland







Merryn Lloyd:

Stoneware Communion Set

20<sup>th</sup> – 21<sup>st</sup> C CE

Birmingham, UK



# Liturgical Song

- **42. In the ars celebrandi, liturgical song has a pre-eminent place.... Certainly as far as the liturgy is concerned, we cannot say that one song is as good as another. Generic improvisation or the introduction of musical genres which fail to respect the meaning of the liturgy should be avoided. As an element of the liturgy, song should be well integrated into the overall celebration. Consequently everything – texts, music, execution – ought to correspond to the meaning of the mystery being celebrated, the structure of the rite and the liturgical seasons. [Emphasis added]**

# Three Criteria

- Textual
  - Negative: cannot espouse heresy
  - Positive: must clothe the mysteries of faith in textual beauty
- Musical
  - Negative: cannot subvert text
  - Positive: must extend text's meanings in realm of sound
- Performative
  - Negative: cannot impede the ritual
  - Positive: must assist the worshipping assembly to do the rite

# M. Joncas: “The Sacrifice of Praise”

- One bread we set before you;
- One cup we fill with wine;
- One people at your table
- Bears the gift of field and of vine;
- One voice proclaims your blessings;
- One heart to you we raise;
- One people at your altar
- Offers sacrifice of praise.

- How blest are you, O God, the Master of all things,
- For by your bounty we have bread,
- Gift of the earth and the work of human hands:
- It will become the bread of life.



- One bread we set before you;
- One cup we fill with wine;
- One people at your table
- Bears the gift of field and of vine;
- One voice proclaims your blessings;
- One heart to you we raise;
- One people at your altar
- Offers sacrifice of praise.

- How blest are you, O God, the Master of all things,
- For by your bounty we have wine,
- Fruit of the vine and the work of human hands:
- It will become the cup of life.

- One bread we set before you;
- One cup we fill with wine;
- One people at your table
- Bears the gift of field and of vine;
- One voice proclaims your blessings;
- One heart to you we raise;
- One people at your altar
- Offers sacrifice of praise.

- How blest are you, O God, the Master of all things,
- For by your bounty we receive
- The living presence of our Savior Jesus,
- His Spirit dwelling in our hearts.

- One bread we set before you;
- One cup we fill with wine;
- One people at your table
- Bears the gift of field and of vine;
- One voice proclaims your blessings;
- One heart to you we raise;
- One people at your altar
- Offers sacrifice of praise.

- **Finally, while respecting various styles and different and highly praiseworthy traditions, I desire, in accordance with the request advanced by the Synod Fathers, that Gregorian chant be suitably esteemed and employed as the chant proper to the Roman liturgy. [Emphasis added]**

V. Go in peace, al-le - lu - ia, al - le - lu - ia,

A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics "Go in peace, al-le - lu - ia, al - le - lu - ia," are written below the staff. The first measure contains "Go in peace," and the second measure contains "al-le - lu - ia, al - le - lu - ia,". The notes for "al-le - lu - ia" are beamed together in groups of four.

R. Thanks be to God, al-le - lu - ia, al - le - lu - ia,

A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics "Thanks be to God, al-le - lu - ia, al - le - lu - ia," are written below the staff. The first measure contains "Thanks be to God," and the second measure contains "al-le - lu - ia, al - le - lu - ia,". The notes for "al-le - lu - ia" are beamed together in groups of four.