

# Identity, Formation, Transformation: The Liturgical Movement of the Twentieth Century and the Liturgical Reform Efforts of New Skete Monastery

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**THE LITURGICAL MOVEMENT OF  
THE TWENTIETH CENTURY  
AND THE LITURGICAL  
REFORM EFFORTS OF  
NEW SKETE MONASTERY**

Teva L. Regule

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Graduate School

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Advisor: John F. Baldovin, S. J., Ph.D.

The Liturgical Movement of the twentieth century had a great impact on the liturgical life of much of Western Christianity, particularly Roman Catholicism and mainline Protestantism. Many of the early pioneers of this movement drew inspiration for their efforts from the liturgical forms and theology of the Christian East, primarily from late antiquity (i.e. third to eighth centuries). The question is, “Were the Eastern Christian Churches that trace much of their liturgical expression to this period themselves affected by this movement?” At first glance, the answer might appear to be negative. However, this dissertation aims to show that the Liturgical Movement did have an influence in some quarters of the Eastern Christian Church. In particular, it analyzes one community’s attempt to adapt the scholarship and principles of the movement to Eastern Christian worship, specifically focusing on the liturgical reform efforts of New Skete Monastery, a community of Eastern Orthodox monastics located in upstate New York.

The dissertation begins with a discussion of the meaning of reform and an historical overview of the scholarship and principles of the Liturgical Movement in both the Christian West and East, focusing primarily on those aspects that will become relevant to the future liturgical reform efforts of New Skete. It then introduces the communities of New Skete, including a brief history of the communities, how they understand liturgy and the place it has in their lives, how they understand liturgical

reform, why they think such reform is necessary, their principles of reform, and how they understand the authority for their reform. The bulk of the dissertation chronicles the liturgical reform efforts of the community over their fifty-year history for the communal services of the monastery and analyzes them in detail. Since the study of liturgy is not just textual, this dissertation also includes a presentation and cursory analysis of the architecture of the worship space and its iconic program, the calendar of saints, the music of the service, and other performative aspects of the celebration. The work concludes with a summary of the reception of their efforts gathered from an interview project that explored their liturgical life.

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## List of Abbreviations

Antiochian Orthodox Christian Archdiocese of North America.....	AOA
North American Academy of Liturgy .....	NAAL
Orientalia Christiana Analecta .....	OCA [publication]
Orientalia Christiana Periodica .....	OCP
Orthodox Church in America .....	OCA [jurisdiction]
Patrologia Graeca .....	PG
Pontificium Institutum Studiorum Orientalium .....	PIO
Saint Vladimir's Theological Seminary .....	SVS
Saint Vladimir's Seminary Quarterly.....	SVSQ
(later known as: Saint Vladimir's Orthodox Theological Quarterly .....	SVTQ)
Societas Liturgica .....	SL

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So rarely in our lives are we blessed to have mentors who take an interest in our work and future. I was blessed to have such a person in my former supervisor and colleague at the Massachusetts Institute of Technology (the place of my “day” job), Dr. Robert Bruen. He always pushed me to go further than I thought possible. His last words to me in this life were, “finish that dissertation!” Some day, I hope to be able to tell him in person that I did so. May his memory be eternal. I also want to thank my current supervisor, Paul Acosta, for his encouragement and accommodation, especially the numerous “vacation” days that I needed to take in order to complete this project.

Finally, I want to thank my friends and family—my extended church family for their encouragement over the years, my parents, John and Elizabeth Regule, for their support, and the one who has walked with me every step of the way, Bonnie Michal.



My own experience worshipping with the Communities of New Skete has been life-giving. It has strengthened my own identity as one baptized into a life in Christ. I have been formed further by a community deeply engaged with this life through the Byzantine Tradition and with an openness to creatively explore it to deepen our relationship with God and neighbor. Ultimately, I have been transformed by my experience, glimpsing a Life more abundant. I am eternally grateful that our paths have crossed in this life.

Studying liturgy as a non-ordained woman in the Orthodox Church can be difficult. Liturgy is so often perceived as the domain of the ordained or other male practitioners. However, I am heartened by the words of wisdom that Fr. Robert Taft gave to a student who was discouraged with the usefulness of his own study of oriental liturgy. Taft wrote, “I cannot imagine a more fitting, immensely rewarding ministry than to study the heritage of a people—and in the East that heritage is conserved and transmitted through liturgy—in order to uncover its riches for the good of that same people, and of all peoples, to the unending glory of God’s eternal name.”<sup>1</sup> For me, studying the liturgical tradition of New Skete has been such a ministry. Thank you.

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<sup>1</sup> Robert Taft, “Response to the Berakah Award,” *Beyond East and West: Problems in Liturgical Understanding* (Rome: POI, 2001), 304.

## Introduction

### Thesis

The Liturgical Movement of the twentieth century had a great impact on the liturgical life of much of Western Christianity, particularly Roman Catholicism and mainline Protestantism. Many of the early pioneers of this movement drew inspiration for their efforts from the liturgical forms and theology of the Christian East, primarily from late antiquity (i.e. third to the eighth centuries).<sup>1</sup> The question is, “Were the Eastern Christian Churches that trace much of their liturgical expression to this period themselves affected by this movement?” At first glance, the answer might appear to be negative.<sup>2</sup> However, this dissertation aims to show that the Liturgical Movement did have an influence in some quarters of the Eastern Christian Church. In particular, it analyzes one community’s attempt to adapt the scholarship and principles of the movement to Eastern Christian worship, specifically focusing on the liturgical reform efforts of New Skete Monastery, a community of Eastern Orthodox monastics located in upstate New York.

### Previous Studies

The Liturgical Movement in the West is well documented.<sup>3</sup> There has been a vast amount of scholarship dedicated to the history of the movement and the thought of its thinkers. In particular, the compilation by Kathleen Hughes, *Voices of the Early Liturgical Movement*,<sup>4</sup> and Robert L. Tuzik, *Leaders of the Liturgical Movement*<sup>5</sup> provide

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<sup>1</sup> John Fenwick and Bryan Spinks, *Worship in Transition: The Liturgical Movement in the Twentieth Century* (N.Y.: Continuum, 1995), 95. Henceforth in chapter: Fenwick and Spinks, *Worship in Transition*.

<sup>2</sup> Fenwick and Spinks, *Worship in Transition*, 95.

<sup>3</sup> My intention is not to document everything, but to highlight some of the work reviewed for this study.

<sup>4</sup> *Voices of the Early Liturgical Movement*, compiler Kathleen Hughes (Chicago, Ill: Liturgical Training Publications, 1990).

insight into the thought of such figures as Prosper Guéranger, Lambert Beauduin, Bernard Bott, Louis Bouyer, Odo Casel, Romano Guardini, Ildefons Herwegen, Josef A. Jungmann, Pius Parsch, and Alexander Schmemmann among others, either through excerpts from primary sources or biographical sketches. Many of the early thinkers of the Movement argued that liturgy is a primary source of the Christian life. For them, this was especially true when the faithful gathered at the Eucharist as the Mystical Body of Christ. Since all the faithful were members of the Body, these thinkers encouraged the active participation of the faithful in worship. In addition, they sought to connect the cultic celebration to the rest of life.

Two more general works that summarize the history and the theological and pastoral emphases of the Movement as well as the connection of liturgy and life are John Fenwick and Bryan Spinks, *Worship in Transition: The Liturgical Movement in the Twentieth Century*,<sup>6</sup> and Keith F. Pecklers, *The Unread Vision: The Liturgical Movement in the United States of America, 1926–1955*.<sup>7</sup> Fenwick and Spinks summarize the movement not only within the Roman Catholic Church, but also within the Anglican, English Reformed and Methodist traditions. They also devote a small section to liturgical reform in the Eastern churches. In addition to the emphasis on the communal nature of liturgy and the participation of the community, they highlight other principles of the Movement—the rediscovery of the early church as a model for its liturgical expression, the recovery of the importance of Scripture as a primary record of revelation, the re-

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<sup>5</sup> *Leaders of the Liturgical Movement*, compiler Robert L. Tuzik (Chicago, Ill: Liturgical Training Publications, 1990).

<sup>6</sup> John Fenwick and Bryan Spinks, *Worship in Transition: The Liturgical Movement in the Twentieth Century* (N.Y.: Continuum, 1995).

<sup>7</sup> Keith F. Pecklers, *The Unread Vision: The Liturgical Movement in the United States of America, 1926–1955* (Collegeville, Minn.: Liturgical Press, 1998).

emphasis on the Eucharist as the source and summit of the faith, the necessity of using the vernacular in worship, and the connection to social involvement. It is the latter point that Pecklers emphasizes in his work especially, connecting the Liturgical Movement more particularly to social justice, liturgical education, and the arts.

The principles of the Liturgical Movement were codified and given conciliar import in the Roman Catholic Church at Vatican II. It is this thread of the movement in the West that is of particular interest to this study. Austin Flannery has edited a translation into English of the various constitutions, decrees and declarations of the Council.<sup>8</sup> Of particular interest to the reform efforts of New Skete are the Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*), the Decree on the Up-to-date Renewal of Religious Life (*Perfectae Caritatis*) and the Decree on the Catholic Eastern Churches (*Orientalium Ecclesiarum*).<sup>9</sup> Moreover, Annibale Bugnini has compiled an encyclopedic work examining the areas of reform in the liturgical life of the Roman Catholic Church more immediately before and after the Council.<sup>10</sup> His work includes a listing and description of the many meetings, letters, conferences, and experiments of the reform effort. In addition, it chronicles the work to implement the principles of *Sacrosanctum Concilium* throughout the liturgical and sacramental life of the Roman Church.

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<sup>8</sup> *Vatican Council II: Constitutions, Decrees, Declarations*, ed. Austin Flannery OP (Northport, N.Y.: Costello Publishing Co; Dublin, Ireland: Dominican Publications, 2007). The first English edition of the documents of Vatican II was *The Documents of Vatican II In a New and Definitive Translation With Commentaries and Notes By Catholic, Protestant and Orthodox Authorities*, ed. Walter M. Abbott, S.J. (N.Y.: Herder and Herder/Association Press, 1966.) I thank Robert Daly for bringing this edition to my attention.

<sup>9</sup> These decrees rest on the theological foundation of the Dogmatic Constitution on the Church (*Lumen Gentium*), the Dogmatic Constitution on Divine Revelation (*Dei Verbum*), in particular, and to a lesser extent, the Decree on Ecumenism (*Unitatis Redintegratio*).

<sup>10</sup> Annibale Bugnini, *The Reform of the Liturgy 1948–1975*, trans. Matthew J. O’Connell (Collegeville, Minn: Liturgical Press, 1990).

In the years since the Vatican Council, other works have sought to examine the ongoing reception of the Council, especially the Constitution on the Sacred Liturgy. Rita Ferrone explores its major points and considers the state of its major principles after more than forty years.<sup>11</sup> Included in her analysis is the issue of gender inclusive language that will become a concern for New Skete during these years as well. In addition, John Baldovin discusses the aftermath of the liturgical reforms of Vatican II and responds to the critique of them in his book, *Reforming the Liturgy: A Response to the Critics*.<sup>12</sup> In particular, he assesses the philosophical, theological, and sociological critiques of the reform of the liturgy, identifies major issues (e.g. orientation of the celebrant, use of the vernacular, the music of the celebration, and the use of the Tridentine Mass), and suggests ways to move forward, including attention to the aesthetic dimension of worship. The latter has a particular resonance with the liturgical reform efforts of New Skete.<sup>13</sup>

Not as well known is the theological work of scholars in the Christian East. In particular, this study charts the trajectory of the Liturgical Movement in the East that was foundational to the liturgical reform efforts of New Skete. It begins with the Russian

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<sup>11</sup> Rita Ferrone, *Liturgy: Sacrosanctum Concilium* (N.Y./Mahwah, NJ: Paulist Press, 2007). Here, she looks at ongoing reception of the centrality of the Paschal Mystery; Liturgy as the “Source and Summit” of the Church’s life; the full, conscious active participation of the faithful in the celebration of the liturgy; baptismal ecclesiology, inculturation, the renewal of the liturgical books; and liturgical education and formation, among other issues.

<sup>12</sup> John Baldovin, S.J., *Reforming the Liturgy: A Response to the Critics* (Collegeville, Minn.: Liturgical Press, 2008).

<sup>13</sup> Other works of particular note are the memoir of Bernard Botte, OSB, *From Silence to Participation: An Insider’s View of Liturgical Renewal*, trans. John Sullivan, OCD (Washington, DC: Pastoral Press, 1988) and Massimo Faggioli, *True Reform: Liturgy and Ecclesiology in Sacrosanctum Concilium* (Collegeville, Minn.: Liturgical Press, 2012). In the latter, Faggioli looks at liturgical reform through the lens of *ressourcement*, ecclesiology, rapprochement and ecumenical engagement, reforming the Church, and its ongoing reception. For more information on the liturgical reform effort in England, see Horton Davies, *Worship and Theology in England: The Ecumenical Century, 1900 to the Present* (Grand Rapids, Mich. and Cambridge, UK: Eerdmans Publishing Co, 1996). (First published in five volumes by Princeton University Press, 1961, 1962, 1965, 1970, 1975 with the sixth volume, *Crisis and Creativity, 1965–Present*, published in 1996.)

Religious Renaissance at the turn of the twentieth century,<sup>14</sup> moves to Paris after the Bolshevik Revolution and, finally, to America. Beginning in the late nineteenth century, scholars in Russia began to explore more fully the manuscript tradition of the Eastern Church. The work of Alexei Dmitrievsky would be pivotal to this effort and laid the foundation for the renewal effort of the following years. His extensive collection of manuscripts is found three volumes.<sup>15</sup>

One of the most important works that summarizes the reform efforts of the Church of Russia at the turn of the twentieth century is by James Cunningham, entitled, *A Vanquished Hope: The Movement for Church Renewal in Russia, 1905–1906*.<sup>16</sup> He includes discussions about renewal and reform in Church life in preparation for the All-Russian Church Council (that was to take place at that time), including an analysis of the deliberations and debates of the church administration and the pre-Sobor [council] commission. As part of the preparations for the Council, the commission sent a questionnaire to all of the bishops under the sphere of influence of the Russian Church asking them for their input into this process. These responses were subsequently published in three volumes.<sup>17</sup> For the purposes of this study, I note that the responses of

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<sup>14</sup> For more information on the Russian Religious Renaissance in general, see: Nicholas Zernov, *The Russian Religious Renaissance of the Twentieth Century* (London: Darton, Longman and Todd, 1963). He explores the Russian Church on the eve of the Revolution, attempts at church reform, the revival of arts and letters, and the meeting with the Christian West. In particular, he highlights the talks with the Anglo-Catholics in England who shared a renewed interest in patristic thought and who were interested in charting a third way between Rome and the Protestant Reformation.

<sup>15</sup> See: *Opisánie liturgicheskikh rukopisei khraniáshchihsia v bibliotékah pravoslávnaego Vostóka* [Description of the liturgical manuscripts kept in the Libraries of the East], I and II (3 vols), ed. A. Dmitrievskii, (Kiev, 1901). Dmitrievskii can also be rendered Dmitrievsky. I use the latter if not otherwise specified.

<sup>16</sup> James W. Cunningham, *A Vanquished Hope: The Movement for Church Renewal in Russia, 1905–1906* (Crestwood, N.Y.: St. Vladimir's Seminary Press, 1981).

<sup>17</sup> The Russian bishops' responses were published in *Otzyvy eparkhial'nykh arkhieerev po voprosam o tserkovnoi reforme* (St. Petersburg, 1906). They were published in three volumes (and a supplement) and contain seventy-nine reports from sixty-four bishops.

those bishops who addressed liturgical issues was translated into English and compiled by John Shimchick for his Master's thesis at St. Vladimir's Theological Seminary.<sup>18</sup> From these, one sees concerns about liturgy similar to those in the Christian West, including its place in the life of the Church and the need to encourage the participation of the faithful in its celebration. The Council finally took place in 1917–1918. The recent work by Hyacinthe Destivelle details its origins, preparatory work, decrees, and reception.<sup>19</sup>

After the Bolshevik Revolution, the center of Russian Orthodox thought and life moved to Paris. It was here that Russian thinkers continued to work out their theology<sup>20</sup> and focused on the pastoral applications of the liturgical scholarship of the previous years. The liturgical work would continue in America with the work of Alexander Schmemmann who would be instrumental in bringing New Skete into the Orthodox Church (OCA).<sup>21</sup>

Although the Liturgical Movements of the West and East share a common perspective, relatively few monographs have been published approaching the movement in the East from the perspective of the principles articulated in the West. In 2001, a

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<sup>18</sup> John Shimchick, "The Responses of the Russian Episcopate Concerning Worship—1905 and the Liturgical Situation in America," (master's thesis, St. Vladimir's Theological Seminary, 1980.) Copy found in the library at New Skete Monastery.

<sup>19</sup> Hyacinthe Destivelle, *The Moscow Council (1917–1918): The Creation of the Conciliar Institutions of the Russian Orthodox Church*, trans. Michael Plekon and Vitaly Permiatkov, ed. Jerry Ryan (Notre Dame, Ind.: University of Notre Dame Press, 2015).

<sup>20</sup> For an overview of the "Paris School," including the personalism and neo-patristic synthesis of Georges Florovsky and the philosophical sophiology of Sergei Bulgakov see, Antoine Arjakovsky, *The Way: Thinkers of the Russian Emigration in Paris and Their Journal, 1925–1940*, ed. John A. Jillions and Michael Plekon, trans. Jerry Ryan. (Notre Dame, Ind.: University of Notre Dame Press, 2013).

<sup>21</sup> Some of his most important works include: *For the Life of the World: Sacraments and Orthodoxy* (Crestwood, N.Y.: SVS Press, 1963); *Introduction to Liturgical Theology* (Crestwood, N.Y.: SVS Press, 1966); *Great Lent* (Crestwood, N.Y.: SVS Press, 1969); *Of Water and Spirit: A Liturgical Study of Baptism* (Crestwood, N.Y.: SVS Press, 1974); *Church, World, Mission* (Crestwood, N.Y.: SVS Press, 1979); and posthumously, *The Eucharist: Sacrament of the Kingdom* (Crestwood, N.Y.: SVS Press, 1988).

Serbian author, Vladimir Vukasinovic, published the first of these. It is rather lengthily entitled, *Liturgical Renewal in the 20<sup>th</sup> Century: The History and Theological Ideas of the Liturgical Movement in the Roman Catholic Church and Its Mutual Relation to the Liturgical Life of the Orthodox Church*.<sup>22</sup> In his work, he shows that the Liturgical Movement had an influence on the Orthodox Churches, especially in the latter's understanding of its services and their performance. However, he explains that because the Orthodox Churches have a different liturgical history, liturgical renewal is conceived differently. The assumptions are not the same as was the case in the Roman Catholic Church during the later nineteenth and twentieth centuries. Still, Vukasinovic argues that the “spirit of the Movement” was not rejected in the East.<sup>23</sup> Towards the end of his work, he includes short descriptions of some of the liturgical books of New Skete as an example of the spirit of the Movement in the Eastern Christian context. In particular, he summarizes the reformed celebration of Vespers from the 1988 New Skete *Book of Prayers*.<sup>24</sup> Recently, Nicholas Denysenko has also published a monograph on the impact of liturgical reform after Vatican II on the Orthodox Churches.<sup>25</sup> He begins his study by focusing on the model of liturgical reform championed by Alexander Schmemmann—his focus on liturgy as *theologia prima* [first theology] and his engagement with Western interlocutors. He then presents three case studies in his book, one of which focuses on

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<sup>22</sup> Vladimir Vukasinovic, *Liturgical Renewal in the 20<sup>th</sup> Century: The History and Theological Ideas of the Liturgical Movement in the Roman Catholic Church and Its Mutual Relation to the Liturgical Life of the Orthodox Church*, trans. Marko Momvilovic (Fairfax, Va.: Eastern Christian Publications, 2008). Originally published in Serbian, Belgrade, 2001. Henceforth in chapter: Vukasinovic, *Liturgical Renewal*.

<sup>23</sup> Vukasinovic, *Liturgical Renewal*, 163.

<sup>24</sup> Monks of New Skete, *A Book of Prayers* (Cambridge, N.Y.: Monks of New Skete, 1988). See his chapter, “New Skete: Renewal on the Other Side of the World,” in Vukasinovic, *Liturgical Renewal*, 196–215.

<sup>25</sup> Nicholas Denysenko, *Liturgical Reform after Vatican II: The Impact on Eastern Orthodoxy* (Minneapolis, Minn.: Fortress Press, 2015). Henceforth in chapter: Denysenko, *Liturgical Reform after Vatican II*.



the reform efforts of New Skete Monastery.<sup>26</sup> (The others summarize the liturgical maximalism of the Russian Church Outside of Russia [ROCOR] and the catechetical work of the Church of Greece). Denysenko treats the reforms of New Skete more extensively than Vukasinovic. He begins by describing some of the overall principles of their reform effort. He then summarizes the structure of the Liturgy of the Word in the Eucharistic celebration at New Skete with special emphasis on the variations in the opening entrance rite. In addition, he highlights the method of clergy communion practiced at the monastery. Unlike the received tradition where each celebrant *takes* of the consecrated elements for themselves, New Skete has restored the ancient practice of clergy receiving communion from one another, emphasizing that the Eucharist is a gift that one receives.<sup>27</sup>

The most comprehensive review of New Skete's reform of the Liturgy of the Hours was an article by Robert Taft, S.J., published in 1982.<sup>28</sup> Here, he evaluated the "Restored Rite" of Vespers and Matins published a few years earlier in their *Prayer book*.<sup>29</sup> Using his vast knowledge of liturgical history, Taft critiqued changes that the

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<sup>26</sup> "Liturgical Scholarship and Monastic Reform: New Skete Monastery." Chapter 5 in Denysenko, *Liturgical Reform after Vatican II*, 259–302.

<sup>27</sup> Denysenko also describes the reformed services of Holy Week at New Skete. An examination of Holy Week is outside the scope of this project. In addition, he has published, *Theology and Form: Contemporary Orthodox Architecture in America* (Notre Dame, Ind.: University of Notre Dame Press, 2017.) Here, he describes the churches at New Skete with particular focus on the Holy Wisdom Temple. He briefly outlines the floor plan of the space, the iconic program and how the space is used to facilitate the movement of the service.

<sup>28</sup> Robert F. Taft, "The Byzantine Office in the Prayerbook of New Skete: Evaluation of a proposed reform," *OCP* 48, no 2 (1982): 336–370.

<sup>29</sup> Monks of the Brotherhood of St. Francis, *A Prayerbook* (Cambridge, N.Y.: Monks of the Brotherhood of St. Francis, 1976).

community had made to the structure of the service. The community would later respond to some of his observations.<sup>30</sup>

There are few other substantive outside investigations into the liturgical life of New Skete. In the 1980s and 1990s, Robert Taft and Peter Galadza reviewed some of the liturgical books of the community.<sup>31</sup> A particular note from both is their praise for the use of modern English in the texts, but criticism for the use of non-inclusive language. In addition, Donald Sheehan, a longtime Dartmouth professor and translator of the Psalms from the Septuagint, spoke positively about the New Skete translation of the Psalter in his

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<sup>30</sup> At the end of his article, Taft gives an extensive bibliography of the Byzantine Liturgy of the Hours, including an historical background of Byzantine monasticism, various *typika* (including the work of a number of Russia liturgiologists [e.g. Dmitrievsky] as well as Mateos), a history of the office and the use of psalmody, variable elements, the hymn *Phos Hilaron* [O Gladsome Light], Presanctified Vespers, the use of Scripture lessons in the office and translations into English, French, German, and Italian. I have used Taft's categories for my own analysis of New Skete's reform of Vespers and Matins.

The only other outside investigation into the Liturgy of the Hours is an unpublished class paper at Notre Dame University written by John Klentos, "The Little Hours: An Analysis and Evaluation of the Restored Byzantine rite according to the Tradition of the New Skete Monastic Community based on the Text of *A Book of Prayers* from 1967, 1976, and 1988," Spring 2003. In his paper, he gives a short description of the little hours using the New Skete books. These services are not celebrated in common at the monastery.

<sup>31</sup> Taft and Galadza each reviewed three works. Taft's reviews: (1) Robert F. Taft, review of *Monastic Typikon*, by the Monks of New Skete, *OCP* 52, no. 1 (1986): 237–238. Here, he notes the emphasis on the communal life of the monastery and comments that their rule is both "traditional and modern." (2) Robert F. Taft, review of *The Psalter*, by the Monks of New Skete, *OCP* 52, no. 2 (1986): 472–473. Here, he notes the arrangement of the Psalter into groupings of *kathisma* and the inclusion of the Biblical canticles. He applauds the use of contemporary English in the translation, but criticizes the persistent use of "sexist language." (3) Robert F. Taft, review of *Troparia and Kondakia*, by the Monks of New Skete, *OCP* 52, no. 2 (1986): 475–476. Here, he notices that some dates of the feasts have been transferred and the preference for hymns from the *Typikon* of the Great Church (Mateos, OCA 165–166). Galadza's reviews: (1) Peter Galadza, review of *The Divine Liturgy*, by the Monks of New Skete, *Worship* 63, no. 6 (1989): 553–557. He gives a short description of its contents with a special note of the various *ambon* [i.e. concluding] prayers for feasts that New Skete has reclaimed from the manuscript tradition. (2) Peter Galadza, review of *A Book of Prayers*, by the Monks of New Skete, *Worship* 63, no. 6 (1989): 553–557. Here, he gives a short description of the contents of the book, in particular noting the numerous prayer texts. He also notes that the community has also composed some prayers themselves, especially for festal occasions. He praises the translation as modern and elegant, but critiques the use of non-inclusive language. He also applauds the elimination of "baroque accretions" in the text that help to simplify the structure. (3) Peter Galadza, review of *Passion and Resurrection*, by the Monks of New Skete, *Worship* 71, no. 4 (1997): 366–367. He critiques this work as too different from the received rite. (It is important to note that the reform effort recorded in that work is no longer used by the community.)

own review, suggesting that it retained both style and beauty.<sup>32</sup> Paul Meyendorff has also addressed the translations of the monastery in a paper he presented at the International Symposium in English Translations of the Byzantine Liturgical Texts.<sup>33</sup> His paper focused more broadly on the various liturgical translations used in the Orthodox Church in America at the time with a short section devoted to the translations used at New Skete in particular. He emphasized that the primary translation principle for the community was to seek to rediscover the meaning of the text rather than just translate the words. Moreover, he supported their work, citing the precept of Alexander Schmemmann that “true continuity with the living Tradition of the Church requires... a real re-creation of the same eternal message, its true incarnation into English.”<sup>34</sup> New Skete had cited this same quote themselves earlier in their own explanation of their translation efforts.

Most of the substantive articles on New Skete have been written by the ecclesiarch<sup>35</sup> of the community, Br. Stavros (Winner.) However, few of these are publicly available. In the 1970s, he published two articles in the community’s journal, *Gleanings*, that described the restored office<sup>36</sup> and Divine Liturgy<sup>37</sup> at New Skete at the time.<sup>38</sup> For the former, he explained that the monastery sought to simplify the service within the spirit of the liturgical tradition. He also suggested that the community was

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<sup>32</sup> Donald Sheehan, “Translating the Psalter: the Case for New Skete,” *SVTQ* 29, no. 4 (1985): 342–347.

<sup>33</sup> Paul Meyendorff, “Liturgical Translations of the Orthodox Church in America,” *Logos* 41–42 (2000): 59–82, papers and discussions of the International Symposium in English Translations of the Byzantine Liturgical Texts, Part 2, 5–153. Henceforth in chapter: Meyendorff, “Liturgical Translations.”

<sup>34</sup> Alexander Schmemmann, “Problems of Orthodoxy in America, II: The Liturgical Problem,” *SVSQ* 8 (1964): 181–183 in Meyendorff, “Liturgical Translations,” 74.

<sup>35</sup> The ecclesiarch is someone who is in charge of taking care of the church.

<sup>36</sup> Br. Stavros (Winner), “The Restored Office at New Skete,” *Gleanings* 1, no. 1 (1973): 34–41.

<sup>37</sup> Br. Stavros (Winner), “The Restored Liturgy at New Skete,” *Gleanings* 4, no. 1 (1976): 29–41.

<sup>38</sup> These are currently out of print. I was able to find copies in the monastery archives. In addition, to these articles, the community included others that explained aspects of their reform efforts. In particular, the series entitled, “Whose Sabbath is it?” written by Fr. Laurence (Mancuso), abbot of the monastery, explained the tradition and use (e.g. particular harmonizations) of some of the music that the community had adopted. See listing in bibliography of articles in *Gleanings* referenced for this study.

responding to the reform impetus articulated by many of the bishops in preparation for the Great All-Russian Council scheduled for the early twentieth century.<sup>39</sup> In the latter, he first provided some history of the celebration of the liturgy while the monks were in residence at Holy Protection Monastery in New Canaan, Connecticut, prior to the founding of New Skete. He then described how the community became acquainted with the work of Juan Mateos and how his work became the basis for their restoration of the Liturgy. Their intention was to restore the service to a more primitive form in order to understand better the liturgy and be able to engage with it. This pastoral impetus to their reforms would remain in subsequent efforts.<sup>40</sup>

Br. Stavros has also presented a broad overview of the reform efforts of the monastery at various conferences. In particular, he has presented at the International Symposium in Honor of the 40<sup>th</sup> Anniversary of St. Nersess Armenian Seminary (North Castle, N.Y.)<sup>41</sup> and recently at the International Conference on Liturgical Renewal on the occasion of the 75<sup>th</sup> Anniversary of Holy Cross Greek Orthodox School of Theology (Brookline, Mass.).<sup>42</sup> In the former, he speaks about liturgical reform within the context of the Gospel message of growth and change. He also gives a short history of the monastery and highlights aspects of their liturgical reforms at the time for Vespers (e.g.

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<sup>39</sup> See description above.

<sup>40</sup> My own prior work has also focused on the reforms of the Divine Liturgy at New Skete as well. In particular, see: Teva Regule, "The Monastery and Applied Liturgical Renewal: An Analysis of the Liturgical Efforts of New Skete Monastery and Their Implications for Contemporary Parish Practice," paper presented at the Society of Oriental Liturgy Conference (Crestwood, N.Y., 2014). (Publication forthcoming.)

<sup>41</sup> Br. Stavros (Winner), "The Monastery and Applied Liturgical Renewal: the Experience of New Skete," in *Worship traditions in Armenia and the Neighboring Christian East*, ed. Roberta Ervine (Crestwood, NY: St. Vladimir's Seminary, Nersess Armenian Seminary, 2006), 307–323.

<sup>42</sup> Br. Stavros (Winner), "Liturgical Renewal, Have We Missed the Boat? A Half a Century of Engagement and Praxis," paper presented at the International Conference on Liturgical Renewal on the occasion of the 75<sup>th</sup> Anniversary of Holy Cross Greek Orthodox School of Theology, Brookline, Mass., 15–16 March, 2013. I thank Br. Stavros for making a copy of his paper available to me.

the Presentation of the Light), Matins (e.g. the use of canticles instead of the canon), and the Divine Liturgy, especially the Liturgy of the Word (e.g. the forms of the opening section [*enarxis*], the addition of a reading from the Old Testament and the placement of the Great Litany.) In the latter talk, he used slides to visually highlight the celebration of the Divine Liturgy, in particular.<sup>43</sup>

## Scope of Dissertation

This work seeks to add to this conversation, enlarging and deepening the study of the liturgical reform efforts of New Skete over the fifty plus years of its existence.

It analyzes those efforts, focusing on the services of the communally celebrated hours of the monastery<sup>44</sup> (e.g. Vespers and Matins) in ordinary time (excluding the variations found in the Lenten and Paschal seasons) and as well as the celebration of the Divine Liturgy attributed to John Chrysostom. In addition, it presents some of the community's work on their revised lectionary and the fixed daily cycle of hymns that commemorate various saints and events found throughout the year (i.e. in the *Menaia*).<sup>45</sup> It also

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<sup>43</sup> Other works of the monastery that have peripherally focused on their liturgical life include: Monks of New Skete, *In the Spirit of Happiness* (Boston: Little, Brown and Co., 1999). This is a popular book on the monastic expression of New Skete with some attention to various aspects of their communal prayer life. Also, the community has recently published a collection of essays honoring their 50<sup>th</sup> Anniversary, *Fossil or Leaven The Church We Hand Down: Essays Collected in Honor of the 50<sup>th</sup> Anniversary of New Skete*, ed. Michael Plekon (Cambridge, N.Y.: New Skete Monasteries and Montreal, Québec: Alexander Press, 2016). This volume also includes a copy of their current lectionary, 218–238.

The only other work that includes some reference to the liturgical reforms of the monastery is the unpublished Ph.D. dissertation of Gregory Edwards, “The *Diakonia* [Service] of the Saints (1 Cor. 16:15): *Diakonia* and *Martyria* [Witness] According to St. Paul and Contemporary Christian Witness in North America,” Aristotle University (Thessaloniki, Greece, 2012), 147–179. Edwards gives a short history of the monastery and short synopsis of their reform efforts before focusing specifically on the monastic principles of the community and the service and witness of the New Skete.

<sup>44</sup> Because New Skete is a working monastery, they celebrate only Matins and Vespers communally during the day. A mid-day service, Tersext or Terce-sext, is celebrated in the small church as well, but as a reader service. Any of the other “little hours” are said by the monastics privately.

<sup>45</sup> The *Menaia* is a series of twelve books—one for each month—that contain the variable parts of the service for the fixed feasts of the year.

highlights the updated *Synaxarion* in use at the monastery.<sup>46</sup> Since liturgy is not just about texts, but the entire celebration, this study also situates the celebrations in their respective settings, including descriptions of the architecture and iconic program of the worship space. In addition, it includes a cursory description of the music of the service<sup>47</sup> and other performative elements of the celebration (e.g. movement, rubrics, etc.) Overall, the study chronicles the reform efforts of the community from their early efforts to the present.

This study does not include any of the small hours or the mid-day Tersext service as they are not communally celebrated by the monastery. As mentioned above, this study also brackets out the many variations of the Lenten and Paschal seasons as well as for Feast Days. Nor does it focus on the other Liturgies celebrated in the Byzantine tradition, the Liturgy of Basil, James or the Liturgy of the Pre-Sanctified Gifts.<sup>48</sup> The study also does not include an investigation into the other sacraments or occasional services or blessings (e.g. blessing of the water) that may be celebrated by the monastery. I have also limited the scope and depth of the investigation into the vast repertoire of Byzantine hymnography (e.g. the various *troparia* and other poetic hymns used in the services).<sup>49</sup>

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<sup>46</sup> The *Synaxarion* is the collection of short descriptions of the lives of saints. Traditionally, they are written more in hagiographic form. New Skete has tried to base these more on biography.

<sup>47</sup> The music of the monastery is a vast topic in and of itself. I have included only a cursory review in this study.

<sup>48</sup> The study includes some elements of the Pre-Sanctified service that pertain particularly to Vespers.

<sup>49</sup> An investigation into the texts and music of the various hymns of the service is left for further study.

## Method

This work includes a detailed analysis of the texts of the services as well as insights from a series of interviews that help to augment the recorded history of the community, gauge the motivation for their reform efforts, and evaluate their subsequent reception. (In addition, it includes my own personal observations during a number of visits to the monastery in order actually to observe their reform efforts.) The texts used for this study are found in the books published by the community and recent unpublished works.<sup>50</sup> The interviews for the study were conducted personally.<sup>51</sup>

The history of the monastery has been divided into three major time periods—their time as Eastern rite monastics in union with Rome (1966–1979), the years in the Orthodox Church under their first Abbot—Fr. Laurence Mancuso (1979–2001), and from his departure in 2001 to the present. For each epoch of their history, the liturgical expression of each period is first situated in its setting. The information from the texts of the New Skete books of the hours of Vespers and Matins as well as the Divine Liturgy is then analyzed. They are analyzed using a comparative approach,<sup>52</sup> comparing the structures and texts both diachronically from the history of received tradition as well as within the history of their own efforts and synchronically from other *typika* and liturgical books of the time.<sup>53</sup> This analysis is then supplemented by a cursory discussion of the

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<sup>50</sup> See bibliography for a listing of primary source material.

<sup>51</sup> The criteria and methodology for the interview study are summarized in Chapter 7.

<sup>52</sup> For more information on comparative method, see: Anton Baumstark, *On the Historical Development of the Liturgy*, trans. Fritz West (Collegeville, Minn.: Liturgical Press, 2011).

<sup>53</sup> A note about the order of the analysis: In the Byzantine tradition, the daily services of Vespers and Matins (Orthros) are usually derived from the Sunday version of the service. In addition, the Eucharistic celebration is primary. However, in this study I have analyzed the daily versions of Vespers and Matins first, followed by their respective Sunday/Festal versions. An analysis of the Eucharist then follows. This follows the order of the community's reform efforts in general and within the hours, in particular. Their reform efforts were initially directed towards the Divine Office prior to the Divine Liturgy. In addition,

lectionary and Menaion during the particular time period. The analysis concludes with a brief overview of the music that was sung during the celebration of these services.

The methodology of the analysis of the textual study of the Vespers and Matins as well the Divine Liturgy first includes a brief note of the influences of the reform in the particular epoch followed by an analysis of the service according to its structure, theological themes and/or emphases, text (if applicable, i.e. translation and redaction issues), any performative characteristics and lastly, its pastoral import. Each section is then summarized in view of the criteria that the New Skete identifies as the principles of their reform—its communal character, accord with Tradition, clarity (e.g. structural, performative, and textual), balance (of Scripture, prayers, and hymnography, taking into account the length of the service) and culminating with the most important criterion that they identify, its pastoral import.<sup>54</sup> An evaluation of the other metric that the community identifies as part of their reform effort—an appeal to the aesthetic dimension of worship—can only be evaluated by experience. The evaluation of this other metric relied primarily on the interview data and is included in Chapter 7 when the reception of these reforms is presented.

## Significance of Study

The liturgical reforms of New Skete are an example of an enacted liturgical reform effort in the Christian East. Historically, it shows the influence of the scholarship and principles of the Liturgical Movement of the twentieth century (of both the East and

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their efforts were directed towards the daily services prior to the Sunday or Festal versions. (In fact, in almost all of their books, except the 1988 *Book of Prayers*, the daily service is presented first with only supplements given for the Sunday/Festal office. I have treated all the services over time in a similar order for consistency.) Each analysis of a particular service builds on the previous version. If nothing is changed, it is not addressed again later in the analysis.

<sup>54</sup> These reform principles are presented in detail in Chapter 2.



the West) on one community in the Orthodox world. It also highlights the monastery setting as an arena of liturgical creativity as has historically been the case.

This study will also show that the work of New Skete is important in other ways as well. From a methodological point of view, this is a study of liturgical development that spans over fifty years, reflecting, in miniature, the process of liturgical development throughout history. More importantly, it is a process that was driven by the pastoral needs of the community, an important principle in liturgical development. From a pastoral perspective, this study shows how one community has reclaimed many of the prayers and practices of the ancient Cathedral office of both Jerusalem and Constantinople to, among other things, engage the faithful and encourage their participation in the liturgical celebration. Furthermore, the study shows how the liturgical celebration can be a primary source of growth in one's relationship with God and neighbor, both in its overall structure and embedded liturgical units and in its specific prayers, hymns, and readings as well as its movement, ritual, and aesthetic dimension (e.g. music). The latter, in particular, might have import for those who lament a loss of reverence and beauty in the reformed Catholic Mass in the Roman Church and thus, argue for the so-called "reform of the reform." This study demonstrates further that the liturgy can be a locus of identity and faith formation and ultimately, transformation into a life more abundant. From an ecclesial point of view, this study shows the attempts of one community to expand the bounds of the visible Church while still working within the canonical framework of a particular Tradition. It also lays the foundation for a type of "liturgical ecumenism" that can share the faith with others in a liturgical setting, privileging an expression of the faith based on models drawn from the undivided Church

and focusing on what we can still do and say together as members of the Body of Christ. This study shows that by inviting all to worship with them, they can minister to and evangelize those seekers that visit their community. For the Orthodox, this study shows that the Church today need not be afraid of change and that liturgical renewal and reform is both necessary and desired by many.

### **Preview of Dissertation**

This dissertation is organized into seven chapters and concludes with a number of appendices. Appendix A includes a summary of the liturgical life of the monks while they were still Byzantine Franciscans. For the most part, their liturgical life mirrored the received Slavic-Ruthenian tradition of the Byzantine rite. For those unfamiliar with the Byzantine tradition, I recommend reading this section first. It forms the basis from which to compare their subsequent reform efforts. In addition, Appendix B includes a glossary of liturgical and hymnographic terms to help the reader understand better some of the particularity of the Byzantine tradition. Other appendices include a listing of the prayers used by the community with translation variations (Appendix C) that can be referenced in their totality when mentioned in the analysis and bibliographic information relevant to this study (Appendix D and the Bibliography).

The dissertation proper begins with a discussion of the meaning of reform and an historical overview of the scholarship and principles of the Liturgical Movement in both the Christian West and East, focusing primarily on those aspects that will become relevant to the future liturgical reform efforts of New Skete. In particular, the chapter charts the trajectory of reform from which New Skete draws its inspiration and traces its

lineage. The material in this chapter (Chapter 1) provides the foundation for the rest of the dissertation.

Chapter 2 introduces New Skete. It begins with a brief history of both the Byzantine Franciscan monks and the Poor Clare nuns who will eventually become the Monks and Nuns of New Skete, their engagement with Liturgical Movement and, in particular, the documents of Vatican II, and their eventual journey to the Orthodox Church. The chapter also explores how the community understands liturgy and its place in their monastic lives. It further explains how the monastics of New Skete understand liturgical reform, why they think that it is necessary, and their particular reform principles. The chapter concludes by asserting the means by which they claim to have the authority for their reform efforts.

Chapters 3 thru 6 chronicle the reform efforts of the community and analyze those efforts in detail. Chapters 3 and 4 focus on the years of the monastery as Eastern-rite monastics within the Roman Catholic Church, their liturgical life together in the early years as they were building their monastery and then as they began to move towards a canonical association with the Orthodox Church. Chapter 3 begins by detailing their encounter with Juan Mateos, whose scholarship and guidance would be pivotal in those early years and continue throughout their history. His reconstruction of the Cathedral Vigil witnessed by Egeria and his translation of the *Typikon of the Great Church* would introduce the monks to the early Cathedral office and the logic and power of its expression. His scholarship also helped to uncover the basic structure of the hours that would influence their liturgical reform efforts in this era in particular. Mateos also exposed the community to the history and development of the Divine Liturgy. His work

would later become the basis for their reform effort of that service as well. The remainder of the chapter describes the liturgical setting in those early years and their initial attempts at reforming primarily the daily services of Vespers and Matins. It concludes with a synopsis of the celebration of the Divine Liturgy at the time and the style of music that the community was beginning to sing.

Chapter 4 continues the presentation and analysis of the liturgical life in the early years of the history of the monastery. It continues to analyze the changes in the Vespers and Matins services, noting the bend towards the received tradition as the community moved to formally associate themselves with the Orthodox Church. The chapter also presents the community's effort to begin to reform the Divine Liturgy as well, specifically the desire to return to a more primitive and authentic form of the service. In particular, New Skete will begin to reclaim some of the earlier structures and prayers of the service before the adoption of elements into the Liturgy of Chrysostom from the Liturgy of Basil. The chapter concludes with a brief presentation of the budding Menaion and shows the continuing preference for Slavic style chant, in particular the use of Zymenny chant, to accompany their services.

The liturgical life of the community would flourish in the middle epoch of this study, as Orthodox Christian monastics under the guidance and tutelage of their abbot, Fr. Laurence Mancuso. Chapter 5 will explore this era, beginning with the years immediately after their entry into the Orthodox Church when they aligned their liturgical life more closely to the received tradition. However, the majority of the chapter will focus on their renewed reform efforts later in that epoch that mined the ancient Cathedral rite of Jerusalem and Constantinople for prayers and practices that could aid their

experience in liturgy and help the community to grow and develop through their communal prayer life. In particular, the chapter highlights the development and adoption of a cathedral style vigil in preparation for the celebration of the Resurrection. In addition, it demonstrates the influence of the work of Miguel Arranz on whose scholarship the community would draw to recover the structure of the daily offices and the placement of the prayers in them. Moreover, it shows how the work of Robert Taft not only informed their reform efforts, but also their understanding of their work more generally. In this era, the community also designed and constructed their large church. The chapter will explore some of the impetus of that design and the scholarship that was used to guide it and concludes with a brief presentation on the development of the iconic program for the space. In addition, it will show the growing penchant for Slavic choral music and New Skete's desire to use of scholarship of the "return to the sources" movement in Russia for ways to harmonize the melodies in a more indigenous fashion. Moreover, it will preview the fledgling two-year lectionary at this time in its development.

Fr. Laurence would leave the monastery in 2001. Chapter 6 will explore the reform efforts of the community after his departure to the present. In the preceding years, much work had been done to adjust the structure of the services and reclaim and creatively use the prayers and practices of the wider Byzantine Tradition to enhance the liturgical life of the community. In this era, the community will examine this work more critically and begin to focus more broadly on issues of inclusivity, especially focusing on the language of the services and considering a broader participation of the community in some aspects of the liturgical celebration. The community will also adjust its services in

ways that continued to meet their pastoral needs. As in earlier chapters, this chapter analyzes each service according to the methodology used throughout this study and compares them against the reform principles that New Skete has identified as being important to their effort. It will also detail the expansion of the Menaion that highlights the continuing ecumenical consciousness of the community.

This dissertation will show that liturgical renewal and reform efforts of New Skete have come after many years of study and worshipping together. But, how have these reforms been received, by both the monastics themselves as well as those who worship with them? What do these people think about these reforms? And, more importantly, how have they been experienced? Is their experience in consonance with the principles upon which the liturgical reform efforts of New Skete were based? Chapter 7 will begin to address these questions from the perspective of their reform principles, drawing primarily on the interviews that were conducted for this study.

Lastly, this study will conclude with my own review of the New Skete community's reform efforts and what I perceive to be the significance of this community's work.

## 1.0 Chapter 1: The Liturgical Movement of the Twentieth Century

The Christian life is the mystery that is Christ,  
and it is this mystery that the Church renews in the liturgy  
in order that we might be drawn into it more deeply.<sup>1</sup>  
—Robert Taft

### 1.1 – Introduction

The liturgy<sup>2</sup> of the Christian church is the communal work of the Body of Christ—Christ and the faithful. The liturgy is where the Christian encounters God as a community and seeks to draw all into communion with God. For those who privilege liturgy as the source and summit of this encounter, it is the primary way that the faith is experienced, understood, expressed, and transmitted. It forms the identity of the person made in the image of God and called to grow into God’s likeness, helps to nurture them along the way, and ultimately gives them an opportunity to be transformed into, as Cyril of Jerusalem says in his baptismal catecheses, “little Christs.”<sup>3</sup> In baptism, the Christian begins this process. The ministry of the Christian is to be “christs” to the world, reorienting all of creation back to God.

The liturgical renewal movements of the latter nineteenth and early and middle twentieth centuries in both the Christian West and the East sought to rediscover the

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<sup>1</sup> Robert F. Taft, S.J., “Liturgy as the Locus of Identity Formation in Consecrated Life,” *Eastern Churches Journal*, 12, no. 2 (Summer 2005): 30.

<sup>2</sup> Liturgy or *leitourgia* (Gk.) comes from *leitos*=people and *ergon*=work. In the ancient Greek secular context, it was the public work of a person (or group of people) for others. In the Hebrew context, it came to be associated primarily with the work of the high priest. For the Christian, I understand liturgy to be the work of Jesus Christ, the High Priest, and by extension, all the people of God (i.e. His Body) for the salvation of the entire world.

<sup>3</sup> Cyril of Jerusalem, “Sermon 3: The Anointing at Baptism,” in *The Awe-Inspiring Rites of Initiation*, ed. Edward Yarnold, S.J. (Collegeville, Minn.: Liturgical Press, 1994), 81.

meaning of the church and the liturgy and the place of the liturgy in the Christian life.<sup>4</sup>

This was part of a broader renewal movement that looked to return to the sources of the faith for inspiration, principally the shared patristic and liturgical heritage of the first millennium of Christianity. In particular, it sought to address the experience of the faithful in the liturgical assembly and attempted to restore and adapt—reform—the liturgy to meet the pastoral needs of the faithful by encouraging their participation in ways that sought to deepen their encounter with God and one another in the celebration. It was hoped that this experience would then serve as a foundation for carrying the Gospel message into the world.

But, what did they and we mean when we say “reform”? This chapter will begin by elucidating the concept. It will then focus on the reform efforts in both the Christian West and East during the late nineteenth and early twentieth centuries as it was the scholarship and principles of this movement that were foundational to the liturgical reform efforts of New Skete.

## 1.2 – The Idea of Reform

Christianity is a religion of renewal. Renewal is at the core of the Gospel message. Jesus Christ came to reconcile all of creation, drawing all back into a renewed relationship with the Triune God.<sup>5</sup> According to Gerhart Ladner, “reform” is a variant of the more general idea of renewal.<sup>6</sup> It is an essentially Christian concept in its origins and early development.

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<sup>4</sup> André Haquin, “The Liturgical Movement and Catholic Ritual Revision,” in *The Oxford History of Christian Worship*, eds. Geoffrey Wainwright and Karen B. Westerfield Tucker (N.Y.: Oxford University Press, 2006), 696. Henceforth in chapter: Haquin, “The Liturgical Movement.”

<sup>5</sup> E.g. John 11:25.

<sup>6</sup> Gerhart B. Ladner, *The Idea of Reform: Its Impact on Christian Thought and Action in the Ages of the Fathers* (N.Y., Evanston, and London: Harper & Row, 1967), 9. What follows is a brief summary from



In antiquity, there were various understandings of renewal. For instance, it was common to understand time as cyclical (e.g. Stoics). Life was a perpetual cycle of identical or similar situations and events that repeated over and over, each time being renewed or restored. According to Ladner, “reform” differs from this type of “cosmological-deterministic” idea of renewal through its element of freedom.<sup>7</sup> There were also ideas of renewal that were analogous to reproduction and growth of human life. Renewal was the ability to grow again or to revive, with an emphasis on the return to vital values. For instance, this is the idea of evolution.<sup>8</sup> Ladner suggests that “reform” is “not merely a response nor a sterile return,” but rather includes the “conscious pursuit of ends.”<sup>9</sup> In addition, the starting point is the element of intention rather than spontaneity. Moreover, there were ideas of renewal as absolute or total perfection. Ladner understands reform similarly, but nuances this idea, characterizing it as the belief in *relative* perfectibility to the extent that is unknown.<sup>10</sup> Reform is essentially repetitive in nature; it is a never-ending process of striving towards its end. Ladner summarizes the idea of reform by the following definition: “Reform is the idea of free, intentional and ever perfectible, multiple, prolonged and ever repeated efforts by man [sic] to reassert and augment values pre-existent in the spiritual-material compound of the world.”<sup>11</sup>

So, how does this understanding of reform relate to liturgical reform in particular? While each type of renewal aims to augment values, liturgical reform has an element of freedom and intentionality to it. It is not merely “spontaneous evolution,” but an active

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Ladner’s work, pp. 10–31. I use it as the basis for understanding “reform” in the liturgical context. Henceforth in chapter: Ladner, *The Idea of Reform*.

<sup>7</sup> Ladner, *The Idea of Reform*, 16.

<sup>8</sup> Ladner, *The Idea of Reform*, 16.

<sup>9</sup> Ladner, *The Idea of Reform*, 25–26.

<sup>10</sup> Ladner, *The Idea of Reform*, 31.

<sup>11</sup> Ladner, *The Idea of Reform*, 35.

and deliberate intervention that must be done intelligently.<sup>12</sup> Liturgical reform is something for which the Church is responsible. In this context, it is a communal work because it expresses the faith of the community. Moreover, liturgical reform is not a static exercise. It demands repeated effort as any outcome can always be improved upon. Thomas Pott develops the metric of responsibility further for the ecclesial context. He emphasizes that the community is responsible for restoring the liturgy “to its authentic and essential purity as the mystery of Christ implanted in the believer.”<sup>13</sup> Any liturgical reform must awaken the faithful so that they become aware of their baptismal vocation. It must also restore the liturgy to its proper place in the life of the church and of each believer. Here, he says that liturgical reform, “attempts to adjust the ecclesial expression of the faith to the truth of the faith.”<sup>14</sup> Finally, Pott insists that any liturgical reform must adapt and restore the liturgy while integrating contemporary needs. In other words, any reform must have a connection with the initial “form.” It must be in conversation with the Tradition, but living for today.

For the Christian, baptism is the sacramental basis for reform in the Christian life. In baptism, one is reborn in water and renewed by the Holy Spirit.<sup>15</sup> It is not identical to the Christian concept of “reform” as baptismal regeneration is instantaneous and non-repeatable. The growth in the Christian life and its expression in liturgy are characterized by what we are now calling “reform.”

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<sup>12</sup> Thomas Pott, *Byzantine Liturgical Reform* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 2010), 26. Henceforth in chapter: Pott, *Byzantine Liturgical Reform*.

<sup>13</sup> Pott, *Byzantine Liturgical Reform*, 89.

<sup>14</sup> Pott, *Byzantine Liturgical Reform*, 95.

<sup>15</sup> Titus 3.5.

### 1.3 – The Liturgical Movement in the Christian West

#### 1.3.1 – Context: Biblical, Historical/Patristic, Ecumenical Movements

The Liturgical Movement of the twentieth century was born in the nexus of a revival of historical consciousness and patristic and biblical scholarship of the nineteenth century. In 1841, Jacques Paul Migne published his collection of Latin patristic texts, *Patrologia Latina*.<sup>16</sup> This was followed by the publication of a massive collection of patristic writings in Greek from 1857–1866, *Patrologia Graeca*.<sup>17</sup> Some 161 volumes were published, spanning the pre-Nicene period to the fifteenth century. In addition to recapturing the thoughts and categories of many of the early church writers, these writings also gave descriptions of or glimpses into a liturgical life different than had been known or realized by many Western scholars.

Around the same time as these writings were being made available, many ancient liturgical works, themselves, were being discovered. Prior to the nineteenth century, the only early church manual that was widely known was the *Apostolic Constitutions* (Greek, 1563). However, during the latter part of the century, a number of other ancient orders or descriptions of liturgy were discovered, including the diary of a pilgrim to Jerusalem in the fourth century (now known as Egeria) that details the liturgical life of the city at the time.<sup>18</sup> In addition, F. E. Brightman published his collection of Eastern liturgies,

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<sup>16</sup> For more information on this collection, see: [https://en.wikipedia.org/wiki/Patrologia\\_Latina](https://en.wikipedia.org/wiki/Patrologia_Latina).

<sup>17</sup> For more information on this collection, see: [https://en.wikipedia.org/wiki/Patrologia\\_Graeca](https://en.wikipedia.org/wiki/Patrologia_Graeca).

<sup>18</sup> In addition, the *Apostolic Church* order was discovered in a Greek manuscript in 1843, Syriac in 1856. The manuscript called the “Egyptian Church Constitutions” was discovered in 1843. The *Didascalia Apostolorum* was discovered in Syriac in 1854 and Latin in 1900. The Didache was found in a library in Constantinople in 1883 in Greek. The diary of what is now attributed to “Egeria” was found in 1884 (Latin.) The *Testamentum Domini* was found in Syriac (1899). (A later version was found in Ethiopic in 1984.) For a listing of ancient church orders and other early liturgical sources, see Paul Bradshaw, *The Search for Origins of Christian Worship: Sources and Methods for the Study of Early Liturgy* (Oxford: Oxford University Press, 1992, 2002).

including the Syrian, Egyptian, Persian and Byzantine rites.<sup>19</sup> This deepened and widened the understanding of the liturgical expression of the ancient church. It also expanded the horizon of what was possible for the current expression of liturgy.

The modern era also saw advances in biblical research and the exploration of new forms of exegesis. In particular, the emphasis on the historical-critical exegetical method opened new ways of understanding the Scriptures. This method was also then applied to liturgical texts to help to understand more fully the underlying context and theology of the newly discovered liturgical documents.

### **1.3.2 – Tenets of the Liturgical Movement**

The return to these sources (i.e. *ressourcement*) grounded the Liturgical Movement in the depth and breadth of the Christian tradition and animated it. The rediscovery of texts and practices of the undivided Christian church inspired church and liturgical reform. The movement sought to reclaim the communal dimension of the church as the Body of Christ. The passion, death, and resurrection of Christ (i.e. the “Paschal Mystery”) and its salvific import were re-emphasized as well as the primacy of the record of revelation found in Scripture. The movement recovered a Pauline understanding of baptism. Every Christian initiated into the Body of Christ also participated in His life, death, and resurrection<sup>20</sup> as well as His priesthood.<sup>21</sup> As such, they were members of the “royal priesthood.”<sup>22</sup> This emphasis on the importance of baptism was the foundation for encouraging the “full, conscious, and active” participation of the laity in worship. Worship was now seen more clearly as a communal action for

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<sup>19</sup> See F. E. Brightman, *Liturgies Eastern and Western* (Oxford: Clarendon Press, 1896.)

<sup>20</sup> Romans 6.

<sup>21</sup> Hebrews 9:11–14,

<sup>22</sup> 1 Peter 2:9.

which the participation of the entire Body was constitutive. Furthermore, this participation would aid in the spiritual growth of the worshipper and help to form and guide them in the Christian life and their mission to the world.

### 1.3.3 – Early work: Late Nineteenth – Early Twentieth Century<sup>23</sup>

The impetus of what would become the Liturgical Movement began in the monasteries. After the French Revolution, Dom Prosper Guéranger (1805–1875) re-founded the Benedictine abbey at Solesmes. He stressed that the tradition of the Church is found and expressed in the liturgy.<sup>24</sup> He wanted to connect with this tradition and return to a more purely Roman liturgy (as opposed to, for instance, the Gallican rite).<sup>25</sup> In particular, he sought to reclaim Gregorian chant as the authentic music of the Roman church in order to do so.

In 1903, Pope Pius X issued *Tra le sollecitudini* [*Among the concerns*].<sup>26</sup> In this document, he extolled the use of sacred music in the liturgy and affirmed the primacy of

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<sup>23</sup> The Liturgical Movement would eventually influence the expression of worship in many western Christian denominations. This study focuses on the Roman Catholic experience and expression as that was the ecclesial tradition of the founding monks of New Skete. This movement is well documented in the West. I have emphasized points that were influential in the reform efforts of New Skete particularly. For information on the movement, see works mentioned in the Introduction. I have repeated some citations here for ease of reference and included others: John Fenwick and Bryan Spinks, *Worship in Transition: The Liturgical Movement in the Twentieth Century* (N.Y.: Continuum, 1995), Keith F. Pecklers, *The Unread Vision: The Liturgical Movement in the United States of America, 1926–1955* (Collegeville, Minn.: Liturgical Press, 1998), Gabriel R. Pivnarik, *Toward a Trinitarian Theology of Liturgical Participation* (Collegeville, Minn.: Liturgical Press, 2012), and Vladimir Vukasinovic, *Liturgical Renewal in the 20<sup>th</sup> Century: The History and Theological Ideas of the Liturgical Movement in the Roman Catholic Church and Its Mutual Relation to the Liturgical Life of the Orthodox Church*, trans. Marko Momvilovic (Fairfax, Virginia: Eastern Christian Publications, 2008). Henceforth in chapter: John Fenwick and Bryan Spinks, *Worship in Transition*; Pecklers, *The Unread Vision*; Pivnarik, *Toward a Trinitarian Theology of Liturgical Participation*; and Vukasinovic, *Liturgical Renewal in the 20<sup>th</sup> Century*, respectively. In the following synopsis, I highlight the figures, theological thought, and texts that will also eventually speak to the future reform efforts of New Skete particularly.

<sup>24</sup> Haquin, “The Liturgical Movement,” 697.

<sup>25</sup> L’Eglise II, 199 in Vukasinovic, *Liturgical Renewal in the 20<sup>th</sup> Century*, 55.

<sup>26</sup> Pope Pius X, *Tra Le Sollecitudini*, accessed 18 Oct 2017, <http://www.catholicliturgy.com/index.cfm/FuseAction/DocumentContents/Index/2/SubIndex/17/DocumentIndex/360>. Henceforth in chapter: *Tra Le Sollecitudini*.

Gregorian chant as the “supreme model” for ecclesial music. He also encouraged “active participation in the holy mysteries and in the public and solemn prayer of the church.”<sup>27</sup>

This emphasis on “active participation” would continue to be a mark of the movement and would be developed further in subsequent years.

In 1909, Dom Lambert Beauduin (1873–1960) from the Abbey of Mont César (Louvain, Belgium) delivered a paper at the Catholic Conference at Malines entitled, “The True Prayer of the Church.”<sup>28</sup> He argued that the liturgy should be central in the lives of the faithful and used Pius’s call for “active participation” as a basis for his argument.<sup>29</sup> Furthermore, he emphasized that communion with Christ and one another is the “summit of the Church’s Eucharistic celebration.”<sup>30</sup> From 1932–51, Beauduin resided in France. In 1943, he was among the founders of the Centre de Pastorale Liturgique in Paris, an influential center of liturgical thought.<sup>31</sup> In addition, it was in Paris that he pursued contacts with the Christian East and helped start the liturgical weeks conferences at the Orthodox Institute of St. Serge in Paris.<sup>32</sup> These gatherings would be

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<sup>27</sup> *Tra Le Solleclitudini*.

<sup>28</sup> John Fenwick and Bryan Spinks, *Worship in Transition*, 24. See also, Sonya A. Quitslund, *Beauduin. A Prophet Vindicated* (N.Y.-Toronto: Newman Press, 1973). This conference is regarded as the birth of the modern Liturgical Movement. (Haquin, “The Liturgical Movement,” 700.)

<sup>29</sup> Pivnarik, *Toward a Trinitarian Theology of Liturgical Participation*, 7.

<sup>30</sup> Pecklers, *The Unread Vision*, 11.

<sup>31</sup> Richard G. Leggett, “Lambert Beauduin: The Vision Awaits Its Time,” in *Leaders of the Liturgical Movement*, compiler Robert L. Tuzik (Chicago: Archdiocese of Chicago, 1990), 27.

<sup>32</sup> Haquin, “The Liturgical Movement,” 700. The Liturgical Weeks gatherings were important ways to educate the faithful about the liturgy. Herwegen began “Liturgical Sundays” in Germany as early as 1914. (Vukasinovic, *Liturgical Renewal*, 61.) The first liturgical weeks gathering in the US (for the Roman Catholic church) was held in Chicago in 1940 and continued yearly until approximately 1975. For a short synopsis of these gatherings, see Robert W. Hovda, Gabe Huck, Virgil C. Funk, J. Michael Joncas, Nathan D. Mitchell, James Savage, and John Foley, *Towards Ritual Transformation: Remembering Robert W. Hovda* (Collegeville, Minn.: Liturgical Press, 2003), 114–115.

pivotal to the ecumenical contact and exchange of ideas among liturgical theologians from both the Christian East and West at the time.<sup>33</sup>

In the German speaking regions of Europe, the Abbey of Maria Laach was the center of liturgical scholarship.<sup>34</sup> Of particular note is the work of Dom Odo Casel (1886–1948). He promoted a theological vision for the movement gleaned from patristic theology, emphasizing that liturgy was an act of the whole church in conjunction with Christ's saving action.<sup>35</sup> In the liturgy, Christ is present in his historical and glorified reality (i.e. "mystery-in-the-present").<sup>36</sup> It is this encounter that is central to the liturgical celebration. In the liturgy, the Christian transcends time and is brought into transformative contact with Christ.<sup>37</sup>

The fledgling Liturgical Movement would be officially recognized and acknowledged (and its extremes tempered) by Pope Pius XII. In 1947, he issued the first encyclical devoted to the liturgy entitled, *Mediator Dei* ["the Mediator of God."] Here, he emphasized the Pauline understanding of the church as the Body of Christ and affirmed that all the faithful are members of this Body with Christ as the head.<sup>38</sup> In addition, it is the Mystical Body that gathers in worship and continues the priesthood of

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<sup>33</sup> Beauduin was also instrumental in establishing the ecumenical monastery at Chevetogne (Belgium) that has both the Roman and Byzantine rite churches. I thank Dr. Karen Westerfield Tucker for bringing this to my attention.

<sup>34</sup> It was here that the journals *Ecclesia Orans*, *Liturgiegeschichtliche Quellen*, and *Liturgiegeschichtlich Forschungen* were published. The latter focused on ancient liturgical texts.

<sup>35</sup> *Voices of the Early Liturgical Movement*, compiler Kathleen Hughes (Chicago, Ill: Liturgical Training Publications, 1990), 70.

<sup>36</sup> Patrick Malloy, "Odo Casel: Theologian of the Mystery," in *Leaders of the Liturgical Movement*, compiler Robert L. Tuzik (Chicago, Ill.: Archdiocese of Chicago, 1990), 52.

<sup>37</sup> The thought of Odo Casel would provide a foundation for the subsequent work of Alexander Schmemmann among others. In addition, it provided the basis for the understanding of the multiple ways that Christ can be encountered in the Mass as articulated at Vatican II.

<sup>38</sup> Pius XII, *Mediator Dei* ¶5 (November 20, 1947), accessed 24 September 2015, [http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf-p-xii\\_enc\\_20111947-mediator-dei.html](http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf-p-xii_enc_20111947-mediator-dei.html). Henceforth in chapter: *Mediator Dei*.

Christ through the medium of the church.<sup>39</sup> His pastoral aim was to encourage the participation of the faithful in worship. He acknowledged that worship has both an interior and exterior dimension to it. It is the exterior dimension that expresses the faith of the community and emphasizes the unity of the Mystical Body while interior worship connects the faithful to Christ more particularly.<sup>40</sup> He affirmed that the Eucharistic celebration was the center of the church's life and underscored the importance of the participation of the faithful in the liturgy and the efficacy of receiving communion.<sup>41</sup> He also acknowledged the value of Gregorian chant while expressing an openness to new music and promoted congregational singing to encourage participation of the faithful.<sup>42</sup> Pivotal to the eventual reform efforts of the movement, Pius XII acknowledged the Church as a living organism that “grows, matures, develops, adapts and accommodates herself to temporal needs and circumstances, provided that the integrity of her doctrine be safeguarded.”<sup>43</sup> In particular, he explained that the liturgy is composed of both human and divine elements and acknowledged that the human elements can change.<sup>44</sup> Furthermore, he suggested that was a “wise and laudable thing to return in spirit and affection to the sources of the sacred liturgy,”<sup>45</sup> thereby blessing the “return to the sources” impetus of the movement. The promulgation of this encyclical gave the movement a sense of legitimacy and allowed the work to continue.

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<sup>39</sup> *Mediator Dei*, ¶2.

<sup>40</sup> *Mediator Dei*, ¶23–24.

<sup>41</sup> *Mediator Dei*, ¶66, ¶78, ¶120.

<sup>42</sup> *Mediator Dei*, ¶192–194.

<sup>43</sup> *Mediator Dei*, ¶59.

<sup>44</sup> *Mediator Dei*, ¶50.

<sup>45</sup> *Mediator Dei*, ¶62.



In the following years, more conferences were held. In 1953, the Third International Congress of Liturgical Studies convened in Lugano, Switzerland, to discuss the “Active Participation in the Liturgy.”<sup>46</sup> It was here that the understanding of liturgical participation was expanded to include the ability to understand actively the liturgical rites. In order to do so, the service needed to be in the language of the people.

In 1958, Cardinal Montini (the future Pope Paul VI) issued a pastoral letter on liturgical formation.<sup>47</sup> In it, he identified liturgy as the central problem of pastoral life, summarized the teaching of Pope Pius XII in *Mediator Dei* and emphasized the formative capacity and value of the liturgy, posited that a liturgical rebirth could help to renew the spiritual life of the faithful, and articulated the need for liturgical renewal. In particular, he expanded the understanding of participation to include seeing and hearing, understanding, and action. This would become the basis for the “full, conscious, and active” understanding of participation articulated by the Fathers of Vatican II and would be one of the fundamental principles for the liturgical reforms of New Skete as well.

In conclusion, the fundamental theological ideas of the Liturgical Movement were based on the pastoral needs of the church. By virtue of their baptism, the faithful were understood to be full members of the Body of Christ and their participation in the liturgy constitutive of the celebration. In addition, there was acknowledgment that the liturgical services had undergone development and change over time and a preference for renewing some of the ancient forms in order to, among other things, increase the participation of the faithful.

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<sup>46</sup> Pivarnik, *Toward a Trinitarian Theology of Liturgical Participation*, 30.

<sup>47</sup> Cardinal Montini, “Liturgical Formation,” pastoral letter to the archdiocese of Milan for Lent, 1958. Subsequently published in *Worship* 33, no. 3 (1959): 136–164.

### 1.3.4 – Vatican II

In 1962, Pope John XXIII convened the Second Vatican Council. Its aims were to increase the vigor of the lives of the faithful, adapt more closely to the needs of the age those institutions which are subject to change (i.e. *aggiornamento*), encourage whatever can promote the union of all who believe in Christ, and strengthen whatever serves to call all humanity into the church's fold.<sup>48</sup> The first document approved by the Fathers at the Council was the Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*). It was the culmination of nearly one hundred years of effort to renew the experience of the liturgy for the faithful within the Roman Catholic Church and would codify its principles and continue the reform efforts of the movement.<sup>49</sup>

The document begins by explaining the nature and value of the liturgy. It affirms that humanity is reconciled by and in Christ and that Christ continues to be present with the faithful, especially in the Eucharistic celebration.<sup>50</sup> In particular, it declares that Christ is not only in the Eucharistic species and the person of the minister, but also in the Word and the Assembly. The document also emphasizes the centrality of the Eucharistic celebration for the church. It says, “the liturgy is the summit toward which the activity of the church is directed and it is also the source from which all its power flows.”<sup>51</sup>

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<sup>48</sup> *Sacrosanctum Concilium* (SC) ¶1, in *Vatican Council II: Constitutions, Decrees, Declarations*. Northport, ed. Austin Flannery, OP (N.Y.: Costello Publishing Co.; Dublin, Ireland: Dominican Publications, 2007), 117. Henceforth in chapter: SC.

<sup>49</sup> For a synopsis of the theological and historical roots of the Constitution, see: John Baldovin, “The Development of the Liturgy: Theological and Historical Roots of *Sacrosanctum Concilium*,” paper presented at the 11<sup>th</sup> International Liturgical Conference: Vatican II–Liturgy, Architecture, Art in Bose, Italy, May 2013. I thank Prof. Baldovin for a copy of his paper.

<sup>50</sup> SC ¶5 and ¶7, 119 and 120–1.

<sup>51</sup> SC ¶10, 122.

The document goes on to proclaim that the liturgy is the font from which the faithful derive the true Christian spirit.<sup>52</sup> It then asserts that in order to be continually formed by the liturgy, the faithful “should be led to take that full, conscious, and active part in the liturgical celebrations which is demanded by the very nature of liturgy.”<sup>53</sup> It also affirms that their participation has both an internal and external dimension.<sup>54</sup>

The Constitution then speaks specifically about the reform of the liturgy, acknowledging again that liturgy is made up of both unchangeable elements divinely instituted and of elements that are subject to change.<sup>55</sup> Furthermore, the Fathers recognized that, at times, liturgy has developed in ways that are “out of harmony with its inner nature.” They suggest that the “texts and rites should be ordered so as to express more clearly the holy things they signify,”<sup>56</sup> implicitly giving their blessing to do so. The Fathers then proceed to give guidelines for reform. The first principle is that any reform be based on sound tradition and careful study of the structure and meaning of the liturgy. Moreover, this investigation should be not only historical and theological, but pastoral, taking into consideration the experience of recent liturgical reforms.<sup>57</sup> Furthermore, the importance and primacy of Scripture should be emphasized.<sup>58</sup> Second, the Fathers emphasize the communal nature of the liturgy as a guiding principle and suggest concrete ways that the faithful could be encouraged to take part in the celebration. In particular,

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<sup>52</sup> SC ¶14, 125.

<sup>53</sup> SC ¶14, 124.

<sup>54</sup> SC ¶19, 125. The notion of participation will continue to be developed in the subsequent years. See: Pivnarik, *Toward a Trinitarian Theology of Liturgical Participation*. Here, he asserts that the understanding of participation in *Sacrosanctum Concilium* is heavily Christocentric and, building on the theological thought of Vagaggini, Kilmartin and others, develops a more Trinitarian understanding of participation.

<sup>55</sup> SC ¶21, 126.

<sup>56</sup> SC ¶21, 126.

<sup>57</sup> SC ¶23, 127.

<sup>58</sup> SC ¶24, 127.

they advise that the faithful participate in “acclamations, responses, psalms, antiphons, hymns as well as by actions, gestures, and bodily attitudes.”<sup>59</sup> In addition, they advocate for “reverent silence” on occasion.<sup>60</sup> This fleshes out a more multi-faceted understanding of participation, one that acknowledges a more holistic understanding of the person. Third, the Fathers articulate guiding norms based on the informative and formative nature of liturgy. They highlight the dialogical nature of liturgy, emphasizing that “in the liturgy God speaks to his people, Christ is still proclaiming his gospel, and the people respond to God both in song and prayer.”<sup>61</sup> The Fathers affirm that the prayers offered to God in response to God’s initiative are in the name of the entire people of God,<sup>62</sup> implying that they need to be heard and understood by the people for their instruction and edification. In order to do so, the vernacular is permitted.<sup>63</sup> Furthermore, the rites, themselves, should be “short, clear, and free from useless repetitions [and] within the people’s powers of comprehension.”<sup>64</sup> According to Edmund Bishop, the genius of the Roman rite was its “conciseness and clarity.”<sup>65</sup> The Fathers of the Council steer the rites towards this “noble simplicity.”<sup>66</sup> Implicit in their directive is not only the simplicity of the structure of the rites, but also the texts and the rubrics of the service and a healthy balance of readings, prayers, and hymns within the dialogue. Furthermore, the connection between the words and the rite should be apparent.<sup>67</sup> In particular, the Fathers suggest that more readings

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<sup>59</sup> SC ¶30, 128–9.

<sup>60</sup> SC ¶30, 129.

<sup>61</sup> SC ¶33, 129.

<sup>62</sup> SC ¶33, 129.

<sup>63</sup> SC ¶36.2, 130–131.

<sup>64</sup> SC ¶34, 129–130.

<sup>65</sup> Edmund Bishop, *Liturgica historica* (Oxford, 1918) referenced in Joseph A. Jungmann, *The Early Liturgy*, trans. Francis A. Brunner, C.S.S.R. (Notre Dame, Ind.: University of Notre Dame Press, 1959), 127.

<sup>66</sup> SC ¶34, 129

<sup>67</sup> SC ¶35, 130.

from Scripture be included in the liturgy. In addition, the liturgy should include preaching, and other liturgical catechesis in order to instruct the faithful.<sup>68</sup> Lastly, the Fathers at Vatican II allowed for the inculturation of the liturgy. Although they had missionary countries in mind primarily, this would eventually allow areas with a more established Catholic presence to minister to their people through the medium of their own culture as well, especially through their music.<sup>69</sup>

Although the Constitution focused mainly on the Eucharistic celebration, it also addressed the Divine Office. It begins by emphasizing that the whole course of the day should be consecrated by the praise of God.<sup>70</sup> It then recommends revising the morning and evening services of Lauds and Vespers. In particular, it prescribes that the Psalter should be distributed over a longer period than one week and that readings from scripture and other ecclesiastical writers should be included and be more fully accessible to the worshipper.<sup>71</sup>

*Sacrosanctum Concilium* would be the basis for further reforms of the liturgy in the years after the Council.<sup>72</sup> It would also have a far-reaching effect in other quarters of

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<sup>68</sup> SC ¶35, 130.

<sup>69</sup> The Pastoral Constitution on the Church in the Modern World (*Gaudium et Spes*) includes an important section on culture. See *Gaudium et Spes* ¶53–¶62 in *Vatican Council II: Constitutions, Decrees, Declarations*. Northport, ed. Austin Flannery, OP (N.Y.: Costello Publishing Co.; Dublin, Ireland: Dominican Publications, 2007), 229–241.

<sup>70</sup> SC ¶84, 144.

<sup>71</sup> SC ¶91–92, 146.

<sup>72</sup> See Rita Ferrone, *Liturgy: Sacrosanctum Concilium* (N.Y./Mahwah, NJ: Paulist Press, 2007), 51–89 for an analysis of the implementation of the constitution. (Henceforth in chapter: Ferrone, *Liturgy*.) Here, she lists the five instructions on implementation (*Inter Oecumenici*-1964, *Tres Abhinc Annos*-1967, *Liturgicae Instauraciones*-1970, *Varietates Legitimae*-1994, and *Liturgiam Authenticam*-2001.) She also summarizes some of the follow-on issues, including the use of inclusive language and the role of women (Ferrone, *Liturgy*, 66) as well as the rediscovery of the diaconate for men (Ferrone, *Liturgy*, 107). Lastly, she addresses the issue of the criticisms of the reform, especially perceived loss of beauty and reverence in the liturgy and summarizes the agendas of those advocating for a “reform of the reform” (Ferrone, *Liturgy*, 81–89).

the Christian West and be the foundation on which New Skete would base many of its own liturgical reform principles.

In addition to the Constitution on the Sacred Liturgy, the Council would promulgate two other documents with particular import to this study. The first is “On the Adaptation and Renewal of the Religious Life” (*Perfectae Caritatis*), published in 1965. In consonance with the spirit of “updating” (i.e. *aggiornamento*) the life of the church prevalent at Vatican II, this document advocated for an updating and renewal of the lives of professed religious as well. According to the text, “The up-to-date renewal of religious life comprises both a constant return to the sources of Christian life in general and to the primitive aspiration of the institutes, and their adaptation to the changed conditions of our time.”<sup>73</sup> In addition to returning to the sources of Christian life in general, professed religious were encouraged to return to the “spirit and aims” of their founding charism. In the words of the Council Fathers, “the spirit and aims of each founder should be faithfully acknowledged and maintained, as indeed should each institute’s sound traditions.”<sup>74</sup> They were also encouraged to adapt aspects of their lives to the needs of the day. However, the Fathers of the Council emphasized that any adaptations be animated by spiritual renewal.<sup>75</sup> Furthermore, religious were reminded to cultivate the spirit and practice of prayer so that monasteries could continue to be the “seedbeds of growth” and edification for the Christian people<sup>76</sup>

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<sup>73</sup> *Perfectae Caritatis* (PC) ¶2 in *Vatican Council II: Constitutions, Decrees, Declarations*, ed. Austin Flannery, OP (Northport, N.Y.: Costello Publishing Co.; Dublin, Ireland: Dominican Publications, 2007), 386. Henceforth in chapter: PC.

<sup>74</sup> PC ¶2b, 387.

<sup>75</sup> PC ¶6, 389.

<sup>76</sup> PC ¶6, 389 and ¶9, 391.

The other document of particular interest to this study is the Decree on the Catholic Eastern Churches (*Orientalium Ecclesiarum*) approved in November of 1965. The Eastern churches in union with Rome are found especially in Slavic lands (e.g. Ukraine and Carpathian-Russia/Russyn), Romania, and in the Middle East.<sup>77</sup> This tradition has a complicated history, one that has often been influenced by political and cultural factors.<sup>78</sup> Over time, though, many of these churches had assimilated Roman practice and discipline and accepted Roman accretions in the liturgy.<sup>79</sup> For instance, the *filioque* was added to the Creed, entrances in the liturgy (e.g. the “Little” and “Great” entrances) were either reduced or suppressed as well as other rubrics (e.g. the hot water added to the wine for the Eucharist [i.e. *zeon*] and the use of the fan). In some cases, rubrics were added to conform to Roman practice particularly (e.g. the ringing of the bell at the consecration). In addition, the architecture (e.g. the multiplication of altars or altar tables placed against the wall instead of free standing) and art (e.g. the use of the Renaissance style realism) of the church were also altered to conform more to Roman

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<sup>77</sup> For more information on the Eastern Catholic churches, see: Joan L. Roccasalvo, C.S.J., *The Eastern Catholic Churches: An Introduction to their Worship and Spirituality* (Collegeville, Minn.: Liturgical Press, 1992).

<sup>78</sup> A review of this history is beyond the scope of this project. In the Slavic lands, it can be traced to the Union of Brest-Litovsk in 1596. For more information on the history and issues of the eastern churches in union with Rome [*Unia*], see: Cyril Korolevsky, *Uniatism: Definition, Causes, Effects, Scope, Dangers, Remedies*, trans. Serge Keleher (Fairfax, Va.: Eastern Christian Publications, 2001). This dissertation will focus on those churches from the Slavic regions that follow the Ruthenian rite. For more information about the Ruthenian experience, see: Constantine Simon, S.J., “In Europe and America: the Ruthenians between Catholicism and Orthodoxy: On the Eve of Emigration,” *OCP* 59 (1993): 169–210 and Constantine Simon S.J., “The First Years of Ruthenian Church Life in America,” *OCP* 60 (1994): 187–232. For a similar history, see: Methodios Stadnik, “*Nec Plus, Nec Minus, Nec Aliter: A Brief History of the Russian Byzantine Catholic Church and the Russian Catholics*,” accessed 24 April 2013, <http://rumkatkilise.org/neecplus.htm>.

<sup>79</sup> Sheptitsky lists the ways in which Kievan liturgical uniatism conformed to Roman practice, especially the practice of the Basilians at Grottaferrata. For instance, they had moved to a daily Eucharistic celebration in the style of the Roman Mass, communed in both kinds only a few days a year (instead of at every Eucharist), used unleavened hosts (instead of leavened bread), performed “private” liturgies, and celebrated the Proskomede (the Preparation rite) at the altar instead of at the Prothesis table. In addition, the priest would read the epistle and the altar boy would serve like a Roman Catholic acolyte. (Cyril Korolevsky, *Metropolitan Andrew [1865–1944]*, trans. Serge Keleher [L’viv, 1993], 410–411.)

style and practice. The result was a loss of the Byzantine ethos to the liturgy and the community's particular identity.<sup>80</sup>

The move to excise these “Latinisms” began earlier in the twentieth century. Metropolitan Andrei Sheptytsky (1865–1944), metropolitan of the Ukrainian Catholics from 1901–1944, was influential in this process. In particular, he was instrumental in revising the liturgical books to conform to the more authentic Byzantine tradition.<sup>81</sup> In 1944, the Sacred Congregation for the Eastern Churches published a new order for the celebration of the liturgical services that did so.<sup>82</sup> It sought to “purify” the services, removing “foreign” practices and returning to the tradition.

At Vatican II, the Fathers of the Council codified this effort. They began by recognizing that the Eastern churches have a tradition of “venerable antiquity” that is part of the “divinely revealed, undivided heritage of the universal church.”<sup>83</sup> They then encouraged the Eastern churches to “preserve their own legitimate rites and ways of life... [and to] strive to return to [their] ancestral tradition.”<sup>84</sup> In addition, they said that any changes should only be introduced to “forward organic development.”<sup>85</sup> Moreover, they suggested that religious orders of the Latin rite “who are working in Eastern countries or among Eastern faithful should set up houses or provinces of the Eastern rite

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<sup>80</sup> For more information on the Latinization of the Ukrainian church, see: Sophia Senyk, “The Ukrainian Church and Latinization,” *OCP* 56 (1990): 165–187.

<sup>81</sup> For more information on the theology and work of Sheptytsky, see: Peter Galadza, *The Theology and Liturgical Work of Andrei Sheptytsky* (1855–1944), OCA 272 (Rome: Pio, 2004).

<sup>82</sup> *The Order for the Celebration of Vespers, Matins and the Divine Liturgy according to the Ruthenian Recension*, trans. Matthew A Berko (Washington, 1958). Originally published as *Ordo Celebrationis Vesperarum, Matutini et Divinae Liturgiae iuxta Recensionem Ruthenorum* (Rome: Sacred Congregation for the Eastern Church, 1944.)

<sup>83</sup> *Orientalium Ecclesiarum (OE) ¶1* in *Vatican Council II: Constitutions, Decrees, Declarations*, ed. Austin Flannery, OP (Northport, N.Y.: Costello Publishing Co.; Dublin, Ireland: Dominican Publications, 2007, 525. Henceforth in chapter: *OE*.

<sup>84</sup> *OE* ¶6, 527–8.

<sup>85</sup> *OE* ¶6, 527–8.



to make their apostolic work more effective.”<sup>86</sup> Similar to the liturgical reform efforts in the Roman rite, the decisions of the council regarding the Eastern churches did not come out of a vacuum, but was the culmination of a history of reform effort. Like the Constitution on the Sacred Liturgy, the Decrees on the Up-to-date Renewal of Religious Life and on the Catholic Eastern Churches would be pivotal to the future monastic and liturgical reform efforts of New Skete.

### 1.3.5 – Bridge Figures

The modern interest in the tradition of the Byzantine East did not start at Vatican II. In 1917, Pope Benedict XV established the Pontifical Oriental Institute to help bridge the gap between the Christian East and West “to make the rich traditions of the Oriental Churches available to the entire Catholic world.”<sup>87</sup> It quickly became the première center for the study of Eastern Christianity, including its liturgy, patristic heritage, spirituality and archeology, among other disciplines. In addition, its library includes a number of ancient manuscripts not available elsewhere. The work of the institute was instrumental in helping to shape the decree on the Eastern Churches promulgated at Vatican II.<sup>88</sup>

A number of prominent scholars have taught and/or studied at the Institute. Three of them have particular relevance to this study—Juan Mateos, Miguel Arranz, and Robert Taft. The work of all three would bring to light the riches of the early eastern Christian liturgical tradition and be central to the liturgical reform efforts of New Skete particularly.

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<sup>86</sup> *OE* ¶6, 528.

<sup>87</sup> Inside the Vatican Staff, “Pontifical Oriental Institute: a Bridge between East and West,” accessed 20 October 2017, <https://insidethevatican.com/news/pontifical-oriental-institute-bridge-east-west>. Henceforth in chapter: “Pontifical Oriental Institute: A Bridge.”

<sup>88</sup> “Pontifical Oriental Institute: A Bridge.”

### 1.3.5.1 – Juan Mateos, S. J.

The first and most influential figure of the group for the liturgical reform efforts of New Skete was Juan Mateos (1917–2003). He was a professor of Oriental Liturgy at the Institute from 1964–72.<sup>89</sup> His early work focused on the liturgy of the hours of the Eastern churches.<sup>90</sup> In consonance with the renewed interest in patristics at the time, he used patristic and other early Christian sources to illuminate the history of these services.<sup>91</sup> In particular, he reconstructed the Cathedral vigil from the testimony of Egeria.<sup>92</sup> Furthermore, he nuanced Baumstark's classic distinction between cathedral and monastic liturgy for the study of the hours, positing an urban-monastic hybrid.<sup>93</sup>

He also studied the *Typikon* of the Great Church and published a critical edition of it in two volumes.<sup>94</sup> According to Taft, this was his most influential work in eastern liturgiology as it “provided the key to unlock the historical evolution of the Byzantine Eucharistic liturgy.”<sup>95</sup> He continued to study the liturgy of the Great Church further, both in general and then focusing particularly on the Liturgy of the Word.<sup>96</sup>

He also published a number of works on liturgical renewal and reform, both in general and for the East, specifically.<sup>97</sup> He was interested especially in the communal

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<sup>89</sup> The biographical information on Mateos and the synopsis of his work is taken from Robert F. Taft, “Recovering the Message of Jesus: In Memory of Juan José Mateos Alvarez, S. J. 15 January 1917–23 September 2003,” *OCP* 71 (2005): 265–297. Henceforth in chapter: Taft, “Mateos.”

<sup>90</sup> His dissertation focused on the Nocturns, Matins and Lauds in the Assyro-Chaldean tradition, “Lelya-Sapra, Essai d’interprétation des Matins Chaldéens.” It was subsequently published as Juan Mateos, *Lelya-Sapra, Les offices chaldéens de la nuit et du matin*, OCA 156 (Rome: POI, 1972).

<sup>91</sup> Taft, “Mateos,” 271.

<sup>92</sup> Juan Mateos, S.J., “La vigile cathédrale chez Egérie,” *OCP* 27 (1961): 281–312.

<sup>93</sup> Taft, “Mateos,” 271.

<sup>94</sup> Juan Mateos, S.J., *Le Typicon de la Grande Église*, 2 vols. (Rome: POI, 1962–63). Henceforth in chapter: Mateos, *Typicon*.

<sup>95</sup> Taft, “Mateos,” 269.

<sup>96</sup> Juan Mateos S.J., *Le Célébration de la Parole dans la Liturgie Byzantine*, OCA 191 (Rome: PIO, 1971).

<sup>97</sup> See listing nos. 3, 25, 27, 29, 33, 34, 37, 47, 53, 54, 70, 74, 79, 95, 102 in Taft, “Mateos,” 287–292.

dimension of the celebration. For him, the importance of the liturgical life for the community could be summarized as follows,

Only th[e] experience in common prayer and eucharist keep the community together and solves the tensions and difficulties that could arise... Prayer in common also expresses the joy of the faith that is voiced in thanksgiving to God through Jesus Christ and a fellowship that finds its natural expression in the eucharist.<sup>98</sup>

He served on the post-Vatican II Commission on the Liturgy of the Hours.

However, the commission did not favor his suggestion for the restoration of the more communal Cathedral office for parish use.<sup>99</sup> He subsequently lost interest in historical liturgical work and devoted his time and energy to the study of the Biblical texts.<sup>100</sup>

### 1.3.5.2 – Miguel Arranz, S. J.

Miguel Arranz (1930–2008) was another influential figure in the study of eastern liturgy whose work would inform the liturgical reform efforts of New Skete. He studied under Mateos at the Pontifical Institute and continued his work, especially the study of the ancient Cathedral office of Constantinople. In particular, he studied the prayers of the services and their ancient placement in the rite.<sup>101</sup> In 1969, he moved to Russia where he

<sup>98</sup> Juan Mateos, “The Message of Jesus,” accessed 20 October 2017, <http://orientations.jesuits.ca/juan.htm>.

<sup>99</sup> Taft, “Mateos,” 274.

<sup>100</sup> Taft also credits his shift to Biblical studies with a renewed interest in Christian initiation and the development of structural analysis as a method for studying liturgical texts (Taft, “Mateos,” 269). Later in life, Mateos would move “beyond conventional Christianity” and explore more “radically renewed” liturgical expressions (Taft, “Mateos,” 274, 277).

<sup>101</sup> See Arranz’s articles published in OCP: “L’office de l’Asmatikos Hesperinos (‘Vêpres chantées’) de l’ancien Euchologe byzantine,” OCP 44 (1978): 107–130, 391–412; “L’office de l’Asmatikos Orthros (‘Matines chantées’) de l’ancien Euchologe byzantine,” OCP 47 (1981): 122–57; “Les prières presbytérales de la ‘Pannychis’ de l’ancien Euchologe byzantin et la ‘Pannikhida’ des défunts,” OCP 40 (1974): 314–43; 41 (1975): 119–39; “Les prières presbytérales de la Tritoektî de l’ancien Euchologe byzantine,” OCP 43 (1977): 70–93, 335–54; “Les prières presbytérales des matines byzantines,” OCP 37 (1971): 406–436; 38 (1972): 64–114; “Les prières presbytérales des petites heures dans l’ancien Euchologe byzantine,” OCP 39 (1973): 29–82; “Les prières sacerdotales des vêpres byzantines,” OCP 37 (1971): 85–124. See also, Miguel Arranz, “La liturgie des Heures selon l’ancien Euchologe Byzantin,” *Studia Anselmiana* 58 (1974): 1–19.

taught at the St. Petersburg Orthodox Spiritual Academy.<sup>102</sup> His primary area of study was the Studite *Typikon* from which he traced the development of the Russian service books.<sup>103</sup> He also studied the *Pannychis* [the “all night” vigil] service, continuing the work of the Russian liturgists N. D. Uspensky and A. Dmitrievsky. For this study, his work on the prayers of the Byzantine Office, especially the Asmaticos office of Constantinople, as well as the vigil are foundational.

### 1.3.5.3 – Robert Taft, S. J.

Another towering figure in the study of eastern liturgy is Robert Taft (b. 1932).<sup>104</sup> Like Arranz, he was also a student of Mateos. He was ordained in the Byzantine-Slavic rite in 1963 and studied at the Pontifical Russian College (i.e. “Russicum”) before matriculating in liturgy at the Oriental Institute under the mentorship of Mateos.<sup>105</sup> He would later become a professor at the Institute. He is now retired, but during his working years he was a prolific writer, publishing over 900 works in English, French, and Italian. He extended the work of his teacher especially in the areas of liturgical methodology,<sup>106</sup> the study of the hours<sup>107</sup> and the history of the liturgy of Constantinople, the Divine Liturgy attributed to John Chrysostom. In particular, his work on the Divine Liturgy is

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<sup>102</sup> He taught in St. Petersburg (Leningrad) from 1969–1975. His second teaching stint in Russia was from 1996–2001, teaching in both Moscow and St. Petersburg. (Serbian Orthodox Church, “Father Miguel Arranz S.J. Passed Away,” accessed 31 March 2017, [http://www.spc.rs/eng/father\\_miguel\\_arranz\\_sj\\_passed\\_away](http://www.spc.rs/eng/father_miguel_arranz_sj_passed_away).) Henceforth in chapter: “Arranz-Obituary.”

<sup>103</sup> “Arranz-Obituary.”

<sup>104</sup> For a short biography, see: Michael Zheltov, “Robert F. Taft,” accessed 8 December 2016, <http://www.mhzh.ru/en/author/89/Taft>.

<sup>105</sup> Taft, “Mateos,” 282.

<sup>106</sup> For instance, see: Robert Taft, *Beyond East and West: Problems in Liturgical Understanding* (Rome: Edizioni Orientalia Christiana, 2001).

<sup>107</sup> See: Robert Taft, *The Liturgy of the Hours in East and West: The Origins of the Divine Office and Its Meaning for Today* (Collegeville, Minn.: Liturgical Press, 1993).

the most comprehensive study on the subject.<sup>108</sup> His scholarship would deepen the historical and theological grounding for some of the liturgical reform efforts of New Skete. In addition, one of his students, Thomas Mathews, whose work explored the architecture of the early churches of Constantinople, would provide the scholarship and inspiration for the design of the basilica at New Skete.<sup>109</sup>

The work of the Pontifical Institute persists to this day. Many scholars, both western and eastern, study within its walls. Their scholarship continues to bring the tradition of the Christian East in all its fullness to light to inform both West and East.

## **1.4 – The Liturgical Movement in the Christian East**

### **1.4.1 – The Byzantine Rite and Liturgical Reform: A Short History**

Throughout most its history, the Byzantine rite has been quite fluid, adapting to the pastoral (and political) needs of the time.<sup>110</sup> Broadly speaking, its primary influences included the rite of the Great Church in Constantinople and the development of stationary liturgies, the liturgical expression of the monks of St. Sabas in Palestine, the reforms of the monks of Studios, and the continued cross-pollination between the Monasteries of St. Sabas and Studios that eventually developed into a type of monastic-cathedral hybrid office.<sup>111</sup> In addition, liturgical commentaries influenced its understanding and

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<sup>108</sup> He has published a multi-volume series that follows Mateos' study on the Liturgy of the Word, including: *A History of the Liturgy of St. John Chrysostom, Vol. II: The Great Entrance*, OCA 200 (Roma: POI, 1978). *A History of the Liturgy of St. John Chrysostom, Vol. IV: The Diptychs*, OCA 238 (Roma: POI, 1991); *A History of the Liturgy of St. John Chrysostom, V: The PreCommunion Rites*, OCA 261 (Roma: POI, 2000); *A History of the Liturgy of St. John Chrysostom, Vol. VI: The Communion, Thanksgiving, and Concluding Rites*, OCA 281 (Roma: POI, 1978).

<sup>109</sup> Thomas F. Mathews, *The Early Churches of Constantinople: Architecture and Liturgy* (University Park, Pa: Pennsylvania State University Press, 1971).

<sup>110</sup> For a short history of the rite, see: Robert Taft, *The Byzantine Rite: A Short History* (Collegeville, Minn.: Liturgical Press, 1992). Henceforth in chapter: Taft, *The Byzantine Rite: A Short History*.

<sup>111</sup> The liturgy of the hours has been heavily monasticized in both structure and content. The Divine Liturgy still retains much of the overall structure of the Cathedral rite, but includes liturgical elements and practices from the monastic tradition as well. For a short history of the evolution of the Divine Liturgy, see: Hugh Wybrew, *The Orthodox Liturgy: The Development of the Eucharistic Liturgy in the Byzantine*

expression.<sup>112</sup> After the victory over iconoclasm (ninth century), this “neo-Sabaite”<sup>113</sup> synthesis gained traction. The process of the monasticization of the Byzantine East accelerated after the Fourth Crusade and solidified after the fall of Constantinople.<sup>114</sup> Nevertheless, there was always a great diversity in its practice, especially in the monastic context. Each monastery maintained its own *typikon* to regulate its monastic and liturgical life.<sup>115</sup>

With the fall of Constantinople and much of the Byzantine East under Ottoman rule, the arena of liturgical reform moved to the Slavic lands. When Christianity came to these lands in the ninth century via the missionary efforts of Cyril and Methodius, it reflected the first Studite synthesis.<sup>116</sup> It was not until the fourteenth century that the neo-Sabaite *typikon* was gradually adopted.<sup>117</sup> Still, there continued to be much diversity in practice until the reforms of the seventeenth century. In Kiev (which was under Polish rule at the time), Metropolitan Peter Moghila (1596–1647) responded to the deteriorating conditions of the Orthodox Church in his day as well as the movement of some bishops to

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*Rite* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1990). For a more in-depth study of the Liturgy of Chrysostom, see the multi-volume set by Taft. (Reference above.) For a monograph on Byzantine liturgical reform in particular, see Thomas Pott, *Byzantine Liturgical Reform* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 2010).

<sup>112</sup> For instance, thoughts from the commentary of Germanus of Constantinople (eighth century) are found in the texts of the developing Preparation rite as well as after the Great Entrance. See: Germanus of Constantinople, *Ecclesiastical History and Mystical Contemplation*, trans. Paul Meyendorff (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1984).

<sup>113</sup> I use the term suggested by Taft. See: Taft, *The Byzantine Rite: A Short History*, 78.

<sup>114</sup> There were still vestiges of the old Cathedral rite in places like Thessaloniki into the fifteenth–sixteenth centuries, but, broadly speaking, the neo-Sabaite *typikon* dominated. This would remain the case until the nineteenth century with the reforms of the Violakis *Typikon* of 1888. (See note below.)

<sup>115</sup> See the collection: *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founder’s Typika and Testaments*, 3 vols., eds. John Thomas and Angela Constantinides (Washington, DC: Dumbarton Oaks Studies XXXV, 2000). It is currently out of print. Volume 1 can be accessed at: <https://www.doaks.org/research/publications/books/byzantine-monastic-foundation-documents-a-complete>.

<sup>116</sup> Taft, *The Byzantine Rite: A Short History*, 59.

<sup>117</sup> Paul Meyendorff, “The Liturgical Path of Orthodoxy in America,” *SVTQ* 40 (1996): 45. Henceforth in chapter: Meyendorff, “The Liturgical Path of Orthodoxy in America.”

unite under the bishop of Rome (i.e. “Uniatism”) by implementing a number of reforms. His reforms were meant to address the lack of education and morality of the clergy as well as increase the liturgical acumen of the faithful.<sup>118</sup> He greatly admired the higher level of education and theological engagement of the Latin clergy and borrowed freely from Latin sources. For the purposes of our study, it is important to note that he was influenced greatly by Latin sacramental theology and incorporated some Latin practices and formulations into his service book (i.e. *Trebnik*) published in 1646.<sup>119</sup> Despite his strong Latinizing tendencies, his effort bore fruit, providing concise and clear theological articulations in order to educate both the clergy and faithful.

In Moscow, Patriarch Nikon Minin (1605–1681) also embarked on a project of liturgical reform. He sought to “purify” Russian practice by returning to a more primitive liturgical expression. However, he did so essentially by aligning and conforming Russian liturgical practice with the contemporary Greek usage at the time.<sup>120</sup> For the populace, the changes made little theological or pastoral sense. Unlike the reform effort of Peter Moghila a few years earlier, Nikon’s effort was met with controversy and triggered the Old-Believer Schism in Russia (1667) that remains today. Because of the turmoil that his reform effort caused, liturgical reform in Russia came to a halt until the religious renaissance of the late nineteenth and early twentieth centuries.<sup>121</sup>

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<sup>118</sup> For more information regarding the state of the Orthodox Church in Kiev and the surrounding areas at the time as well as Peter Moghila’s reforms, see: Paul Meyendorff, “The Liturgical Reforms of Peter Moghila: A New Look,” *SVTQ* 29 (1995): 101–114. Henceforth in chapter: Meyendorff, “Liturgical Reforms of Peter Moghila.”

<sup>119</sup> For instance, he inserted the Latin indicative formula of absolution taken from the Roman Ritual of Paul V into the sacramental confession (Meyendorff, “Liturgical Reforms of Peter Moghila,” 110).

<sup>120</sup> For more information on the Nikonian reforms, see: Paul Meyendorff, *Russia, Ritual and Reform* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1991).

<sup>121</sup> For more information about this movement, see: Nicolas Zernov, *The Russian Religious Renaissance of the Twentieth Century* (London: Darton, Longman and Todd, 1963).

### 1.4.2 – The Early Work of the Twentieth Century: Russia

#### 1.4.2.1 – Historical work in Russia at the turn of the Twentieth Century

The late nineteenth and early twentieth centuries were a vibrant time in Russian intellectual life. For the purposes of this study, it was also a time of active theological and liturgical scholarship.<sup>122</sup> For instance, over five hundred scholarly theological monographs on biblical studies, patristics, church history, and liturgics were published in Russia during these years,<sup>123</sup> mirroring the enthusiasm for these studies in the Christian West.

Previously, the mid-late nineteenth century had seen a particular interest in reclaiming the authentic liturgical chant of the Russian church, similar to the motives and work of Guéranger at Solesmes at the time. This movement sought to cast off the influence of foreign music imported into Russia (e.g. Italian) since the time of Peter the Great (seventeenth century) and return to the true chant and harmonization tradition found in Russian folk music. This interest spawned the collection of folklore and song and an investigation into various chant traditions, especially the ancient Znamenny chant for which Alexander Kastalsky (1856–1926) and other members of the “Synodal School” in Moscow were proponents.<sup>124</sup>

One of the most active areas of research in the late nineteenth and early twentieth centuries was the collecting and editing of much of the liturgical manuscript tradition of

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<sup>122</sup> For a summary of the trends in Russian scholarship of the late nineteenth and twentieth centuries, see: Peter Galadza, “Liturgy and Life: An Appropriation of the ‘Personalization of Cult’ in East-Slavic Orthodox Liturgiology, 1869–1996,” *SL* 28 (1998): 210–231.

<sup>123</sup> Hilarion Alfeev, “Orthodox Theology on the Threshold of the 21<sup>st</sup> Century: Will there be a Renaissance of Russian Theological Scholarship?” trans. Peter Bouteneff, paper presented at the Seventh International Conference on Russian Spirituality, Monastery of the Annunciation, Bose, Italy, 15–18 September, 1999. Subsequently published in *The Ecumenical Review* 52 (2000): 312. Henceforth in chapter: Alfeev, “Orthodox Theology.”

<sup>124</sup> For more information on this movement in Russian music, see: Alfred J. Swan, *Russian Music and its Sources in Chant and Folk-song* (London: John Baker Publishers, 1973).



the Byzantine East. This was the work of Alexei Dmitrievky and others, such as Mikhail Skaballanovich, Ivan Mansvetov, Nicolai D. Uspensky, and Athanasios Papadopoulos-Kerameus, a prominent Greek liturgiologist who also worked in Russia. Western scholars (for the purposes of this study, Mateos, Arranz, and Taft) interested in the early and/or Eastern expression of Christian liturgy would draw from and build upon this work in their own study. They would also help to make this scholarship available in western languages and to western scholars, especially at a time when accessing this information was difficult.<sup>125</sup>

Alexei Dmitrievsky<sup>126</sup> (1856–1929) was the most important representative of the Russian critical study of liturgy.<sup>127</sup> As a professor of liturgics and Christian archeology at the Kieven Theological Academy, he devoted his life to collecting and editing Greek and Slavic manuscripts of liturgical texts, subsequently publishing them in a three volume set, entitled *Opisanie liturgicheskikh rukopisei khraniashchihsia v bibliotékah pravoslávno Vostóka* [Description of the Liturgical Manuscripts preserved in the Libraries of the Orthodox East.]<sup>128</sup>

His work grew out of his Master's thesis, "Worship in the Russian Church in the Sixteenth century" in which he surveyed approximately 200 manuscripts found in the

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<sup>125</sup> For most of the twentieth Russia was under communist rule and, officially, an atheist state. Most theological academies were closed. As such, it was difficult to obtain liturgical documents.

<sup>126</sup> His last name in Roman letters can be rendered "Dmitrievsky" or "Dmitrievskii." I have chosen to use the former except in places where the latter is used specifically.

<sup>127</sup> Biographical information and quotes in this section are from: Sove, B.I. Русский Гоар и его школа [The Russian Goar and His School], *Bogoslovskie Trudy* 4 (1968): 39–84. (I want to thank Liuba Kurtynova for translating the text from the Russian.) Henceforth in chapter, Sove, "The Russian Goar and His School."

<sup>128</sup> *Opisanie liturgicheskikh rukopisei khraniashchihsia v bibliotékah pravoslávno Vostóka* I and II (3 vols), ed. A. Dmitrievskii (Kiev, 1901). Henceforth in chapter: Dmitrievskii, *Opisánie*.

libraries and monasteries in Russia.<sup>129</sup> It showed a more complicated liturgical history than previously thought with variations and additions particular to Russian practice.<sup>130</sup>

From this exercise, he championed the need for critical scholarship in order to address the problems of the liturgy in Russia at the time. He says,

the Divine Service of the 16<sup>th</sup> century Russian Orthodox Church directly reflects the Divine Service of the Orthodox East, to the study of which we must turn in order to resolve the problems with our Liturgy. Before we do that, however, we must bring to light the rich liturgical tradition which is contained in the multiple manuscripts at present dispersed among inaccessible libraries of the Eastern monasteries.<sup>131</sup>

He would spend many years furthering this scholarship, traveling and working in the libraries of monasteries and institutions on Mt. Athos, Jerusalem, Sinai, Athens, Patmos, Rome, Naples, Venice, etc., to study the sources of Byzantine liturgy. His findings were published in three volumes (cited above.) The first and third volumes are a description of various *Typika* (Part I and II), published in 1895 and 1917, respectively. According to Sove, he studied several editions of the tenth century *Typikon* of the Great Church.<sup>132</sup> Patmos 226 is included in the first volume. (Mateos would extend this study, publishing a critical edition in two volumes.<sup>133</sup>) Volume 2 focused on various euchologies and was published in 1901. For this volume, he surveyed 162 manuscripts from the eleventh – sixteenth centuries. With this, he enlarged the previous work of

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<sup>129</sup> Sove, “The Russian Goar and His School,” 41–42.

<sup>130</sup> For instance, he found that a number of hymns and services particular to Russian practice have been added over the years. Also, he found that many of the manuscripts vary and include differing aspects of Greek or south Slavic practice.

<sup>131</sup> Sove, “The Russian Goar and His School,” 42. Original: «...богослужение в Русской Церкви в XVI веке – зеркало богослужения Православного Востока, к которому и надлежит обратиться для разрешения литургических проблем, предварительно сделав известным богатое литургическое рукописное предание, рассеянное по малодоступным монастырским библиотекам Востока».

<sup>132</sup> Sove, “The Russian Goar and His School,” 62.

<sup>133</sup> See Mateos, *Typicon*.

Jacques Goar,<sup>134</sup> and so is often referred to as the “Russian Goar.”<sup>135</sup> Before retiring, he sought to show the importance of knowing the critical history of sources to inform liturgical practice.

His students would continue his work. For instance, Mikhail N. Skaballanovich (1871–1931[?]) would do a more critical review of the newly acquired sources.<sup>136</sup> In particular, he would study the diary of Egeria (1889), the *Typikon* of the Great Church, various Studite *Typika* as well as newer *typika* such as the Violakis *Typikon* of 1888.<sup>137</sup> He sought to use the study of the manuscripts for more pastoral purposes, stressing the historical roots of the practices (and not the many allegorical explanations that those practices had engendered.)<sup>138</sup> Because of this, he has been labeled the “Belarusian Pius

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<sup>134</sup> *Euchologion Sive Rituale Graecorum*, ed. Jacobus Goar (Graz: Akademische Druck U. Verlagsanstalt, 1969).

According to Sove, Dmitrievsky planned to publish two more volumes: Euchologies of Greek manuscripts in western libraries and a collection of south Slavic manuscripts. Lack of funds prevented him from doing so. He also collected a number of Alexandrian manuscripts, including the Prayer of Sarapion (d. 358). His findings were not published (Sove, “The Russian Goar and His School,” 59–60). His discovery of the Prayers of Sarapion was contemporaneous with the discovery of the *Peregrinatio* [later, *Egeria’s Travels*] by Gamurrini. Both texts would have an important influence on the study of liturgy, the former as the first witness to the use of the Sanctus in the Eucharistic prayer and the latter as a record of fourth century liturgical practice in Jerusalem.

<sup>135</sup> Sove, “The Russian Goar and His School.”

<sup>136</sup> Peter Galadza, “Baumstark’s Kievan Contemporary, Mikhail N. Skaballanovich (1871–1931 [?]): A Sketch of His Life and Heortology,” in *Comparative Liturgy 50 Years after Anton Baumstark (1872–1948)*, eds. Robert F. Taft, S. J. and Gabrielle Winkler, OCA 265 (Rome: POI, 2001): 771. Henceforth in chapter: Galadza, “Skaballanovich.”

<sup>137</sup> The “Violakis” *Typikon* was the work of Constantine Violakis, Protopsaltis of the Great Church of Constantinople. It was designed to be a *typikon* for parish use. The revision of the *Typikon* by the Ecumenical Patriarchate began in 1838 with the publication of *The Ecclesiastical Typikon According to the Style of the Great Church of Christ*, prepared and edited by Konstantinos the Protopsaltis. The *Typikon* of Violakis built on the work of Konstantinos. Although it was built on a Sabaite foundation, it included a number of Studite and other practices from the sung offices of Constantinople. For instance, the vigils of the Sabaite *Typikon* are suppressed and Matins is always celebrated in the morning. This *typikon* is still in use today by those churches under the Ecumenical Patriarch of Constantinople. See: George Violakis, *Typikon: The Ritual Order of the Services of the Great Church*. (Bilingual Edition), trans. Robert T. Athas (Highlands, Col.: Greek Orthodox Metropolis of Denver Church Music Federation, ed. George T. Demes, 2015). For more on the *Typikon* of the Great Church of Christ see Alkiviadis Calivas, *Essays in Theology and Liturgy: Aspects of Orthodox Worship* (Brookline, Mass.: Holy Cross Orthodox Press, 2003), 88–97.

<sup>138</sup> Galadza, “Skaballanovich,” 766.

Parsch.”<sup>139</sup> Others would use this scholarship similarly, stimulating calls for liturgical reform at the turn of the twentieth century.

#### 1.4.2.2 – Reform calls and initiatives of the Twentieth Century

In preparation for a proposed All-Russian Council that was to be held in 1905–6, the ruling Synod of the Russian Church asked the bishops to describe those features of Russian Church life which, in their view, needed reform or alteration. Over half of the ruling bishops addressed liturgical issues.<sup>140</sup> Many relied on the liturgiological work of the late nineteenth century, including the work of Dmitrievsky and Skaballanovich.<sup>141</sup> The areas of reform suggested included church administration and governance, especially the restoration of the patriarchate<sup>142</sup> and the principle of conciliarity (or Sobornost), reform of the seminaries and theological academies, missions and matters of faith, including worship, fasts, chanting, musical composition and prayer for non-Orthodox Christians. It is the comments on worship that are the focus of this study.

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<sup>139</sup> Galadza, “Skaballanovich,” 773. The reference is to Pius Parsch (1884–1954), a German pastoral theologian of the liturgical movement in the Christian West. In addition, Galadza had referred to Skaballanovich as “Baumstark’s Kievan contemporary.”

<sup>140</sup> The bishops’ responses were published as *Otzyvy eparkhial’nykh arkhieriev po voprosam o tserkovnoi reforme* (St. Petersburg, 1906) in three volumes. My citations will be from the original and the unpublished Master of Divinity thesis by John Shimchick. (John Shimchick, “The Responses of the Russian Episcopate Concerning Worship—1905 and the Liturgical Situation in America,” [master’s thesis, St. Vladimir’s Theological Seminary, 1980.]) Copy found in the library at New Skete Monastery. Henceforth in chapter: Shimchick, “Responses.”

For more information on these responses, see: John Meyendorff, “Russian Bishops and Church Reform in 1905,” *Jacob’s Well*, accessed 26 April 2015, [http://www.jacwell.org/Supplements/russian\\_bishops\\_and\\_church\\_reform.htm](http://www.jacwell.org/Supplements/russian_bishops_and_church_reform.htm); Nicholas Zernov, “The Reform of the Church and the Pre-Revolutionary Russian Episcopate,” *Jacob’s Well*, accessed 26 April 2015, [http://www.jacwell.org/Supplements/the\\_reform\\_of\\_the\\_church.htm](http://www.jacwell.org/Supplements/the_reform_of_the_church.htm); and John Shimchick, “Music and Worship: Some suggestions from the Russian Bishops of 1905,” *Jacob’s Well*, accessed 26 July 2007, [http://www.jacwell.org/Supplements/russian\\_bishops\\_of\\_1905.htm](http://www.jacwell.org/Supplements/russian_bishops_of_1905.htm).

<sup>141</sup> Shimchick, “Responses,” 9.

<sup>142</sup> Peter the Great had dissolved the patriarchate and had installed a lay over-procurator to oversee Church affairs. This was an appointment by the Tsar whose function was to be a kind of liaison between the government and the church administration.

Similar to the Liturgical Movement in the Christian West, the bishops of the Russian church were concerned with the educational and formative value of liturgy and the need for reform. According to Ioanniky, Bishop of Archangel, the liturgy has both an ethical and formative value. He says,

The Church building ought to be a school for the Orthodox layman, and the worship celebrated within it ought to be a series of individual lessons in Christian life, since here a man [sic] is taught to live, here he learns not only what he must do but also what he must think and feel.<sup>143</sup>

Bishop Gury of Simbirsk echoes this thought and emphasizes the communal dimension of worship. He says, “Orthodox worship is ...the best school for development of the community spirit. [The faithful] become one in praises, thanksgivings, and supplications which unite the souls of the shepherd and his flock.”<sup>144</sup> In addition, Bishop Nazarius of Nizhni-Novgorod summarizes the formative value of liturgy and the need for the faithful to be actively engaged in its celebration. Here he anticipates the call for the “full, conscious, active” participation that would become a mark of the movement in the West. He says,

The Orthodox faith is acquired, strengthened, and maintained chiefly by means of liturgical worship. Liturgical worship is properly considered to be the best school for teaching faith and morals, for it acts abundantly and salutarly on all the powers and capacities of the soul. But if worship is to accomplish all this, then all the faithful must participate in it *directly, consciously, actively* [emphasis mine].<sup>145</sup>

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<sup>143</sup> I:355, Shimchick, “Responses,” 45.

<sup>144</sup> II:20, Shimchick, “Responses,” 25.

<sup>145</sup> II:454, English translation in Paul Meyendorff, “The Liturgical Path of Orthodoxy in America,” 47. Also, Shimchick, “Responses,” 23. Here he translates the phrase as “must be able to have a **direct, conscious and active** [bold mine] participation in it.”

Finally, Bishop Constantine of Samara would flesh out what is needed to have a more “conscious” experience of worship. He says,

The people have no true prayers. ... Divine worship is incomprehensible to the people not only because it is celebrated in the Church Slavonic language and with hurried readings, but also simply because a certain measure of theological education is needed to understand it.<sup>146</sup>

Many of the bishops spoke of the need to compose a *typikon* for parish worship.<sup>147</sup> Bishop (Bs.) George of Astrakhan explains, “The *typikon* must be revised... It has not been revised since 1682 ... Church practice has developed apart from the *Typikon*. ... It is essential to revise it in the light of the legitimate needs of the faithful.”<sup>148</sup> Moreover, the bishops stated that the church has the right to revise its worship. Bs. Ioanniky says, “The Early Church did not view worship as something stagnant... Rather, the Church, during the best moments of its history, extensively exercised its right to revise its worship.”<sup>149</sup> Furthermore, Bs. Michael of Minsk asserted that “not only the universal Church, but the local Church [autocephalous] has the right” to do so.<sup>150</sup> He suggested that services needed to be shortened, “but in such a way that this abbreviated form would be read and sung in full and also done correctly, orderly, without hurrying and intelligibly.”<sup>151</sup> This longing to shorten and simplify the services anticipates the preferences of the fathers at Vatican II as well. Many of the bishops expressed a desire to

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<sup>146</sup> I:440, Shimchick, “Responses,” 23–24.

<sup>147</sup> E.g. Bishops of Archangel, Astrakhan, Nizhni-Novgorod, Kaluga, Riga, Kholm, etc. [See: Nicholas Zernov, “The Reform of the Church and the Pre-Revolutionary Russian Episcopate,” *Jacob’s Well*, accessed 26 April 2015, <http://www.jacwell.org/Supplements.htm>.] Henceforth in chapter: Zernov, “Reform of the Church.”

<sup>148</sup> I:324, Shimchick, “Responses,” 57–58.

<sup>149</sup> I:337, Shimchick, “Responses,” 63–64.

<sup>150</sup> I:41–42. Shimchick, “Responses,” 49.

<sup>151</sup> I:41–42. Shimchick, “Responses,” 49.

free the services from their “tiresome length and frequent, monotonous repetitions.”<sup>152</sup> They acknowledged that cuts are often made to the services, but usually in an arbitrary fashion, repeating the famous charge, “Each priest has his own *Typikon!*”<sup>153</sup> This was especially true in the popular, but long vigil services. Bs. Michael of Minsk explains, “one would need seven hours to complete the all-night vigil... clergy [are] forced to shorten it by hurrying and as a result the readings and hymns are irreverently and incomprehensibly rendered.”<sup>154</sup> Some bishops even gave concrete suggestions on how intelligently to shorten the vigil.<sup>155</sup> This would be an issue that would eventually resurface in the Orthodox Church in America (OCA) and which New Skete would address in their reform efforts.

Although comments on the *typikon* and vigil service were more particular to the Russian setting, other suggestions would continue to anticipate and/or reflect those in the liturgical movement in the West. For instance, nearly every bishop who commented on worship spoke about the difficulty of understanding the liturgical language.<sup>156</sup> Although most wanted to preserve Church Slavonic, some suggested updating it. Alternatively, a substantial minority urged the church to use Russian in the services.<sup>157</sup> A number of bishops also spoke of the need and efficacy of hearing the prayers of the service aloud for

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<sup>152</sup> I:529, Bishops of Oryol, Kaluga, Riga (See: Zernov, “Reform of the Church.”)

<sup>153</sup> I:403.

<sup>154</sup> I:41–42, Shimchick, “Responses,” 47–48. Other bishops commented on the need to address the hastiness and incomprehensibility of the services as well (e.g. Bs. Nazarius of Nizhni-Novgorod, II:454, Shimchick, “Responses,” 51).

<sup>155</sup> E.g. Bs. Nazarius of Nizhni-Novgorod, II:454–458; Archbishop James of Iaroslav, IV:256, Shimchick, “Responses,” 67–68. See discussion of the Vigil in Chapter 5 of this dissertation.

<sup>156</sup> Shimchick “Responses,” 26.

<sup>157</sup> E.g. Bs. Sergius of Finland, Tikhon of Irkutsk, Vladimir of Kishinyov, Ioannikyof Archangel, etc. (Zernov, “Reform of the Church.”)

the participation of the faithful in worship and their edification.<sup>158</sup> Some bishops also suggested lengthening the Epistle and Gospel readings so that the faithful could be exposed to more of the Scripture directly.<sup>159</sup> Other suggestions focused on the rubrics of the service so that the assembly could participate more fully in the service (e.g. reading from the Ambon,<sup>160</sup> lowering the iconostasis and leaving the doors open during the service<sup>161</sup>). Lastly, some of the bishops commented on the music of the service and expressed the need for more congregational singing so that the hymns become the prayer of the people.<sup>162</sup> According to John Shimchick,

The Russian bishops touched upon many aspects of worship. Their “responses” reflected the desire that worship should be intelligible, that the congregation must be able to participate in it, and finally, that it must return to its role as the “school” for the teaching of the Christian faith.<sup>163</sup>

The Council for which these responses were originally solicited did not happen until 1917–18. By then, the country was in the middle of the Bolshevik revolution that would halt its work prematurely. The Council was able to restore the patriarchate. It also began to address some of the liturgical issues raised by the bishops’ comments, including lack of participation in the liturgy and the possibility of reforming the *typikon*, liturgical language, music and church architecture.<sup>164</sup> Unfortunately, many of its

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<sup>158</sup> E.g. Bs. Tikhon of the Aleutians (the future Patriarch, I:537, Shimchick, “Responses,” 75), Bs. Nazarius of Nizhni-Novgorod (I:461, Shimchick, “Responses,” 75), and Sergius of Finland (III:444, Shimchick, “Responses,” 76).

<sup>159</sup> E.g. Bs. Evlogii of Kholm (II:285, Shimchick, “Responses,” 71–72).

<sup>160</sup> E.g. Bs. Nazarius of Nizhni-Novgorod (II:457, Shimchick, “Responses,” 84).

<sup>161</sup> E.g. Olonets Consistory (III:212, Shimchick, “Responses,” 84).

<sup>162</sup> E.g. Bs. Constantine of Samara (I:440, Shimchick, “Responses,” 89).

<sup>163</sup> John Shimchick, “Music and Worship: Some suggestions from the Russian Bishops of 1905,” *Jacob’s Well*, accessed 26 July 2007, [http://www.jacwell.org/Supplements/russian\\_bishops\\_of\\_1905.htm](http://www.jacwell.org/Supplements/russian_bishops_of_1905.htm).

<sup>164</sup> Hyacinthe Destivelle, *The Moscow Council (1917–1918): The Creation of the Conciliar Institutions of the Russian Orthodox Church*, trans. Michael Plekon and Vitaly Permiakov, ed. Jerry Ryan (Notre Dame,



decisions would not be implemented as the new Bolshevik government persecuted the Russian Church and either killed or forced many of its prominent theologians into exile.<sup>165</sup>

### 1.4.3 – Paris: The Work of the “Paris School”

The Revolution forced many of the members of the intelligentsia as well as many prominent theologians and church leaders to flee Russia. Many of them eventually made their way to France. Paris subsequently became the center of Russian Orthodox culture and thought in those post-war years. Hilarion Alfeyev outlines five main directions within the theology of the Paris School. These are a patristic revival by such prominent figures as Cyrian Kern, Georges Florovsky, Vladimir Lossky and later, John Meyendorff; the encounter with German idealism (e.g. Soloviev and Florensky); an emphasis on ecclesiology by Nicholas Afanasieff on whose work Alexander Schmemmann would base his own liturgical work; interest in Russian history and culture (e.g. N. Zernov) and Russian religious and philosophical thought (e.g. N. Lossky).<sup>166</sup> They would find ample conversation partners with their western Christian “cousins,” especially in the study of patristics, ecclesiology and liturgy. For the purposes of this study, we will focus on the theological work of Alexander Schmemmann as it was his liturgical work that influenced New Skete.

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Ind.: University of Notre Dame Press, 2015), 33. Henceforth in chapter: Destivelle, *The Moscow Council (1917–1918)*.

<sup>165</sup> For more information on the Council, see: Destivelle, *The Moscow Council (1917–1918)*.

Ironically, the reforms would later be taken up by the “Living Church” (1922–41) that was aligned with the revolutionary government. Unfortunately, this would taint the idea of reform in the eyes of the faithful for years to come.

<sup>166</sup> Alfeyev, “Orthodox Theology,” 313. See also, Ivana and Tim Noble, “Orthodox Theology in Western Europe in the 20<sup>th</sup> Century” *European History Online* (EGO), accessed 7 April 2013 and 15 Oct 2017, [http://ieg-ego.eu/en/threads/crossroads/religious-and-confessional-spaces/ivana-noble-tim-noble-orthodox-theology-in-western-europe-in-the-20th-century/?searchterm=Orthodox%20Theology&set\\_language=en](http://ieg-ego.eu/en/threads/crossroads/religious-and-confessional-spaces/ivana-noble-tim-noble-orthodox-theology-in-western-europe-in-the-20th-century/?searchterm=Orthodox%20Theology&set_language=en).

Alexander Schmemmann (1921–1983) was born in Estonia, but grew up in Paris in the heart of the émigré community. He studied at the Orthodox Theological Institute of Paris, St. Sergius. There he was strongly influenced by the work of Nicholas Afanasieff who promoted an ecclesiology based on the Eucharist.<sup>167</sup> For Afanasieff as well as Schmemmann, the Eucharistic celebration made the church.<sup>168</sup> For Schmemmann, the study of the liturgy was not just a historical inquiry, but also a theological and pastoral discipline. This is a perspective that he shared with prominent western liturgists at the time, especially Jean Daniélou and Louis Bouyer whom he frequently cited in his works.<sup>169</sup> Paris was one of the chief centers of the liturgical movement in the West during the 1940s. With the founding of the Centre de Pastorale Liturgique [Center for Pastoral Liturgy] in 1943, the pastoral dimension of liturgy was given prominence. Similarly, the Institute of St. Sergius in Paris was one of the main centers of and for Orthodox thought at this time. As early as 1953, it held “Liturgical Weeks” conferences to explore and deepen the theological and pastoral understanding of liturgy as well.<sup>170</sup>

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<sup>167</sup> Eucharistic ecclesiology is the “notion that the church is revealed and realized precisely when it celebrates the Eucharist,” from Paul Meyendorff, “Alexander Schmemmann: Theologian of Orthodox Liturgy,” in *Leaders of the Liturgical Movement*, compiler Robert L. Tuzik (Chicago, Ill.: Archdiocese of Chicago, 1990), 301. Henceforth in chapter: Meyendorff, “Schmemmann.” See also: Afanasieff, *Trapeza Gospodnia* [Table of the Lord] (Paris, 1952).

<sup>168</sup> The idea that we become the Church when we gather as a community in the Eucharist is often found in the writings of Fr. Alexander Schmemmann as well. See for example: Alexander Schmemmann, *For the Life of the World: Sacraments and Orthodoxy* (Crestwood, N.Y., 1973), 27.

<sup>169</sup> Meyendorff, “Schmemmann,” 301.

<sup>170</sup> Conferences topics/published proceedings include, e.g.: *Le Saint-Esprit dans la liturgie* [The Holy Spirit in the Liturgy] (1969), *L'économie du salut dans la liturgie* [The Economy of Salvation in the Liturgy] (1970), *Liturgie et remission des péchés* [Liturgy and Remission of Sins] (1973), *La maladie et la mort du chrétien dans la liturgie* [The sickness and death of the Christian in the liturgy] (1974), *Liturgie de l'Église particulière et liturgie de l'Église universelle* [Liturgy of the Particular Church and Liturgy of the Universal Church] (1975), *L'assemblée liturgique et les différents rôles dans l'assemblée* [The Liturgical Assembly and the Different roles in the Assembly] (1976), *Gestes et paroles dans les diverses familles liturgiques* [Gestures and Words of the Various Liturgical Families] (1977), *La liturgie expression de la foi* [The Liturgical Expression of Faith] (1978), *L'Église dans la liturgie* [The Church in the Liturgy] (1979), *Le Christ dans la liturgie* [Christ in the Liturgy] (1980), *La liturgie: son sens, son esprit, sa méthode* [The Liturgy: Its Meaning, its Spirit, Its Method] (1981), *Liturgie, spiritualité, cultures* [Liturgy, Spirituality,

Among other things, these gatherings helped to promote East-West dialogue and the fledgling ecumenical movement.<sup>171</sup> According to Paul Meyendorff, “liturgists were at the vanguard [of this movement]. Both sides drew their inspiration from the common patristic heritage and they were able to speak a common language.”<sup>172</sup> The theological work at St. Sergius and the cross-pollination of liturgical and theological thought, East and West, shared there was also instrumental in spreading the ideas of the Liturgical Movement to other places in the Orthodox world.<sup>173</sup> For the purposes of this study, we will follow the trajectory of the movement to the United States.<sup>174</sup>

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Cultures] (1982), *Trinité et liturgie*. [The Trinity and Liturgy] (1983), *Eschatologie et liturgie* [Eschatology and Liturgy] (1984), *La Mère de Jésus-Christ et la Communion des Saints dans la liturgie* [The Mother of Jesus Christ (Theotokos) and the Communion of the Saints in the Liturgy] (1985), *Saints et sainteté dans la liturgie* [Saints and Holiness in the Liturgy] (1986), *Liturgie et Cultures* [Liturgy and Cultures] (1996), *L'hymnographie* [Hymnography] (1999), *L'autorité de la liturgie* [The Authority of the Liturgy] (2006).

<sup>171</sup> For more on the influence of St. Sergius, see: D.A. Lowrie, *St. Sergius of Paris: The Orthodox Theological Institute* (London: S.P.C.K., 1952).

<sup>172</sup> Meyendorff, “Schmemmann,” 301.

<sup>173</sup> For instance, Ioannis Fountoulis (1927–2007), the noted Professor of Liturgy at the University of Thessaloniki, was a graduate student in Europe (Belgium, Germany, and France) during this time and participated in liturgical symposia at St. Sergius. He was also interested in patristic studies and the intersection of liturgy and patristic thought. See: Stefanos Alexopoulos, “Did the Work of Fr. Alexander Schmemmann Influence Modern Greek Theological Thought? A Preliminary Assessment,” *SVTQ* 53, no. 2–3 (2009): 276. In addition, one of his students, Nenad Milosevic, became an influential figure in the liturgical reform movement in Serbia. Moreover, others were influenced by the neo-patristic movement in general. (Both Bishop Nikolaj Velimirovic [1880–1956] and Archimandrite Justin Popovic [1894–1979], influential figures in the liturgical reforms of the Serbia church, turned to the Church Fathers in search of a more “authentic expression of Orthodox theology.” See: Nina Glibetic, “Liturgical Renewal Movement in Contemporary Serbia,” *Inquiries into Eastern Christian Worship: Selected Papers of the Second International Congress of the Society of Oriental Liturgy, Rome, 17-21 September 2008*, eds. Bert Groen, Steven Hawkes-Teeple and Stefanos Alexopoulos, *ECS*, 12 (Leuven, 2012), 410.

<sup>174</sup> For more information on the trajectory of Orthodoxy in America through Paris, see: Paul Meyendorff, “The Liturgical Path of Orthodoxy in America,” *SVTQ* 40 (1996): 43–64.

### 1.4.4 – America: The Work of Alexander Schmemmann

#### 1.4.4.1 – The Work of Alexander Schmemmann

In 1951, Schmemmann came to America where he joined the faculty of St. Vladimir's Orthodox Theological Seminary. From 1962 until his death in 1983, he would serve as dean of the seminary, influencing an entire generation of clergy and lay theologians in America. He was a tireless advocate for a Eucharistic revival within the Orthodox Church. In this, he was more of a liturgical theologian than a historian or a systematic theologian.<sup>175</sup> For him, liturgy was a privileged source for theology; the rule of prayer (*lex orandi*) informed the rule of belief (*lex credendi*). Liturgical theology explains what we do in liturgy—how we experience the liturgical celebration.<sup>176</sup> He emphasized that liturgy is an “event.” Enacted liturgy is an experience of the risen Lord and the entire Paschal mystery through words, gestures, actions, and symbols.<sup>177</sup> One can hear Odo Casel's emphasis on encountering Christ in the liturgy echo throughout Schmemmann's writing.

Similar to liturgists in the West, Schmemmann stressed the ecclesial dimension of worship. The liturgy was a common action of the clergy and laity together, the Body of

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<sup>175</sup> Some of his most important works include: *For the Life of the World: Sacraments and Orthodoxy* (Crestwood, N.Y.: SVS Press, 1963); *Introduction to Liturgical Theology* (Crestwood, N.Y.: SVS Press, 1966); *Great Lent* (Crestwood, N.Y.: SVS Press, 1969); *Of Water and Spirit: A Liturgical Study of Baptism* (Crestwood, N.Y.: SVS Press, 1974); *Church, World, Mission* (Crestwood, N.Y.: SVS Press, 1979); and posthumously, *The Eucharist: Sacrament of the Kingdom* (Crestwood, N.Y.: SVS Press, 1988).

<sup>176</sup> For this, he would clarify that liturgy is not merely an “object” of our reflection (i.e. a theology of liturgy), nor is it just another text from which we draw our understanding of the various disciplines of systematic theology (e.g. Christology, Soteriology; a theology drawn from liturgy). See: Alexander Schmemmann, “Liturgical Theology, Theology of Liturgy, and Liturgical Reform,” *SVSQ* 13 (1969): 217–224. For more information on Schmemmann's influence in Western Christian churches, see: Bryan Spinks, “From Liturgical Theology to Liturgical Theologies: Schmemmann's Legacy in Western Churches,” *SVTQ* 53, no. 2–3 (2009): 231–249.

<sup>177</sup> He also sought to reclaim the classic definition of a symbol as participating in that which it represents. For him, symbols were not just “signs,” but had a deep connection to their referent.

Christ.<sup>178</sup> The faithful are incorporated into this Body in baptism. By virtue of their baptism into the Body of Christ, they participate in the priesthood of Christ.<sup>179</sup> However, for him, the faithful are not just “participating” in the priesthood of Christ, but “becoming and fulfilling” their identity *with* Christ and life *in* Christ in liturgy.<sup>180</sup> Echoing the thoughts of Pius XII in *Mediator Dei*, the liturgy is where the faithful become the Mystical Body of Christ—the life of Christ in the faithful and their life in Him.

For Schmemmann, the liturgy was at the center of church life. The Eucharistic celebration, in particular, was, to paraphrase *Sacrosanctum Concilium*, the “source and summit” of the faith. It is where the faithful are taught how to live and “transforms them into citizens of the Kingdom.”<sup>181</sup> He says, “the real function of liturgy... [is] to immerse the man [sic] in the spiritual reality, beauty, and depth of the Kingdom of God and to *change* [emphasis in original] his [sic] mind and heart.”<sup>182</sup> For Schmemmann, the faithful have an opportunity to experience the fullness of this relationship while still in this life. He emphasized this eschatological dimension of the Eucharist particularly.<sup>183</sup>

Schmemmann was also concerned with the connection between liturgy and life. He opined, “there is a serious pastoral concern, a thirst of liturgy which is authentic and accessible to the people of God, and a profound dissatisfaction with the nominalism of

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<sup>178</sup> Meyendorff, “The Liturgical Path of Orthodoxy in America,” 53.

<sup>179</sup> Schmemmann emphasized that the Christian is anointed as priest, prophet, and king at their Chrismation, participating in Christ as the Priest, Prophet, and King. See: Schmemmann, *Of Water and Spirit*. Also, *For the Life of the World*, 67–80.

<sup>180</sup> Alexander Schmemmann, “Theology and the Eucharist,” *SVSQ* 5, no. 3 (1961): 14.

<sup>181</sup> Meyendorff, “The Liturgical Path of Orthodoxy in America,” 54.

<sup>182</sup> Alexander Schmemmann, “Problems of Orthodoxy in America: The Liturgical Problem,” *SVSQ* 8, no. 4 (1964): 165.

<sup>183</sup> For more on the theological thought of Schmemmann, see: Alexander Schmemmann, *Liturgy and Tradition: Theological Reflections of Alexander Schmemmann*, ed. Thomas Fisch (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1990). For a more recent work, focusing on his pastoral theology, see: William C. Mills, *Church, World, Kingdom: The Eucharistic Foundation of Alexander Schmemmann’s Pastoral Theology*, (Chicago, Ill: Hillenbrand Books, 2012).

the incomprehensible cult, totally removed from the rhythm and spirit of modern life.”<sup>184</sup>

In order to address this problem, he encouraged the inculturation of Orthodoxy in America. On a practical level, he championed the use of the vernacular in order better to connect the laity to the liturgy, enhance their experience, and engender their desire to share the message of the Gospel after the cultic celebration.

In general, Schmemmann was good at identifying and articulating what he saw as the “liturgical problem.” He was concerned primarily with the *meaning* of liturgy and its recovery for the worshipper. However, he did not always connect that concern to the need for more structural liturgical reform in the Orthodox liturgy.<sup>185</sup> He did advocate for a reevaluation of the *Typikon* and the need to compose one more suitable for parish use. Notably, he promoted the idea of a “Cathedral” style vigil in preparation for the Eucharistic celebration. More than anything else, his reform efforts were directed at the practice of the Eucharist. He advocated for frequent reception of the Eucharist for the laity, the recitation aloud of the prayers of the service as well as reforming other liturgical practices.<sup>186</sup> In particular, he argued for the return of baptism to its communal, Eucharistic context, championing baptismal liturgies. For a short period of time prior to his death, he chaired the newly formed (and unfortunately, short lived) liturgical

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<sup>184</sup> Schmemmann, “Monastic Liturgy, the Church, and the Kingdom,” *Gleanings* 12 (1981): 10.

<sup>185</sup> For some insight into his thoughts on reform, see his dialogue with Bernard Botte (Bernard Botte, “On Liturgical Theology,” *SVSQ* 12 [1968]: 170–173; Alexander Schmemmann, “A Brief Response” *SVSQ* 12 [1968]: 173–174) and the subsequent article by W. Jardine Grisbrooke and response by Schmemmann (W. Jardine Grisbrooke, “Liturgical Theology and Liturgical Reform,” *SVSQ* 13 [1969]: 212–217 and Alexander Schmemmann, “Liturgical Theology, Theology of Liturgy, and Liturgical Reform,” *SVSQ* 13 [1969]: 217–224). For a more recent discussion of the need for reform of the Byzantine liturgy, see: Peter Galadza, “Restoring the Icon: Reflections on the Reform of Byzantine Worship,” *Worship* 65 (1991): 238–255. See also, Peter Galadza, “Schmemmann Between Fagerberg and Reality: Towards an Agenda for Byzantine Christian Pastoral Liturgy,” *Bolletino della Badia Greca di Grottaferrata (BBGG)*, III s., 4 (2007): 7–32 and a response by Nicholas Denysenko, “Towards an Agenda for Liturgical Reform in the Byzantine Rite: A Response to Peter Galadza,” *BBGG*, III s., 7 (2010): 45–68.

<sup>186</sup> See: Alexander Schmemmann, “Notes and Comments—On the Question of Liturgical Practices: A Letter to My Bishop,” *SVTQ* 17 (1973): 227–238.

commission of the OCA that attempted to address some of his suggestions. In particular, the commission proposed a vigil for parish practice, the idea of which became the basis for the vigil at New Skete.<sup>187</sup>

#### 1.4.4.2 – Subsequent Influence of Alexander Schmemmann

Fr. Schmemmann has had a large influence, both inside and outside the Orthodox world.<sup>188</sup> In the Orthodox realm, his books have been translated into many different languages (e.g. Russian, Greek). This has spread his liturgical and theological thought into the wider Orthodox world. In addition, one of his students, Fr. Alkiviadis Calivas, a Professor of Liturgics at Holy Cross Greek Orthodox School of Theology for over twenty-six years (as well as a former Dean and President of the school), borrowed Schmemmann's liturgical insights and, at times, expanded them to train and form his own students.<sup>189</sup> In particular, Calivas' study, *Great Week and Pascha in the Greek Orthodox Church*, helped to inform New Skete's restructuring of those services.<sup>190</sup>

#### 1.4.5 – Ongoing Issues

Still, liturgical reform in the Orthodox realm has been uneven. Many of the churches in traditional Orthodox lands are only now recovering from years of communist suppression or Ottoman domination. It is fair to say that most of the movement towards liturgical renewal and reform has been in those churches situated in Western Europe or the United States. In many places, there is still a need for liturgy to be celebrated in the

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<sup>187</sup> See Chapter 5 for more information.

<sup>188</sup> For more on Schmemmann's legacy, see: Paul Meyendorff, "Fr. Alexander Schmemmann's Liturgical Legacy," *SVTQ* 53, no. 2–3 (2009): 319–330.

<sup>189</sup> See: Alkiviadis C. Calivas, *Essays in Theology and Liturgy: Aspects of Orthodox Worship* (Brookline, Mass.: Holy Cross Orthodox Press, 2003), *Church, Clergy, Laity and the Spiritual Life* (Brookline, Mass.: Holy Cross Orthodox Press, 2013) and *Liturgy in Dialogue: Exploring and Renewing the Tradition* (forthcoming.) Calivas also studied with Fountoulis in Greece.

<sup>190</sup> An examination into the reform effort of the services of Great Week is outside the scope of this study.

vernacular, the prayers of the service to be heard aloud, and more frequent reception of communion by the laity. Issues of reform such as a reexamination of the lectionary and concerns for a fuller participation of women in the life of the church have yet to fully mature.<sup>191</sup>

## 1.5 – Conclusion

The liturgical movements of the Christian West and East share many similarities. Both movements were informed by a growing historical consciousness, rediscovering the patristic heritage of the early church as well as its liturgical expression. The discovery of manuscripts describing early or alternate liturgical practices exposed a breadth and depth to the tradition of which many were previously unaware. It also expanded the horizon for what was possible in worship. In particular, the discovery of early church manuscripts or other descriptions of worship greatly informed the West whereas the discovery and collection of various manuscripts from the Christian East helped to inform Eastern Christian theologians of their own history, especially those in Slavic lands. In addition, western scholars were able to use some of the scholarship from the Christian East (e.g. the manuscript collection and work of Dmitrievsky) and build on it, making it available to the wider Christian world, especially to those in Roman Catholic and Orthodox circles.

The movements also shared similar pastoral principles. Both movements emphasized the importance of liturgy as a source of life for the Christian people. They both underscored the importance of the Paschal Mystery and the Christian participation in

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<sup>191</sup> For a list of some of the ongoing issues in Orthodox liturgical renewal, see “Orthodox Liturgical Renewal and Visible Unity,” report of the World Council of Churches (WCC) Faith and Order’s study programme on the role of worship in the search for Christian unity, consultation held at New Skete Monastery, Cambridge, N.Y., 26 May–1 June 1988. Subsequently published in *Turn to God, Rejoice in Hope: Orthodox Reflections on the Way to Harare*, eds. Thomas FitzGerald and Peter Bouteneff (Geneva: World Council of Churches, 1988), 139–146.



this mystery through initiation into the Body of Christ. Both movements accentuated the communal nature of liturgy and the need for the “full, conscious, [and] active” participation of the people in its celebration. In particular, both movements uplifted the importance of Scripture and addressed similar pastoral aspects of the celebration (e.g. hearing the prayers aloud, the need for simplicity and clarity). The movement in the East also addressed issues particular to their tradition (e.g. the desire for a parish *typikon* and vigil).

Each side benefitted from its interaction with the other, especially in places such as Paris. It was there that the focus on liturgy shifted from the study of liturgical history (i.e. liturgiology) to liturgical theology. This shift addressed and fleshed out the pastoral dimension of worship more particularly.

The main difference in the movements was their enactment. In the Christian West, the reform impetus engendered by the scholarship and theological thought of the Liturgical Movement was given official recognition and codified for the Roman Catholic Church at Vatican II (and with its subsequent implementation). However, in Russia, the Bolshevik Revolution halted this impetus. Although that work continued in Paris and in the United States, its reception has been uneven. Moreover, there is no universal mechanism to encourage and direct such efforts. New Skete is one community in the Orthodox realm that has taken the scholarship and reform principles from the Liturgical Movement of both the East and West and, with the catalyst of Vatican II, used them to inform their liturgical lives. It is to their efforts that we now turn.

## 2.0 Chapter 2: New Skete and Liturgical Reform: History, Understanding and Place of Liturgy, and Principles of Liturgical Reform

### 2.1 – History of the New Skete Community

New Skete began with a group of Byzantine Franciscan monks from Holy Protection Monastery in New Canaan, Connecticut. The Byzantine Franciscans were part of the Roman Catholic Order of Friars Minor and had been formed in the 1940s to work in the United States among Eastern Rite Catholics from Eastern Europe.<sup>1</sup> For many of the monks, this was their tradition of origin. For others, it was their worship tradition of choice. In addition to ministering to the newly arrived immigrants from Eastern Europe, the Byzantine Franciscans were being trained to return to the old country as missionaries in anticipation of the fall of communism.<sup>2</sup> Many of the brothers had studied the languages<sup>3</sup> and cultures to serve in this context as well as the indigenous musical traditions.<sup>4</sup> All of this would later aid their liturgical work at New Skete.

Vatican II had encouraged communities to return to their roots. For the monks, this was a directive with dual implications. As Eastern Rite Christians, they were encouraged to return to their ancestral tradition,<sup>5</sup> and as monastics, to the founding charism of their order,<sup>6</sup> Francis of Assisi. According to Br. Marc, one of the founding

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<sup>1</sup> Monks of New Skete, *In the Spirit of Happiness* (Boston: Little Brown and Co., 1999), 258. Henceforth in chapter: Monks, *Spirit of Happiness*.

<sup>2</sup> Monks, *Spirit of Happiness*, 258.

<sup>3</sup> In addition to Latin, many of the brothers had studied Church Slavonic, Russian, Ukrainian, and French.

<sup>4</sup> In addition to Gregorian Chant, many of the brothers had studied Galician chant as well as Ukrainian and Russian choral music.

<sup>5</sup> See the “Decree on Catholic Eastern Churches,” *Orientalium Ecclesiarum* (OE) ¶6, *Vatican II: Constitutions, Decrees, Declarations*, ed. Austin Flannery (Northport, N.Y.: Costello Publishing Co.; Dublin, Ireland: Dominican Publications, 2007), 527–528. Henceforth in chapter: *Vatican II Documents*.

<sup>6</sup> See the “Decree on the Up-To-Date Renewal of Religious Life,” *Perfectae Caritatis* (PC) ¶2b, *Vatican II Documents*, 387.

monks of what was to become New Skete, the entire province met and discussed the documents of Vatican II as they applied to their lives. He recalls,

We said that if we were Byzantine Franciscans, we certainly have to have the simplicity, down-to-earth preaching, and Gospel centered life of the Franciscans. Also, we had to reflect the authentic practice, mentality and theology of the Byzantine [Rite] or Eastern Orthodox.<sup>7</sup>

He recalled further that there were tensions within the community as to what this might mean. Some wanted to engage the Byzantine liturgy and explore a more authentic Eastern Orthodox monasticism, but others did not.<sup>8</sup> The community was trying to figure out their identity—were they “friars or monastics, missionaries or did they value communal life primarily?”<sup>9</sup> In their own words, “Eventually, it became clear that at least half of the custody had a very specific vision, of a twentieth-century monastery in America, flowing from the traditions of eastern monastic life, and truly in the kenotic spirit of St. Francis.”<sup>10</sup> This group proposed forming a house within the custody dedicated to this vision. However, they were not granted permission to do so. So, in the spring of 1966, a group of twelve monks under the leadership of Fr. Laurence Mancuso left the Byzantine Franciscans to form a new community that would eventually become New Skete.<sup>11</sup>

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<sup>7</sup> Br. Marc (Labish), interview by author, tape recording, New Skete Monastery, 4 April 2016, follow up—16 and 18 September 2016. Henceforth in chapter: Br. Marc, interview 2016.

<sup>8</sup> Br. Marc, interview 2016.

<sup>9</sup> Br. Marc, interview 2016.

<sup>10</sup> Monks of the Brotherhood of St. Francis, Untitled “Introduction” *Gleanings* 1, no. 1 (Sept 1966): 1.

<sup>11</sup> They initially called themselves the Monks of the Brotherhood of St. Francis before settling on New Skete, named for a location in the Egyptian desert where the first Christian monks settled in the fourth century. For more information about the monks’ early history, see: <https://www.newskete.org/monks-early-history>. Of the founding monks, Brs. Marc (Labish), Stavros (Winner), John (Hoffman), and Peter (Kushner) are still in residence at the monastery. Br. Marc is one of the presbyters of the community and also serves as one of the choir directors. Br. Stavros is the archivist and ecclesiarch for the community and Br. Peter is the deacon. Br. John works with the dog breeding and training program, the proceeds of which

After three years, a group of sisters who were also looking for a more authentic monastic life joined the brothers.<sup>12</sup> The sisters had been steeped in the contemplative life of the Poor Clare tradition. They had lived a strictly regimented and cloistered life, spending their days in prayer, work, and silence.<sup>13</sup> However, according to Sr. Patricia, “We said prayers, but we never really learned how to pray [and build a relationship with God.]”<sup>14</sup> In addition, there was very little talking among the sisters to engender personal growth and communal development.<sup>15</sup>

They, too, had been encouraged by Vatican II to study the origins and animating vision of their founder, Clare of Assisi. According to Sr. Cecelia,

We realized that before the cloister was imposed on her, Clare would go out to the village and minister to the people. Also, our library opened up [at the time] and there were more opportunities for education... We tried to put into practice some of what we were discovering, but some of the other sisters were not ready for this. We decided to leave the monastery in order to put some of these ideas into practice. We wanted to live a dedicated, contemplative life, but in the modern world.<sup>16</sup>

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help to sustain the monastery. For more information on the history of the monks, see: New Skete Monasteries, “The Monks,” accessed 27 September 2017, <http://www.newskete.org/about-us>.

<sup>12</sup> Of the founding sisters, Sr. Cecelia (Harvey) and Sr. Patricia (Lawless) are still in residence at the monastery. Sr. Cecelia is presently the Prioress of the community. She is also one of the iconographers. Sr. Patricia is in charge of the bakery where the nuns now make gourmet cheesecakes, the proceeds of which help to sustain the monastery.

<sup>13</sup> Their daily schedule was as follows: They prayed Matins at midnight, first hour at 5:00 am followed by Mass, Third Hour, work, Sixth Hour, main meal (in silence, listening to readings), work, Ninth Hour, possible time for recreation, recitation of the Franciscan crown, communal meditation, Vespers, a light meal, Compline, and the Great Silence. All the services were in Latin and usually sung antiphonally. (Sr. Cecelia Harvey, interview by author, tape recording, New Skete Monastery, 1 April 2016, follow up – 7 August 2016. Henceforth in chapter: Sr. Cecelia, interview.)

<sup>14</sup> Sr. Patricia (Lawless), interview by author, tape recording, New Skete Monastery, 1 April 2016, follow up – 10 June 2016.

<sup>15</sup> Sr. Cecelia, interview.

<sup>16</sup> Sr. Cecelia, interview.

In addition, they believed that the Gospel called them to a more abundant life, “to a fullness of life which involved the growth and maturing of the human personality.”<sup>17</sup>

After traveling throughout the country and visiting various communities, they decided to establish their monastery four miles from the monks, initially calling themselves the Sisters of St. Clare. In 1974, they formally joined with the monks and became the Nuns of New Skete, under the patronage of Our Lady of the Sign.<sup>18</sup>

Both the monks and nuns had come from similar monastic traditions and were inspired by a vision of an authentic monastic life in and for twentieth century America. For the next ten years, they lived and worshipped together with each community sustaining themselves by the work of their hands.<sup>19</sup> From the beginning, the nuns joined the monks for Vespers and the Divine Liturgy. Eventually, they joined them for Matins as well. This gave them an exposure to the liturgical tradition of the Christian East.

A new epoch in the history of the monastery began in 1979. After years of praying and studying together, the entire community realized more and more that their mindset was more eastern than western. Br. Marc explains, “Orthodox tradition, history,

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<sup>17</sup> New Skete Monasteries, “Nuns Early History,” accessed 22 September 2017, <https://www.newskete.org/nuns-early-history>.

<sup>18</sup> For more information on the nuns’ early history, see: <https://www.newskete.org/nuns-early-history>.

<sup>19</sup> For more information on the early history of each community, see the untitled Introduction in *Gleanings* 1 (1966) as well as an article when they restarted their journal by Rose Oliver, “The Journey Home,” *Gleanings* 1, no. 1 (Winter 1973), 6–11. In addition, their early life was featured in a number of local news stories, including: John Randolph, “Skete Monks Bring Ecumenical Spirit to White Creek,” *Bennington (Vermont) Banner*, Friday, April 25, 1969; Chuck Malley and Joe Higgins, “The Monks of New Skete,” *Times-Union* (N.Y.), Sunday Nov. 30, 1969; Bill Powers, “‘Right under the Nose’ of the Outside World 12 Determined Young Men are Showing What Real Brotherhood is all about,” *The Evangelist* (Albany, N.Y.), Friday, January 9, 1970; Laurie Mahoney, “Sisters of St. Clare,” *Washington County (N.Y.) Post*, April, 1970; Marie D. Whitford, “Cambridge is ideal for the simple life,” *The Saratogian* (N.Y.), Saturday, December 12, 1970; Father Clifford Stevens, “A ‘Skete’ is N.Y.’s Radiant Mountain,” *Our Sunday Visitor* (N.Y.), June 17, 1973; Pamela Sawchuk, “A quiet place to serve,” *The Sunday Times-Union* (N.Y.), January 5, 1975; Meg Hughes, “The Brothers of New Skete,” *Greenwich (N.Y.) Journal – Salem Press*, Thursday, March 6, 1975; Pamela Sawchuk, “Poor Clares turn in habits for overalls,” *Times-Union* (N.Y.), Thursday, May 22, 1975; Vinny Reda, “New Skete monks: Alone Together,” *The Times Record* (N.Y.), Monday, July 25, 1977. Also, the nuns self-published a brochure about their early life, *Sisters of St. Clare, “Our Now has a Future,”* December 1970.

and culture was the focus of our lives and thoughts, in theology and liturgy, monasticism and church structure.”<sup>20</sup> According to Fr. Laurence, the community came to realize that there was a “great difference between what [they were] in faith and practice and where [they were] ecclesially.”<sup>21</sup> He was also critical of the whole ethos of Eastern Rite Catholicism at the time, suggesting that they had failed to maintain the “integrity of Orthodoxy, an integrity that [the community felt was] essential to authentic spiritual growth.”<sup>22</sup> They subsequently began to explore a more formal association with the Orthodox Church.

With the blessing of Fr. Laurence, Br. Stavros contacted Fr. Alexander Schmemmann, at the time Dean and Professor of Liturgical Theology at St. Vladimir’s Orthodox Theological Seminary.<sup>23</sup> In his letter he introduced the community, its theological and liturgical thinking and described some of the reform efforts of the monastery. In particular, he sent him an article describing their reform of the Divine Liturgy that had been published in their journal, *Gleanings*.<sup>24</sup> He then tentatively inquired if there might be a place for their expression in the Orthodox Church. Schmemmann answered positively, saying that in the “golden age” of Byzantine history, there were multiple forms of the office. The real issue was if the reform embodied the

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<sup>20</sup> Br. Marc (Labish), “New Skete History,” unpublished.” I thank Br. Marc for making this available to me. Henceforth in chapter, Br. Marc, “New Skete History.”

<sup>21</sup> Monks and Nuns of New Skete, letter of Explanation upon entering the Orthodox Church, 9 February 1979.

<sup>22</sup> Monks and Nuns of New Skete, letter of Explanation upon entering the Orthodox Church, 9 February 1979.

<sup>23</sup> St. Vladimir’s Theological Seminary is affiliated with the Orthodox Church in America (OCA). The OCA was the former Russian Metropolia, many of whose members shared a similar cultural background as the founding monks of New Skete.

<sup>24</sup> Br. Stavros (Winner), “The Restored Liturgy at New Skete,” *Gleanings* 4, no. 1 (Spring 1976): 29–41.

faith.<sup>25</sup> For the next couple of years, Fr. Schmemmann as well as Fr. John Meyendorff, Professor of Church History at St. Vladimir's, would guide the community in the faith more particularly. According to Br. Stavros, "Fr. Schmemmann was especially enthusiastic about our experience as witness to the liturgical adaptability of Orthodoxy in America."<sup>26</sup>

Eventually, the community petitioned to join the Orthodox Church in America (OCA). The Synod of Bishops approved their request as well as their monastic (and liturgical) *typikon*.<sup>27</sup> In February of 1979, the community was formally received.<sup>28</sup> The monastics were received by profession of faith, sacramental absolution and anointing, and participation in the Eucharist "as a sign of their unity in the Orthodox Church."<sup>29</sup> Fr. Laurence and (Fr.) Br. Marc were re-vested as presbyters for the community and (Dcn.) Br. Peter as the deacon. In a letter to friends and others who were worshipping with them at the time, Fr. Laurence insisted that the community was "not fleeing or protesting [the

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<sup>25</sup> See Br. Stavros (Winner), letter to Fr. Alexander Schmemmann, 1 March 1977. The reply from Fr. Schmemmann, dated 4 June 1977 and Br. Stavros' subsequent reply dated 11 June 1977. The relevant excerpt of Fr. Schmemmann's response: "In very general terms, my answer is a positive one. The Orthodox Church understands the Church's unity as 'unity of faith and love,' not of 'externals.' Thus, if we can rejoice in the same faith, same vision, there should be no difficulties... I am deeply convinced that the Orthodox liturgy needs restoration, participation, etc. I am also convinced that there is a need for a healthy liturgical 'pluralism'—it is not an accident that in the 'golden age' (if that existed) each monastery had its Typicon. The real question is that catholicity [underline in original] of such Typicon, the degree to which it embodies and expressed the lex orandi [underline in original] of the Church. And this must be seen, experienced and discerned." Other letters of correspondence include a letter from Fr. Schmemmann to Fr. Laurence, dated 16 November 1983 and a letter from Fr. Vinogradov to Fr. Laurence, dated 21 January 1986. Each speaks to the liturgical reforms of New Skete. I thank Br. Stavros for making copies of this correspondence available to me.

<sup>26</sup> Br. Stavros (Winner), "The Monastery and Applied Liturgical Renewal: The Experience at New Skete," in *Worship Traditions in Armenia and the Neighboring Christian East*, ed. Roberta R. Ervine (St. Nersess Armenian Seminary, Crestwood, N.Y.: St. Vladimir's Seminary Press, 2006), 309.

<sup>27</sup> See Synod of the Orthodox Church of America, Blessing on the Monastic Community (with procedures for incorporation into the Orthodox Church) 1 February 1979. I thank Br. Stavros for making copies of this correspondence available to me.

<sup>28</sup> They were received as a stavropegial monastery; they are under the supervision of the metropolitan (and the Synod) and not the local diocesan bishop.

<sup>29</sup> Orthodox Church in America, "Monastery of New Skete Joins Orthodox Church," *The Orthodox Church* (newspaper, Syosset, N.Y.), 15, no. 4 (April, 1979), 1, 5–6. Henceforth in chapter, "Monastery of New Skete Joins Orthodox Church." For more information on their reception into the Orthodox church, see the coverage in *Gleanings* 12 (Fall 1981): 47–59.

Catholic Church].” They simply felt that “[their] Orthodoxy in spirit and practice require[d] them to formalize that reality.”<sup>30</sup> Because of their own experience “in both parts of the schism and conscious of the spiritual pain engendered by this separation [within Christianity]”, though, part of the mission of New Skete would always be to work for the reconciliation and mutual understanding of all Christians, East and West.<sup>31</sup>

In subsequent years, New Skete would continue to gain members, many of whom were attracted by the liturgical life and ethos of the community.<sup>32</sup> Some seekers were members of the Orthodox Church already. Some had experienced eastern worship in other contexts<sup>33</sup> while others were simply attracted to the life and mission of New Skete. Notably, a group of married couples joined the monastery at this time as well, forming the Companions.<sup>34</sup> They lived in their own house—Emmaus House—but joined the monks and nuns for common activities, including the liturgical services. The life and witness of the monastery was enhanced by their presence—not only the contribution of their individual gifts, but their dedication to the community and enthusiasm for a different kind of monastic life. Fr. Laurence was the spiritual head of all three communities,

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<sup>30</sup> Monks and Nuns of New Skete, letter of Explanation upon entering the Orthodox Church, 9 February 1979.

<sup>31</sup> Monasteries of New Skete, Ecclesiastical Affiliations. Last accessed 27 January 2013, <http://www.newskete.org/ecclesiastical.html>.

<sup>32</sup> Of the monks presently in residence at the monastery, Brs. Gregory (Tobin), Christopher (Savage), Luke (Dorr), and Ambrose (Miles) joined the monastery during this time. Br. David (Ferencz) had joined a few years earlier. He recently left the community. At present, Br. Christopher is the Prior of the Monks and one of the presbyters of the community as well as one of the Spiritual Directors at the monastery. He is also the lead dog trainer for the monastery. Br. Gregory is the Guest master; Br. Luke is the librarian; and Br. Ambrose helps in the office.

<sup>33</sup> For instance, Sr. Rebecca (Cown) joined New Skete in the mid-1980s. She had previously been at a Byzantine rite monastery in France (Éygalieres) whose liturgical life had been influenced by Louis Bouyer and Juan Carbon, influential figures in the Liturgical Movement. She is also an iconographer and now is one of the Spiritual Directors at the monastery. (Sr. Rebecca [Cown], interview by author, tape recording. New Skete Monastery, 31 March 2016, follow up – 14 September 2016. Henceforth in chapter: Sr. Rebecca, interview.)

<sup>34</sup> In 2016, the last couple of this group moved into an assisted living facility. In 2017, the Companions were reborn as a third order group affiliated with the monastery, but who live outside its boundaries.



serving as their spiritual father and guide. It was under his strong leadership that they continued to explore the depth and breadth of the Byzantine tradition, its spirituality and liturgical expression.

In 2001, after over thirty-five years of leadership, Fr. Laurence retired and left the community. His departure inaugurated a new era in the history of the monastery, especially in terms of the decision making process for both their monastic and liturgical lives. Unlike previously, each house now made its own internal decisions regarding its daily operation and their respective industries.<sup>35</sup> Also, committee representatives from all the houses now shared in the communal governance of the monastery. In addition to the logistical decisions of running the monastery, this included decisions about their communal worship.<sup>36</sup> This structure continues to exist today.<sup>37</sup>

## **2.2 – How New Skete Understands Liturgy and the Place of Liturgy at New Skete**

New Skete has always believed that the prophetic character of monasticism is to pursue the goal of “life more abundant.”<sup>38</sup> They understand monastic life to be “alive, renewed, not [imitating or] preserving a dead past, [but something that is] authentic” and

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<sup>35</sup> The monks and nuns are well known for the way they sustain themselves – the monks for the breeding and training of dogs, in particular German Shepherds, and the nuns for their gourmet cheesecakes. The monks have published numerous books on raising and training German Shepherds including *How to be Your Dog's Best Friend: The Classic Training Manual for Dog Owners*, 1978, updated 2002; *The Art of Raising a Puppy*, 1991, revised 2011; *I & Dog*, 2003; *Divine Canine: The Monks' Way to a Happy, Obedient Dog*, 2007; *Bless the Dogs*, 2013; and *Let Dogs be Dogs: Understanding Canine Nature and Mastering the Art of Loving with Your Dog* (with Marc Goldberg), 2017. They have also produced a DVD series, *Raising Your Dog with the Monks of New Skete*.

<sup>36</sup> For instance, they set up a number of committees to govern their worship—a Liturgy committee to deal with the structure and practice of the service, a Language committee to explore the language of the prayers and texts, and a Music committee to examine and recommend music for the services. In practice, many of the same members were on these committees and much of their work was done jointly.

<sup>37</sup> During this epoch a number of seekers have come and gone. At present, two novices are also at the monastery—Fr. John Frazier (now, Br. Thomas) and Jolene Robinson (now, Sr. Jolene.)

<sup>38</sup> “Monastery of New Skete Joins Orthodox Church,” 5.

whose mission is to “redeem self, others, and all of creation.”<sup>39</sup> At the heart of their monastic life, and that which continues to animate and support it, is liturgical prayer.<sup>40</sup> For them, the purpose of prayer, itself, is to “lead us into a deep and personal relationship with the divine maker and saviour.”<sup>41</sup> By praying and continuing to deepen a relationship with the Divine, one discovers his/her identity. Fr. Laurence explains it as “a process that clarifies and refines the deeper aspects of the pilgrimage of discovering who we are, what we should become and how to achieve this transformation.”<sup>42</sup> In particular, the prayers of the Church help to develop this relationship with God. They teach the faithful how to pray and what to pray for, grounding the practitioner in the faith and helping to form his/her worldview. According to Fr. Laurence, “By *our* [italics in original] making these thoughts our own, we, too, pray, for we are led to the *personalized, interior* [italics in original], prayer which alone can transform our lives.”<sup>43</sup>

Liturgical prayer, more particularly, is the corporate, public prayer of the Church. According to Sr. Cecelia, “the liturgy embodies the faith of the community throughout time and connects [the faithful] with others [who have worshipped similarly] through the centuries.”<sup>44</sup> It is a celebration of a living Tradition. For the Orthodox, it is the primary way the faithful experience, understand, express, and transmit this Tradition.

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<sup>39</sup> Fr. Laurence Mancuso, “Orthodox Monasticism Today: Reflections” (paper presented at the annual meeting of the Orthodox Theological Society of America, Tuxedo Park, N.Y., 1985), 22–25.

<sup>40</sup> Monks, *Spirit of Happiness*, 37.

<sup>41</sup> Monks of New Skete, *Sighs of Spirit*. (Cambridge, N.Y.: Monks of New Skete, 1997), xiii. Henceforth in chapter: Monks, *Sighs of the Spirit*.

<sup>42</sup> *Sighs of the Spirit*, p. xiii.

<sup>43</sup> Monks of New Skete, *A Book of Prayers* (Cambridge, N.Y.: Monks of New Skete, 1988), xvi. Henceforth in chapter: *Hours*-1988.

<sup>44</sup> Sr. Cecelia, interview.

The word “liturgy” itself means the “work of the people.”<sup>45</sup> It is the communal work of the people of God, the Body of Christ—Christ and the faithful. According to Br. Marc, “The Eucharist is at the center. It is what makes the Church and is how the faithful manifest the Body of Christ.”<sup>46</sup> The liturgy is where the faithful encounter God as a community and seek to draw all into communion with Him. Br. Marc explains that it is giving on both sides—the Divine to us and us to the Divine.<sup>47</sup> The community fleshes out this kenotic dimension of the liturgy. In their book, *The Spirit of Happiness*, they say, “the [Liturgy] sacramentalizes the whole of life through the conscious offering of ourselves in our very physicality, along with the material world in which we exist.”<sup>48</sup>

For New Skete, what liturgy does is important as well. First, as a communal extension of private prayer, it forms the identity<sup>49</sup> of the faithful—both personally and as a community—as persons made in the image of God and called to grow into God’s likeness through relationship with Christ. In baptism, the faithful begin this process. In the Liturgy, this process is continued. According to Br. Stavros, “[Liturgy] speaks and beckons becoming a new person in Christ. This is taking on a new identity.”<sup>50</sup> Br. Peter elaborates on the communal dimension of this identity in Christ. He says,

[We] are the Royal Priesthood, a holy nation. The Anaphora of Basil speaks about our baptism as a way to

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<sup>45</sup> *Leitourgia* comes from *leitōs*=people and *ergon*=work.

<sup>46</sup> Br. Marc, interview 2016.

<sup>47</sup> Br. Marc, interview 2016.

<sup>48</sup> Monks, *Spirit of Happiness*, 183.

<sup>49</sup> Identity can be characterized by self-sameness to or distinction from the other. It is formed by personal experience as well as shared experiences with others. For more information on identity formation in liturgy, see: Byron E. Anderson, *Worship and Christian Identity* (Collegeville, Minn.: Liturgical Press), 2003. Also, see: Jim Fodor, “Reading the Scriptures: Rehearsing Identity, Practicing Character,” *Blackwell Companion to Christian Ethics*, Stanley Hauerwas and Samuel Wells, eds. *Blackwell Reference Online*. Accessed 11/29/2009,

[http://www.blackwellreference.com/public/tocnode?id=g9781444331349\\_chunk\\_g978144433134914](http://www.blackwellreference.com/public/tocnode?id=g9781444331349_chunk_g978144433134914).

<sup>50</sup> Br. Stavros (Winner), interview by author, tape recording, New Skete Monastery, 7 April 2016, follow up – 15 September, 2016. Henceforth in chapter: Br. Stavros, interview 2016.

enter the Royal Priesthood. It tells us the whole story of salvation—our creation, Jesus’ part and our part. We become one in fellowship with the Holy Spirit; we become one body. It is a more intimate expression of our relationship with Christ.<sup>51</sup>

In addition to their baptismal identity, the community understands the liturgy to speak to their monastic as well as their cultural identity, both as those of Slavic heritage and as Americans. Br. Stavros explains, “It is a way to express my faith in a historical context. I am stepping into the stream with all my fore-bearers.”<sup>52</sup> Br. Gregory adds, “People bring their culture to the liturgy.”<sup>53</sup>

For New Skete, liturgy is also a source of formation.<sup>54</sup> The community is formed by the totality of the celebration—scripture, prayers, hymns, ritual movement, etc. In particular, the Word of God in the Scriptures reveals God-self to the faithful through the prophecies, life, teachings, death, and resurrection of Jesus Christ. According to Sr. Rebecca, “[Liturgy] unpacks the life of Christ, as well as the Theotokos, and the saints.”<sup>55</sup> The faithful learn about their lives and relationship with God and use these models to inform their own lives. Sr. Rebecca continues, “We say that we ‘love God and neighbor,’ but how does that look? It is refracted through the liturgical life, slowed down so we can absorb it and put into practice in our own lives.”<sup>56</sup>

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<sup>51</sup> Br. Peter (Kushner), interview by author, tape recording, New Skete Monastery, 11 April 2016, follow up – 11 June, 2016. Henceforth in chapter: Br. Peter, interview.

<sup>52</sup> Br. Stavros, interview 2016.

<sup>53</sup> Br. Gregory (Tobin), interview by author, tape recording, New Skete Monastery, 7 April 2016, follow-up – 6 June 2016. Henceforth in chapter: Br. Gregory, interview.

<sup>54</sup> Formation is understood as the process of developing an outlook or worldview that allows the faithful to accept God’s invitation to relationship and to grow in that relationship. For more information on the formative import of liturgy, see: Susan Wood, “Participatory Knowledge of God in Liturgy,” *SL* 29 (1999): 29–52.

<sup>55</sup> Sr. Rebecca, interview.

<sup>56</sup> Sr. Rebecca, interview.

However, knowledge is not only cognitive. Learning *about* something is not the same as knowing it through experience. This is the function of participation. By participating ritually in liturgy, the faith is encoded in bodies of the believers. Br. Christopher emphasizes the importance of ritual and ritual participation, for both the formation of the person and the community. He says,

The human person is more than just a head. Ritual in liturgy integrates the whole person in acts of meaning. When we do ritual together, we reinforce our sense of solidarity and connectedness with each other, our identity as Church...The movements reflect in a tangible way the unity of mind and heart within the Body of Christ.<sup>57</sup>

Br. David also understands liturgical participation as something that both grounds us in a particular identity while also forming us. He says,

Liturgy is our identity. It is who we are. Being human, we are creatures of ritual. As creatures of ritual, the liturgy brings us into a very specific way of being and thinking... Who are we talking to and what are we talking about. And who is talking to us. Liturgy is a dialogue with God. God is going to speak through the revealed Word, but the God is in dialogue. When we are talking in this dialogue, we have to know the right questions to ask to get the answers that are there.<sup>58</sup>

Ultimately, the community understands liturgy as having the potential to be transformative for both the person and the community.<sup>59</sup> The response to God's

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<sup>57</sup> Br. Christopher (Savage), interview by author, tape recording, New Skete Monastery, 8 April 2016, follow up – 15 September, 2016. Henceforth in chapter: Br. Christopher, interview.

<sup>58</sup> Br. David (Ferencz), interview by author, tape recording, 4 August 2016, follow up – 6 Sept. 2016. Henceforth in chapter: Br. David, interview.

<sup>59</sup> I understand transformation and formation along the same continuum. Transformation can be understood as an in-breaking of the Spirit. It is usually only realized in hindsight. It is the realization of a new foundation, an expanded horizon and greater expectations. It is experiencing life on a new level. For more information on the transformative dimension of liturgy, see: William Johnston, "Themes in the Eucharistic Theology of Benedict XVI's *Sacramentum caritatis* (Sacrament of Charity): Gift, Encounter, Participation, Transformation" (paper presented at the NAAL, Liturgical Theology Seminar, January 9, 2016.) Also, see: Robert W. Hovda, Gabe Huck, Virgil C. Funk, J. Michael Joncas, Nathan D. Mitchell,

invitation in liturgy is a synergistic process that takes the faithful deeper and deeper into relationship with the Godhead. New Skete believes that this dialogue with God can foster and nurture authentic joy, the joy of the Kingdom.<sup>60</sup> Even though we live in the world here and now, the faithful can experience the in-breaking of the reign of God. According to Fr. Laurence, “True liturgy is sacramental because it is our meeting with the Ultimate... It envelops the whole man [sic] in an experience of heaven on earth. In liturgy, the Kingdom is realized—however, limited.”<sup>61</sup>

In liturgy, the faithful can become truly alive. According to Br. Christopher, “We become fully alive when we are part of a worshipping body, a group that renders praise to God in spirit and truth.”<sup>62</sup> Truth, goodness and beauty are the timeless attributes of the Divine. They are integrally related. What is true is also good and beautiful. Liturgy also gives the faithful an opportunity to experience this Beauty. It is through the “beauty of thought and imagery, poetry and symbol, ritual and sacrament, [that] the liturgy elevates us and our life; it engages our heart, mind, and body, in union with everyone in contemplation of the kingdom of heaven.”<sup>63</sup> According to the community, authentic liturgy “raises us to that reality for which we were made.”<sup>64</sup>

In the monastic life, liturgy is expanded into all of life. It imbues the life of the community. In addition, to the Eucharistic celebration, the day is continually filled and formally punctuated by times of prayer. The monastics live together, work together, and

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James Savage, and John Foley, *Towards Ritual Transformation: Remembering Robert W. Hovda*. Collegeville, Minn.: Liturgical Press, 2003.

<sup>60</sup> Fr. Laurence (Mancuso), “Whose is the Sabbath,” *Gleanings* 2, no. 1 (Spring 1974), 68.

<sup>61</sup> Fr. Laurence (Mancuso), “Semantic Bankruptcy,” *Gleanings* 4, no. 1 (Spring 1976), 57.

<sup>62</sup> Br. Christopher (Savage), “Liturgy Mirroring Life,” *New Skete Monastery News*, Wed., September 21, 2016. Accessed 27 September 2016, <http://newskeete.blogspot.com/2016/09/liturgy-mirroring-life.html>.

<sup>63</sup> Monks, *Spirit of Happiness*, 230.

<sup>64</sup> Monks of the Brotherhood of St. Francis. *A Prayerbook* (Cambridge, N.Y.: Monks of the Brotherhood of St. Francis, 1976), xxii. Henceforth in chapter: *Hours*-1976.

pray together. According to Sr. Rebecca, “[Liturgy] is the glue [that holds the community together].”<sup>65</sup> Br. Stavros agrees, saying that “[Liturgy] helps to integrate the community... The commandment to love one another infuses our worship and relationship with God. But, ‘love’ is an active verb. We have to ‘do it.’”<sup>66</sup> Liturgy is an active reminder that the life of the community is based on God’s love and that their mission is to share this love with others, drawing all to relationship with God.

Liturgy has always had an important place in the monastic life at New Skete. Br. Luke relays, “Fr. Laurence would always say that the icon of the community is what we did in church—the services.”<sup>67</sup> Br. Gregory explains further, “[Liturgy] is where the spirit of the community emerges.”<sup>68</sup> This communal dimension of liturgy is further emphasized by Br. Christopher. He says, “We are conscious that we are working towards a common goal. Ultimately, it is the Kingdom of God, but more proximately, becoming a true community that reflects faithfully the values of the Gospel and supporting each other in the process.”<sup>69</sup> For New Skete, the liturgy is the primary source of communal strength<sup>70</sup> and renewal. According to Sr. Rebecca, “It renews our life together. Gives it a new vision and new inspiration. It enables us to articulate to each other what is really vital and important.”<sup>71</sup>

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<sup>65</sup> Sr. Rebecca, interview.

<sup>66</sup> Br. Stavros, interview 2016.

<sup>67</sup> Br. Luke (Dorr), interview by author, tape recording, New Skete Monastery, 8 April 2016, follow up – 1 August 2016.

<sup>68</sup> Br. Gregory, interview.

<sup>69</sup> Br. Christopher, interview.

<sup>70</sup> Br. Stavros relays the experience of the community at one point in time when their *typikon* was challenged. He says, “It was literally like being under the threat of persecution. [But] we instinctively knew what our ground was. That was our prayer life together” (Br. Stavros, interview 2016).

<sup>71</sup> Sr. Rebecca, interview.

## 2.3 – New Skete and Liturgical Reform

New Skete has always been conscious of both the transformative power of liturgy and that the received rite can sometimes mitigate against the ability of the liturgy to communicate this power.<sup>72</sup> According to Br. Stavros, “From the very beginning, we thought that part of our asceticism, our real work, was to break through some of [the layers of accretions], so that it would free the conversation [with God].”<sup>73</sup> The community explains this more fully in their 1965 *Book of the Hours*. They say,

The rich aesthetic and theological quality of Byzantine ritual is proverbial. This fantastically beautiful and artistic tapestry is the fruit of real genius... perhaps, they are too beautiful, too heavily laden with the accretions of the centuries... [that] has obscured their theme and purpose, so that the public worship has lost much from at least the pastoral point of view.<sup>74</sup>

They suggest further that the impetus of the Liturgical Movement was to try “to revitalize public worship, to make it, once again, alive and contemporary.”<sup>75</sup> This was something with which the community resonated.

The community was moved by the spirit of Vatican II, in particular by its emphasis on *ressourcement* (“return to the sources”), renewal, and its openness to the modern world (i.e. *aggiornamento*, “bringing up to date”). In an unpublished essay, Br. Marc describes their encounter with the official documents from the Council and how New Skete understands their relevance for the community’s own liturgical work as well as their place in the Liturgical Movement more generally:

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<sup>72</sup> See presentation and analysis of the Received Rite in the Ruthenian tradition in Appendix A. This was the liturgical expression of the community at New Canaan.

<sup>73</sup> Br. Stavros, interview 2016.

<sup>74</sup> Byzantine Franciscans, *Book of Hours* (New Canaan, Conn.: Byzantine Franciscans, 1965), 346. Henceforth in chapter: *Hours*-1965.

<sup>75</sup> *Hours*-1965, 346.



We were excited and inspired by the official documents of Vatican II and knew some of the *periti* advising the Council with their expertise. When it came to the divine services that take place in church—worship, prayer and sacraments—we saw a parallel to these Roman Catholic and Eastern Catholic theologians with the work that had taken place seven and eight decades earlier by the Orthodox Church in Russia before the communist regime put an end to it. This left a body of scholarship and study based on historical evidence giving us a fuller understanding and picture of how Christians have worshiped throughout the world going back almost two millennia. We came to see that practices were not always the way they are currently in the liturgical churches, but that vast changes, developments, losses, and creativity were the hallmarks of authentic and flourishing church life. This was a challenge to us, too, to put what we learned and were taught to good use and not to be afraid to adapt the ways Christians have worshiped to what is needed today.<sup>76</sup>

Although the community was moved by the spirit of Vatican II, they were critical of the liturgical experimentation in the Roman Church in its immediate aftermath. Among other things, some members cited a lack of beauty, reverence, and mystery in the celebration. Ironically, they also felt that in an effort to adapt the liturgy to the needs of the time—a goal that they shared—the liturgy had lost its grounding.<sup>77</sup>

So, how does New Skete understand reform? According to Br. Stavros, the basic question is how one understands Tradition. He says,

If Tradition is simply a blind handing down, then, I think it is a disservice to tradition; it is a disservice to the Truth that you are handing down. The truth of our faith life is that is

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<sup>76</sup> Br. Marc, “New Skete History.”

<sup>77</sup> For instance, some members complained that the rapid substitution of folk songs, guitar music, etc., for Gregorian chant was denying their history. For example of their reaction to the liturgical experimentation at the time, see: Sr. Rebecca, interview; Sr. Theresa (Mancuso), “The Paradox of Memory,” *Gleanings* 5, no. 1 (Spring 1977): 82–86; Br. Job, “The New Pietism,” *Gleanings* 1, no. 1 (1973): 12–13; Fr. Laurence, “Dear Friends,” *Gleanings* 2, no. 1 (Spring 1974): 13; Br. Marc, Review of “The Seduction of the Spirit: The Use and Misuse of People’s Religion,” N.Y., 1973, *Gleanings* 2, no. 1 (Spring 1974): 91–93.

has to change and grow. *Metanoia*—the notion of changing your minds—is at the heart of the Gospel.<sup>78</sup>

This notion of constantly changing and growing is integral to their understanding of monastic life more generally. Br. Stavros explains that monastic life demands both reflection and contemplation and this inherently forces difficult questions. For instance, he poses some of the questions with which the community has had to grapple:

What is [T]radition? What constitutes faithfulness to [T]radition? Should popular piety or the usage of centuries be the sole guarantor of passing on what was bequeathed to us? What is the essence our forebearers, on another shore, struggled at great peril to preserve? When do we risk acting like the man in the Gospel who buried his coin, to keep it safe and sound for the Lord's appearance?<sup>79</sup>

The community emphasizes that in order to explore these questions faithfully and discern what is most valuable in the tradition and what might be an obstacle to it, one has to explore the Tradition deeply. In terms of their liturgical life, Br. Stavros emphasizes that this means the liturgy has to be studied before anything can be changed or renewed. He says, “You have to understand where it comes from and what it is doing.”<sup>80</sup> However, the community cautions that renewal does not mean a simple return “to forms uncovered by historical research and comparative studies... Historical significance coupled with pastoral considerations must serve as guiding principles.”<sup>81</sup> According to Br. Stavros, “We use ancient traditions to bring fresh breath into our church and our spiritual lungs.

<sup>78</sup> Br. Stavros, interview 2016. See also Gerhart B. Ladner, *The Idea of Reform: Its Impact on Christian Thought and Action in the Age of the Fathers* (N.Y.: Harper & Row Publishers, 1967).

<sup>79</sup> Br. Stavros (Winner), “The Monastery and Applied Liturgical Renewal: The Experience at New Skete,” in *Worship Traditions in Armenia and the Neighboring Christian East*, ed. Roberta R. Ervine (St. Nersess Armenian Seminary, Crestwood, N.Y.: St. Vladimir's Seminary Press, 2006), 310. Henceforth in chapter: Br. Stavros, “Monastery and Applied Liturgical Renewal.”

<sup>80</sup> Br. Stavros, interview 2016.

<sup>81</sup> Monks of the Brotherhood of St. Francis, *A Service Book: The Divine Liturgies of the Orthodox Catholic Church according to the Use of New Skete* (Cambridge, N.Y.: Monks of the Brotherhood of St. Francis, 1978), viii. Henceforth in chapter: *ServiceBook-1978*.

The distinct mission of our community is to make Orthodox worship a living reality that is accessible and understandable for everyone.”<sup>82</sup> As they explained in their 1978 *Service Book*, “one purpose underlying the foundation of New Skete was to establish a place where the study and research involved in renewal might pass from the realm of theory into the practical experience of actual use.”<sup>83</sup>

## 2.4 – Reform Principles

As we have seen, the study of scripture and early patristic writings as well as the rediscovery of the liturgical practice of the early church formed the theological and historical foundation for the principles of liturgical reform in the Liturgical Movement in the West. In particular, the focus on the Paschal Mystery and its import for the lives of the faithful led to an emphasis on their full, conscious, and active participation in the liturgy. By virtue of their baptism, they were members of the mystical Body of Christ and called to full and active participation within the Body. Within the liturgical celebration itself, the Movement explored the use of indigenous languages and culture, and sought to provide clarity to the structure of the service and simplicity to its performance for more conscious participation of the faithful. It also reclaimed the place of Scripture for the edification and formation of the worshipper, emphasizing the connection between liturgy and life. New Skete based their reforms on similar principles, but tailored to their own circumstances, first as Byzantine Rite Catholics and then as Orthodox Christians.

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<sup>82</sup> Br. Stavros quoted in Alexei Krindatch, “Monks of New Skete and Nuns of New Skete, Cambridge, N.Y.,” *Atlas of American Orthodox Christian Monasteries*, ed. Alexei Krindatch (Brookline, Mass.: Holy Cross Orthodox Press, 2016), 112.

<sup>83</sup> *ServiceBook*-1978, viii.

The first and most important principle of reform for the New Skete community was to re-emphasize the communal character of worship. They were conscious of their own baptismal vocation and its intrinsic connection to active participation in the liturgy. For practical purposes, they found many of the practices of the ancient Cathedral rite (e.g. processions, short responsorial refrains, etc.) conducive to participation of the entire assembly.

Any reform also needed to be based on sound theology and in conversation with the Byzantine Tradition. According to Br. Peter, “[The aim of the community] was to go back to the root of things.”<sup>84</sup> During the decades of the Liturgical Movement in the West, scholars had rediscovered the liturgical structures and practices of the early church, in particular from the fourth century onward. New Skete used this scholarship to inform their own liturgical reform efforts, especially the scholarship of Juan Mateos, Miguel Arranz, and Robert Taft. In studying the liturgy of the Christian East, many of these scholars had used the work of Dmitrievsky and others from the Russian renaissance at the turn of the twentieth century. Although the Bolshevik revolution would halt much of that work, it would continue to live on through the emigration to France of many Russian theologians. It was in Paris that the dialogue between the Christian East and West flourished. Much of this dialogue focused on the theological implications of this liturgical scholarship. Frs. Alexander Schmemmann and John Meyendorff were part of the “Paris School” that eventually made their way to America. According to Br. Marc, “Some of us knew Frs. Schmemmann and Meyendorff and had read some of their works. They opened up a whole world of Orthodox understanding and scholarship to us. It was

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<sup>84</sup> Br. Peter, interview.

liberating and gave more of a foundation and depth to our practice.”<sup>85</sup> Schmemmann’s critique of Orthodox liturgy and its typical monastic expression was encouraging to New Skete and gave them confidence that with proper study, their reform efforts could bear good fruit. In his article on monasticism and liturgy, Schmemmann says

I am well aware that the monastic typicon itself needs to be restored, purified, and in its own way rediscovered. I know this will take much work and study. But this is just what is expected of monasticism, for its return to its proper sources and to its original inspiration (i.e. the rediscovery of the ultimate experience described on Mount Tabor, “Lord, it is good for us to be here”).<sup>86</sup>

Another principle of reform in consonance with the Liturgical Movement of the West was the need for clarity in the service in order to engender more conscious participation of the faithful. The community would understand three different facets of clarity: the structure of the service, its performative aspects, and the language of its celebration. According to them, the “golden-age of liturgy is achieved when the worship of the Church is easily grasped and understood by her people, when this people can wholeheartedly enter into its celebration.”<sup>87</sup>

The Byzantine rite has a long history and its services reflect that history. They are filled with texts and rubrics accumulated from both the Cathedral and Monastic rite as well as mystagogical catecheses and pastoral interpolations from various times and places. Together, these not only greatly increase the length of the services, but obscure their essential structures, themes, and purposes. In response, services are often curtailed haphazardly. Part of the liturgical reform effort of New Skete was to reclaim the main

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<sup>85</sup> Br. Marc, interview 2016.

<sup>86</sup> Alexander Schmemmann, “Monastic Liturgy, the Church, and the Kingdom,” *Gleanings* 12 (1981): 12.

<sup>87</sup> *Hours*-1965, 347.

themes of the service and the “coherence and cohesion of their internal elements and rationale.”<sup>88</sup> To do this, the community sought to reclaim a more primitive structure while retaining the spirit of the liturgical tradition. They relied on the comparative work of liturgical scholars who had examined the evidence in the manuscript sources, and from that study, were able to posit a probable primitive form.<sup>89</sup> They also strove to emphasize the core theological theme(s) of the service and mitigate repetitions. However, they were conscious not to go to the other extreme—what they called, “exaggerated brevity.”<sup>90</sup>

Closely related to the goal of clarifying the structural aspect of the services, the community also sought to clarify and simplify their rubrics. According to Br. Peter, “One of the guidelines was simplicity in order to [get to the core of the service and] feel relaxed at the liturgy and not worry [excessively] about the rubrics.”<sup>91</sup>

In addition, they sought to clarify other performative elements of the service. Because of the extended length of many services and the time needed for their completion, services in the received practice are often rushed. In some instances, various elements are said simultaneously, obscuring the purpose of each. In other instances, prayers are said “silently” or even skipped, hollowing out the essential meaning of the liturgical unit. All of this is in order to complete the service in the time prescribed. New Skete criticizes these practices thusly,

coping with the length of the offices and the pressure of time [by] rushing through them, racing through word and ceremony [erodes] the ethos, dignity, and symbolism [of the service.] [In doing so,] our people fail to hear the words

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<sup>88</sup> Monks of New Skete, *Divine Liturgy* (Cambridge, N.Y.: Monks of New Skete, 1987), xxiv. Henceforth in chapter: *Divine Liturgy*-1987.

<sup>89</sup> *Hours*-1965, 347.

<sup>90</sup> *Divine Liturgy*-1987, xxvii.

<sup>91</sup> Br. Peter, interview.

clearly and meaningfully enunciated, and consequently fail to grasp and understand the texts<sup>92</sup>

Their solution is to move to a simpler form of the service while still retaining a “dignified and solemn celebration, free of all haste and carelessness.”<sup>93</sup>

One of the ways that the faithful are fed and formed in the liturgy is through the prayers of the service. These are prayers of the Church that contain much of the theological content of a particular service. They are part of the dialogue with God in which the faithful learn about God and learn about themselves and the relationship between them. New Skete emphasizes the praying of these prayers aloud so that the community can be inspired and instructed by their content as well as invited to engagement with God. Br. David emphasizes, “When we hear the prayers [in a language that we understand], all of a sudden, we are being invited in.”<sup>94</sup> Br. Christopher elaborates,

Hearing [the prayers] is important. [They] focus our collective and personal consciousness to God. They educate and convert us, initiating a healthy change... It is an inner movement towards God... The prayers embody the meaning and allow us to focus on it. In the received tradition, it becomes almost a legal thing to say all the prayers as quickly as possible. There is no formative value for the assembly and the little for the priest. If prayed aloud, there is value for [both].<sup>95</sup>

Another way that the community has added clarity to the performance of the service is by inserting periods of silence into the celebration. According to Br. Stavros, the value of silence gives the worshipper “a time to let all the aural and visual impact of

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<sup>92</sup> *ServiceBook*-1978, 10.

<sup>93</sup> *ServiceBook*-1978, 11.

<sup>94</sup> Br. David, interview.

<sup>95</sup> Br. Christopher, interview.

the tradition known for its richness reach the inmost heart.”<sup>96</sup> Br. David summarizes the value of an intentional performance of the service, one where the dialogue between the celebrating clergy and the assembly is not rushed, the prayers are heard and given time to be absorbed. He says, “The liturgy is there to feed us, so take the time to listen to it and reflect on it and move forward.”<sup>97</sup>

New Skete’s reform effort also privileges the clarity of language in the service. They emphasize that the language used in worship should be the language of the people. For a community in America, this means that the services should be in modern English. In order to conduct services in modern English, though, the texts must be translated from their language of origin, in most cases from the original Greek and, for New Skete, their more immediate Church Slavonic expression. However, as with any text, translating liturgical texts is not an exact science and comes with advantages and disadvantages. Positively, translation into an indigenous language gives people a better understanding of the Gospel message and ability to share that message with others. This has always been part of the Christian mission.<sup>98</sup> Less positively, translations often miss nuances present in the original. In addition, from a psychological perspective, they can be perceived as devaluing the place of the original in the mind of the hearer. For instance, does a translation betray the language of origin and its associated culture? Although conscious of the connection between an original language and its culture, New Skete privileges the

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<sup>96</sup> Br. Stavros, “Monastery and Applied Liturgical Renewal,” 316.

<sup>97</sup> Br. David, interview.

<sup>98</sup> Matthew 28: 19–20. In particular, Cyril and Methodius created an alphabet for mission to the Slavs and produced Slavic translations. Cyril based his argument for doing so on 1 Cor. 14:5–40. See Paul Garrett, “The Problem of Liturgical Translation: A Preliminary Study,” *SVTQ* 22, no. 2–3 (1978): 89–90. Henceforth in chapter: Garrett, “The Problem of Liturgical Translation.”



positive value of hearing liturgical texts in the language and within the cultural milieu of the worshipping community.

How best to translate liturgical texts to reflect properly their meaning within the tradition for the present cultural setting? On the one hand, texts can be translated literally, word for word, into a form that closely parallels the source language. However, as Paul Garrett suggests, this type of “Formal Equivalency” usually requires footnotes to make the final text more comprehensible to the ordinary reader or hearer of the text.<sup>99</sup> On the other hand, texts can be translated with a view to their receptor language in terms of the message, culture and audience.<sup>100</sup> According to Schmemmann, “True continuity with the living Tradition of the Church requires from us more than translation. It requires a real *re-creation* [emphasis in original] of the same and eternal message, its true incarnation in English.”<sup>101</sup> New Skete privileges this more “dynamic” method of translation. According to them,

To bring into English the multitude of associations and nuances of a foreign word requires not that we find an English equivalent but that we make a statement, give birth to an insight in the new culture, touch what is real in a way that pierces the veil of the words themselves.<sup>102</sup>

In order to accentuate what the text means rather than what it might literally say, the community underscores the need to research the original Greek and the Slavonic parent

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<sup>99</sup> Garrett, “The Problem of Liturgical Translation,” 100.

<sup>100</sup> Garrett, “The Problem of Liturgical Translation,” 100.

<sup>101</sup> Alexander Schmemmann, “Problems of Orthodoxy in America: The Liturgical Problem.” *SVSQ* 8, no. 4, (1964), 181. Henceforth in chapter: Schmemmann, “Problems of Orthodoxy in America.”

<sup>102</sup> Monks of New Skete, *Troparia and Kondakia* (Cambridge: N.Y.: Monks of New Skete, 1984), xxiv. Henceforth in chapter: *Troparia and Kondakia*.

editions as well as other contemporary English translations.<sup>103</sup> This helps to draw out the nuance of the text more fully.

In addition to avoiding literalism in their translations, they emphasize that the form of the language must be that with which people are familiar. With this in mind, they also avoid archaic language. For instance, God is referred to with the familiar “You” or “Your” as opposed to “Thee” or “Thou.” Ironically, the latter is now considered formal whereas previously it was an informal way of addressing someone. The community is responding to this change in the meaning of the English language.

New Skete also privileges an economy of language over translations and texts that are overly wordy. This helps to facilitate a better understanding of their meaning.<sup>104</sup> According to Br. Marc, the community seeks to translate “as close to the original... clear, but without unnecessary verbiage.”<sup>105</sup>

Although they tend to lean towards simpler texts, they also emphasize that all translations should reflect the dignity and beauty of the original. Schmemmann emphasizes that it is the beauty of the translation that gives it the power of the original and fulfills its liturgical function. He says, “The problem is not just to translate but to give again the hymns and texts of the Byzantine liturgy the power they have in the original and which is rooted in the organic unity and meaning and beauty.”<sup>106</sup> This is a principle that the community takes to heart.

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<sup>103</sup> *Hours*-1965, 5. For a more complete explanation of the translation principles used by the community, see *Troparia and Kondakia*, xi–xxv.

<sup>104</sup> For some examples of translations of hymnographic texts, see Fr. Laurence, “Whose is the Sabbath?” *Gleanings* 1, no. 1 (Winter 1973): 47–55.

<sup>105</sup> Br. Marc, interview 2016.

<sup>106</sup> Schmemmann, “Problems of Orthodoxy in America,” 181.

In the Byzantine tradition, translating liturgical texts are also nuanced by their genre. For instance, the church usually uses the Septuagint translation (LXX) of the Hebrew Scriptures for readings from the Old Testament.<sup>107</sup> This is the translation of citations from the Old Testament found in the New and the one in which the Greek Fathers used for their commentaries.<sup>108</sup> For prayers, the translation must remain as accurate as possible while taking into consideration the “cadences, alliteration, assonance, inversions, etc., appropriate to a text intended for public proclamation.”<sup>109</sup> Moreover, translations of hymnody must include attention to their various characteristics. For instance, while translations of the canon can be freer<sup>110</sup> as the stanzas often paraphrase the original Biblical canticle on which the canon is based, translations of dogmatic hymns (e.g. *Dogmaticon*) need to be more precisely rendered. The dogmatic hymns are used to teach the tenets of the faith, whereas the canon functions more as a spiritual meditation on the text. In addition, hymns in honor of Mary usually apply a typological interpretation to Old Testament references that need to be maintained. Moreover, any scriptural images in the texts need to be drawn out for the modern worshipper.

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<sup>107</sup> Peter Galadza, “Principles Applied in the Compilation and Translation of The Divine Liturgy: An Anthology for Worship,” *SL* 35 (2005): 84. Henceforth in chapter: Galadza, “Translation.”

<sup>108</sup> Interestingly, in the principles formulated by the Synod of the Russian Church (under the direction of Met. Filaret of Moscow) for the purposes of translating the Bible into Russian in the early nineteenth century (what became the “Synodal Bible”), the LXX was used, but supplemented by the Hebrew. There was a realization that the Hebrew text was more accurate in some instances. For more information, see Garrett, “The Problem of Liturgical Translation,” 105.

<sup>109</sup> Galadza, “Translation,” 85. For more information regarding the issues of translating Byzantine liturgical texts, see the papers and discussion of the International Symposium on English Translations of Byzantine Liturgical Texts, St. Basil’s College, Stamford, CT, 17–20 June, 1998, *Logos* 39 (1998) and 41–42 (2000–2001).

<sup>110</sup> However, any typological references in the canon should be maintained.

New Skete adheres to these translation requirements, with some refinement. They use the LXX translation for the Psalter, especially for messianic references.<sup>111</sup> However, they are aware of its deficiencies and occasionally use the Hebrew to supplement the text for accuracy.<sup>112</sup> In addition, while trying to preserve the subtle shades of meaning and poetic idiom of the Psalms, they have been conscious of the cultural context in which they find themselves and how such metaphors may be heard and have made adjustments accordingly.<sup>113</sup> For the remainder of their Biblical texts, they use the Jerusalem Bible primarily. According to Br. Marc, “We became aware of the École Biblique and its ground-breaking new translation into English as the Jerusalem Bible and saw a fresh clarity of language and meaning supporting and emblematic of our life of prayer and work in a special way.”<sup>114</sup>

New Skete translates hymnody with a view to its particular characteristics as well. Doctrinal hymns are translated more precisely while any hagiography is translated more creatively.<sup>115</sup> Similar to the translation of the Psalter, the community strives to maintain the subtle shades of meaning and the poetic idiom while adjusting metaphors for their time and culture: “A language is liturgical when it conveys the biblical and patristic idioms, but these idioms must be clear and understandable to the average, educated person today.”<sup>116</sup> In view of their attention to the communal dimension of worship, the community also changes the first person singular in some hymns to first person plural to

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<sup>111</sup> Monks of New Skete, *The Psalter* (Cambridge, N.Y.: Monks of New Skete, 1984), xvii. Henceforth in chapter: *Psalter*.

<sup>112</sup> This parallels the work of the Russian church in the nineteenth century. See note above.

<sup>113</sup> *Psalter*, xiii.

<sup>114</sup> Br. Marc, “New Skete History.”

<sup>115</sup> *Troparia and Kondakia*, xvi.

<sup>116</sup> *Troparia and Kondakia*, xxi.

reflect the communal character of worship in a cenobitic monastery.<sup>117</sup> They summarize the translation of their hymns as follows,

The point... is to foster correct hearing by rendering the true meaning of these hymns in clear and simple language [so that the faithful] may attain a real and deep understanding of the Word. Such a correct hearing leads to growth in devotion, wisdom, and the spirit of Christ.<sup>118</sup>

In addition to privileging the communal dimension of worship, basing their reforms on sound theological and historical scholarship and striving for clarity in the structure, performance and text of the service, the community also seeks to balance the various liturgical elements of the celebration. These include uplifting the use of Scripture and accentuating the prayers of the service, while pruning excessive hymnography and making time for silence, all while keeping the services to a manageable length.

According to Br. Stavros, “The general thrust of our work of renewal at New Skete has been to restore the balance between the Word of God and liturgical poetry by reducing the preponderance [of the latter]... in order to give prominence to Sacred Scripture.”<sup>119</sup> Scripture is a record of the revelation of God to God’s people. It is also an encounter with God. Br. Christopher emphasizes the power of a direct encounter with the Word: “When we listen to the words in a living theology of the Word, they become living words at the moment. This allows some aspect to touch me where I am at that moment.”<sup>120</sup> New Skete seeks to expand this mode of encounter with God.

The prayers of the Church are also a mode of communication with God. They not only teach the faithful about God, but deepen their relationship with God. The reform

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<sup>117</sup> Monks of New Skete, *Hymns of Entreaty* (Cambridge, N.Y.: Monks of New Skete, 1987), xxiii. A cenobitic monastic life is one lived in common whereas an eremitic privileges solitude and separation.

<sup>118</sup> *Troparia and Kondakia*, xviii.

<sup>119</sup> Br. Stavros, “Monastery and Applied Liturgical Renewal,” 311.

<sup>120</sup> Br. Christopher, interview.

efforts of the community include not only their public recitation, but their proper distribution throughout the service. They often function as a preview or a collect to a liturgical unit, drawing their content from the respective Psalms or hymns. Whereas in the received tradition, prayers are generally surrounded by a liturgical unit that begins with an invitation to pray and ends with a doxological exclamation, the prayer, itself, is often not heard publicly. New Skete has reduced this surrounding little synapse to focus on the prayer itself as the center of the liturgical unit.

The Byzantine tradition has a plethora of hymns. They are often interspersed between Psalm verses and, at times, even taking the place of the biblical verse itself. The corpus is over 5000 pages, but only ten percent are direct references to scripture. The remaining text is the creative work of various hymnographers.<sup>121</sup> According to New Skete, some are “gems of theological and poetic creativity,” but others are of dubious value.<sup>122</sup> The community has chosen to reduce the number of hymns sung at each service, privileging those from the Cathedral office particularly.<sup>123</sup> This allows time for the increased use of Scripture and the recitation of the prayers.

Lastly, the community has restored the value of silence in the communal celebration. This helps to balance the interplay of text and music with an occasional pause to reflect on their thematic elements. The worshipper can quiet their thoughts and according to Stelyios Mukuris, “completely experience the full redeeming power of liturgical prayer.”<sup>124</sup>

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<sup>121</sup> *Hours*-1976, xv.

<sup>122</sup> *Hours*-1976, xv.

<sup>123</sup> In many instances, they have preferred the hymns found in the *Typicon of the Grande Église* [The Typicon of the Great Church] as edited by Mateos (*Troparia and Kondakia*, xiii).

<sup>124</sup> Stelyios Mukuris, “And the Two Become One Text: Rethinking the Mutual Influence between the Monastic and Cathedral Liturgy,” *Worship* 90 (Nov 2016): 567.

One of the most important reform principles for the community is the pastoral import of any proposed change. For them, ministering to the needs of the community is the ultimate criterion for measuring the efficacy of any proposition. They emphasize the services, like the Sabbath, are made for the worshipper and not the reverse.<sup>125</sup> How does a particular reform unify or renew the community? How does it speak to their identity, both personally and communally? How might it help to teach, form and ultimately, transform both the person and the community? The historical scholarship of the Liturgical Movement helped to open up new ways to clarify and balance the service, reclaiming the importance of Scripture and the prayers of the service while encouraging the full, conscious and active participation of the assembly. So, on one level, the entire liturgical celebration can speak to these questions. In addition, the scholarship of the Movement helped to retrieve and expand the repertoire of prayers themselves. On the micro level, it is in many of these prayers that the answers to these questions can be found. For the community, they help to inform their identity as baptized Christians living a monastic life in a modern American context. They also help to teach them about God and form a relationship with God, enlarging and deepening their connection with the Holy Trinity.<sup>126</sup> From their own experience of this community of interrelationship and love, they will want share it with others. As Brother Gregory explains, “We incorporate prayer for ourselves and our needs, other people, the world—tying the local and global together.”<sup>127</sup> And lastly, they hope to be transformed by this experience: “the worship of

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<sup>125</sup> Monks of New Skete, *Passion and Resurrection* (Cambridge, N.Y.: Monks of New Skete, 1995), xxxvii. Henceforth in chapter: *Passion and Resurrection*.

<sup>126</sup> Br. Marc (Labish) and Br. Stavros (Winner), interview/informal conversation by author, New Skete Monastery, 26 May 2012 and 19 January 2013.

<sup>127</sup> Br. Gregory, interview.

the Church should edify and inspire all...in order to raise us to that reality for which we were made, but which we can only experience here and now in a limited fashion.”<sup>128</sup>

It is the focus on encountering the Mystery through the reverence and beauty of the service that is their last reform principle, but one that is the most difficult to appraise.<sup>129</sup> For them, beauty is the “intellectual, emotional, and liturgical expression of dogmatic truths.”<sup>130</sup> It is intimately connected to the Truth. It is the nexus of Beauty, Truth, and Goodness<sup>131</sup> that unleashes the power of the liturgy. The perceived lack of emphasis on the transcendent dimension of worship is where they are most critical of the reform efforts in the aftermath of Vatican II. Although they adopted many of the same principles for their own reform efforts, they value this one above the others as this is the one to which the others point.

## 2.5 – Authority for Reform

So, by whose or what authority can New Skete make such liturgical reforms? Historically, monasteries have been a creative force in the liturgical life of the church. The Byzantine tradition, itself, was highly influenced by the liturgical life of the monasteries around Jerusalem and Constantinople, in particular St. Sabas and the Monastery of Studios (St. John the Forerunner), respectively. Their reforms were subsequently adopted and adapted by the church at large. Traditionally, monasteries have continued to use their own typicon to regulate their monastic and liturgical life.<sup>132</sup> They

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<sup>128</sup> *Hours*-1976, xxii.

<sup>129</sup> For more information on liturgical aesthetics, see: Don Saliers, “Liturgical Aesthetics Again,” *Worship* 89, no. 5 (Sept 2015): 464–471.

<sup>130</sup> *Passion and Resurrection*, xvi.

<sup>131</sup> The True, the Good, and the Beautiful are the transcendent qualities of all reality in classical philosophy. I understand them to be attributes of God.

<sup>132</sup> See the collection: *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founder's Typika and Testaments*, 3 vols., eds. John Thomas and Angela Constantinides



have exercised this freedom by developing their own liturgical usages to meet the needs of their community.

New Skete sees their work as carrying on this monastic tradition. According to Br. Stavros, “Our particular Typicon is a monastic Typicon for a specific community in a particular situation—historical, canonical, and economic and even geographical... It constitutes a restored office.”<sup>133</sup> In addition, since the community has grounded their reform effort in sound liturgical scholarship, they claim to have authority from that work and the ecclesial authorities that have agreed with the implementation of that scholarship in their liturgical reform efforts. In particular, since their acceptance into the Orthodox Church, they have had the blessing of each ruling metropolitan (and the Synod of bishops.) However, they ultimately ground the authority for their liturgical reforms from the Gospel imperative not to bury the talent that has been given to them. According to Br. Stavros,

In the parable from Matthew, Christ warns us that we must not bury the talent just so we can give it back safe and sound as advocated by those who say we must keep everything just the way we received it, rather we must be good stewards and develop it for the sake of the Good News.<sup>134</sup>

For them, liturgical renewal is crucial. They summarize their efforts as follows:

we should also perceive that such a renewal should proceed in harmony with the nature of the church’s worship, and with the historical findings about the essential elements and purposes of the church’s prayer. And if, in the past, monasteries have been spearheads of liturgical

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(Washington, DC: Dumbarton Oaks Studies XXXV, 2000). Currently it is out of print. Volume 1 can be accessed at: <https://www.doaks.org/research/publications/books/byzantine-monastic-foundation-documents-a-complete>.

<sup>133</sup> Br. Stavros (Winner), “The Restored Office at New Skete,” *Gleanings* 1, no. 1 (1973): 39.

<sup>134</sup> Br. Stavros, “New Skete Lectionary,” *Fossil or Leaven—The Church We Hand Down: Essays Collected in Honor of the 50<sup>th</sup> Anniversary of New Skete*, ed. Michael Plekon (Cambridge, N.Y.: New Skete Monasteries, 2016), 222.

development, is it simply wishful thinking that a monastery might again be the inspiration for a long overdue renewal?<sup>135</sup>

In the following chapters, we will examine the liturgical reform efforts of New Skete over their more than fifty year history. We will look at the genesis of these efforts and under whose influence, scholarship and guidance they were based. As the community sought to implement these changes in their liturgical life, we will then examine whether they conformed to their stated reform principles. As we will see, over time, adjustments were made. We will note how the community responded to their own ongoing pastoral needs as well as any critiques of their work. In addition, we will chronicle these changes and evaluate them accordingly. More importantly, we will highlight the theological and pastoral import of their efforts. And finally, we will explore how their reforms have been received by both the monastics themselves and those worshipping with them.

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<sup>135</sup> *Hours*-1988, xlv.

### **3.0 Chapter 3:**

## **Enacted Liturgical Reform Efforts of New Skete: Part 1**

## **Eastern-Rite Monastics within the Roman Catholic Church:**

## **The Early Years**

### **3.1 – Introduction**

The liturgical reform efforts of New Skete began while the founding monks were in residence at the Byzantine Franciscan Monastery in New Canaan, Connecticut.<sup>1</sup> The Sacred Congregation for the Eastern Church had published an official guide for the execution of the major services of the Byzantine Rite according to the Ruthenian usage<sup>2</sup> that the monks used for their celebration. In accord with the impetus of the Liturgical Movement to “return to the sources,” the guide sought to recover a more authentic Byzantine tradition, free from the “Latinisms” that had crept into the expression of the Eastern Catholic tradition. The guide provided detailed rules for the layout of the sanctuary and altar as well as rubrics for the celebration of the various forms of Vespers, Matins, the Divine Liturgy and the Liturgy of the Presanctified Gifts. For the most part, the regulations and rubrics mirrored the usage of the Slavic rite of the received tradition of the Orthodox Church.<sup>3</sup>

The horizon for what could be possible within the Byzantine liturgical expression expanded greatly with the monks’ encounter with Juan Mateos, S.J. Fr. Mateos was a pioneer in the study of the history and liturgical expression of the Eastern Church.

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<sup>1</sup> The history of New Skete as well as the principles of their liturgical reform efforts was presented in Chapter 2.

<sup>2</sup> *The Order for the Celebration of Vespers, Matins and the Divine Liturgy according to the Ruthenian Recension*, trans. Matthew A Berko (Washington, DC. 1958).

<sup>3</sup> See Appendix A for a presentation and evaluation of the liturgy of the Byzantine rite (Ruthenian Recension) that the monks celebrated during the time they were in residence in New Canaan. This is the basis for a comparative evaluation for their subsequent reform efforts.

During the summer months of the early and mid-1960s,<sup>4</sup> he taught at the John XXIII Institute of Eastern Christian Studies at Fordham University, a short drive from New Canaan. Some of the founding monks of the monastery attended these lectures in person, but it was Mateos' stay at the monastery in New Canaan in the summer of 1965 that was pivotal to the subsequent liturgical reforms efforts of what was to become New Skete Monastery. It was at this time that all the monks were able to learn about recent studies of the liturgical life of the early church, including the witness of Egeria to fourth century Jerusalem practice, the Cathedral practice of the tenth century at *Hagia Sophia*, the early practice of the hours of prayer that begin and end the (liturgical) day—Vespers and Matins—as well as the development of the Divine Liturgy. Understanding the history of the Byzantine liturgy opened up new possibilities for its liturgical expression. The monks would later become aware of the work of Miguel Arranz as well, especially his work on the presbyteral prayers of the Byzantine Office.

The liturgical reform efforts of the early years of the New Skete monastery were informed primarily by this encounter with Juan Mateos. I have divided this epoch into two main periods: from the founding of the monastery in 1966 to approximately 1976 and from 1976 to 1979. The former will be presented in this chapter; the latter will be presented in the next. I will first give an overview of the liturgical history of which they were made aware during their encounter with Mateos while still at New Canaan that would be so pivotal to their subsequent liturgical reform efforts.

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<sup>4</sup> The actual years that Mateos taught at the John XXIII Institute are unclear. The monks recall the dates as 1963–65, but Taft says that the summers were 1965 and 1967 (See Robert F. Taft, “Recovering the Message of Jesus: In Memory of Juan José Mateos Alvarez, S. J. 15 January 1917–23 September 2003,” *OCP* 71 (2005): 265–297). The precise dating is not the focus of this thesis. It was the encounter with Mateos that was pivotal to the subsequent liturgical reform efforts of New Skete.

Since the study of liturgy is not just a study of the texts, the liturgical expression of each period will first be situated in its setting. The information from the texts of the New Skete books of the hours of Vespers and Matins as well as the Divine Liturgy will then be analyzed. This analysis will then be supplemented by a cursory discussion on the lectionary and *Menaion*<sup>5</sup> during the particular time period. The analysis will conclude with a brief overview of the music that was sung during the celebration of these services. To review, the methodology of the analysis of the textual study of the Vespers and Matins as well the Divine Liturgy first includes a brief note of the influences of the reform in the particular epoch followed by an analysis of the text according to its structure, theological themes and/or emphases, text (if applicable, i.e. translation and redaction issues), any performative characteristics and lastly, its pastoral import. Each section will then be summarized in view of the criteria that the monks identify as the principles of their reform—its communal character, accord with Tradition, clarity (e.g. structural, performative, and textual), balance (of Scripture, prayers, and hymnography, taking into account the length of the service) and culminating with the most important criterion that they identify, its pastoral import.<sup>6</sup> An evaluation of the other metric that the monks identify as part of their reform effort—an appeal to the transcendent dimension of worship—can only be evaluated by experience. This evaluation will be included in Chapter 7 when the reception of these reforms is presented.

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<sup>5</sup> *Menaion* is a collection of twelve books that include the sanctoral cycle for the respective month.

<sup>6</sup> These reform principles are presented in detail in Chapter 2.

## 3.2 Encounter with Juan Mateos

### 3.2.1 – Overview

Pivotal to the liturgical reform efforts of New Skete was their encounter with Juan Mateos, a pioneer in the study of Eastern liturgy. As mentioned previously, he spent a number of summers teaching at Fordham University and personally gave classes to the monks while they were at New Canaan. According to Br. Stavros,

For a lot of us, it was a real eye-opener to read his work on the Liturgy of the Word, the Typicon of the Great Church and his early articles on the office. It was an eye opener to read about the development and evolution of the liturgy. We were always taught that the liturgy had not changed, but that is not the case. There has been a lot of development.<sup>7</sup>

Together, the monks studied his reconstruction of the Cathedral Vigil witnessed by *Egeria*, his translation of the *Typikon of the Great Church*, articles on the Vespers and Matins of the Eastern Churches including the various uses of psalmody and the history of the Divine Liturgy of Chrysostom, especially the Liturgy of the Word. Mateos pointed to the basic structure of the services and their meaning so that the inherent organization of the services could be understood more easily and resonate more deeply. According to Br. Marc, “Mateos often said that the golden age of worship is [not any particular epoch, but] when it is obvious to the people what is happening.”<sup>8</sup>

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<sup>7</sup> Br. Stavros (Winner), interview by author, tape recording, New Skete Monastery, 7 April 2016, follow up – 15 September, 2016. Henceforth in chapter: Br. Stavros, interview 2016.

<sup>8</sup> Br. Marc (Labish), interview by author, tape recording, New Skete Monastery, 4 April 2016, follow up– 16 and 18 September 2016. Henceforth in chapter: Br. Marc, interview 2016.

### 3.2.2 – Egeria: A witness to Fourth Century Jerusalem Practice

One of the first ancient texts Mateos introduced was the Diary of Egeria.<sup>9</sup> In particular, he had published an article specifically reconstructing the Cathedral Vigil.<sup>10</sup> For the monks, much of its material was revelatory. The article detailed the structure of the vigil—the psalmody, prayers, intercessions, and series of benedictions (for the catechumens and faithful) that were followed by a final blessing.<sup>11</sup> The article also described the structure of Matins.<sup>12</sup> According to Egeria, Matins was in four parts—waiting in the Courtyard and then joining the bishop at the entrance, the Office of Resurrection and the Procession to the Golgotha, the vigil at the Anastasis, and the celebration in the Basilica. In particular, Mateos fleshes out Egeria’s account of the office of Resurrection and the Procession to the Golgotha. (This would subsequently become part of the liturgical practice of New Skete.) She describes a functional entrance into the worship space, an office of three psalms with prayers, a censuring for the Gospel as a reminder of the perfume brought by the myrrh bearing women,<sup>13</sup> a Gospel reading, a procession to the Golgotha, a psalm and prayer and a blessing by the bishop.<sup>14</sup> From

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<sup>9</sup> The manuscript is an incomplete account of a Christian woman, now commonly known as Egeria, who traveled throughout the Middle East sometime in the fourth or fifth century. Among other things, her narrative includes substantial information about the life of the Church in fourth century Jerusalem. It is found in chapters 24–49 of the text and includes the daily order of the divine office and the Sunday liturgy in Jerusalem (#24–25), as well as a budding yearly liturgical cycle of the feasts of our Lord, Lenten practices, including the instruction of catechumens preparing for baptism, and the Dedication of the Basilica of the Holy Sepulchre (#26–49) (See *Egeria’s Travels to the Holy Land*, trans. John Wilkinson (Jerusalem: Ariel Publishing House, 1981.) Henceforth in chapter: *Egeria*.

<sup>10</sup> Juan Mateos, S.J., “La vigile cathédrale chez Egerie,” *OCP* 27 (1961): 281–312. Henceforth in chapter: Mateos, “Egeria.” This was before other translations of the diary were made available in English (e.g. Gringas [1970] and Wilkinson [1971, 1981, 2006]).

<sup>11</sup> Mateos, “Egeria,” 281–286.

<sup>12</sup> Mateos, “Egeria,” 286–288.

<sup>13</sup> “Elle explique ensuite l’encensement du tombeau, qui rappelait les parfums portés par les femmes” [censuring of the tomb as a reminder of the perfume brought by the women] (Mateos, “Egeria,” 292).

<sup>14</sup> Mateos compares the rite to the Office of the Myrrhbearers preserved in the Armenian and Byzantine rites as well as the Chaldean, Syrian and Maronite rites. In addition, he draws information from the

Egeria's description, four things would stand out for the monks:<sup>15</sup> the use of light, especially the taking of the light from the sepulcher and proclaiming Christ as the "Light of the World,"<sup>16</sup> the use of movement (e.g. the procession to the cross at the end of Vespers,<sup>17</sup> the entrance of Orthros,<sup>18</sup> the Orthros procession to the cross<sup>19</sup> and the entrance of the Divine Liturgy<sup>20</sup>), the rhythm of prayer and psalmody as a liturgical unit,<sup>21</sup> and the centrality of the Word, especially its connection to the architecture of the church.<sup>22</sup> All of these aspects would inform their subsequent liturgical reform efforts.

### 3.2.3 – The *Typikon* of the Great Church

The study that would be one of the most foundational to the subsequent liturgical reform efforts of New Skete was a review of the *Typicon of the Great Church*. Mateos had recently translated this tenth century Typicon into French in two volumes.<sup>23</sup> The *Typicon* contains the order of services for feast days, although it assumes an understanding of the daily cycle of services. In order to fill this lacuna, Mateos provides additional background information to understand its contents better. He gives the order

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*Apostolic Constitutions* (1563) that not only confirms the witness of Egeria, but fleshes it out. New Skete will use his work to inform their own reconstruction of the Cathedral vigil.

<sup>15</sup> Summary from Br. Marc (Labish) and Br. Stavros (Winner), interview/informal conversation by author, New Skete Monastery, 26 May 2012 and 19 January 2013. Henceforth in chapter: Brs. Marc and Stavros, interview 2012–2013.

<sup>16</sup> Mateos, "Egeria," 285 (*Egeria* 24.4).

<sup>17</sup> Mateos, "Egeria," 288 (*Egeria* 24.7).

<sup>18</sup> Mateos, "Egeria," 286 (*Egeria* 24.9).

<sup>19</sup> Mateos, "Egeria," 287 (*Egeria* 24.11).

<sup>20</sup> Mateos, "Egeria," 287 (*Egeria* 25.1).

<sup>21</sup> Mateos, "Egeria," 281 (*Egeria* 24.1).

<sup>22</sup> Mateos, "Egeria," 288 (*Egeria* 25.1).

<sup>23</sup> Juan Mateos, *Le Cycle Des Douze Mois* [The Cycle of the Twelve Months] was published in 1962 and *Le Cycle Des Fetes Mobiles* [The Cycle of Moveable Feasts] was published in 1963. (See Juan Mateos, S.J., *Le Typicon de la Grande Église*, 2 vols. [Rome: POI, 1962–63.]) Henceforth in chapter: Mateos, *Typicon*. He references the work of Dmitrievsky: *Opisánie* I (Kiev 1895) and II (Kiev 1901). Dmitrievsky had also published a translation in 1909. (A.A. Dmitrievsky, *Drevnejsie patriarsie tipikony: Svjatogrobskij Ierusalimskij I velikoj Konstantinopol'skoj cerkvi* [Kiev 1909.]) Ref: <http://www.oxfordreference.com/view/10.1093/acref/9780195046526.0001/acref-978019546526-e-5630>.



and some detail about Cathedral Vespers (both ordinary and Lenten),<sup>24</sup> Cathedral Orthros (both Festal and Ferial/Daily<sup>25</sup>) and the midday service of *Tritoekti*, a service that was particular to Constantinople and only celebrated in Lent. He also includes various *prokeimena* of the Resurrection for the Orthros readings in the eight tones, the ordo of the procession to/from the Forum, the *Pannychis* service of Lent and a number of indices that include the biblical readings throughout the year and where they appeared in the services, a listing of the feast of saints, the topology of the churches and monasteries in Constantinople, various *troparia* and when they were used as well as a glossary of liturgical terms. The community read through this entire Typicon with Mateos. From this study, they learned about the performance practice of hymnody in the Cathedral rite (e.g. refrains for Ps. 50,<sup>26</sup> the Canticles, different ways that a *troparion* could be used<sup>27</sup>), the structure of the Lucernarium,<sup>28</sup> the placement of litanies at the end of offices, and use of liturgical movement (e.g. the lity<sup>29</sup>). This helped to fill out what they had understood from reading about Egeria. Br. Marc summarizes the impact that the study had on the community:

[we were] stunned by the beautiful and simply obvious structure of the services and the dynamism of the services of the Great Church from what we could tell from the Typicon... The processions were meaningful. [In addition, at the Divine Liturgy,] the “Little Entrance” was a stational gathering of people...enter[ing] into the Cathedral all together. Also, the drama with which the Great Entrance was performed—it was not just to bring the chalice from the side, over the solea into the main altar [e.g. Slavic

<sup>24</sup> Mateos, *Typicon*, xxii–xxiii.

<sup>25</sup> Mateos, *Typicon*, xxiii–xxiv.

<sup>26</sup> E.g. Mateos, *Typicon* II, 324.

<sup>27</sup> E.g. Accompanying a procession (Mateos, *Typicon* II, 323), accompany a ceremony (e.g. the elevation of the Cross), within a reading, in the various offices (Mateos, *Typicon* II, 324–325).

<sup>28</sup> Mateos, *Typicon* II, 305–6.

<sup>29</sup> Mateos, *Typicon* II, 304.

practice], but a grand, all-embracing procession...it feels like a sacred event.<sup>30</sup>

It was this clarity of structure and dynamism that would provide the impetus for many of their early and subsequent liturgical reforms.

### 3.2.4 – The Vespers and Matins of the Eastern Churches

Mateos emphasized the essential themes of the office—the light and the offering of incense. According to Br. Marc,

This gave [the services] some meaning, at least structurally... There have been accretions and losses through the years. In addition, there are some things that we do not know why they were put there in the first place, other than it was some practice somewhere. This gave us a perspective on the liturgy based on historical findings.<sup>31</sup>

For Vespers, Mateos emphasized that the light signified Christ as the “Light of the World.” According to Br. Stavros,

The *raison d’être* [of Vespers] is marking the change from light to darkness and our dependence as a paradigm of our dependence on Christ. The offering of incense is the sacrificial aspect... The two kernels of Vespers need to be scrapped off to make these [thematic elements] more vivid.<sup>32</sup>

He pointed to the Cathedral office as one that not only uplifted the themes of the offices by their inherent structures, but also emphasized their communal context. In general, Mateos wanted to bring back the communal aspects of the hours.<sup>33</sup> This was a goal with which the community resonated and would later use as a primary metric in their liturgical reform efforts.

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<sup>30</sup> Br. Marc, interview 2016.

<sup>31</sup> Br. Marc, interview 2016. Some of this work was started in the late 1800s with Dmitrievsky.

<sup>32</sup> Br. Stavros, interview 2016.

<sup>33</sup> Br. Marc, interview 2016.

Furthermore, Mateos not only wanted to impart information, but wanted the community to experience worshipping in such a manner. To this end, the community experimented with a Cathedral-style Vespers service. He emphasized that both Vespers and Matins were not altar services, so they placed the presider's chair on the side. They moved the cantors to the middle of the worship space, a makeshift ambon area. They then began the service with the proclamation of the Light, followed by the vesper psalmody, with everyone singing a short response, "Hear me, O Lord." They then lit the incense for the offering that had been placed in a pot on a stationary stand and concluded the service with a litany. Br. Marc recalls, "It was very simple and quite refreshing. It gave new energy to our understanding and practice."<sup>34</sup>

Mateos also spoke about the structure and performance of the Cathedral style Vespers at Hagia Sophia in more detail. He explained that the initial psalm was not Ps. 103/4 as in the received practice, but Ps. 85/86 and this is why the first of the "Candle lighting" prayers refers to Ps. 85/86 and does not quote at all from Ps. 103/4. He also explained the various ways that the Psalter was used in the Constantinopolitan tradition.<sup>35</sup>

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<sup>34</sup> Br. Marc, interview 2016.

<sup>35</sup> Mateos had published an article on the psalmody of the Byzantine rite, "La psalmodie dans le rite byzantine," *Proche-Orient Chrétien* XV (1965): 107–126. This information was subsequently published in Juan Mateos S.J., *Le Célébration de la Parole dans la Liturgie Byzantine*, OCA 191 (Rome: PIO, 1971), 7–26 and also in *Le Célébration de la Parole dans la Liturgie Byzantine*, ed. and trans. Steve Hawkes-Teeple (Fairfax, Virginia: Eastern Christian Publications, 2016), 81–102. Henceforth in chapter: Hawkes-Teeple, *Célébration*. According to both Brs. Marc and Stavros (See: Brs. Marc and Stavros, interview 2012–2013), this was a foundational document that would subsequently greatly inform the liturgical performance practice of New Skete. The original article was translated into English by Robert A. Lewis. It was among a set of articles by Mateos that he translated into English which the New Skete community had available to them (and are stored in their library archives.) This translation was reviewed and corrected by Mateos personally. The article discusses the types of psalmody (e.g. responsorial, antiphonal, meditative, etc.). It also discussed patristic witness to the various uses of psalmody (e.g. Chrysostom, the *Apostolic Constitutions*), the structure of their liturgical unit (e.g. antiphonal psalms always ended with a doxology), the various ways that the psalms were performed, especially how they engaged the assembly in worship, their relationship to poetic hymnody (e.g. *troparia*, *hypaköe*), the ways that the various *troparia* were used, especially with psalmody (e.g. *stichos*, *kathisma*, *theotokion*, etc.) and how these poetic forms correlate with other rites (e.g. Chaldeans) with which he was familiar.

According to Br. Marc, “[The information that Mateos was teaching us about Vespers] opened up a major part of Vespers that had a lot of dimension to it and flexibility historically.”<sup>36</sup>

For Matins, Mateos explained that the light had an eschatological dimension to it, pointing to the Sun of Righteousness from the East. Still, he conceded that the service itself was very complicated, essentially a composite of a number of services, and its inherent structure was not easily decipherable.<sup>37</sup> Mateos had outlined some of the problems of Byzantine Orthros in two articles published in 1961.<sup>38</sup> Using a collection of manuscripts compiled by Dmitrievsky as the base for his study, he was able to answer the question posed by the monks, “What is Matins all about?” Here he compares two

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<sup>36</sup> Br. Marc, interview 2016.

<sup>37</sup> Br. Marc, interview 2016.

<sup>38</sup> Mateos, “Some Problems in Byzantine Orthros – Part 1,” trans. Robert A. Lewis, unpublished. Originally published: “Quelques problèmes de l’orthros byzantine,” *Proche-Orient Chrétien* XI (1961): 17–35 and “Some Problems in Byzantine Orthros – Part 2,” trans. by Robert A. Lewis, unpublished. Originally published: “Quelques problèmes de l’orthros byzantine,” *Proche-Orient Chrétien* XI (1961): 201–220. [Henceforth in chapter: Mateos, “Problems Byzantine Matins 1” and Mateos, “Problems Byzantine Matins 2,” respectively.] These articles were among a set of articles by Mateos that were translated into English which the New Skete community had available to them (and are stored in their library archives.) Other articles that are in this collection include “The Initial Fixed Prayers of the Syrian, Maronite, and Byzantine Offices,” trans. Robert A. Lewis, unpublished. Originally published: “Prières initiales fixes des offices syrien, maronite et byzantine,” *L’Orient Syrien* XI (1966): 488–498 (Henceforth in chapter: Mateos, “Prayers Syrian, Maronite, Byzantine”) in which, using a comparative liturgical methodology, Mateos posits that the beginning *Trisagion* prayers were initially the final fixed prayers of the office; “The Invitatory of Nocturn among the Syrians and Maronites,” trans. Robert A. Lewis, unpublished. Originally published: “L’invitatoire du Nocturne chez les Syriens et les Maronites,” *L’Orient Syrien* XI (1966): 353–366 in which he summarizes the psalmody and prayers of the midnight office using insights from “De Virginitate” [On Virginity] attributed to S. Athanasius (See: J. Mateos, “Office de minuit et office du matin chez s. Athanase [The Midnight Office and Morning Office among Saint Athanasius], *OCP* XXVIII [1962]: 173–180) and Chrysostom and Basil the Great, “L’Office monastique à la fin du IV<sup>e</sup> siècle” [The Monastic Office at the end of the fourth century], *Oriens Christianus* [The Christian East], XLII [1963]: 53–88.); “The ‘Glory to God in the Highest’ in the Beginning of the Maronite Offices,” trans. Robert A. Lewis, unpublished. Originally published: “Le ‘Gloria in Excelsis’ au début des offices maronites,” *L’Orient Syrien* XII (1967): 117–121 (Henceforth in chapter: Mateos, “Glory”) in which he examines the use of the phrase, “Glory to God in the Highest” to begin the office of Matins in the Eastern tradition; and Mateos, “Chaldean, Maronite and Syrian Matins,” *OCP* 26 (1960): 51–73 (Henceforth in chapter: Mateos, “Chaldean, Maronite, and Syrian Matins”) in which he examines the structures of four eastern rites: Chaldean, Maronite, Syrian rite of Antioch, and the Syrian rite of Tikrit in terms of similarities and differences with the Byzantine office. He finds many structural similarities (e.g. the Sunday vigil as described by Egeria in all rites) as well as other similar elements (e.g. incense in the Maronite rite, the use of Ps. (LXX) 50, 62, and 148–150, and the Cantic of Isaiah).

traditions of Orthros in the Byzantine rite—Constantinople (and its Cathedral practice) and the Palestinian tradition (and its monastic practice) in terms of the use of the Psalter, the cycle of weeks, etc. He chronicles the development of the weekday and Sunday variations, discussing the structural components of the Royal office, the old midnight office, the Cathedral vigil and the morning office. Finally, he compares the service with other Eastern traditions (e.g. Chaldean, Syrian, Armenian). This helped the monks to understand a bit of the history of the service and provided a foundational understanding from which to attempt to compose a reform of the office.

### 3.2.5 – The History of the Divine Liturgy of Chrysostom

Mateos' lectures on the evolution of the Byzantine liturgy were originally given during those summers at Fordham and subsequently published in Volume 1 of the John XXIII lectures in 1965.<sup>39</sup> He also shared this information with the monks. In his

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<sup>39</sup> Juan Mateos, "The Evolution of the Byzantine Liturgy," John XXIII Lectures, Vol. 1, 1965: Byzantine Christian Heritage, John XXIII Center for Eastern Christian Studies, Fordham University (N.Y., 1966). I found a copy of the lectures in the library at New Skete, which had been downloaded from [kiev-orthodox.org](http://kiev-orthodox.org) and which I have used for reference. It is also now available online at <http://kiev-orthodox.org/site/english/639> (Henceforth in chapter: Mateos, "Evolution of Byzantine Liturgy.") These lectures were later enlarged and published in a series in *Proche-Orient* from 1965–68. See Mateos, "The Historical Evolution of the Liturgy of Saint John Chrysostom: First Part—From the initial blessing to the *Trisagion*. Preliminary," trans. Robert A. Lewis, unpublished. Originally published: "Evolution historique de la liturgie de saint Jean Chrysostome," *Proche-Orient Chrétien* XV (1965): 333–351; "The Historical Evolution of the Liturgy of Saint John Chrysostom: First Part—From the initial blessing to the *Trisagion*," trans. Robert A. Lewis, unpublished. Originally published: "Evolution historique de la liturgie de saint Jean Chrysostome," *Proche-Orient Chrétien* XVI (1966): 3–18; "The Historical Evolution of the Liturgy of Saint John Chrysostom: First Part—From the initial blessing to the *Trisagion*," trans. Robert A. Lewis, unpublished. Originally published: "Evolution historique de la liturgie de saint Jean Chrysostome," *Proche-Orient Chrétien* XVI (1966): 133–161; "The Historical Evolution of the Liturgy of Saint John Chrysostom: Second Part—The Singing of the *Trisagion* and the taking of the seats in the apse," trans. Robert A. Lewis, unpublished. Originally published: "Evolution historique de la liturgie de saint Jean Chrysostome," *Proche-Orient Chrétien* XVII (1967): 141–176; "The Historical Evolution of the Liturgy of Saint John Chrysostom: Second Part—The Readings," trans. Robert A. Lewis, unpublished. Originally published: "Evolution historique de la liturgie de saint Jean Chrysostome," *Proche-Orient Chrétien* XVIII (1968): 305–325; "The Historical Evolution of the Liturgy of Saint John Chrysostom: Second Part—The Prayers and Litanies after the Gospel," trans. Robert A. Lewis, unpublished, 1970. At the time of the translation, the article had not yet been published in *Proche-Orient Chrétien*. These articles were among a set of articles by Mateos that were translated into English by Robert A. George Lewis which the New Skete community had available to them (and are stored in their library archives.) These articles were later

lectures, he summarized the development of the Divine Liturgy according to Chrysostom, reviewing the performance practice of the Greek, Slavic, and Romanian traditions. This information would be foundational to the changes in the Divine Liturgy that the community would begin to make in the late 1970s.

### 3.2.6 – Conclusion

According to Br. Stavros, the encounter with Mateos,

Gave us the space to challenge the [idea that liturgy has always been done a certain way] without feeling guilty with the risk of finding a deeper truth. We can have more comfort in exploring the inner riches of our faith, even if it may feel shaky to go out on a limb. But going out on a limb is like going into the desert and having a real experience of depending on God.<sup>40</sup>

With the newfound knowledge about the liturgy and the encouragement of Mateos, the community began to transition to English in the liturgy and adopt greatly simplified structures for the services based on his suggestions. While still in New Canaan, they published these services—a Book of the Hours<sup>41</sup> and an English translation of the Divine Liturgy based on the Slavonic text published in Rome for the Byzantine Franciscans.<sup>42</sup> When they formed New Skete, the texts came with them and formed the basis for their liturgy for approximately the first ten years of their life together.

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included in his monograph OCA 191, and recently translated into English and updated by Hawkes-Teeples (See: Hawkes-Teeples, *Célébration*.) Mateos builds on the work of Dmitrievsky among others.

<sup>40</sup> Br. Stavros, interview 2016.

<sup>41</sup> Byzantine Franciscans, *Book of Hours* (New Canaan, Conn.: Byzantine Franciscans, 1965). This included an English translation of the various kinds of Vespers, Compline, Matins, the third, sixth, ninth hours and Tersext, as well a translation of the first resurrectional tone and *photogogika* of the eight tones. Henceforth in chapter: *Hours*-1965.

<sup>42</sup> Byzantine Franciscans, *The Divine Liturgy* (New Canaan, Conn.: Byzantine Franciscans, 1965). Henceforth in chapter: *Divine Liturgy*-1965.

### 3.3 The Early Years of New Skete: 1966–1976

#### 3.3.1 – Introduction

The early years of New Skete were spent building the monastic community. Living, working, and praying together was their way of life. Because they were a working community, they limited their communal prayer to the offices of Vespers and Matins during the week with the additional celebration of the Divine Liturgy on Saturdays and Sundays. The Eucharistic celebration was the source from which their daily prayer life flowed and to which it returned each week. The monks used the liturgical books that had brought with them from New Canaan, whose liturgical reform was so heavily influenced by their encounter with Juan Mateos. The communal dimension of the services was primary and the community worked to uplift this aspect, in particular by returning to some of the practices of the early Cathedral office. Shaped by the liturgical scholarship of Mateos, the services were greatly simplified, stripped of many of the accretions that they had accumulated over the years and of much of their overabundance of hymnography. The community also included a more direct encounter with scripture. This helped to uplift their key theological themes and fed the members spiritually. In retrospect, like much of the liturgical ferment at the time, they would describe their celebration of the hours, in particular, as more an “experiment,”<sup>43</sup> but one that would lay the groundwork for their continuing renewal efforts.

During these early years, most of their liturgical reform efforts focused on the celebration of Vespers and Matins. At the time, they would describe their work as a “restoration”<sup>44</sup> whose purpose was to “bring out the theme and purpose of each hour as

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<sup>43</sup> Monks of New Skete, *A Book of Prayers* (Cambridge, N.Y.: Monks of New Skete, 1988), xxi.

<sup>44</sup> Br. Stavros (Winner), “The Restored Office at New Skete,” *Gleanings* 1, no. 1 (1973): 37. Henceforth in chapter: Br. Stavros, “Restored Office.”

originally intended, insofar as historical evidence allows us to suppose and compose a probable structure that embraces these themes.”<sup>45</sup> The texts remained basically the same as in the received rite, but their order and arrangement would sometimes differ. In addition, the prayers of the received rite that are usually said silently at the beginning of the service by the celebrant were inserted into the flow of the service. Br. Stavros explains the methodology that the monks used to reinsert these prayers,

If you do textual criticism on those prayers of light [at the beginning of Vespers] and the prayers of Matins, it is sort of suspicious that these would all be found in a lump to be prayed by the priest essentially by himself. The very nature of the prayer is leading the whole congregation in prayer. For instance, the first prayer [at Vespers] refers to a psalm this is not even sung today—Ps. 85/86. One might question why there is a prayer for that. Well, if you look at the structure of the Asmaticos office, it turns out that it was the first psalm in Vespers at Hagia Sophia and this was the prayer that went with it. So, if you dig a little deeper, [one can see,] for instance, that one of the prayers at Matins clearly refers to the Gospel, one to the praises, etc. So, it did not take us too much [investigation] to realize that these prayers went with units of worship that have been replaced.<sup>46</sup>

Reinserting the prayers into the flow of the service was revolutionary for the time and was one of their greatest contributions. It helped to uplift the dialogical nature of liturgy. The notion of psalms and prayers punctuating the service in units is part of this dialogue.

Other aspects of their liturgical life remained fairly straightforward. The calendar of saints was greatly reduced. The music was simple and included many freely composed compositions or Slavic-style chants. As the years progressed, they identified more with their Slavic heritage and built their first church in this style, although still keeping the

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<sup>45</sup> *Hours*-1965, 5.

<sup>46</sup> Br. Stavros, interview 2016.



interior simply decorated. During this time, they celebrated the Divine Liturgy according to the received rite, based on the *Sluzébnik* published in Rome in 1940, although now in the English translation that they had composed while still at New Canaan. In addition, they used the standard lectionary of the Byzantine rite. Changes to the celebration of the liturgy and the lectionary would be something they would address in the future.

### 3.3.2 – Setting

Soon after settling on what would become their permanent home, the monks built their first temple, dedicated to the Transfiguration.<sup>47</sup> It was a simple wooden church, reminiscent of the village chapels in northern Russia, and included eight cupolas on the rooftops, marks of that association. The inside was divided in the traditional tripartite manner with a small narthex, a nave in a cruciform pattern, and the sanctuary on the East end of the building. A free-standing altar table was in the middle of the sanctuary with a table of preparation off to the left side. The chapel had an “open” iconostasis with four icons on the pillars between the sanctuary and the nave, painted in a modern style. The icons were arranged in a deisis design around an icon of Christ enthroned in the apse and included (from left-right) images of St. Clare, the Theotokos, John the Baptist and St. Francis. Most of the space in the nave was left open for standing. Monastic benches were placed along the sidewalls for sitting. Rose Oliver describes the church:

Fashioned after the Russian wooden churches with their onion shaped domes, New Skete’s Temple for Yahweh is a rare blend of the beauty of the Slavic heritage and the ever present simplicity that is the life of New Skete.<sup>48</sup>

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<sup>47</sup> The church was designed by Br. Marc and built mostly by the monks themselves. It was dedicated in Nov. 1970 with Bishop Edwin Broderick of the Roman Catholic diocese of Albany officiating. For more information, see New Skete Monasteries, “Transfiguration Church,” accessed 28 September 2017, <http://www.newskete.org/worship>.

<sup>48</sup> Rose Oliver, “The Journey Home,” *Gleanings* 1, no. 1 (Winter 1973): 11.

In many ways, their first temple reflected their identity as a fledgling monastery. Previously, they had worshipped in a small room in one of the monastery buildings. According to Br. Marc, they wanted to build a formal worship space firstly so that “people would recognize us as a monastery.”<sup>49</sup> Secondly, according to Br. John, “We wanted it to be Russian style [as that] spoke to our [ethnic] background and culture.”<sup>50</sup> Br. Marc elaborates, “It had to be something that was dear to our hearts and inspire us. We were inspired by the wooden churches of Carpatho-Russia (and northern Russia). We thought it would be more authentic and show our roots.”<sup>51</sup> Lastly, they wanted it to reflect their former monastic tradition. To that end, they included icons of the patron saints of their former monastic communities—St. Clare and St. Francis. Unlike most Eastern Christian Churches, very few other icons adorned the space. In lieu of a formal iconic program, the community decorated the upper walls, wrapping the text of the *exapostilarion* of the Transfiguration around its perimeter.<sup>52</sup> This not only focused on the event to which the temple was dedicated, but also helped to educate the community about the feast. Lastly, they used natural and artificial light to highlight the sanctuary and draw the attention of the worshipper.<sup>53</sup>

Vatican II had encouraged the Eastern churches to return to their roots. In addition, it had charged the various religious orders to re-explore their founding

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<sup>49</sup> Br. Marc, interview 2016.

<sup>50</sup> Br. John (Hoffman), interview by author, tape recording, New Skete Monastery, 5 April 2016, follow up – 11 June 2016.

<sup>51</sup> Br. Marc, interview 2016.

<sup>52</sup> The text is as follows, “Today, you revealed your light on Tabor, O unaltered Light of the eternal Father’s light! And in your light we see as light the Father and Holy Spirit: guiding all creation with eternal uncreated light.”

<sup>53</sup> For a description of the temple (with pictures), see *Gleanings* 1, no. 1 (Winter 1973): 24–33. For more details on the construction of the cupolas, see: Bob Raymond, “Bob’s Better Banya Building,” *Gleanings* 2, no. 1 (Spring 1974): 43–46.

charism.<sup>54</sup> The temple was a symbol of both New Skete's return to its roots and to the original founding charism of the monastic communities of both the monks and nuns.

### 3.3.3 – Analysis of Vespers

#### 3.3.3.1 – Daily Vespers Analysis

##### 3.3.3.1.1 – Influences

As mentioned earlier, the encounter with Juan Mateos was pivotal to their reform efforts of the office in their early years.<sup>55</sup> Analogous to the wider Liturgical Movement of the time, the study of patristic texts and new studies and methods in Biblical exegesis also informed their efforts. In addition, they consulted a number of other Eastern Rite *typika* for comparative analysis.<sup>56</sup> Lastly, their efforts were informed by a growing understanding of the liturgy as experienced in its own cultural milieu. For instance, Br. Stavros explains his experience of inculturated liturgy,

What I valued myself was the experience of being at a real people's liturgy with the Ukrainians and Carpatho-Russians. It was a real people's liturgy—everyone sang... Also, seeing the church in Greece<sup>57</sup> in the towns and villages and even seeing the differences from one monastery to the other [allowed me to see] the church in

<sup>54</sup> *Perfectae Caritatis (PC)* ¶2b in *Vatican Council II: Constitutions, Decrees, Declarations*, ed. Austin Flannery, OP (Northport, N.Y.: Costello Publishing Co.; Dublin, Ireland: Dominican Publications, 2007), 387.

<sup>55</sup> The bibliography of the 1965 *Book of the Hours* includes many references to his work. It is included in Appendix D.

<sup>56</sup> The *typika* that were found in their library include the following. In many cases, they were hand marked with notes in the margins either to suggest a particular practice or to compare practices.

- *Horologian* – GrottoFerrata Monastery, 1950 (Photocopy: Franciscan Fathers, Sybertsville, PA)
- *Seraphic Typicon*, 1961 (Photo copy)
- Mateos commentary – *Un Horologion inedit de S Sabas*, SinaiGr. 863 (Mélanges Eugène Tisserant v. III, Vatican 1964)
- *Le Typikon Du Christ Sauveur Pantocrator*, trans. Paul Gauties, n.d.
- *Saint Sava's Typikon for the Monastery Hilendar*, trans. Uros Ocokoljich, 1963.
- Edited translation of Sheptitsky, *Typicon for Studite Monks*, 1920 called the *Typicon of Sknilov*, 1906 (based on the Rule of St. Theodore of Studion and St. Theodosius of the Caves in Kiev who first adopted the Studite Rule on the soil of Rus).

<sup>57</sup> Br. Stavros traveled to Greece in the early 1960s and was able to experience the church in that context first hand.

the real received tradition [with its variations] in its own atmosphere.<sup>58</sup>

The understanding of liturgy as a reflection of the identity of a people, celebrated in its own cultural milieu, with all of its variety, would a principle that would continue to inform their liturgical renewal efforts as the members continued to live out their monastic calling as Eastern Rite monastics within the twentieth century American context.

### 3.3.3.1.2 – Structure

Mateos had outlined a very simple structure for Vespers, highlighting its key elements. It began with the lighting of lamps accompanied by a psalm or hymn, followed by vesperal psalms, evening incense and evening supplication.<sup>59</sup> The monks followed this simple outline when composing their daily Vespers service. The structure is as follows:

#### **Daily Vespers New Skete – 1965**

Priest vested – *epitrachelion* (stole)

**Initial Blessing** – “Glory be to the holy and life-giving Trinity...”

Invitatory

- “Come, let us worship...”
- Initial Psalm 103/104
- Prayer – **Vespers [4]**

Monastic Psalmody (*Kathisma*)

- **3 antiphons, collect after each (Vespers [5], [6], [7])**
- Kataxioson***

Lucernarium

- **Prayer for Lighting of Lamps**
- **Presentation of Light** “Behold Christ, the Light of the universe!” [**Lighting of lamps**]

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<sup>58</sup> Br. Stavros, interview 2016.

<sup>59</sup> Mateos, “The Morning and Evening Office,” *Worship* 42, no.1 (1968): 41ff. Henceforth in chapter: Mateos, “Morning and Evening Office.” Although this article was published after the monks encounter with Mateos, the structure he suggested was consistent with what he had relayed to them years earlier.

- Hymn of Light (*Phos Hilarion*) [**sung antiphonally** (or together)]
- Vesper psalmody and Offering of Incense
- Psalm 140/141: **1–4** [sung responsorially (as in Pre-Sanctified Vespers)]
- [Rite of Incense with stable censer on table in center of temple]**

**Reading** (for day or feast)

- *Prokeimenon*
- Reading

**Intercessions**

- Great Synapte (Response: “Lord, have mercy”) with Aitesis (Response: “Grant this, O Lord”)
- Prayer of Litany – **Vespers [8]**

Peace to all

Prayer of Inclination – Vespers [9] [**Celebrant with hand extended facing people**]

- Amen

**[Optional private dismissal blessing]**

Although retaining some elements of the received rite, one can easily see the main structural elements of the service as outlined by Mateos. In addition, the monks have attached the psalmody of the monastic office to the beginning of the service.

The service begins with an opening doxology to the Trinity. Mateos had suggested that this exclamation was the traditional beginning of the Cathedral office,<sup>60</sup> unlike the Hagiopolite opening, “Blessed is our God” found in the monastic practice. The monks returned to this practice.

The invitation to worship follows according to the received tradition (e.g. “Come let us worship” and the recitation of Ps. 103/104) with the insertion of one of the “Candle lighting” prayers, Vespers [4]. The prayer emphasizes the theme of praise that begins the evening office.<sup>61</sup>

A section of monastic psalmody follows. Psalm antiphons prefaced the Lucernarium in the practice of Cathedral Vespers, albeit with different divisions of the

<sup>60</sup> Mateos, “Prayers Syrian, Maronite, Byzantine,” 6.

<sup>61</sup> Arranz notes that Mateos has suggested that it could be an initial prayer of the office since it shares the same doxology with Vespers [1] (Arranz, “Les prières sacerdotales des vêpres byzantines,” *OCP* 37 (1971): 92–93). Henceforth in chapter: Arranz, “Prayers Vespers.”

Psalter than the monastic *kathisma*. In New Skete's reform, the monastic Psalter is used with each section accompanied by one of the "Candle lighting" prayers functioning as a collect. This is an attempt to use the prayers in their natural place within the service. According to Br. Stavros, at times, the community substituted readings from the Old Testament Wisdom literature in place of those from the Psalter at this point.<sup>62</sup> On occasion, they included a non-Scriptural reading as well.<sup>63</sup> The unique feature in this section is the concluding hymn, *Kataxioson*. This is usually a concluding chant that has its parallel to the Doxology in Matins and is found at the end of the service. Technically, it is not a prayer, but a chant and its placed traditionally at the end of a liturgical unit that includes a series of chants including the Hymn of Light, cathedral vesperal psalmody and the *prokeimenon*.<sup>64</sup> It is misplaced here.

The Lucernarium follows. This is one of the main structural differences with the received Byzantine rite of Vespers, but one that is based on earlier church practice. For instance, Egeria witnesses to the presentation of light at the beginning of the evening service in Jerusalem.<sup>65</sup> In addition, this was the practice of the evening service at Hagia Sophia in Constantinople<sup>66</sup> and is also found in the early Roman rite.<sup>67</sup> In the received

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<sup>62</sup> Br. Stavros, "Restored Office," 36.

<sup>63</sup> Examples include Archbishop Anthony Bloom, *Sayings of the Desert Fathers* (Kalamazoo, Mich.: Cistercian Publications, 1975, 1984) and Alexander Schmemmann, *Great Lent* (Crestwood, N.Y.: SVS Press, 1969).

<sup>64</sup> Robert F. Taft, "The Byzantine Office in the Prayerbook of New Skete: Evaluation of a proposed reform," *OCP* 48, no 2 (1982): 347. Henceforth in chapter: Taft, "Prayerbook Evaluation."

<sup>65</sup> *Egeria* 24.4.

<sup>66</sup> Nicholas Uspensky, *Evening Worship in the Orthodox Church*, trans. Paul Lazor (Crestwood, N.Y.: St. Vladimir's Press, 1985), 32. Henceforth in chapter: Lazor, *Uspensky-Evening Worship*. Uspensky describes a highly developed rite at Hagia Sophia including the lighting of the lamp in the narthex, the diaconal exclamation, "The light of Christ illumines all," the procession to the *Ambon*, lighting the lights in the sanctuary and the entire church (Lazor, *Uspensky-Evening Worship*, 137). This information is from the eleventh century MS 104 of the Dresden library published by A. A. Dmitrievskii, *Drevneishie Patriarchie tipikony Sviatogrobskii Ierusalimskii I Velikoi Konstantinopol' skoi tserkvi* [Ancient Patriarchal Typikons of the Lord's Tomb in Jerusalem and the Great Church of Constantinople], (Kiev, 1907), 329, note 1. In

tradition, it remains the invitatory of the midnight service of Pascha.<sup>68</sup> Moreover, the presentation of the light is still found in the Presanctified service of the Byzantine rite, although awkwardly placed.<sup>69</sup> It is difficult to speculate as to why the placement of this part of the service has moved and the presentation of the light has disappeared.

According to Taft, the rearrangement in the received tradition probably occurred “when the monastic Vespers psalms were attached to the beginning of the cathedral rite in order to group all the psalmody together.”<sup>70</sup> Both Taft<sup>71</sup> and I judge the New Skete order to be preferable. According to Sr. Rebecca, “It helps to magnify the theme of light. As darkness is falling on us in the physical world, it brings new light and life into our midst. Christ is still in our midst. It is the light that knows no setting.”<sup>72</sup>

In the New Skete order, the presentation of the light is prefaced by a prayer.<sup>73</sup>

This is not found in the received rite of the Byzantine tradition, but seems to be based on

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addition, the inscription, “The Light of Christ shines for all” has been found on lamps excavated in Palestine, Asia Minor and Egypt (V. Janeras, “The Byzantine Liturgy of the Presanctified Gifts—The Vespers Part,” trans. Br. Stavros Winner, *Gleanings* 6, no. 1 [1978]: 45. Originally published: V. Janeras, O.S.B. “La partie vésperale de la Liturgie byzantine des Présanctifiés,” *OCP* 30 [1964]: 193–221). Henceforth in chapter: Janeras/Br. Stavros, “Presanctified.”

<sup>67</sup> Gregory W. Woolfenden, *Daily Liturgical Prayer: Origins and Theology* (Burlington, Vt.: Ashgate, 2004), 227. Henceforth in chapter: Woolfenden, *Daily Liturgical Prayer*.

<sup>68</sup> The presentation of light at the invitatory for the Paschal midnight service is still part of the received tradition in the Byzantine tradition. It is mentioned in the description of the Easter Vigil in the *Testamentum Domini* (Bk. II, 11), in the *Egyptian Church Constitutions* (G. Horner, *The Statutes of the Apostles or Canones ecclesiastici* (London, 1904), 159–161 and in the Georgian Lectionary (M. Tarchnischvili, *Le grand lectionnaire de l'Eglise de Jerusalem* (Ve – VIIe s), t.1. (CSCO 189, Louvain, 1959). The latter reference is from Janeras/Br. Stavros, “Presanctified,” 50.

<sup>69</sup> Although the presentation of the light is retained in the Byzantine Pre-Sanctified service, it is placed rather strangely—between the first and second readings of the Old Testament prior to the reading of the Gospel. Janeras cites Symeon of Thessalonika to show that this was connected with a procession during the prokeimenon for the Gospel that would have arrived at the *ambon* after the second reading. However, once the procession was no longer part of the ritual, the exclamation was said immediately, thus its awkward placement. Janeras/Br. Stavros, “Presanctified,” 36.

<sup>70</sup> Taft, “Prayerbook Evaluation,” 344.

<sup>71</sup> Taft, “Prayerbook Evaluation,” 344.

<sup>72</sup> Sr. Rebecca (Cown), interview by author, tape recording, New Skete Monastery, 31 March 2016, follow up – 14 September 2016. Sr. Rebecca reports that this was something that was also done in her former monastery in France, Égalieres.

<sup>73</sup> See Appendix C.

the prayer found in the Apostolic Tradition.<sup>74</sup> Additionally, a prayer for the lighting of the lamps is found in other traditions that more closely adhere to the Cathedral tradition—the Chaldean,<sup>75</sup> Armenian and W. Syrian<sup>76</sup> (Maronite) traditions. This points to the significance of Mateos' earlier study of these traditions for the Byzantine rite.

The singing of the ancient hymn of light, *Phos Hilaron*, closes this section.<sup>77</sup> In the New Skete text, it is sung antiphonally. However, the hymn is through composed and singing it antiphonally is not something that appears to have historical precedent.

The section of vespéral psalmody follows. In accordance with Constantinopolitan practice, only the first verses (vs. 1–4) of Ps. 140/141 are used. A doxology concludes the psalm verses. The responsorial singing of the psalm verses is still retained as part of the Presanctified liturgy in the received tradition.<sup>78</sup> It has the structure of a Great *Prokeimenon*. However, responsorial psalmody does not usually end in a doxology like antiphonal psalmody. Although this reflects contemporary Greek practice, it is not found

<sup>74</sup> See Appendix C for New Skete text. Original composition based loosely on the prayer of light in *The Apostolic Tradition: A Commentary*, eds. Paul F. Bradshaw, Johnson, Maxwell E., Phillips, L. Edward (Minneapolis: Fortress Press, 2002), 156. “We give you thanks, O God, through your Son Jesus Christ our Lord, through whom you have enlightened us, revealing to us the light that does not perish. After we have, therefore, finished the length of night, having been filled with the light of day that you created for our satisfaction, now, since we do not lack the light of the evening by your own grace, we praise you and glorify you through your Son Jesus Christ our Lord.”

<sup>75</sup> See Taft, *The Liturgy of the Hours in East and West: The Origins of the Divine Office and Its Meaning for Today* (Collegeville, Minn.: Liturgical Press, 1993), 235. (Henceforth in chapter: Taft, *Liturgy of the Hours*.) Here, he references Jammo, “In the time of Gariel Qatraya bar Lipah (~615) the [opening psalm/introit] was followed by the lucernarium when the evening lamp on the qestroma or platform before the sanctuary door was lighted, as in Egeria (24:4), with flame brought from the ever-burning lamp within the sanctuary, and a prayer was said to Christ, the light of the world.” Jammo, “L’office du soir chaldéen,” *L’Orient Syrien*, 188ff, 206, ref: in Taft, *Liturgy of the Hours*, 235.

<sup>76</sup> Juan Mateos, “Sedres et prières connexes dan quelques anciennes collections,” *OCP* 28 (1962), 273. [Henceforth: Mateos, “Sedres.”] According to Mateos’ study of the Lelya-sapra, there is also a prayer of light found in the morning office (Juan Mateos, *Lelya-Sapra: Les Offices Chaldeen de la Nuit et du Mati*, *OCA* 156 (Rome: PIO, 1959, 1972), 72).

<sup>77</sup> See Taft, “Prayerbook Evaluation,” 343, n. 13 for a bibliography on the hymn, in particular sources 153–156.

<sup>78</sup> Antiochian Orthodox Christian Archdiocese of North America, *Liturgikon: The Book of Divine Services for the Priest and Deacon* (N.Y.: Athens Printing Co., 1989), 347–348. Henceforth in chapter: *Liturgikon*.



in Slavic practice.<sup>79</sup> Since New Skete follows Slavic practice, one wonders why this was added. The incense rite (*kathevthyntheto*) concludes the section of the vesperal psalmody. Mateos cites Theodoret to show that the incense in the evening service now corresponds to more of a penitential act,<sup>80</sup> contrary the use of incense in Egeria during of the Office of the Myrrhbearers where it evoked the sense of perfume that was brought to the grave of Jesus.<sup>81</sup> This incense rite is still preserved in the Presanctified liturgy of the received tradition.

The *prokeimenon* of the day with a possible reading follows. Although the daily *prokeimenon* is retained in the received tradition, readings are only found at the Great Vespers of feasts. Br. Stavros recalls that, by 1973, the *prokeimenon* had been expanded to include more of the particular psalm (rather than just two or three short verses that are often found in the received tradition). He explains that including more of the psalm allows the assembly to “sing the psalms as psalms and not merely as token verses as in the case of the present tradition. [In doing so,] we begin to appreciate the vitality of this form of liturgical poetry.”<sup>82</sup> A daily reading from the Old Testament wisdom literature was also included around that timeframe.<sup>83</sup>

The service concludes with intercessions and a dismissal. This liturgical unit was usually found at the end of the Cathedral office. The Great Synapte that was suppressed

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<sup>79</sup> Taft, “Prayerbook Evaluation,” 345.

<sup>80</sup> Juan Mateos, “Quelques anciens documents sur l’office du soir,” *OCP* 35 (1969): 374. The section noting the witness of Theodoret was hand marked in the New Skete library copy of the article. It would seem that New Skete bases their use and meaning of incense at this point on the witness of Theodoret as well as its inclusion in the received rite.

<sup>81</sup> Mateos, “Egeria,” 292.

<sup>82</sup> Br. Stavros, “Restored Office,” 37.

<sup>83</sup> Br. Stavros (Winner), “The Monastery and Applied Liturgical Renewal: the Experience of New Skete,” in *Worship traditions in Armenia and the Neighboring Christian East*, ed. Roberta Ervine (Crestwood, NY: St. Vladimir’s Seminary, Nersess Armenian Seminary, 2006), 312.

at the beginning of the service has been returned to its ancient place at the end of the service. It is followed by the aitesis. The *ektene* that usually found after the *prokeimenon* and readings in the received rite has been suppressed.<sup>84</sup> New Skete uses Vespers [8] as the prayer of the litany. Although the prayer mentions “our prayer ris[ing] like incense” and can be linked to intercessory prayer, it seems out of place. Vespers [8] more properly functions as a prayer before Ps. 140 in the Cathedral rite as that was when the celebration moved from the narthex into the nave and the great censuring occurred. Perhaps Vespers [7], which functions more as a final collect, would have been more appropriate here. A short dismissal follows with the standard prayer of inclination, Vespers [9]. An opportunity for an optional private blessing is given at the end.

### 3.3.3.1.3 – Theological themes/emphases

The restored office of daily Vespers still contains all of the themes of the traditional morning and evening services—its Paschal character, the Light, dedication of the evening, praise and thanksgiving, repentance and forgiveness, incense, and intercession. In addition to the main elements of the service that proclaim these themes (e.g. Ps. 103/104, *Phos Hilaron*, vesper psalmody [Ps. 140/1], *Kataxioson*, the offering of incense and intercession), the revised order emphasizes these themes clearly and more particularly. The inclusion of Vespers [4] reinforces the theme of praise that begins the service and the prayer for the lighting of the lamps and the presentation of the light draw particular attention to the light as the Light of Christ. The offering of incense (especially sung in responsorial fashion) not only draws our attention to this act of propitiation but does so within the context of a dialogue that implies repentance and forgiveness is not

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<sup>84</sup> Taft has suggested that the *ektene* does not belong in the office, but rather in the stationar liturgies of Constantinople. Just as it found its way into the Divine Liturgy, it was also added to the hours of Vespers and Matins, but is not native to those services (Taft, “Prayerbook Evaluation,” 347).

just between the worshipper and God, but within the community as well. Finally, the community offers intercession. The placement of the intercessions at the end of the service teaches the community that they first offer praise to God, ask for forgiveness, and then exercise their priestly ministry for the world.

#### **3.3.3.1.4 – Textual issues**

In general, the translation of the text is freer, more direct and more sparse than is usually found in most English translations of the service.<sup>85</sup> Vespers [4] removes the phrase “and grant unto us part and inheritance with all those who fear [you] in truth and keep [your] commandments.”<sup>86</sup> The word choice with which I would quibble is found in Vespers [6]. The phrase in question is usually translated as “pledge of the promised kingdom.” New Skete uses the word “guarantee” in this context. This skews the meaning of the phrase slightly. A pledge is something that God gives to us and implies that it is something that we have the ability to accept or reject. A “guarantee” is something given to us without any implied participation on our part. Our cooperation with the grace of God is fundamental to an understanding of soteriology in the Byzantine liturgy.

#### **3.3.3.1.5 – Performative Characteristics**

Perhaps the most striking feature of the New Skete restored Vespers is its implied performative aspects. The use of monastic psalmody at the beginning of the service gives the celebration both an internal participative quality within an overall structure that uses external action to give praise and thanksgiving to God. The psalmody is used in the sense of “God speaking to us” and allows the faithful to reflect on those words.

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<sup>85</sup> See Appendix C for the texts of the prayers.

<sup>86</sup> *Liturgikon*, 17.

What is most notable about the ritual action is its organic connection to the service. For instance, there is a presentation of the light and an actual lighting of the candles of the worship space at the time of the evening light. The offering of incense in a stationary setting gives particular focus to offering. The faithful notice the smoke rising as they sing to God, connecting their offering with this ascending motion. The service ends with a benediction and the celebrant blessing the faithful with an outstretched arm. This is not a gesture found in the received rite at this point, but was an ancient tradition. For instance, Arranz reports that this was the practice at the time of John Chrysostom.<sup>87</sup>

### **3.3.3.1.6 – Pastoral Import**

The monks have identified meeting the pastoral needs of the community as one of the primary principles of their reform effort. Whether or not the restored rite does so is determined by the experience of the participant. (The reception of New Skete's reform efforts is covered in Chapter 7.) However, the pastoral impact that this restored rite might have had is based on the structure, text, and the performative aspects detailed above. Beginning the service in praise and having that reaffirmed with the prayer of Vespers [4]<sup>88</sup> reminds the community that they are people of praise and gratitude for all that God has done. The service then builds in a meditation on psalmody that gives the worshipper, in the words of Br. Stavros, "a time to calm down the anxieties of the day and restore some [inner] peace [to our lives]."<sup>89</sup> After each section of psalm reading, one of the prayers of the Cathedral office is said aloud as a collect. These focus on the themes of God's patience and mercy and the need for God's protection (Vespers [5]),

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<sup>87</sup> Arranz, "Prayers Vespers," 101.

<sup>88</sup> Vespers [4]: "Fill our mouths with praise, that we may ever extol your holy name" (*Hours*-1965, 47).

<sup>89</sup> Br. Stavros, "Restored Office," 36.

thanksgiving to God for guidance during the day and praying for similar guidance in the evening (Vespers [6]), and proclaiming God's love for God's people and directing their prayers to this God of love (Vespers [7]). The prayer for light draws their attention to its presentation and the actual lighting of the candles in the worship space. This not only illumines the space with the light of the fire, but as Br. Christopher suggests,

emblazons the primacy of Christ as the Light the illumines everything...In the darkness or in the shadows, [it says that] Christ, the Light of the Universe, is the one who lights up all of the various darknesses that are a part of human life. Christ is the light that is able through the brilliance to recover it all, transform it all, so that we are never without hope.<sup>90</sup>

For this the faithful welcome the light with the singing of *Phos Hilaron*.

The offering of incense evokes a sense of reverence and singing the verses of the hymn antiphonally or together encourages participation of the community. The formation of the members is further developed by the daily reading of Scripture that was subsequently added to the performance of the office. The community then exercise their ministry as people of God interceding for the world and are reminded of God's protection for the evening ahead (i.e. Vespers [9]).

Overall, the service speaks to the identity of a Christian as one who stands before God, but is still in need of God's mercy and protection. The community learns about God—God's wisdom and mercy. The members are formed in prayer by this worldview and continue to be re-formed at every celebration.

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<sup>90</sup> Br. Christopher (Savage), interview by author, tape recording, New Skete Monastery, 8 April 2016, follow up – 15 September 2016.

### **3.3.3.1.7 – Evaluation with Reform Metrics**

Do the structure, text, and performative elements of this service meet the goals of the New Skete reform effort? The Liturgical Movement emphasized the communal dimension of the service, in particular through “full, conscious, active” participation. The celebration of this service would seem to embody that goal as well. The community is praying and singing as a community and their participation in this prayer has both an internal and external dimension to it. The rearrangement of some of the textual elements of the service is based on competent liturgical scholarship, especially that of Juan Mateos and those who have built on his work. There is clarity in the structure of the service that emphasizes the main thematic elements of light and incense, in the text that uses modern English and sentence structure, and in its performative aspects that include the presentation of light, the saying the prayers of the service aloud, and the dismissal of any rubrics that call for the closing of the Holy Doors or curtain that can obscure not only the clarity of the structure, but the participation of the assembly. There is a balance to the service of psalmody and prayer, but very little hymnography. It also includes reading from other parts of Scripture (i.e. more than from just the Psalter). With more attention paid to the use of Scripture, the prayers, and the use of the vernacular, the service is pastorally helpful to the lives of the assembly, both individually and as a community.

However, the service is mostly devoid of much of the hymnographic tradition of the Church that can provide a connection to the day and/or season of the year. For some, the office was actually too short and they missed some of the hymns that gave the

celebration a greater depth.<sup>91</sup> Some of this hymnography was still sung at Vespers for Sunday or Feast Days, though, the analysis to which we now turn.

### 3.3.3.2 – Sunday/Festal Vespers Analysis

#### 3.3.3.2.1 – Influences

Like the Daily Vesper service, the reform of the Sunday/Festal Vespers was heavily influenced by the community's encounter with Juan Mateos. The overall structure of the service remained the same, but the monastic psalmody was excised and some hymnody added. The service also included variants for the Sunday and Festal celebration. The structure of the service is given below.

#### 3.3.3.2.2 – Structure

### Vespers of Sunday and Festal Vespers New Skete – 1965

Priest vested – *epitrachelion* (stole)

Initial Blessing – “Glory be to the holy and life-giving Trinity...”

Invitatory

- “Come, let us worship...”
- Initial Psalm 103/104
- Prayer – Vespers [4] (simplified)

*Kataxioson*

Lucernarium

- Prayer for Lighting of Lamps
- Presentation of Light “Behold Christ, the Light of the universe!” [Lighting of lamps]
- Hymn of Light (Phos Hilarion) – sung antiphonally (or together)

Vesper Psalmody and Offering of Incense

- **Psalm 140/141** [v. 1–4, sung together, v. 5ff, sung responsorially w/ lector intoning psalm verse and alternating choirs singing refrain; Refrain: *Hear Me, O Lord!*]
- **Appointed *Sticheron*** (of tone)

[Rite of Incense with stable censer on table in center of temple]

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<sup>91</sup> Br. Stavros, interview 2016. He remarked, “We took mostly psalmody, very few composed things. I remember getting bored with it... It was too simple—just bare bones psalmody.... It took a while to start padding the office back with more familiar elements. The initial psalmody was nice, but when you had tasted the full thing, it is hard to go on a starvation diet. Even though, intellectually, it was very appealing, emotionally, I felt we could do more... eventually, we started to sing more of the tones on Saturday nights.”

**Sunday:** Reading (for day or feast)

- *Prokeimenon*
- Reading

## Intercessions

- Great Synapte (Response: “Lord, have mercy”) with Aitesis (Response: “Grant this, O Lord”)
- Prayer of Litany – Vespers [8]

**Festal:** Reading(s), etc.

- *Prokeimenon*
- Readings for the Feast
- *Troparion* for the Feast
- Blessing of loaves, wheat, wine, oil with the Prayer of Artoclasia [“breaking of bread”]
- Peace to all
- Prayer of Inclination – Vespers [9] [Celebrant with hand extended facing people]
  - Amen

**Sunday:** Procession to the Cross

- *Aposticha* (Tone of week) w/ verses from Ps. 92
- Canticle of Simeon (*Nunc dimittis*)
- *Trisagion* Prayers
- Lord’s Prayer
- *Troparia*
- Dismissal (monastic)

As mentioned above, the first change that noticed in the Sunday/Festal celebration is the lack of monastic psalmody at the beginning of the service. This gives time for the additional Sunday and Festal variants (without elongating the service) and to focus on them more particularly. A new feature is the inclusion of the entirety of Ps. 140/1 and not just its initial verses. Each verse is accompanied by a popular refrain from the Cathedral practice, “Hear me, O Lord.” At the end of the hymn, a *sticheron* (most likely the *Dogmaticon*) is appointed to be sung in the tone of the week.

Following the vesper psalmody, the ordo allows for a Scripture reading. For Sundays, this is placed immediately after the vesper psalmody and for Feast days after the intercessions. It is unclear what the reading for Sunday might have been as there is



none prescribed in the received rite. For feasts, the reading is included in a liturgical unit associated with the lity that includes the readings, the *troparion* for the feast and the blessing of the loaves, wheat, wine, and oil with the Prayer of the Artoclasia.<sup>92</sup> The Vespers for Sunday concludes with a procession to the cross, using verses from Ps. 92/93 as the processional.<sup>93</sup> From the witness of Egeria, we know that this was the tradition in Jerusalem at the end Vespers as well.<sup>94</sup> The office ends with elements from the Jerusalem office—the Canticle of Simeon, the *Trisagion* prayers with Lord’s Prayer, the *troparion* and the dismissal.

### 3.3.3.2.3 – Theological themes/emphases

Similar to the daily office of Vespers, the Sunday celebration uplifts the traditional themes of the office while giving particular emphasis to the Feast (especially through the use of iconography that is usually included in the procession and hymnography for the feast) or the Resurrection. The procession to the cross, of course, resonates with the crucifixion and anticipates the celebration of the resurrection.

### 3.3.3.2.4 – Textual issues

None to note.

### 3.3.3.2.5 – Performative Characteristics

Once again, the performative elements of the service are prominent. In addition to the elements of daily Vespers, the Sunday/Festal office includes performative elements

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<sup>92</sup> This practice derives from the Jerusalem practice of visiting holy sites in and around the city. It was adopted in the monastic practice when the monastics would visit the graves (and other places) in the monastery on certain feast days. The Artoclasia was a stop at the refectory along the way to eat some light refreshments to sustain the vigil. It is not associated with the procession to the cross at the Cathedral vigil.

<sup>93</sup> In the received rite, these verses are used as the Saturday evening Prokeimenon and lose their processional context. For instance, the processional hymn that precedes Resurrection Matins, “Your Resurrection O Christ, Our Savior, in heaven the angels sing” is the resurrectional *Aposticha* of Tone 6 (Br. Stavros, “Restored Office,” 39).

<sup>94</sup> *Egeria* 24.7.

that are integral to the celebration. Including a short refrain with the singing of the vesperal psalmody as in Cathedral practice engenders community participation. In addition, unlike Great Vespers in the received rite, there is no ceremonial entrance of the clergy at the time that the bishop would have entered in the Cathedral office. However, there is movement of the entire assembly to the cross at the end of the service on Sundays. This allows all the faithful to participate bodily while remembering the bodily crucifixion and resurrection of Christ.

#### **3.3.3.2.6 – Pastoral Import**

It is this element of participation that gives the Sunday/festal celebration special resonance. In addition, celebrating the lity for the feast encourages a connection to the feast through sight, sound, taste, and, although not noted in the rubrics, oftentimes, movement.

#### **3.3.3.2.7 – Evaluation with Reform Metrics**

Evaluating daily Vespers, we noted that the structure, text, and performative elements supported the reform principles that New Skete sought to address. This not only remains the case in the Sunday/Festal celebration, but the additional performative elements—the responsorial singing of Ps. 140/141 as well as the movement to the cross at the end of the service—enhance the communal and participatory dimensions of the experience. The faithful journey to the cross every week in anticipation of the Sunday celebration of the resurrection, continually re-actualizing their baptismal covenant.

Still, the lack of variety, especially the exclusion of many hymns from the received tradition, left some looking for more. It is this deficit that future reforms would seek to address.

### **3.3.4 – Analysis of Matins**

#### **3.3.4.1 – Daily Matins Analysis**

##### **3.3.4.1.1 – Influences**

As we have seen from the presentation of Byzantine Matins in Appendix A, it is an incredibly complicated (and, potentially, long) service. As with their early reform of Vespers, the early reform of Matins was also influenced by their encounter with Mateos.<sup>95</sup>

##### **3.3.4.1.2 – Structure**

As for Vespers, Mateos had outlined the essential features of Matins for the community. They included the use of Ps. 50/51 (penitential in spirit and usually sung straight through), Ps. 62/63 (also penitential in spirit, but usually sung responsorially), an Old Testament canticle (Paschal in spirit, sung antiphonally), a hymn of light, an offering of incense (during the singing of the New Testament canticle), psalms of praise, and prayers of supplication or, if the Divine Liturgy follows, the Great Doxology.<sup>96</sup> The monks followed this outline when making their first reforms to the office, albeit with changes to some of the order and with some additional elements. The first iteration of their reformed Matins service is below.

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<sup>95</sup> See bibliography above for the sources that informed their reform efforts in the epoch.

<sup>96</sup> Mateos, “The Morning and Evening Office,” 37. Once again, although this particular article was published after the monks’ initial reform of the Matins office, these are the points that he shared with the community while at New Canaan. (See: Br. Marc, interview.)

## Daily Matins New Skete – 1965

Priest vested – *epitrachelion* (stole)

**Initial Blessing** – “Glory be to the holy and life-giving Trinity...”

Nocturns

Invitatory

“Glory be to God in the Heights...”

Morning Psalm – Psalm 3

**Prayer – Matins [1]**

Verses **from Isaiah (26:9, 10, 11, 15)** with “Alleluia” refrain

*Troparion (Trinity)*

Monastic Psalmody (*Kathisma*)

• 3 Antiphons with collect prayer after each – (**Matins [2], [3], [7]**)

Morning Office Proper

Invitatory

Ps. 50/51

**Prayer – Matins [10]**

Canon

**Biblical Ode of the Day (1–7) Response: First *irmos* from current tone**

**Prayer – Blessing of Incense** [Incensed placed in brazier *and* thurible]

Ode 9: Magnificat (with response)

[Incensation]

Lauds

***Photogogikon*** [Lights of temple lit]

**Prayer – Matins [11]**

Pss. 148–150 [Sung antiphonally]

*Aposticha*

***Trisagion Prayer*** (from Divine Liturgy)

*Trisagion*

*Troparion* (of day)

Intercessions

Synapte with aitesis

**Prayer – Matins [12]**

Concluding

Peace be to all

Prayer of Inclination – Matins [13]

Amen.

(Optional private blessing from priest)

The office begins with the initial blessing to the Trinity as in the received tradition. It is then followed by the Invitatory exclamation for the nocturns section of the

service, “Glory be to God in the Heights.” This beginning is found in other traditions of the Eastern rite as well and is an appropriate introduction.<sup>97</sup> The remainder of the Invitatory section includes Ps. 3, Matins [1], verses from Isaiah with the refrain of “Alleluia” and the Trinity *troparion* (*Triadicon*). Aside from the recitation of Matins [1] aloud, the other elements in this section are still retained in the received rite of Lenten Matins. According to Mateos, only Psalm 3 belonged to the old oriental midnight office.<sup>98</sup> However, a review of the office as witnessed by John Chrysostom as well as other Eastern traditions, suggests that Ps. 133 is also found here.<sup>99</sup> The first prayer of Matins seems to be more closely associated with that Psalm than Ps. 3 and would appear to be more appropriate in the context. Verses from the Cantic of Isaiah 26 follow. Mateos posits that it formed the old invitatory of the midnight office in the Palestinian tradition.<sup>100</sup> The cantic uses “Alleluia” as its refrain. The section concludes with the Trinity *troparion*. Although these elements are extant in Lenten Matins, Mateos claims that they are not native to Lent but from an older version of the ordinary ferial office.<sup>101</sup> As such, it seems appropriate to use them in this context.

<sup>97</sup> It begins the Byzantine-Palestinian office, Maronite, Chaldean—the beginning of the ramsho (evening office), lilyo (midnight office), and the Divine Liturgy, the Ancient Byzantine–Constantinopolitan office of Vespers, the Syrians of Tikrit—beginning of the midnight office, Syrians of Antioch—beginning of Compline on Mondays of Great Lent, and the Eucharistic part of the Liturgy of James (Mateos, “Glory,” 2).

<sup>98</sup> Mateos bases his argument on a comparison to the Armenian office that includes Ps. 3, 87, 102, and 142, (LXX) but notes that Ps. 87, 102, and 142 do not have any connection with the midnight or morning and therefore, were most likely added later (Mateos, “Problems Byzantine Matins 1,” 11).

<sup>99</sup> John Chrysostom’s description of the monastic office of Antioch (Homily 14 on 1 Tim. 4, ref: Taft, *Liturgy of the Hours*, 81.) Mateos also notes that Ps. 133 is one of the fixed psalms of the invitatory of nocturns in the Chaldean, Syrian, Tikritan, Maronite, Coptic, Ethiopian, and Old Constantinopolitan offices (Mateos, “Chaldean, Maronite, Syrian Matins,” 5, 8, 12, 16, 18). Personally, I find Ps. 133/134 better for the occasion as well.

<sup>100</sup> Mateos, “Problems Byzantine Matins 1,” 12. The cantic also appears in the full canon of nine canticles.

<sup>101</sup> Mateos cites the *Typikon* of Evergétis to show that “Alleluia” was used during the weekdays when a saint of some importance was not being commemorated. Here, he references Dmitrievsky, *Opisánie I*, 256–287. In addition both the *Photogogikon* [Hymn of Light] and the *Triadicon* [Trinity Hymns] have no penitential character to limit them to the *Triodion* period as they are currently in the received rite. Mateos

The remainder of nocturns is composed of monastic psalmody, punctuated by some of the prayers that were formerly used as antiphon prayers in the Cathedral rite of Constantinople. Both Matins [2] and Matins [3] open with the identical verse from Is. 26:9 and, most likely, were used to accompany that antiphon on Saturday Matins in Constantinople. The remaining text of the prayers do not directly reference Ps. 26 so they are not psalm prayers, per se, but prayers that were used to accompany a variety of psalm texts. They, as well as Matins [7] seem appropriate here.

The morning office proper begins with Ps. 50/51. This was the opening psalm of Matins in Constantinople as well as most other traditions.<sup>102</sup> This is paired with Matins [10], a prayer that clearly refers to the psalm. However, in the Constantinopolitan context, the prayer would have been said prior to the psalm to introduce its thematic content as opposed to after the prayer, serving as a collect.

One of the major changes to the received rite in the New Skete reform is the use of the Scriptural canticles instead of the canon.<sup>103</sup> In the received rite, the singing of the scriptural canticles is still retained during the *Triodion* period (Great Lent), but outside of that timeframe, a long meditative series of *troparia* that compose the canon are sung in their place.<sup>104</sup> The three canticles sung during the *Triodion* period use the scheme of one variable canticle with the singing of both the eighth and ninth canticles daily. New Skete seems to use a similarly modified structure of a daily canticle, rotating throughout the

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compares the hymns with those of the Maronite tradition (the “leyla” office) to show that their themes were more typical of the midnight office [mesonyktikon]: coming of the Judge, rising from sleep, imitation of heavenly hosts, the necessity of overcoming idleness and praise of the *Trisagion* (See Mateos, “Problems Byzantine Matins 1,” 13).

<sup>102</sup> Mateos, “Problems Byzantine Matins 1,” 15.

<sup>103</sup> See discussion of the development of the canon in Appendix A.

<sup>104</sup> The canticle verses and *troparia* of the canon are retained in the liturgical practice of some monasteries. In general, this is not the case in parish practice, the practice with which most of the faithful are familiar.

Odes 1, 3–8 and Canticle 9.<sup>105</sup> Mateos suggests two different weekly reconstructions for the use of the canticles: Canticles 1–6 variable with 8 and 9 daily or Canticles 2–7 with 8 and 9 daily.<sup>106</sup> New Skete seems to use something similar to the second of these constructions as Odes 1, 8 and 9 are used during Sunday/Festal Matins.<sup>107</sup> Each verse of the ode is accompanied by a response, the *irmos* of the current tone. Ironically, the use of the *irmos*, the first *troparion* of the ode or canon, has the possibility of connecting or “linking” the canticle to the canon. The use of Ode 9 with its refrain and the incensation is the same as in the received tradition, however, New Skete adds a prayer before this ritual action. This prayer is not found in the received tradition of the Byzantine tradition, although a short blessing of incense does exist in the Prothesis rite.<sup>108</sup> The prayer is an original composition using the themes from the received tradition.<sup>109</sup>

Lauds is introduced by the Hymn of Light (*Photogogikon*) and is followed by Matins [11], a true psalm prayer introducing the Praises (Ps. 148–150).

<sup>105</sup> Other traditions use a daily, variable canticle. Woolfenden reports that a daily, variable canticle is found in the Rule of Benedict (Woolfenden, *Daily Liturgical Prayer*, 222).

<sup>106</sup> Mateos, “Problems Byzantine Matins 1,” 16. Taft posits that the pattern was 2–7 and 9 (Taft, *Liturgy of the Hours*, 283). Stuhlman subsequently published a more recent thesis (1989) on the distribution of the canticles during the week, suggesting that of the canticles sung during the week, the first did not follow a specific pattern, but was variable and the other was Canticle 8 (Byron David Stuhlman, “The Morning Offices of the Byzantine Rite: Mateos Revisited” *SL* 19 [1989]: 177). Of the three scenarios presented, New Skete seems to follow the one outlined by Taft. However, it is unlikely that his thesis had any bearing on New Skete’s reconstruction as it was published years later.

<sup>107</sup> See *Hours*–1965, 151–155, 159–164.

<sup>108</sup> “We offer incense to you, Christ our God, as a spiritually sweet-smelling fragrance. Accepting it at your heavenly altar, send down on us the grace of your All-Holy Spirit” (*The Divine and Holy Liturgy according to Saint John Chrysostom* [Grass Lake, Mich.: Romanian Orthodox Episcopate of America, 2005], 27). A morning prayer of incense is also found in the Syrian rite. (See: Francis Acharya, *Prayer with the Harp of the Spirit: The Prayer of Asian Churches*, 4 vols. [Kerala, India: Kurisumala Ashram, 1983], 40.) Henceforth in chapter: *Harp*.

<sup>109</sup> According to Br. Marc, Fr. Laurence Mancuso, the first abbot of the monastery and main proponent of their liturgical reform efforts, was concerned that the received tradition did not have a prayer for incense and that was one of the main focal points of the service. He subsequently wrote a prayer to focus on this aspect of the service. (See Appendix C.) The community will use Matins [5] for Sunday Matins as it has a thematic resonance with the offering of incense.

The *Aposticha* section begins with the *Trisagion* Prayer, followed by the *Trisagion* proper (i.e. excluding “All holy Trinity...Our Father”) and the singing of the *Troparion* for the day. The prayer is borrowed from the Divine Liturgy and speaks of “allowing us to stand before your holy altar.” In essence, it was a prayer of ascent to the altar. Structurally, this prayer is part of Asmaticos Orthros at this point, but it is out of place in this context.<sup>110</sup> In its original context, it was used at the festive service as the celebrant was approaching the altar to retrieve the Gospel book, prior to the office of readings at the end of the service. However, this liturgical unit is not included in New Skete’s rendition of Matins and the prayer is out of place.<sup>111</sup> The use of the *Trisagion* proper is found in this place other traditions<sup>112</sup> and, in the received Byzantine rite, it is often used with its accompanying prayers as part of the monastic dismissal.

As in the Cathedral office, New Skete concludes their daily Matins with intercessions, using Matins [12] as the prayer of the litany and Matins [13] as the Prayer of Inclination. From internal evidence, Matins [12] is a good choice for a concluding prayer of the faithful and Matins [13] is extant in the received tradition. There is also an opportunity for an additional private blessing from the priest to formally conclude the service.

### 3.3.4.1.3 – Theological themes/emphases

The same theological themes of the main daily offices are found in this reform effort as well, but strengthened by the use of the prayers within the service. The theme of praise opens the office (e.g. opening doxology) with an emphasis on thanksgiving for and

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<sup>110</sup> Mateos, *Typicon*, xxiii.

<sup>111</sup> In the Asmaticos Orthros, the unit was still included in the ferial service, but without the reading. In that instance, there was no indication that the *Trisagion* prayer was said.

<sup>112</sup> The prayer is found at the end of the service in the Chaldean Matins (*Harp*, 40).



dedication of the day (Matins [1]), followed by verses from Isaiah 26 that highlight the Paschal character of the office.<sup>113</sup> It is the power of God whose light overcomes the darkness. Themes of praise (i.e. (Matins [1], Matins [7], Matins [11] to introduce the singing of psalms 148–150, and Matins [12]) and light (especially the singing of the Hymn of Light (the *Photogogikon*)) pervade the office. The composition of the Prayer of Incense<sup>114</sup> connects particularly to the singing of the Magnificat and the incensation highlights the eschatological perspective that is so prominent in the Byzantine tradition. In addition, the Prayer of the *Trisagion* and Matins [12] have eschatological import. In particular, Matins [12] has a direct reference to the Beatific vision, asking God “to illumine our minds... that we may... delight in the vision of your inaccessible light.” As usual, Ps. 50/51 is used to express repentance and God’s forgiveness, but is strengthened by the use of Matins [10] immediately following the psalm and the praying of Matins [7] towards the beginning of the service and Matins [13] at the end. Finally, intercession is not only offered by the assembly explicitly at the end of the service, but also during Matins [2] when the assembly asks for God’s blessing and peace for the world, churches, clergy, civil authorities, and the people, intentions brought forth in the Great Synapte.

#### **3.3.4.1.4 – Textual issues**

Although translated more freely, most of the translation of the service is within the range of the many English translations of the original Greek. Still, there are some rather odd and, in some cases, theologically suspect word choices. One translation choice is the word “Yahweh” for “Lord.” Although not theologically problematic, it is not a

<sup>113</sup> As mentioned earlier, the canticles are part of the Paschal vigil. In the Cathedral office, they were the antiphons for Saturday Matins.

<sup>114</sup> The prayer of incense includes the phrase “receive it upon your immaterial altar in heaven above, as you receive the prayers and intercessions of our most holy Lady, Theotokos and all your saints.” See prayer in Appendix C.

word that would be found in most English translations of the text in the Byzantine tradition. Other word choices are more problematic from a theological perspective. The translation of *ἐκουσίως ἢ ἀκουσίως* [ekousios h akousios] to refer to the motivation for sin as “malice or weakness” in Matins [7] and Matins [13] as well as the *Trisagion* prayer slightly skews the meaning of the Greek original. The phrase is usually translated as “voluntary or involuntary.” In the Byzantine tradition, sin is not only volitional and individual, but is primarily understood in a relational context. We can “involuntarily” sin by causing harm to another even though we may have had no harm intended, either by our malice or weakness. In addition, the translation of Ps. 50/51, in particular the use of the phrase from the Jerusalem Bible “In *guilt* [emphasis mine] was I born, a sinner my mother conceived” is also problematic and seems to express a more Augustinian understanding of “original sin” and its consequences than is at the heart of the Eastern tradition.<sup>115</sup>

Most of the prayers are used from the received tradition as is. However, the received text of Matins [10] seems to include some interpolations to the text. In particular, Mateos posits that the second half of the prayer from the phrase, “Against you have we sinned,” is an addendum to the original.<sup>116</sup> The monks have excised this part of the prayer from their translation.<sup>117</sup>

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<sup>115</sup> At this time, the monks were still within the Roman Catholic Church and this translation would not have caused concern in that context. It will be examined in more detail later in Chapter 5, when the community becomes part of the Orthodox Church.

<sup>116</sup> Mateos, “Problems Byzantine Matins 1,” 11. The phraseology in the second half of the prayer resembles some of the phraseology found in the prayers in the rite of Confession.

<sup>117</sup> Mateos also posited that Matins [11] includes an addendum from the words, “for every knee bends before you” to the original text (Mateos, “Problems Byzantine Matins 1,” 11). However, the monks did not excise this text in their translation and retained the received version.

### 3.3.4.1.5 – Performative Characteristics

As in Vespers, the performative aspects of this reform effort are the most striking and designed to engender communal participation that is conscious and active, internal and external. After beginning the service with praise to God, the assembly once again meditates on the words of God to God's people. This communal meditation is again punctuated by prayers of and for the community. External participation is engendered by the use of short responsorial refrains in the opening canticle and the odes,<sup>118</sup> the actual lighting of the lamps/candles at the hymn of light and the antiphonal singing of Ps. 148–150. In addition, the distinctive use of incense, both placed in a stationary brazier as well as the customary chain censor, draws particular attention to its use as a symbol of intercession, connecting the participation of the faithful on earth to those in the heavenly realm.

### 3.3.4.1.6 – Pastoral Import

In addition to emphasizing the theological themes of the service, the prayers (and saying them aloud) give an added pastoral import to its celebration. While praising God through song and prayer, the faithful also ask for God to teach them (Matins [2] and [3]) and enlighten their understanding of God's justice and commandments (Matins [3]). Particularly striking is how some of the prayers contain baptismal imagery. For instance, Matins [3] contains the phrase, “dispel darkness from our hearts and graciously let the sun of justice shine upon us. *With the seal of your Holy Spirit* [emphasis mine], preserve our life from every evil assault, and direct our steps along the path of peace.”<sup>119</sup> This

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<sup>118</sup> The refrain for the Ode is usually sung in its entirety after the first and last verses of the Ode with the tail end (i.e. *teleutaron*) repeated after each interleaving verse.

<sup>119</sup> See the Eighth Day Prayer. *Mikron Euchologion* [The Priest's Service Book] trans. Evagoras Constantinides (Merrillville, Ind., Thessaloniki, Greece: Melissa Printing, 2003), 75.

helps the faithful to realize and continue to strengthen their identity in Christ. They are continually formed in that identity, praising God (Matins [1], Matins [11], Matins [12]), appealing to God for help and guidance along the path (Matins [1]), asking God to teach them (Matins [2], Matins [3]), asking for forgiveness (Matins [7], Matins [10], Matins [13]), and offering God thanksgiving (Matins [1], Matins [7])—all in the hope of being more and more transformed into God-likeness through a vision the uncreated Light of God (Matins [12]).

#### **3.3.4.1.7 – Evaluation with Reform Metrics**

As we have seen, the communal aspects of this reform are prominent. The participation of the worshipper, both internal and external, is constitutive of the service. Using the scholarship of Mateos primarily, the community constructed a service whose structure and text are clear and whose ritual actions are connected more closely with the text (e.g. a prayer for incense with the use of incense, singing about light with the lighting of the candles). The use of Scripture (in addition to the psalms) has been elevated (e.g. using the canticle instead of its poetic meditation, the canon) and is well balanced with prayers and song interspersed throughout the text. Still, the actual use of the hymnography that contains much of the teaching of the Church is scant and the daily Gospel is not read. Some variety has been added to the service with the different Biblical canticles used throughout the week. The inclusion of the Matins prayers has given the service an added pastoral dimension, helping the monks to realize and strengthen their Christian identity, both individually and as a community, for the continued journey.

### 3.3.4.2 – Sunday/Festal Matins Analysis

#### 3.3.4.2.1 – Influences

The monks of New Skete continued to use the scholarship of Mateos to inform the choices that they made for the Sunday/Festal version of Matins, while accommodating more of the festal character inherent in the received tradition. The structure of the service is as follows.

#### 3.3.4.2.2 – Structure

### Sunday/Festal Matins New Skete – 1965

Priest vested – *epitrachilion* (stole)

Initial Blessing – “Glory to the holy and life-giving Trinity...”

Nocturns

Invitatory

“Glory to God in the Heights...”

Morning Psalm – Ps. 3

**Prayer – Matins [6]**

*Theos Kyrios* with verses from Ps. 117/118: 1, 11, 17, 22, 23 (according to current tone or tone of feast)

*Troparion* (Resurrection/Festal–Current tone)

Cathedral Vigil

Psalms and Hymns

- **Pss. 115/116: 10–19 (Response: Alleluia), 116/117, 117/118, 135/136**

(Response: For His love lasts forever)

- *Hypakoë* [Incensation–Altar Table]

Reading

- *Prokeimenon* (Tone)

- **Prayer – Matins [9]** (Before Gospel)

- Reading – Gospel (Resurrection (Sunday) or Feast)

[Read by Priest or Hierarch, not Deacon]

[Gospel enthroned, venerated]: **Ode 1** (Ex. 15:1–18) **Response:** First *irmos* of the current tone

- Sundays: Resurrection *Troparion*

Morning Office Proper (Orthros)

Invitatory

Ps. 50/51 (**Sung responsorially**; On Sundays: “From the dead has Jesus Risen...”)

Prayer – Matins [10]

Canon

Canticle – **Ode 8** (Dan. 3: 57–88, 56) (Sung **responsorially** with *Irmos* of current tone)

Prayer – **Matins [5] Adapted**

Canticle – Ode 9: Magnificat (Sung responsorially with *Irmos* of current tone or as directed by the typicon)

[Incensation]

Lauds

*Exapostilarion* (Sundays: “Holy is the Lord our God...”; Sung responsorially)

**Prayer – Matins [11] Adapted**

Ps. 148–150 (Sung **antiphonally/alternating**; Combine choirs to sing concluding Doxasticon of current tone or prescribed *stichera*)

Priest: “Glory to you who have shown us the light...”

Great Doxology (with *Kataxioson*)

(No *Trisagion*)

Intercessions

- Synapte with aitesis (omitted in Divine Liturgy follows)
- Prayer – Matins [12]

Concluding

Peace be to all

Prayer of Inclination – Matins [13]

Amen.

(Optional private blessing from priest)

Like Daily Matins, the service begins with the same introductory offering of praise and the liturgical elements of the invitatory, albeit with changes particular to the celebration of the resurrection. Both the use of *Theos Kyrios* with its accompanying versus and the resurrectional *troparion* emphasize the Paschal character of the service.<sup>120</sup> The service still opens with Ps. 3, but now, Matins [6] is used as the collect. The prayer speaks particularly to the “God of our salvation” and would seem more appropriate in this context than the use of Matins [1] as in Daily Vespers.

Unique to the Sunday/Festal celebration of Matins in this reform is the use of elements from the Cathedral Vigil. The psalmody, especially part of the triplet (LXX)

<sup>120</sup> Mateos suggests that the verses of the *Theos Kyrios* refer to the Lord’s passion and resurrection and, from a Christological perspective, reflect the Paschal Mystery (Mateos, “Problems Byzantine Matins I,” 22).

115, 116, and 117 is taken from the Asmaticos office of Vespers.<sup>121</sup> It is sung with a response proclaiming the everlasting love of God. The Polyeleos Psalm (135/136) is from the received rite. Br. Stavros reports that these Psalms were not taken in their entirety, but as selections with “Alleluia” as the response.<sup>122</sup> The *hypakoë*, from the Jerusalem tradition, which usually accompanies each section of the Psalter, is added after the Psalter in this case. The Sunday *hypakoë* refers specifically to the visit of the myrrh-bearing women to the Lord’s tomb.<sup>123</sup> This previews a reading from the resurrectional gospel that follows. New Skete has inserted the Prayer before the Gospel (Matins [9]) at this point. This is a logical insertion as it prepares one to understand the Gospel message. The Gospel is then enthroned and venerated by the faithful. The first Cantic from Exodus is then sung, emphasizing the Paschal character of the service, not only as an historical event, but as an event in which the faithful have participated through their baptism and continue to do so at each celebration of the Resurrection. Although this ode is included in the canon, including it here with its response connects the resurrection of Jesus with the Passover story and reinterprets the story from a Christological perspective. The unit ends with the singing of the resurrectional *troparion* particular to Sundays, “We have seen Christ’s resurrection.”

The morning office proper follows with the customary recitation of Ps. 50/51. In the received practice this is followed by what is the refrain for the psalm, “From the dead has Jesus risen.” New Skete returns the phrase to its traditional usage and sings it as a

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<sup>121</sup> The psalmody of the Vespers proper included Ps. 114, 115, 116 LXX. The office of three antiphons was common to all Cathedral Small hours as well as other services (Miguel Arranz, “N.D. Uspensky: The Office of the All-Night Vigil in the Greek Church and in the Russian Church,” trans. Br. Stavros, *OCP* 42, no. 1-2 [1976]: 98. Republished *SVTQ* 24, no. 2-3 [1980]: 83-113, 169-195).

<sup>122</sup> Br. Stavros, “Restored Office,” 41.

<sup>123</sup> Mateos posits that this is likely the oldest piece [of hymnography] in the weekly office of the resurrection (Mateos, “Problems Byzantine Matins 2,” 27).

refrain for the Psalm. As in the daily service, Matins [10] is used as a collect for the psalm.

New Skete sings Canticle 8 and 9 with their respective *irmoi* for the canon. In particular, Canticle 8 (Dan. 3:57–88, 56) emphasizes the resurrectional theme of the service. According to Mateos, the use of the canticle here with the Magnificat aligns with the ancient practice of the Armenian Cathedral vigil.<sup>124</sup> It continues to emphasize the resurrectional character of the service.<sup>125</sup> The monks have adopted and adapted Matins [5] as the prayer for the censuring during the ninth canticle. The prayer includes the phrase “accept our morning prayers as incense before you” that evokes the use of incense. Its use seems logical at this point.

The section of Lauds begins with the *Exapostilarion* for Sundays from the oldest stratum of the received tradition.<sup>126</sup> This is sung instead of the *Photogogikon* that is used on weekdays. An adapted version of Matins [11] introduces the Praises that are sung antiphonally with an added *sticherion* at the end of the psalmody. The section ends with the singing of the Great Doxology, notably without the inclusion of the *Trisagion* at the end of the hymn. The *Trisagion* was (and still is) a processional hymn for the clergy who would enter the sanctuary during its singing to begin the Divine Liturgy. If the Liturgy does not follow immediately (and the clergy are not entering the sanctuary at this time), the *Trisagion* should, of course, not be sung at this point.<sup>127</sup> No intercessions are included in Sunday/Festal Matins if the Divine Liturgy is to follow. Again, the genesis of

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<sup>124</sup> Mateos, “Problems Byzantins Matins 1,” 16.

<sup>125</sup> This canticle was once the Old Testament reading for the Paschal liturgy. It is now included with a series of fifteen readings from the Old Testament that continue to be a part of the Paschal Vigil (i.e. Vespers Liturgy of Basil celebrated on Holy Saturday).

<sup>126</sup> See Fountoulis reference in Appendix A, n. 68.

<sup>127</sup> Unfortunately, the received rite has lost this association with the movement of the celebrating clergy at this point in the service and the *Trisagion* is appended to the Doxology as a matter of course.



this practice was the movement of the clergy into the sanctuary to begin the Divine Liturgy that includes said intercessions throughout the service.<sup>128</sup> In present parish practice the Divine Liturgy usually starts immediately after the conclusion of the singing of the Doxology (and possibly, the resurrectional *troparion*). At New Skete, there is usually a short break between the service and the celebration of the Divine Liturgy. In this case, the understanding that we are celebrating two different services is made clear.

### 3.3.4.2.3 – Theological themes/emphases

Sunday Matins, especially, is replete with echoes of the Paschal mystery and this reform effort is no less so. Echoes of the resurrection permeate the service—the singing of *Theos Kyrios*,<sup>129</sup> resurrectional *troparia* (including the *hypakoë*), a resurrectional Gospel reading and *exapostilaron*, and Canticles 1 and 8, both from the Paschal vigil. The eschatological aspect is further strengthened by the use of Matins [5] and Matins [12], the latter connecting the appearance of the Lord with the “unapproachable light.” Matins [6] proclaims that this God is the “God of our salvation,” further emphasizing the salvific nature of this proclamation and its continued resonance with those who proclaim it. This is the day of the Lord and is dedicated to God’s presence among God’s people (Matins [6]). The service still includes acts of repentance and forgiveness for the faithful (Ps. 50/51 strengthened by praying of Matins [10]) and an offering of incense for their prayers to God as well as the offering their own intercessions, but the main focus of the service is on the praise of God. That theme continues to be strengthened by the inclusion of both Matins [11] and [12] in the service.

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<sup>128</sup> In the received practice, the closing intercessions are sometimes said “silently” by the celebrating clergy. This practice means that the original understanding of their exclusion has been lost and they are included because “they are in the book.”

<sup>129</sup> The text is also used as an invitation to receive the Body and Blood of Christ in the Eucharist.

#### 3.3.4.2.4 – Textual issues

At times, the community has adjusted the received texts of the Matins prayers to better fit the context. For instance, Matins [6] which is prayed in the opening invitatory has been adjusted to emphasize that this is a prayer said when waking from sleep, implying that one is doing so in the morning and not necessarily, as in its original context, arising from that sleep in the middle of the night. The last phrase that refers to those who “cry unto [the Lord] in the night” has been excised.<sup>130</sup> In addition, the latter part of Matins [5] that used to preview Canticle 9 has been adjusted to reflect that the Theotokos is the vehicle of the intercession, replacing “Be mindful, O Lord, of those who watch and sing to the glory of [Your] only-begotten Son, who is our God, and [Your] Holy Spirit”<sup>131</sup> with “Rather, by the prayers and intercessions of our most holy Lady, Theotokos, and all the saints, visit us all in your immense mercy.”<sup>132</sup>

#### 3.3.4.2.5 – Performative Characteristics

Characteristic of this reform effort, New Skete has adopted performance practices that include the participation of the entire community. In addition to the responsorial practices adopted from the Cathedral office (e.g. refrains to the Canticles and Ps. 50/51 as well as the antiphonal singing of the psalms of praise), they have also adjusted the placement of the resurrectional gospel, customarily read at the altar table (as a symbol of the tomb of Christ), whose view is often obscured from the assembly, to the ambon area at the center of the nave. This allows the assembly not only to see the celebrant reading

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<sup>130</sup> The entire phrase reads, “Be mindful, O Lord, of those who cry aloud unto thee in the night; hearken unto them, and have mercy and crush under their feet invisible and warring enemies” (*Liturgikon*, 136).

<sup>131</sup> *Liturgikon*, 135.

<sup>132</sup> *Hours*-1965, 162.

the Gospel, but more importantly, allows them to hear it better. It is then offered for their veneration.

#### **3.3.4.2.6 – Pastoral Import**

The proclamation of the prayers throughout the service not only serves to anchor the various structural components, but continues to give formative value to the worshipper. In addition to the prayers said at daily Matins, Sunday/Festal Matins includes more prayers from the received tradition. Matins [6] not only dedicates the day, but asks for God's help and strength to worship. It reminds the community that they are always in need of God's help during this journey. Matins [5] asks for God's mercy and compassion and Matins [9] asks for the ability to understand the Gospel message. The latter is a recognition that the soil of the Christian soul needs to be tilled in order for the Gospel message to be planted and allowed to grow. The prayers of the service help to nurture this growth.

In addition to the formative import of the prayers of the service, the inclusion of elements from the Cathedral vigil allows the worshipper to identify with the Myrrh-bearing women who go to the tomb and are the first to witness to the resurrection. The Paschal emphasis of the service is not just in remembrance of a past event, but is something that is experienced in the present.

#### **3.3.4.2.7 – Evaluation with Reform Metrics**

New Skete stressed that the communal character was (and is) one of the guiding principles of their reform efforts. The structure, use of the prayers and the performative aspects of Sunday/Festal Matins continue to support this goal. Reform decisions either defer to the received tradition or continue to be informed by the scholarship of liturgical

experts such as Mateos. The structure, texts, and performative elements continue to be clear. The inclusion of the resurrectional Gospel and the canticles help to fill out the direct encounter with Scripture. In addition, the inclusion of more hymnography from the received tradition (e.g. various *troparia*, especially the resurrectional hymns) helps to balance the dialogue of invitation and response that is constitutive of liturgy. Moreover, the service is of a manageable length, keeping in mind that it will be followed shortly by the celebration of the Divine Liturgy. Lastly, it identifies the worshipping community, both to themselves and others, as those who are going to meet the risen Jesus together and are being formed and, ultimately, transformed in the process.

### **3.3.5 – Analysis of Divine Liturgy of Chrysostom**

#### **3.3.5.1 – Influences**

#### **3.3.5.2 – Structure**

During the early years of their lives together, the community of New Skete celebrated the Divine Liturgy using the received rite of the Ruthenian tradition. The version was based on the *Sluzébnik* (i.e. “Priest’s service book”) published in Rome in 1940 for the Eastern churches.<sup>133</sup> It maintained the general structure of the Liturgy and many of its performative elements inherited from the Slavic tradition.<sup>134</sup> However, according to Br. Stavros, Fr. Laurence eliminated many of the “uniate liturgical corruptions in favor of a more correct observance of the ritual.”<sup>135</sup> With the encouragement of Juan Mateos,<sup>136</sup> Fr. Laurence also made some changes to the text, noting that these were based on consulting the original Greek as well as some of the modern scholarship of the Liturgical Movement. He explains,

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<sup>133</sup> *Divine Liturgy*-1965, 5.

<sup>134</sup> For the general structure of the service, see Appendix A.

<sup>135</sup> Br. Stavros (Winner), “The Restored Liturgy at New Skete,” *Gleanings* 4, no. 1 (1976): 29.

<sup>136</sup> *Divine Liturgy*-1965, 6.

Scholars in the fields of liturgy, linguistics, and scripture have brought to light such a wealth of information that textual criticism provides a new view of our liturgical services. Thanks for these new discoveries, our understanding of liturgical prayers and terms has been increased and implemented.<sup>137</sup>

He also included textual variations for monastic usage.<sup>138</sup> All these changes were reflected in the *Divine Liturgy* book published in 1965, shortly before the monks left New Canaan and started New Skete.

### 3.3.5.3 – Theological themes/emphases

See Received Rite.

### 3.3.5.4 – Textual issues

The most substantive change in the *Divine Liturgy* was the translation of the text from Church Slavonic into modern English. This was a fairly revolutionary change for the time. In addition, some corrections to the text were made upon the recommendation of Mateos. The text of the misnamed “Prayer of the Offering” was corrected to reflect its function as a prayer of “ascent” or “access” of the clergy to the altar,<sup>139</sup> changing the reference from the gifts (i.e. “bring it to your holy altar”) to the celebrants (“bring us to your holy altar.”)<sup>140</sup> Similarly, the text of the Prayer of Inclination after the Lord’s Prayer was corrected to refer to the faithful rather than the gifts,<sup>141</sup> from “distribute these gifts to

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<sup>137</sup> *Divine Liturgy*-1965, 5.

<sup>138</sup> For instance, he added a reference to the monastery in the commemoration section of the Anaphora, “Be mindful of this city (or holy monastery, or town, or village) in which we live” (*Divine Liturgy*-1965, 71).

<sup>139</sup> Mateos, “Evolution of the Byzantine Liturgy,” 10. For a textual analysis of this prayer, see: Juan Mateos, “Deux Problèmes de traduction dans la Liturgie Byzantine de S. Jean” [Two Problems in translating the Byzantine Liturgy of St. John Chrysostom], *OCP* 30 (1964): 248–253.

<sup>140</sup> *Divine Liturgy*-1965, 60.

<sup>141</sup> Mateos, “Evolution of the Byzantine Liturgy.”

all of us for our good” to “clear the present path for the good of each of us.”<sup>142</sup> And lastly, the text of the invitation to the Mysteries was adjusted more properly to translate *phobos* as “reverence” or “awe”<sup>143</sup> (i.e. “In divine awe and faith, come forth”<sup>144</sup>) versus the often used and misunderstood “fear” (i.e. “In the fear of God, with faith [and love] draw near”).

Another adjustment was the deletion of the *filioque* from the text of the Creed.<sup>145</sup> More timely, the anachronistic diaconal command to close and guard the doors prior to its recitation was excised. In addition, the prayer of the Third Hour prior to the Epiclesis (often inserted into Slavic texts of the Liturgy<sup>146</sup>) was removed.

Still there were translations and inclusions that were part of Roman Catholic or Ruthenian practice that remained in the text. For instance, the Theotokos was referred to as “completely sinless” in the hymn in her honor that is sung during the Anaphora,<sup>147</sup> the pope of Rome was commemorated,<sup>148</sup> and the prayer before communion was from the Ruthenian tradition particularly. The latter textual variants to the standard Byzantine liturgy reflect the fact that, at the time, the monastery was still worshipping within the Byzantine Catholic realm.

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<sup>142</sup> *Divine Liturgy*-1965, 76.

<sup>143</sup> Mateos, “Evolution of the Byzantine Liturgy.”

<sup>144</sup> *Divine Liturgy*-1965, 81.

<sup>145</sup> *Divine Liturgy*-1965, 64. Ironically, the ascension section of the text of the creed is missing in the book—“and he [Jesus Christ] ascended into heaven and is seated at the right hand of the Father.” This would seem to be a mistake in the typesetting of the text for publication as the reference to the ascension is in the texts of both the creed from Nicea and the additions from Constantinople.

<sup>146</sup> For more information on this interpolation, see Appendix A.

<sup>147</sup> *Divine Liturgy*-1965, 70.

<sup>148</sup> *Divine Liturgy*-1965, 71.

### 3.3.5.5 – Performative Characteristics

Although the Liturgy was now in a language understood by the community (a rarity for Eastern rite Catholics and Orthodox Christians in America at the time), many of the rubrics of the service still reflected more traditional usage.<sup>149</sup> For instance, they still instructed the celebrant to recite most of the prayers of the service “privately.” In addition, the rubrics still called for the doors of the iconostasis (and curtain) to be closed during most of the Liturgy. However, these directives were not always followed in practice. Unlike at New Canaan, the chapel that the monks built had a very simple, open iconostasis that did not include doors or a curtain. Likewise, according to Br. Marc, Fr. Laurence often ignored the directive for the private recitation of the prayers by the celebrant.<sup>150</sup> This aligned with of the reform metrics for the community at this time—the reclamation of the prayers of the service and their recitation aloud. This can be seen clearly in the services of the hours described above.

Other rubrics reflected the influence of Roman Catholic practice on the Byzantine liturgy. For instance, one rubric instructed the celebrant to bless (and sign) the elements during both the Words of Institution<sup>151</sup> and the Epiclesis. Although it is more common to see rubrics calling for signing the gifts at the Epiclesis in the Byzantine tradition, early rubrics instruct the celebrant only to point to (not sign) the elements at these times. In

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<sup>149</sup> For instance, the rubrics still include directives for the celebrant to recite the Holy Saturday *troparion* after the Great Entrance (*Divine Liturgy*-1965, 58) and wave the aer during the recitation of the creed (*Divine Liturgy*-1965, 63).

<sup>150</sup> Br. Stavros, email correspondence, 3 September 2017.

<sup>151</sup> Lazor, *Uspensky-Evening Worship*, 201. Some of these rubrics crept into the Russian service books themselves in the later part of the seventeenth century via the Nikonian reforms (Lazor, *Uspensky-Evening Worship*, 192).

addition, another rubric instructed all the concelebrating clergy to say the Words of Institution together.<sup>152</sup>

### **3.3.5.6 – Pastoral Import**

At this time in the history of New Skete, the community celebrated the Divine Liturgy on both Saturdays and Sundays. They did so mostly within the context of the received rite, using the traditional lectionary of the Byzantine Church. Celebrating the service in modern English (and hearing the readings and praying the prayers in a language that the worshipper understood) was of great pastoral value to the community. In addition, many of the actions of the celebrant could be seen. All of this contributed to a more communal manifestation of the Liturgy and helped to aid the spiritual growth of the worshippers, both individually and as a community.

### **3.3.5.7 – Evaluation with Reform Metrics**

At this time in the history of the community, most of their energy and study had been directed to their reform of the Liturgy of the Hours. They were only beginning to study the Divine Liturgy in depth and implement any reforms in its exercise. Of the metrics that they used to measure the reforms of the Vespers and Matins, the one to which they began to give the most attention in the Divine Liturgy was the communal dimension of the service. Unlike most celebrations of the Byzantine Divine Liturgy at this time, the celebration at New Skete reflected this communal character. The modern English text and hearing some of the prayers allowed the worshipper to understand the service better. Singing the responses in choir allowed the community to participate in the

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<sup>152</sup> *Divine Liturgy*-1965, 67–69.



service in dialogue with the clergy. The open iconostasis allowed them the possibility of seeing the actions of the ceremony as well.

They were celebrating the service in their temple and exercising their Slavic Christian, monastic identity. This identity would be exercised more fully through the hymnography of the service.

### **3.3.6 – Lectionary/*Menaion***

Standard.

### **3.3.7 – Music**

Music and singing the services together have always been an important part of the monastic experience at New Skete. The choir is seen as an icon of the community, participating in what the community represent. According to Br. Christopher:

the blending of our voices and realization of a smooth harmony symbolizes the wider confluence and communion that takes place in our lives together. ...we become one body, witnessing in song what is continuously taking place in the various activities of the community.<sup>153</sup>

Towards the end of their time at New Canaan and in the very early years of New Skete, the community was very conscious of inculturating their liturgical music into their own time and setting. According to Fr. Laurence,

We were impressed with the way those first Christians of Rus' approached the problem of worship in their newly baptized community. In their day, they translated the original Greek and soon began setting these texts to music that flowed naturally from their native genius. ...we too set out to create new music for our translations from the storehouse of our own inspiration.<sup>154</sup>

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<sup>153</sup> Br. Christopher (Savage), "The Choir as the Icon of the Community," *New Skete Monasteries News*, accessed 19 August, 2016, <http://newskete.blogspot.com/2016/08/the-choir-as-icon-of-community.html>.

<sup>154</sup> Fr. Lawrence, "Whose is the Sabbath?" *Gleanings* 3, no. 1 (Spring 1975): 71.

However, they soon realized that their own native genius was imbued with the voices from their past. Their cultural heritage formed a large part of their identity, both individually and as a community. Ironically, their separation from traditional music lead them back to the tradition. They came to believe that the Slavic embodiment of the Byzantine tradition in its music and text “still had the power to give life to worship today.”<sup>155</sup> However, they realized that the music from this tradition would not be easy to set in the current idiom.<sup>156</sup> They could not slavishly transplant the Slavonic music of their past into modern English. While being faithful to the text and the tonal pattern of the original, they would have to adapt the traditional music to its new context. According to Fr. Laurence, they wanted to “preserve the *music* [emphasis mine], not simply the notes.”<sup>157</sup>

They soon adopted and adapted various styles of Russian chant for use in their services—Kievan,<sup>158</sup> “Bulgarian,”<sup>159</sup> “Greek,”<sup>160</sup> and Znamenny. According to Br. Marc, “We did not want to have a single body of chant that we used, but to be eclectic of the music in the sense of being inclusive so that people would come and recognize something of the music no matter where they were from.”<sup>161</sup> However, as the years progressed, they would focus more particularly on Znamenny chant as they found it more suitable for their needs.

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<sup>155</sup> Fr. Lawrence, “Whose is the Sabbath?” *Gleanings* 2, no. 1 (Spring 1974): 69.

<sup>156</sup> Fr. Lawrence, “Whose is the Sabbath?” *Gleanings* 3, no. 1 (Spring 1975): 72.

<sup>157</sup> Fr. Lawrence, “Whose is the Sabbath?” *Gleanings* 3, no. 1 (Spring 1975): 73.

<sup>158</sup> Kievan chant is from the Kiev region, beginning in the seventeenth century.

<sup>159</sup> The misnamed “Bulgarian” chant originated in the southwestern part of Russia. It was a mix of Slavic and Greek styles and was not Bulgarian.

<sup>160</sup> The misnamed “Greek” chant in the Slavic books refers to Slavic chant that came from Ukraine. The Great Russians called it “Greek” because they thought it was from Greece.

<sup>161</sup> Br. Marc, interview 2016.

## **4.0 Chapter 4: Enacted Liturgical Reform Efforts of New Skete Monastery: Part II—Eastern-Rite Monastics Moving East: 1977–1979**

### **4.1 – Introduction**

As the monastery began to mature, the communal life of the monks and nuns was sustained and nurtured through their liturgical life together, in the celebration of the hours at the beginning and end of each (liturgical) day—Vespers and Matins. This would continue to be the area where they would focus their scholarship and liturgical reform efforts. In particular, they began to translate more of the texts and hymnographic repertoire of the received tradition. In addition, more texts were set to music, primarily using Zynamenny chant or music based on this style of Slavic music. In a sense, they were reclaiming the tradition, albeit with a new perspective on its potential offerings for growth in the spiritual life.

After years of celebrating the hours together in a more reformed fashion and realizing the spiritual benefits of that experience, both individually and as a community, they began to focus their efforts on a reform of the Divine Liturgy as well, in particular the structure of Liturgy of the Word. For this, they returned to the scholarship of Mateos to inform their efforts. Their reform principles remained essentially the same—attention to the communal aspect of the service; clarity in its structure, performance and texts; a proper balance of Scripture, prayers and hymnography; and a privileging of the pastoral dimension to any changes to the received tradition. Any reform also had to be in consonance with the Tradition and based on sound scholarship. For the analysis of this section, I will continue to use these metrics for comparison.

## 4.2 – Setting

As the community continued its liturgical reform efforts, more attention was placed on the communal reading of Scripture. Scripture was read formally at all of their services. They began to reclaim the middle of the worship space for these readings. They set up left and right lecturns in the middle of the church as well as seats for the clergy in front of the lecturns. This allowed the clergy to join the assembly for all readings. The idea for this configuration was based on the work of Louis Bouyer, a prominent figure in the Liturgical Movement. He had written a short, popular book, *Liturgy and Architecture*,<sup>1</sup> that attempted to trace the evolution of the church building from its origins in the synagogue to its developments in Syria, Rome, and Constantinople. Among other things, he emphasized the central position of the building from which the readings were proclaimed. It was from his scholarship that the community started to develop an ambon area for their communal recitation.

At the same time, the community was also moving toward formal association with the Orthodox Church. This budding alliance was expressed in the iconographic program of the church. In particular, the community installed a more traditional iconostasis and a number of large iconic frescos on the higher walls painted in a more traditional Byzantine style. In the high apse they added an icon of Christ giving communion to his disciples at the Last Supper. To the left and right of this icon, they included icons on the iconostasis

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<sup>1</sup> Louis Bouyer, *Liturgy and Architecture* (Notre Dame, Ind.: University of Notre Dame Press, 1967). The book is an expanded version of a chapter in Bouyer's earlier *Rite and Man: Natural Sacredness and Christian Liturgy*, trans. M. Costelloe (Notre Dame, Ind.: University of Notre Dame Press, 1963). Thomas F. Mathews has critiqued the latter. See: T. Mathews, "Bouyer on Sacred Space: A Re-appraisal," *Downside Review* 82 (April, 1964): 111–23.

that depicted figures with whom they now identified. These included Sts. Herman of Alaska, Sergius of Radonezh and Nil or Sora, all figures from the Slavic tradition.<sup>2</sup> They also installed a number of large iconic frescos on the higher walls, illustrating various Gospel scenes. These depicted the accounts of the Raising of Lazarus, the Entry of Jesus into Jerusalem, the Resurrection, Pentecost and Transfiguration as well as the stories of the Healing of the Paralytic and the Samaritan Woman.

Arranging the space in the nave around an “ambon” area helped the assembly to focus on the centrality of the Word. The more developed iconic program of the church continued this focus, proclaiming the gospel in visual form for all to see. In addition, it not only expressed the community’s Christian identity, but also their growing Slavic “Orthodox” identity as well. Lastly, including an icon of the Last Supper above the altar area from where the gift of Christ’s Body and Blood would be distributed served to remind the worshipper of the timelessness of the encounter with Jesus Christ and its transformational possibilities.

### 4.3 – Hours Introduction

After ten years of worshipping together day after day, the community published another Prayer book (1976), an English translation of the daily office of the received Byzantine tradition. It was an extensive work and included translations for the Midnight Office, Matins, the Daily Hours, the *Typika*, Vespers, Compline, a collection of Morning

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<sup>2</sup> From left to right the figures on the iconostasis included: St. Herman of Alaska—Apostle to America, St. Sergius of Radonezh (near Moscow), the Theotokos (latter a small icon of the Theotokos and Christ child was placed next to this), the Holy Gates (latter a small icon of Christ the Teacher was placed on the right side of the doors), John the Baptist, Mary Magdalene, and Nil or Sora (fifteenth century monk of the Volga). With Christ in the apse, this was a traditional deisis arrangement. It included more Slavic Orthodox figures (e.g. Sts. Herman, Sergius, and Nil). Figures from their former monastic association—Clare and Francis—were no longer included. An intricate woodcarving frames the iconostasis. Paul Mozes carved the wood. Constantine Youssis painted the icons. Information on the woodcarver and iconographer supplied by Sr. Cecelia (Sr. Cecelia [Harvey], interview by author, tape recording, New Skete Monastery, 1 April 2016, follow up – 7 August 2016).

and Evening prayers, a budding calendar of saints (*Menaion*), and the Octoechos in the eight tones. It was clear that the monks were well versed in the received tradition. In addition, the book also included a short section on the restored rite of Matins and Vespers that the community had been celebrating. In comparison to the 1965 Book of Hours, this reform integrated more of the received tradition while still retaining the spirit of the initial effort. In addition to the scholarship of Mateos, who so heavily influenced their initial effort, they drew also from the work of Miguel Arranz, especially the use and placement of the prayers from the Cathedral office. He had devoted many years to researching the prayers, where they came from, and where they might naturally have occurred in the history of the Byzantine office.<sup>3</sup> This helped to inform the monks' own construction of these offices, either confirming a placement based on their own study and use of textual criticism or suggesting alternative placements. During this time, they continued to work with the repertoire of the texts of the received rites. In the next iteration of their reform, they would expand this repertoire, drawing from the wider offerings of the received Byzantine tradition (as well as the wider tradition of the Christian East).

### **4.3.1 – Vespers Analysis**

#### **4.3.1.1 – Influences**

As mentioned above, it was the early work of Miguel Arranz on the received prayers of Byzantine Vespers and Matins that would inform the community's continuing liturgical reform efforts during this period. Arranz had recently published the first of

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<sup>3</sup> Miguel Arranz, "Les prières sacerdotales des vêpres byzantines," *OCP* 37 (1971): 85–124 (Henceforth in chapter: Arranz, "Prayers Vespers"). Miguel Arranz, "Les prières presbytérales des matines byzantines," *OCP* 37 (1971): 406–436; 38 (1972): 64–114 (Henceforth in chapter: Arranz, "Prayers Matins"). (See series of OCP articles listed in bibliography).

what would become as series of articles on the extant presbyteral<sup>4</sup> prayers of the office, including the received texts, their possible origins, and their placement within the structure of the service as well as older prayers that have since fallen into disuse.<sup>5</sup> His conclusions for the prayers of the received rite of Vespers are as follows<sup>6</sup>:

- Vespers [1] is a collect for Psalm 85/86, without any allusion to the hour of the office.
- Vespers [2] and Vespers [3] are antiphon prayers. This can be seen by their multiple psalm references. They could accompany a variety of psalms as well as the final Synapte.
- Vespers [4] is a prayer that could begin the office. It has the same doxology as [1].
- Vespers [5] and [6] strongly resemble [2] and [3].
- Vespers [4], [5], and [6] might form a unit.
- Vespers [7] is a synthesis prayer of the office; it completes [5] and [6] and resembles *Apostolic Constitutions* I.
- Vespers [8] is traditional prayer for Ps. 140. It could also start the office.
- Vespers [9] is prayer of inclination at the end of the office rooted in the Old Testament, “benediction of Aaron.”
- Vespers [V] is prayer to accompany the litany of the Lord’s Prayer (New Skete does not use this prayer).
- Mateos posits that many of the prayers have Jewish heritage.

These prayers come from the Cathedral Office in Constantinople and in their native context Vespers [1] – [6], [V], and [8] accompanied the antiphons in the office that was celebrated in the narthex before the service moved into the nave. Matins [7] was the prayer of the Apolysis and [9] of Inclination. With the merging of the Cathedral and monastic structures, the original Cathedral antiphon prayers lost their function in the service. Arranz lists fourteen different ways in which the manuscript tradition tries to

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<sup>4</sup> At first, he referred to the prayers as “sacerdotaes.” However, after consultation at the Eighteenth Liturgical Week at St. Serge and a greater realization that the prayer were not only for the priest, he nuanced his description and subsequently refers to his article on these prayers in Vespers with the title “Prayers of Vespers” (Arranz, “Prayers Matins,” 406 n. 1). This is an example of the fruit of the East–West liturgical dialogue in Paris during those years.

<sup>5</sup> He based his work on the manuscript collections and prior liturgical work of Goar, Dmitrievsky, M. Skaballanovich, Uspensky, Trempelas, and Mateos, among others.

<sup>6</sup> Arranz notes that Mateos has suggested that it could be an initial prayer of the office since it shares the same doxology with Vespers [1] (Arranz, “Prayers Vespers,” 103–4). (The English translation is my own.)

reconcile the use of the extant prayers within the emerging Sabaitic structure.<sup>7</sup> The two offices (Monastic and Cathedral) are different, though, and their elements cannot seamlessly fit together into the new unified structure. New Skete has attempted to solve this problem by continuing the Studite tradition of recapturing some elements from the Cathedral office and its respective structure into which the prayers can be inserted.

#### 4.3.1.2 – Structure

The structure of New Skete Vespers (both Daily and Sunday/Festal) in this new reform is as follows.

### Vespers New Skete - 1976

Priest vested – No rubrics given

**Initial Blessing** – “Blessed is our God...”

Invitatory:

- “Come, let us worship...”
- Initial Psalm 103/104 (**Ps. 85/86 in Lent**)
- **Prayer – From First Hour (Alternate – Vespers [4])**

Monastic Psalmody (*Kathisma*)

- 3 antiphons, collect after each (**Vespers [1], [2], [3], or [5], or [8]**)  
(**Sundays/Feasts – First *Kathisma***)

Lucernarium

- Presentation of Light “Behold [the light of] Christ, the light of the Universe!”  
[Lighting of Lamps] (**Note: From Pre-Sanctified**)

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<sup>7</sup> See Arranz, “Prayers Vespers.” For instance, he notes that by the twelfth century, we see only [1–9, V] in some manuscripts, other manuscripts included fewer antiphons and a corresponding smaller number of prayers to match. For instance, Patmos 105 (thirteenth century, ref: Dm. II. 161) outlines a scheme of Vespers [1–3] for the antiphons, [8] for Ps. 140, [4] for Ps. 129, [7] for the Synapte, and [XVII] for the apolysis. [See Arranz, “Prayers Vespers,” 112; I will introduce the Roman numbered prayers in the next chapter.] A number of manuscripts use [7] and [9] as concluding prayers (e.g. Sin 962 (eleventh–twelfth century in Dm. II, 65); Vat 1833 (tenth century) [Arranz, “Prayers Vespers,” 112–3]. Other manuscripts use a smaller set of prayers, change the ordering or include prayers from the Presanctified service (e.g. [XVI] and [XVII]) [Arranz, “Prayers Vespers,” 110]. It is not until the fifteenth–sixteenth century that the manuscript tradition witnesses to the present practice of grouping [1–7] all together at the beginning of the office during the recitation of Ps. 103/4. In the received tradition, the Presanctified service retains some of the ancient prayers, reciting [4–7] during Ps. 103/4 and keeping [1–3] for the stasis of the *Kathisma*. However, even this association is arbitrary as the Palestinian Psalter is divided differently than the Constantinopolitan.



- Hymn of Light (*Phos Hilarion*)
- Vesper Psalmody and Offering of Incense
- Sundays/Feasts
    - Psalms 140/141, 141/142, 129/130, 116/117 [Traditional Rite]
    - Responsorial refrain: *Hear Me, O Lord*  
(with *one variable sticheria, doxasticon and theotokion* between latter verses)  
[Incensation-Traditional Rite]
  - Daily
    - Psalm 140/141 [sung responsorially]  
[Rite of Incense with stable censer on table in center of temple]
- Reading(s)
- *Prokeimenon*
  - Reading (not specified, most likely **Old Testament**)  
(Great Vespers and Lenten Vespers variants not specified)
- Intercessions
- Great Synapte (Response: “Lord, have mercy”) with Aitesis (Response: “Grant this, O Lord”)
  - Prayer of Litany – **Vespers [7]**
  - *Kataxioson*
- Peace to all
- Prayer of Inclination – **Vespers [9]** [No rubric given for Celebrant.]
- Concluding**
- *Aposticha* (Psalm verses and *stichera*; usually one is used)  
(Lity – On vigil/Great Vespers of some feasts)
  - Cantic of Simeon (*Nunc dimittis*)
  - *Trisagion* Prayers
  - Lord’s Prayer
  - *Troparion* (or *Troparia*)
  - Dismissal (monastic)

Unlike the 1965 version of the office, the opening blessing now comes from the Palestinian monastic tradition. This is the practice of the received tradition. The Invitatory includes the usual invitation to worship and initial psalm; however, it also includes the use of the first psalm from the Cathedral office, Ps. 85/86 as a possibility for Lent. The section closes with a prayer from the first hour, giving the prayer that had been used in this place from the 1965 reform, Vespers [4],<sup>8</sup> as an alternative. The prayer borrowed from the First Hour emphasizes Christ as the true light and can connect to the

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<sup>8</sup> Arranz notes that Vespers [4] and Vespers [1] share the same doxology. For this reason, both he and Mateos suggest that it could begin the office.

theme of light embedded in Ps. 103/4 (e.g. vs. 2). However, the theme of the prayer is different from Matins [4] and they are not thematically interchangeable. Taft suggests that this prayer would be better suited as a collect for the Lucernarium.<sup>9</sup> Nevertheless, since Ps. 103/4 did not have a prayer associated with it, this prayer could be considered appropriate for the context.

The New Skete ordo continues with the inclusion of monastic psalmody. This was part of the order of the 1965 version as well, although now Vespers [1], [2], [3], or [5] or [8] are specified as the collect prayers. According to Arranz as well as New Skete's own analysis, Vespers [1] is the prayer for Ps. 85/86 and would seem more logical to use during the Lenten season with the recitation of that psalm. Another one of the opening prayers might have been a more appropriate option to include here.<sup>10</sup> Arranz suggests that Vespers [2] and [3] are generic psalm prayers and can be used to accompany any psalms.<sup>11</sup> He sees similarities between Vespers [5] and [2] and suggests that it can be used with psalmody as well.<sup>12</sup> However, Uspensky sees a resonance with Vespers [XIII] and posits that this prayer was from one of the editions/manuscripts of the ancient prayers of the faithful.<sup>13</sup> New Skete follows the suggestion of Arranz and uses Vespers [5] in this context. Lastly, Vespers [8] is specified as a possible prayer of the *Kathisma*. This prayer is associated with the eighth antiphon, Ps. 140/1, through the

<sup>9</sup> Robert F. Taft, "The Byzantine Office in the Prayerbook of New Skete: Evaluation of a proposed reform," *OCP* 48, no 2 (1982): 342. Henceforth in chapter: Taft, "Prayerbook Evaluation."

<sup>10</sup> Arranz reports that in an eleventh century manuscript (Coislin 213, Dmitrievsky II, 993) that there was a collection of prayers for each of the seventy-four antiphons of the Psalter and for each of the eight canticles in use at this church. This collection is not extant; it is known only by reference (Arranz, "Prayers Vespers," 89). However, it does allow New Skete and other communities to possibly use a variety of prayers for the collects of the *Kathisma*. This will be something that they explore in the next reform effort, 1988.

<sup>11</sup> Arranz, "Prayers Vespers," 89–90, 90–92.

<sup>12</sup> Arranz, "Prayers Vespers," 103.

<sup>13</sup> Nicholas Uspensky, *Evening Worship in the Orthodox Church*, trans. Paul Lazor (Crestwood, N.Y.: St. Vladimir's Press, 1985), 49. Henceforth in chapter: Lazor, *Uspensky-Evening Worship*.

phrases such as “prayers ris[ing] like incense.”<sup>14</sup> It was said before Ps. 140 in the Cathedral rite that accompanied the entrance of the assembly from the narthex into the nave when the space of the latter would be censed. The prayer is still associated with an “entrance” in the received rite, however, it comes after Ps. 140 instead of before. Mateos suggests that this could be the beginning of the Lucernarium part of Vespers and cites some “rare manuscripts” that put it in this position.<sup>15</sup> It seems that New Skete has adopted that possibility as the prayer would be said immediately prior to the Lucernarium part of Vespers. As in the received tradition, on Sundays, the first *kathisma* is sung.

The Lucernarium section of Vespers follows. As in the 1965 order, the light is first presented and then *Phos Hilaron* is sung. Unlike the 1965 version, there is no prayer for the lighting of the lamps prior to its presentation. This would suggest further that Vespers [8] was used for that function.

At the daily service, the vesperal psalm, Ps. 140/141, is sung antiphonally and the incense offered via a stable censer. This continues the tradition started in 1965, but includes the chanting of the entirety of Ps. 140/141 and not just the first few verses as in the Constantinopolitan tradition. On Sundays and Feast days, the psalmody of the received tradition is used, with the refrain, “Hear me, O Lord.” This is accompanied by one hymn, selected from a small set of variable hymns, and is interspersed in the latter verses as well as an incensation according to the received rite. Br. Stavros says that, limiting the *stichera* to just a few verses at the end of the psalm allows “the psalm to be restored as a

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<sup>14</sup> Arranz notes that it has resonances with other verses from the psalm as well, including 140: 2, 4, 9, and 8.

<sup>15</sup> Reported in Arranz, “Prayers Vespers,” 98–99. It also shares the same doxology as [1] and [4] which do or could function as “opening” prayers for the service or section of the service.

psalm instead of being only an introduction to a string of *stichera* [as in the received tradition.]”<sup>16</sup>

The *prokeimenon* and Scripture reading follows. As mentioned earlier, by 1973 the *prokeimenon* had been expanded to include more the respective psalm. In addition, a selection from the Wisdom literature was read daily. Historically, the reading of Scripture was not integral to the Cathedral office,<sup>17</sup> but, as we have noted earlier, can be pastorally edifying. For feast days, the traditional three readings from the Old Testament were included, but varied and augmented following the ancient lectionary of Jerusalem.<sup>18</sup>

In accordance with the Cathedral rite and the 1965 reform, the intercessions are placed near the end of the service. However, this reform uses Vespers [7] instead of Vespers [8] as the prayer of the litany followed by *Kataxioson*. Arranz posits that Vespers [7] is the concluding prayer of the office because it synthesizes the themes of the service. In addition, it resembles a similar prayer in the *Apostolic Constitutions* found at this place in the service.<sup>19</sup> New Skete has adopted this placement. However, the *Kataxioson* here seems to be misplaced. It has been traditionally placed at the end of a series of chanted pieces—Hymn of Light, vesperal psalmody, and the *prokeimenon* (and

<sup>16</sup> Br. Stavros (Winner), “The Restored Office at New Skete,” *Gleanings* 1, no. 1 (1973): 37. Henceforth in chapter: Br. Stavros, “Restored Office.”

<sup>17</sup> For instance, it is not in the Chaldean office, one of the most primitive and purely Cathedral offices (Taft, “Prayerbook Evaluation,” 346. Also, see *East Syrian Daily Offices*, trans. Arthur John Maclean [London: Rivington, Percival & Co., 1894]). However, Mateos points out that although this was not a general feature of the evening service in most traditions, fourth century Cappadocia witnesses to the practice of reading and explaining Scriptures in the evening office (Juan Mateos, “Quelques anciens documents sur l’office du soir,” *OCP* 35 (1969): 373, citing Hist. eccles. V, 22 [PG 67, 640A]). This speaks to the diversity of practice and also gives precedent for daily readings in the evening service. In addition, in 1971, the Roman office issued from Vatican II also added a Scripture lesson to each hour as well as a gospel canticle (Robert Taft, *The Liturgy of the Hours in East and West: The Origins of the Divine Office and Its Meaning for Today* [Collegeville, Minn.: Liturgical Press, 1993], 313). See also, Annibale Bugnini, *The Reform of the Liturgy 1948–1975* (Collegeville, Minn.: Liturgical Press, 1990), 533–538.

<sup>18</sup> Br. Stavros, “Restored Office,” 36.

<sup>19</sup> Arranz, “Prayers Vespers,” 104. Uspensky makes this same observation in an article published in 1959 in *Boboslovskie Trudy*, vol. 1 (Ref: Lazor, *Uspensky-Evening Worship*, 25-6).

reading).<sup>20</sup> Taft suggests that this position breaks the liturgical unit of the Synapte followed by its collect, the greeting, “Peace be to all,” and the Prayer of Inclination that goes back to the fourth century.<sup>21</sup>

The service concludes with the Prayer of Inclination from the received tradition, Vespers [9] followed by a monastic dismissal. Unlike the 1965 book, no procession to the cross is specified. It is unlikely that this was the practice of the community at the time since the layout of the church would have made this difficult. It was the desire to have meaningful movement in the liturgy that would be one of the guiding principles in the building of the new church.

#### 4.3.1.3 – Theological themes/emphases

The vesperal themes that are part of the received rite continue to be strengthened in this new reform. The theme of light and its association with the Paschal mystery remains prominent through not only its presentation and singing of *Phos Hilaron*, but also the addition of the prayer from the First hour, emphasizing that Christ is the *true* Light, the uncreated Light, that was revealed at the Transfiguration on Mount Tabor. The day is dedicated with praise and thanksgiving (e.g. *Phos Hilaron*), the community members seek repentance and forgiveness for any sins they may have committed during the past day (e.g. vesperal psalmody) and offer incense with their prayers (e.g. incensation, Vespers [8]). In addition to repenting from sin, the community also prays for God’s protection from evil (Vespers [5]), guidance (Vespers [2]), comfort, help (Vespers [1]), enlightenment (Vespers [2]) and salvation (Vespers [3]). The members

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<sup>20</sup> Taft, “Prayerbook Evaluation,” 347.

<sup>21</sup> Taft, “Prayerbook Evaluation,” 347. Note: This is corrected in the New Skete order of Vespers in the 1988 book.

also continue to pray for others and the world. These themes are then called to mind again and summarized during the closing litany prayer (Vespers [7]).

#### **4.3.1.4 – Textual issues**

In this version of their reform, the texts of the service are based on the received tradition. Arranz did posit that Vespers [7] is actually composed of two prayers with a monastic interpolation at the end of the first section.<sup>22</sup> Although Vespers [7] is used in its received form in this reform, New Skete will take Arranz's thesis into account in future reform efforts.

#### **4.3.1.5 – Performative Characteristics**

In addition to the various ritual elements that are constitutive of the office of Vespers in the Byzantine tradition, New Skete has added Cathedral elements that enrich the service. The Presentation of the Light and responsorial singing to the vesperal psalmody is included from the earlier reform effort as well as some of the presbyteral prayers. This iteration includes more of these prayers. These are interspersed throughout the service and said aloud, allowing the entire assembly to pray them.

#### **4.3.1.6 – Pastoral Import**

It is the inclusion of these prayers that adds value to the existing pastoral import of the celebration of the service. The prayer of the First hour emphasizes that Christ is the true light who "enlightens and sanctifies every [one]." This not only evokes the Transfiguration, but is connected to the *troparion* from Pentecost that is sung after the reception of the gifts at every Divine Liturgy, "We have seen the True Light." The prayer continues, asking Christ to "shine us with the light of your face." This has

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<sup>22</sup> Arranz, "Prayers Vespers," 95.

resonance with themes of the baptismal service. The faithful belong to Christ. Although the light of Christ is always “beyond our reach,” they ask God to “direct [their] steps” as they draw closer to Him.

The prayers of the Kathisma tells the community how the Tradition understands this God. For instance, God is “compassionate and merciful” (Vespers [1], [3]), the healer of our souls and bodies (Vespers [2]), the one who gives comforts (Vespers [1]), and the enlightener of hearts (i.e. the *nous* (Gk) or core of our being, Vespers [2]). The community asks to be made “worthy to love [this] God and to do His will” (Vespers [3]). They pray for guidance to “walk in the path of truth” (Vespers [1]). The prayers inform the baptismal identity of the community and their understanding of God. They give them guidance for their daily lives, connecting the ritual expression of liturgy with these lives. They ask God to enlighten them further in their spiritual journey.

#### **4.3.1.7 – Evaluation with Reform Metrics**

Using the scholarship of Mateos and now, Arranz, New Skete has constructed a reform of the office that draws on their earlier effort (1965), but includes more of the elements of the received rite to fill out the celebration. The elements of the service continue to enhance community participation, both physically and spiritually. The structure and performative aspects remain clear and well integrated. The texts and performative actions complement one another. In addition to reading from the psalms, the reading from other parts of the first testament ground the community in that heritage. This is complemented by a limited use of hymnography as well as the addition of more of the presbyteral prayers of the received tradition. In particular, the inclusion of more of the prayers of the service gives an added pastoral dimension to the celebration and not

only reminds the community of their baptismal identity, but gives them the opportunity to grow more fully into their association with Christ.

#### 4.3.2 – Analysis of Matins

We showed earlier that the received rite of Matins in the Byzantine tradition is a complicated service, composed of elements from the Royal Office, the old Midnight office, the vigil as well as the morning service proper. It also suffers from the same conflation of the Cathedral and Palestinian monastic traditions that is characteristic of Vespers, in particular the dislocation of the prayers that are native to the Cathedral rite. We noted earlier that Miguel Arranz had studied these prayers and the structure of the Cathedral office to which they belonged. His scholarly work helped to reclaim these prayers for use within the structure of the received tradition and it is this scholarship, in particular, that New Skete used to inform their reform efforts during this time. We will now look at how that scholarship was used in the reform of both the daily as well as the Sunday/Festal Matins service.

By examining numerous manuscripts<sup>23</sup> and building on the work of Mateos, Arranz was able to fill out the structure of the Cathedral office with the prayers that were used in the various liturgical units.<sup>24</sup> We will focus on his analysis of the prayers of the

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<sup>23</sup> Arranz has analyzed numerous manuscripts in his study of these prayers, including many found in Dmitrievsky's collection, *Opisánie*. He also uses the testimony of Symeon of Thessaloniki who witnesses to the last vestiges of the Cathedral office in Thessaloniki in the fifteenth century (*De Sacra Precatione*, PG 155, 636C–649D) to fill out the manuscript tradition and either confirm or question his hypotheses.

<sup>24</sup> Building on the work of Mateos (e.g. *Typicon of the Great Church*), Arranz fills out the structure of the Cathedral office with the prayers found in the ancient manuscripts (e.g. Barberini Gr. 336, Leningrad 226, Coislin 213, etc.) He posits the following structure:

[1–8] – Prayers of the Antiphons

[10] – Ps. 50/1

[11] – Ps. 148–150

[9] – for the Gospel (added later)

[XII, XIII, XIV, 12] for different litanies

[13] – Benediction



received Matins service for this analysis. A summary of his findings for the prayers of Matins that are extant in the received tradition is below.<sup>25</sup>

- Only Matins [10] and [11] are true psalm prayers.
- Matins [9] is borrowed from the Divine Liturgy (first from James, now extant in Chrysostom) and is used to accompany the Gospel at festive Matins. It is absent from the oldest manuscripts.
- Matins [12] is the prayer of the synapte and resembles *Apostolic Constitutions* I.
- Matins [13] is the prayer of inclination and it corresponds to a similar prayer in the *Apostolic Constitutions* in Matins II.
- Matins [1–8] are considered psalm prayers, but their content is only loosely based on the psalms. They all share similar themes, including end of sleep, praying for divine initiative, help from God to pray, awareness of the presence of God and asking for spiritual enlightenment. There are problems, however, in applying them to a morning context.<sup>26</sup>

Like his work with Vespers, Arranz notes the many different ways that communities through their manuscript witness have tried to reconcile the prayers of the ancient Cathedral office into the emerging neo-Sabaitic synthesis.<sup>27</sup> New Skete has attempted to solve this problem in Matins as well by continuing the Studite tradition,

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(Arranz, “Prayers Matins,” 410).

<sup>25</sup> Arranz, “Prayers Matins,” 435–436. In French, English translation mine.

<sup>26</sup> For instance, he notes that Matins [1] speaks only of rising, but not necessarily of the morning. Matins [2] and [3] cite Isaiah, “Early does my spirit rise” but the time indication is not clear. Matins [4] and [5] appear to be matitudinal. Matins [6] speaks of the night. Matins [7] only speaks of “rising at this hour.” And Matins [8] is a prayer that is distinctly nocturnal. In addition, he posits that the title given to these prayers of Matins is erroneous. They reflect the era of the *Euchologion*, but not the era of the prayers, themselves. He suggests that they are part of a collection of interchangeable prayers and not from an original ensemble (Arranz, “Prayers Matins,” 435–436).

<sup>27</sup> He divides the manuscript tradition into four main types (with variation): (A) Cathedral scheme, (B) Cathedral scheme but missing litany prayers for the Catechumens and the First and Second prayers of the faithful (monastic elements introduced), (C) Monastic scheme with prayers grouped in the beginning of the office, (D) Monastic scheme with prayers distributed throughout the service, often without much regard for their original function. (See Arranz, “Prayers Matins” for full analysis.)

Some insights from his work will have a bearing on the future liturgical reforms efforts of New Skete, including the expansion and variability of litany petitions, the different antiphon prayers used during the monastic *Kathisma* reading as well as the placement of the Gospel reading. For instance, some manuscripts note variations in the petitions said during a litany (e.g. Grottaferrata Gb VII [ninth–tenth century], 68). An example of a creative scheme for using the antiphon prayers during the monastic *kathisma* can be found in Athens 685/Trempelas K, (Arranz, “Prayers Matins,” 77). A placement of the Gospel immediately prior to the Praises (i.e. (Matins [10], [9], [12], [13]) in Sinai 960 (thirteenth century) and a placement after the praises (i.e. [11], [9], [12], and [13]) found in Athens 665 (sixteenth century)/Trembelas ~a (Arranz, “Prayers Matins,” 78). The former would inform the placement of the daily Gospel reading of the Monks’ Matins, post 2000 and the latter for the Nuns’ Matins, post 2000.

recapturing some elements from the Cathedral office and its respective structure and inserting the prayers into this structure or where they might logically be inserted into the other parts of the service.

#### 4.3.2.1 – Daily Matins Analysis

##### 4.3.2.1.1 – Influences

See above.

##### 4.3.2.1.2 – Structure

This reform effort builds on the earlier effort from 1965 that had been so heavily influenced by the community's encounter with Juan Mateos. It is now accompanied by some of the insights of Arranz as well as some of the practice of the received tradition.

The structure is given below.

### Daily Matins New Skete – 1976

Priest vested – *epitrachilion* (stole)

Celebrant placement – At altar

Initial Blessing – “Glory to the holy and life-giving Trinity...”

Nocturns

Invitatory

#### ***Photogogikon/Troparia of Light***

(In current tone and proper to each day of the week)

**[Lighting of the Lamps]**

“Glory to God in the heights...”

Morning Psalm (Chanted by entire assembly)

- Mon – Ps. 3
- Tues – **Ps. 5**
- Wed – Ps. 62/63
- Thurs – Ps. 87/88
- Fri – **Ps. 89/90**
- Sat – **Ps. 112/113**

**Prayer – Matins [1] (Lent – Matins [8])**

*Theos Kyrios* with verses from Ps. 117/118 (according to tone of *Troparion*)

*Troparion*

Monastic Psalmody

- Three antiphons (with **sessional hymns**) and **collect prayers** after each (Matins [2], [3], [7])

## Morning Office Proper

## Invitatory

Ps. 50/51 (Sung by all)

Prayer – Matins [10]

## Canon

Biblical Ode of the Day (1–7)

**Kontakion**

Ode 9: Magnificat (with response)

[Incensation]

## Lauds

Prayer – Matins [11]

Pss. 148–150 [Sung antiphonally]

**(No Intercessions at this point)***Aposticha* and Concluding Prayers*Trisagion* Prayer (from Divine Liturgy)*Trisagion**Troparion* (of day)**Little Dismissal**

The service begins with the traditional doxology to the Trinity and immediately moves into the Nocturns section of Matins. (There is no separate office for the benefactors of the monastery [i.e. the “Royal Office.”]) Unlike in the received tradition (or the reform effort of 1965), the opening doxology of this section is prefaced by the singing of the *troparion* of the light (i.e. the *Photogogikon*) and the lighting of the lamps/candles. This connects the morning light and the lighting of the candles with the Light of Christ and can give the office an eschatological perspective. An opening hymn of light or one that is towards the beginning of the service is also found in the morning service of the Chaldean tradition. Mateos reports that there is both a prayer and hymn of light, referring to the Epiphany of Christ, in that context after the morning reading from the Psalter.<sup>28</sup> Br. Stavros suggests that this ritual signifies “the importance of spiritual

<sup>28</sup> Juan Mateos, *Lelya-Sapra: Les Offices Chaldeen de la Nuit et du Mati*, OCA 156 (Rome: PIO, 1959, 1972), 72.

light for our daily lives.”<sup>29</sup> The Byzantine office also includes a morning hymn of light at the beginning of Lauds. However, in this case, the hymn has been moved from its traditional place. Taft complains that this is used to make “monastic nocturns seem to be a greeting of the morning light. [However, the] rising sun, a traditional symbol of the resurrection, is a theme proper to the morning office, and not the mesonyktikon.”<sup>30</sup>

The morning psalms follow, with a different psalm for each day.<sup>31</sup> Like the received rite (and the 1965 reform), Ps. 3 is used. The other psalms included in this section are Ps. 5, 62/63, 87/88, 89/90, and 112/113. Ps. 62/63 is the morning psalm par excellence and Ps. 87/88 is one of the traditional psalms of the *hexapsalmos* that are usually recited at this time (i.e. Ps. 3, 37/38, 62/63, 87/88, 102/103, and 142/143). Ps. 37/38 and 142/143 from the hexapsalmos are penitential in character. In his review of the New Skete reform, Taft deemed them “less suitable.”<sup>32</sup> Psalm 5 and 89/90 are from the First Hour of the received rite. It is appropriate to include them in this context, if the service is understood wholly as a morning service. Lastly, although Psalm 112/113 does not have a morning reference, it is a psalm of praise, celebrating the Lord as the helper of His people. This psalm is also found in the Chaldean morning office.<sup>33</sup> As in 1965,

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<sup>29</sup> Br. Stavros, “Restored Office,” 36.

<sup>30</sup> Taft, “PrayerBook Evaluation,” 352. In their next iteration of the office in 1988, New Skete would own this critique and explain that even though they have kept some of the elements of the old midnight office, for them, it is now the beginning of a “strictly morning prayer” (Monks of New Skete, *A Book of Prayers* (Cambridge, N.Y.: Monks of New Skete, 1988), xxxiv). Ironically, in that iteration they will no longer begin the Matins office with the singing of the *Photogogikon* and lighting of the lamps.

<sup>31</sup> The practice of spreading the Hexapsalmos psalms throughout the week is also found in other contexts. For instance, this is, at present, the practice of the Chapel at Holy Cross Greek Orthodox School of Theology as well.

<sup>32</sup> Taft, “PrayerBook Evaluation,” 352.

<sup>33</sup> Juan Mateos, “Chaldean, Maronite and Syrian Matins,” *OCP* 26 (1960): 12.

Matins [1] is once again specified as the prayer for the initial psalmody.<sup>34</sup> The section concludes with *Theos Kyrios* with its verses. This was originally only sung on Sunday Matins because of its resurrectional interpretation, but is now used at daily Matins both in the received rite and in this reform effort.

The Nocturns of Matins ends with the monastic psalmody. As in the 1965 reform, New Skete uses Matins [2], [3], and [7] as the collect prayers for the psalms. Both Matins [2] and Matins [3] open with a reference to the theme of light. According to Arranz, Matins [2] has existed in this place in all the early manuscripts.<sup>35</sup> Although Matins [3] connects to Matins [2], its placement is not definitive.<sup>36</sup> It is a general prayer to consecrate the day. Matins [7] rounds out the group. Its theme is more penitential and it can serve as preparation for the recitation of Ps. 50/51 that follows in the morning office proper. In this reform, they have also added the traditional sessional hymns to this liturgical unit.

The morning office proper begins with the Invitatory and is followed by the canon. The order of this part of the service follows that of the 1965 reform.<sup>37</sup> The only difference is the replacement of the prayer for the incensation with the Kontakion. This seems to be a move to conform with the received rite as the Kontakion<sup>38</sup> is usually inserted into the canon after the sixth ode. It is unclear why the prayer was not retained. However, that would be an omission that they would address in the next reform iteration.

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<sup>34</sup> Although an examination of the office during Lent is outside the scope of this investigation, I note that Matins [8] is used for Lent. This was the final antiphon prayer and marked the movement from the narthex into the nave. In that context, it could be considered as a prayer that begins the office.

<sup>35</sup> Arranz, "Prayers Matins," 415.

<sup>36</sup> Arranz, "Prayers Matins," 416–417.

<sup>37</sup> The use of Matins [10] with Ps. 50 is confirmed by Arranz. However, prayers are said before the psalm in the Constantinopolitan tradition (Arranz, "Prayers Matins," 426–428).

<sup>38</sup> What we now call the "kontakion" is only the first stanza of a much longer hymn with the same name.

As in the 1965 version, Lauds begins with Matins [11]<sup>39</sup> and is followed by the singing of the Praises. The elements of the received rite—the so-called “little” Doxology and the *Kataxioson* have been suppressed. The so-called “little” Doxology is rather festive in character. In earlier versions of the office, only the *Kataxioson* was sung on weekdays. It was only later attached to the Great Doxology between its opening verses and the *Trisagion*.<sup>40</sup> While it is historically accurate not to include the “Little” Doxology on weekdays, the *Kataxioson*—should have been retained for the same reason.

The most striking feature of this reform is the lack of intercessions at this point in the office. This is usually only the case for Matins when it is followed immediately by the Divine Liturgy. It is not the case for daily Matins. This is a poor decision on the part of New Skete, as intercession for the other and the world is one of the themes of the service and constitutive of the baptismal calling of the faithful.

The service ends with the *Aposticha* and concluding prayers. The same elements of the *Aposticha* appear in this reform as its predecessor. However, the office now concludes with a short monastic dismissal instead of the prayers of the Cathedral office. Although this is in accord with the ending of daily office in the received tradition, it lacks the pastoral import of the concluding prayers of the Cathedral rite, Matins [12] and Matins [13]. This deficit will be addressed in the next iteration of the reform of the office.

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<sup>39</sup> The use of Matins [11] *before* the Praises is confirmed by Arranz (Arranz, “Prayers Matins,” 428–430).

<sup>40</sup> Juan Mateos, “Some Problems in Byzantine Orthros – Part 1,” trans. Robert A. Lewis, unpublished, 17–19. Originally published: “Quelques problèmes de l’orthros byzantine,” *Proche-Orient Chrétien* XI (1961): 17–35.

#### 4.3.2.1.3 – Theological themes/emphases

Most of the theological themes of the office are found in this reform as well. The inclusion of *Theos Kyrios* in the invitatory from festal Matins as well as the singing of the Canticles underscores the Paschal character of the office. The theme of Light continues to be prominent and connected to Christ by the inclusion of the singing of the *Photogogikon* and the lighting of the morning lamps/candles as well as the recitation of Matins [2]. Matins [3] more strongly dedicates the day and reminds us to do so in joy. The addition of Ps. 112/113, on Saturdays, draws attention to the theme of praise. This is most appropriate as the Eucharist usually follows on both Saturdays and Sundays during this time in the history of the community. As usual, the service includes the themes of forgiveness and repentance (i.e. Ps. 50/51 and Matins [10]). This is reinforced by the use of Matins [7]. There is also value to including the other psalms from the received text as they speak to the help (Ps. 3) and guidance (Ps. 5) the faithful receive from their God as well as the relationship they have with God (Ps. 62/63) and God's continued presence in their midst (Ps. 89/90). However, the offering of incense, although still present, is no longer given its preparatory prayer and, as such, the attention of the assembly is not prepared for this ritual action nor drawn to its import as strongly. Lastly, the theme of intercession is missing.

#### 4.3.2.1.4 – Textual issues

The texts for this reform are translations of the received texts.<sup>41</sup> In most cases, they are either included in the order of the reformed rite or page numbers are given to refer to the text in the received rite. The service ends with the phrase “and the little

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<sup>41</sup> See comments in the analysis of the 1965 Daily Matins for translation issues. These have not been addressed in this iteration.

dismissal.” However, in this case, no text is given. The received text has an addendum that reads, “Through the prayers of our holy fathers, Lord Jesus Christ our God, have mercy on us and save us.” This is an addendum to the liturgical unit for the dismissal that comes from the monastic context. In its context, the “fathers” to whom it refers are the leaders of the community. In a monastery with both male and female leaders, this phrase should more appropriately be rendered, “Through the prayers of our holy fathers and mothers” or “Through the prayers of our holy community” as it is sometimes found. This would be remedied in the post-2000 reform effort.

#### **4.3.2.1.5 – Performative Characteristics**

As has been the case in their reform effort thus far, special attention has been paid to the performative aspects of the service. In addition to the various forms of participatory psalmody—meditative (e.g. monastic psalmody), responsorial (e.g. Canticle), antiphonal (e.g. Praises), congregational (e.g. Ps. 50)—the community continues to participate in the office through hearing the prayers together. Moreover, the ritual elements of lighting the lamps and offering of incense can connect the worshipper with the sensory dimension of worship.

#### **4.3.2.1.6 – Pastoral Import**

The recitation aloud of the presbyteral prayers of the office (and their inclusion as part of a liturgical unit) continues to provide an added pastoral dimension to the celebration. Like the 1965 reform, the service includes Matins [1], [2], [3], and [7] (with the addition of Matins [8] during Lent.) The identity of the community continues to be emphasized with the baptismal references (Matins [3]) and the understanding that the members are “students” of God. They continually ask God to teach them “what is right



and holy” (Matins [2]) and about God’s justice and commandments (Matins [3]). Furthermore, with the addition of more elements of the received rite, the community is beginning to exercise more of their soon-to-be (canonically) “Orthodox” identity. They are continually being formed by their worship in gratitude (e.g. Ps. 148–150, Matins [11]), realizing their shortcomings and asking for God’s help and mercy (Matins [1]) and forgiveness (e.g. Ps. 50/1, Matins [10]). The *Trisagion* prayer implores God to help to sanctify them, allowing them to sing with those in the heavenly realm and get a glimpse of the transformative reign of God.

#### **4.3.2.1.7 – Evaluation with Reform Metrics**

This reform effort includes both innovation and a return to some elements of the received tradition. Although New Skete has called it a “restoration,” Taft says that there is no such thing.<sup>42</sup> A restoration implies a return to “what is thought to have been.” Since we cannot experience the past as those in the past experienced their present, we have to make judgments on our present liturgical needs. In the process, we select what aspects of the past are to be honored by selection for the restored rite.

So, do the elements of the past that New Skete has chosen to honor meet the criteria that they set for their reform effort? By continuing to use the scholarship of Mateos and Arranz as well as aspects of the received rite, this reform effort remains consonant with the Tradition. Through the various performative aspects, the community participates in the service. The main structural elements remain clear, albeit, on occasion, moved from their received placement. There continues to be healthy balance of Scripture (e.g. psalms, canticles and readings from other parts of Scripture), the prayers

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<sup>42</sup> Taft, “PrayerBook Evaluation,” 355–357.

of the service (Matins [1], [2], [3], [7]) as well as the inclusion of more hymnography from the received tradition (e.g. *Photogogika*, sessional hymns, kontakia and *troparia*). In addition, the length seems to be fairly manageable for a working monastery. Finally, the service feeds the community, strengthening both their baptismal and fledgling Orthodox identity and helps to sustain them for their Christian journey and their lives together.

#### 4.3.2.2 – Sunday/Festal Vespers Analysis

##### 4.3.2.2.1 – Influences

See Above.

##### 4.3.2.2.2 – Structure

The Sunday/Festal structure of Matins built on both the daily structure of the present reform as well as from elements from the Sunday/Festal structure of the 1965 reform effort. The structure of the service is below.

### Sunday/Festal Matins New Skete – 1976

Priest vested – *epitrachilion* (stole), *Philonion*?

Celebrant placement: At altar

Initial Blessing – “Glory to the holy and life-giving Trinity...”

Nocturns

Invitatory

“Glory to God in the Heights...”

Morning Psalm – **Ps. 102/103**

*Theos Kyrios* with verses from Ps. 117/118 (according to tone of *Troparion*)

[Lighting of the Lamps]

*Troparion*

**Prayer – Matins [6]**

Cathedral Vigil

Psalms and Hymns

• *Polyeleos* (**Pss. 134/135–135/136; Lent: Ps. 136/137**)

• *Hypakoë* [Incensation – Altar Table]

**(Optional after *Hypakoë*: *Evlogitaria* or *Anavathmoi* (Gradual) or Sessional Hymns)**

Reading

- *Prokeimenon* (Feast or Tone)
  - Prayer – Matins [9] (Before Gospel)
  - Reading – Gospel (Resurrection (Sunday) or Feast)  
(Read by Priest or Hierarch, not Deacon)
- [Gospel enthroned, venerated]: Ode 1 (Ex. 15) Response/refrain: First *irmos* of the current tone
- Sundays: Resurrection *Troparion*

#### Morning Office Proper (Orthros)

##### Invitatory

Ps. 50/51 (Sung responsorially; On ordinary Sundays: “From the dead has Jesus Risen...” **with Lenten and Festal variations**)

Prayer – Matins [10]

##### Canon

Canticle – Ode 8 (Dan. 3) (Sung responsorially)

Kontakion

Canticle – Ode 9: Magnificat (**or** Benedictus of Zachary – Lk. 1:68–79)

(Sung responsorially)

[Incensation]

##### Lauds

*Exapostilarion* (On Sundays: “Holy is the Lord our God...”)

Ps. 148–150 (Sung responsorially with **4–6 intercalated strophes**)

Priest: “Glory to you who have shown us the light...”

Great Doxology (with *Kataxioson*)

***Trisagion***

*Troparion*/*Apolytikion* (**Resurrectional**)

##### Intercessions

- Synapte with aitesis (**omitted if Divine Liturgy follows**)

- Prayer – Matins [12]

##### Concluding

Prayer of Inclination – Matins [13]

**Apolysis/Great Dismissal (Traditional)**

As is the tradition outside of monasteries of royal patronage, the service begins with the opening doxology to the Trinity with the Invitatory immediately following. Many of the elements of this section are the same as the 1965 reform version of the service. There are a few exceptions, though. The morning psalm is now Ps. 102/103. This is both one of the psalms from the opening *hexapsalmos* of the received Matins rite as well as one of the psalms of the *Typika* that is used as the Second antiphon of the

Divine Liturgy in the Slavic practice.<sup>43</sup> Including it here connects Matins with the opening part of the Liturgy. The only other new element in this part of the service is the lighting of the lamps that has become part of the daily practice of the rite. This connects to the singing of the *Theos Kyrios* and helps to draw attention to the Christ, the light of the world, in the midst of the assembly. However, it displaces the theological meaning of the morning light from the East, the eschatological meaning of the light at Matins.<sup>44</sup> Matins [6] is retained as the opening prayer, but is now placed at the end of the section. In this case, it seems to be used as a response to the acknowledgment that “God has appeared to us.” The prayer thanks God “for our salvation and for the way [God] does all things for our good.” Arranz suggests that this prayer could be used as an opening prayer.<sup>45</sup> New Skete has done so in a way that ties it more particularly to the liturgical elements in the unit. There is no monastic psalmody to conclude this version of Nocturns.

As in the 1965 version of Sunday Matins, the Cathedral vigil follows. Once again, many of the elements are similar to the earlier version. There are two exceptions. First, the psalms of the *Polyeleos* are now more consonant with the psalms used in the received tradition, rather than the Cathedral antiphons that were part of the earlier version. Second, the order gives an option to include more of the hymnody from the received tradition that is associated with the Cathedral vigil, the *Evlogitaria* (used for Sundays) and the *Anavathmoi* or Gradual psalms. The text also allows for the inclusion

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<sup>43</sup> As we will see in the analysis of the Divine Liturgy during this time, the opening antiphons that were originally part of the stational liturgies of Constantinople and later appended to the beginning part of the Liturgy in the received tradition, have been excised. Including this Psalm at Matins, not only retains one of the Psalms of the opening six Psalms of the service, but allows the community to still worship with this Psalm even if it is no longer a part of the opening of the Divine Liturgy.

<sup>44</sup> See earlier discussion about the different meanings of the use of light at Vespers and Matins.

<sup>45</sup> Arranz, “Prayers Matins,” 422.

of the Sessional hymns at this point, but this seems to be misplaced. These hymns belong with the monastic psalmody that has been excised from the Sunday version of Matins.

Most of the morning office proper remains the same as either the 1965 version of Sunday Matins or the daily version of Matins in this reform iteration. The morning office proper begins with Ps. 50/51 accompanied by a resurrectional refrain for Sundays (with variations for Feasts and Lent). It is followed by its psalm prayer, Matins [10]. This is followed by the canon that includes Canticle 8 and 9. Like the daily version of Matins, the prayer for the canticle has been replaced by the Kontakion.

The *Exapostilarion* for Sunday introduces the Lauds section of the service and is followed by the praise psalms. Matins [11] is not included in this version. However, a number of intercalated strophes on the theme of the resurrection are added. Lauds concludes with the Great Doxology. In this case it includes the *Trisagion* hymn. This is most likely a nod to Tradition as it does not appear that the hymn was used in its original context—to accompany the clergy’s entrance into sanctuary to begin the Divine Liturgy.<sup>46</sup> The section concludes with one of the resurrectional *troparia* from the Great Church.<sup>47</sup>

If the Divine Liturgy follows, the intercessions are suppressed. It also appears that the *ektene* has been suppressed in any case.<sup>48</sup> It is unclear if Matins [12] is said, but

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<sup>46</sup> In its original context, the *Trisagion* was an antiphon to the processional psalm verses. See Juan Mateos S.J., *Le Célébration de la Parole dans la Liturgie Byzantine*, OCA 191 (Rome: PIO, 1971), 98–102, 106. Henceforth in chapter: Mateos, *Célébration*. See also, John F. Baldovin, *The Urban Character of Christian Worship: The Origins, Development, and Meaning of Stational Liturgy* (Rome: POI, 1987), 218 (Henceforth in chapter: Baldovin, *Urban Character of Christian Worship*).

<sup>47</sup> Odd number tones: “Today, salvation visits earth”; Even numbered tones: “You came forth from death” (Juan Mateos, “Some Problems in Byzantine Orthros – Part 2,” trans. by Robert A. Lewis, unpublished, 35 Originally published: “Quelques problèmes de l’orthros byzantine,” *Proche-Orient Chrétien* XI (1961): 201–220).

<sup>48</sup> The *Ektene* is most likely a latter addition to Matins as it was to Vespers and the Divine Liturgy. It is penitential in character and would be out of place in a celebration of the resurrection.

it appears unlikely. The service then concludes with the Apolysis<sup>49</sup> and the Great Dismissal of the received rite.

#### **4.3.2.2.3 – Theological themes/emphases**

Like the received rite, this version of Sunday Matins is replete with elements that emphasize the Paschal mystery, in particular the resurrection of Christ and the light symbolism that represents His presence (e.g. *Theos Kyrios*, the lighting of the lamps, weekly resurrectional *troparion*, the resurrectional Gospel, Canticle 1 and 8, the Great Doxology, concluding *troparia* and possibly, Matins [12]). It is truly an expression of the Lord's Day. Even the elements of praise and thanksgiving (e.g. The Praises) are infused with resurrectional hymnography. Acts of repentance are even accompanied by the proclamation of the resurrection (e.g. the refrain, "From the dead has Jesus risen" that accompanies Ps. 50/51). The prayers of the community are still symbolized by the offering of incense, but this ritual element does not stand out. Intercession is deferred to the celebration of the Divine Liturgy.

#### **4.3.2.2.4 – Textual issues**

None to note.

#### **4.3.2.2.5 – Performative Characteristics**

The performative elements of the office continue to engender participation by the community. In addition to the responsorial refrains for the psalms and Canticles, the opportunity to sing to the Lord is vast. This includes many more hymns of the received tradition. In addition, the entire assembly has an opportunity to give reverence to an icon of Christ, the Gospel book, after the reading of the resurrectional account.

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<sup>49</sup> Although not specified, it is likely that Matins [13] was included at this point as it is part of the received tradition at this place in the service.

#### **4.3.2.2.6 – Pastoral Import**

Sunday Matins can be a feast of resurrectional hymnography. However, this is not something in which everyone can easily participate. It takes practice. For a monastic community, this is something that is built into their daily lives. Because of this, they are able to participate. However, this might not be the case for others worshipping with them. Still, everyone can participate in praying the prayers of the rite. Matins [6] asks to give the faithful strength for this prayer. Matins [9] helps them to prepare for the Gospel reading and Matins [10] for repenting of their sins. They can still identify with the Myrrh-bearing women at the tomb, proclaiming the news of the resurrection and living in its transformative light.

#### **4.3.2.2.7 – Evaluation with Reform Metrics**

But does this reform effort adhere to their liturgical reform principles? As with previous attempts, the reform is based on sound scholarship. At this time, the community used more of the work of Arranz to inform their understandings of the prayers of the office and their placement. At times, they also had a tendency to bend towards the received rite. While the service was still communal in character, the community who could participate fully in its exercise tended to be the monastics in residence. This did not mean that the entire assembly could not participate as many of the short refrains of the Cathedral office still allowed them to do so. The overall structure remained relatively clear and the performative elements supported the structural organization of the rite. The use of Scripture remained prominent and encountered in various ways—through the Psalter (and Canticles) as well as the Gospel. However, the combination of Scripture, prayer and hymnography was less balanced, with a proliferation of hymns supplanting

some of the prayers of the rite. Still the service could feed the community and meet their spiritual needs, especially their association with the risen Christ in their midst.

## **4.4 – Analysis of Divine Liturgy of Chrysostom**

### **4.4.1 – Influences**

The early years of the liturgical life of the monastery had been devoted primarily to the reform of the daily services of Vespers and Matins. As measured by their own reform efforts, these changes had been edifying to the community. By the mid-1970s, they began to direct their efforts to the reform of the Divine Liturgy as well, seeking to restore some of the essential structures, themes and purposes of the service by returning to a more primitive form.<sup>50</sup> Many of these changes were informed by their study of the work of Mateos, especially, although not exclusively, on the Liturgy of the Word.

### **4.4.2 – Structure**

The overall order of the Liturgy in this early reform effort is similar to the received rite, but simplified. Most of the structural changes to the service are focused on the Liturgy of the Word. These include a reevaluation of the elements of Enarxis and the placement of the Great Synapte. In addition, some of the rubrics and prayers around the Great Entrance have been rearranged to be more in consonance with their original function in the service. An outline of the structure of the service is below.

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<sup>50</sup> For a description of the Divine Liturgy at New Skete circa 1976, see: Br. Stavros (Winner), “The Restored Liturgy at New Skete,” *Gleanings* 4, no. 1 (Spring 1976): 29–41. Henceforth in chapter: Br. Stavros, “Restored Liturgy.” Here, he compares the Synaxis of the Word of John Chrysostom between the ninth century (Barberini Gk. 336), twelfth century (Codex 1131, *Typikon* of the Monastery of Holy Savior Messina (Studite-Athos, Constantinopolitan), and New Skete. He also emphasizes the work of Skaballanovich who demonstrates that Kieven monks first followed a similar ordo to that of the Monastery of the Holy Savior Messina, implicitly making a claim that New Skete is returning to their Slavic roots by adopting such an ordo.



## Divine Liturgy New Skete – 1978

### i. Prothesis (**functional**)

*Blessed is the Kingdom...*

#### 1. Enarxis:

- **One antiphon** (and **Variable Prayer–Basil/RR**)
- *Troparion – Only Begotten Son...*

#### 2. (Little) Entrance (and **Entrance Prayer–JChrys**)

- *Come, let us worship*  
(*Clergy to Ambon*)
- *Troparia/Kontakia* (for day, etc.)
- **Trisagion Prayer–JChrys** and Hymn

#### 3. Liturgy of the Word

- Readings—(**No *prokeimenon***), Epistle, Alleluia, Prayer before Gospel, Gospel  
(Censing of Gospel book during singing of ‘Alleluia’)
- **Great Synapte/Litany**
- **Second Prayer** of Faithful

#### 4. Liturgy of Eucharist

- Clergy – **Prayer of Accession** (*to altar*)
- Cherubic Hymn (Clergy **vest in Phelonion**)
- Great Entrance (followed by *Orate Frates* dialogue)
- **Prayer of Offering (No *aitisis*)**
- Kiss of Peace (concelebrating clergy) and Creed
- *Anaphora*: Thanksgiving, Economy of the Son, Epiclesis (**confirmed by people**), **Commemorations** (reordered)
- Litany – Before Lord’s Prayer (including the “Angel of Peace” petitions [*aitisis*]), Prayer
- Lord’s Prayer and Prayer following Lord’s Prayer
- Communion (Fraction, Prayer for reception (with People; Received rite), Clergy communion, Communion of Faithful, Hymns
- Thanksgiving Prayer  
(Sermon)
- Dismissals (**Prayer “Behind Ambon” [JChrys]**, dismissals)

A rite of preparation still precedes the formal beginning of the Liturgy, however, this has been greatly simplified and is focused exclusively on the functional preparation of the bread and wine for the Offering.<sup>51</sup> The rite is not accompanied by any text.<sup>52</sup>

The Enarxis before the “Little” Entrance has been abbreviated and now only includes one antiphon, a prayer from the received rite (Basil) (without the accompanying little synapte<sup>53</sup>) and the *troparion* “Only Begotten Son.” Br. Stavros explains that the reduction of the opening antiphons is due to their new context.<sup>54</sup> Since the community does not process prior to the opening of the Liturgy, they limit the number of opening hymns to one psalm or the Beatitudes.<sup>55</sup> The community still sings the ancient resurrectional *troparia* “Only Begotten Son.”<sup>56</sup> According to Br. Stavros,

It is an appropriate hymn to begin the Liturgy, with its succinct statement of the mysteries of our salvation in a song of praise to Christ as the Word of God, the one whom this Synaxis is focused. For this reason, and in reverence for its antiquity, we begin our Liturgy with this *troparion*.<sup>57</sup>

The Entrance follows. This is the movement of the clergy from the altar area to the nave for the Liturgy of the Word. Unlike the received tradition, they do not reenter

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<sup>51</sup> The preparation does not include the smaller particles of bread that are usually cut at this time. For a short description, see Appendix A.

<sup>52</sup> Monks of the Brotherhood of St. Francis, *A Service Book: The Divine Liturgies of the Orthodox Catholic Church according to the Use of New Skete* (Cambridge, N.Y.: Monks of the Brotherhood of St. Francis, 1978), 6–7. Henceforth in chapter: *Service Book*-1978.

<sup>53</sup> For more information on the development of the little synapte, see Mateos, “The Historical Evolution of the Liturgy of Saint John Chrysostom: First Part—From the initial blessing to the *Trisagion*. Preliminary,” trans. Robert A. Lewis, unpublished, 3. Originally published: “Evolution historique de la liturgie de saint Jean Chrysostome,” *Proche-Orient Chrétien* XV (1965): 333–351.

<sup>54</sup> The native context of the opening antiphons of the Divine Liturgy is stational liturgies of Jerusalem and Constantinople. See Mateos, “Evolution of the Byzantine Liturgy.” For an indepth study of stational liturgies, see Baldwin, *Urban Character of Christian Worship*.

<sup>55</sup> Br. Stavros, “Restored Liturgy,” 34.

<sup>56</sup> The Georgian Lectionary (reflecting Jerusalem practice from the fifth–eighth century) indicates that it was sung with the first psalm on Easter Sunday with the last line, “O savior, save us” repeated as a refrain. See: <http://www.bombaxo.com/georgian.html> No. 745.

<sup>57</sup> Br. Stavros, “Restored Liturgy,” 34.

the altar at this time, but stay in the nave for the remainder of the entrance hymns and prayers, taking their seats in the ambon area for the readings. The Liturgy of the Word follows the received rite, albeit without the *prokeimenon* before the Epistle reading. Mateos explains that the responsorial psalmody was initially interspersed between the readings when the Byzantine Liturgy had three readings, Prophecy, Epistle and Gospel.<sup>58</sup> New Skete has excised the responsorial psalmody prior to the Epistle reading because, as Br. Stavros says, “the *prokeimenon* has no function at the Liturgy without [a reading from] the Law and the Prophets.”<sup>59</sup> The ordo does not specify a sermon at this point. In practice, one was often given towards the end of the service.<sup>60</sup>

Many of the various litanies that follow the readings (i.e. *Ektene*, Dead, Catechumens) have been excised.<sup>61</sup> The only one that remains is the Great Synapte. Based on the scholarship of Mateos, the community has returned the litany to its classic position.<sup>62</sup> Mateos explains that in the primitive form of the liturgy, the theological

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<sup>58</sup> Juan Mateos, “The Evolution of the Byzantine Liturgy,” John XXIII Lectures, Vol. 1, 1965: Byzantine Christian Heritage, John XXIII Center for Eastern Christian Studies, Fordham University (N.Y., 1966), 6. I found a copy of the lectures in the library at New Skete, which had been downloaded from [kiev-orthodox.org](http://kiev-orthodox.org) and which I have used for reference. It is also now available online at <http://kiev-orthodox.org/site/english/639> (Henceforth in chapter: Mateos, “Evolution of Byzantine Liturgy.”)

<sup>59</sup> At this point, New Skete had not re-added the first reading from the Old Testament at the Divine Liturgy. The community did read from the Old Testament every evening at Vespers.

<sup>60</sup> Br. Stavros, email correspondence, 5 September 2017. Br. Stavros reports that the sermon was given immediately prior to the Prayer behind the *Ambon*.

<sup>61</sup> For more about the history of these litanies, see: Mateos, “The Historical Evolution of the Liturgy of Saint John Chrysostom: Second Part—The Prayers and Litanies after the Gospel,” trans. Robert A. Lewis, unpublished, 1970. At the time of the translation, the article had not yet been published in *Proche-Orient Chrétien*. Also, see Mateos, *Célébration*. It is common practice in those churches that follow Greek practice to omit these litanies as well. See: *The Service Book of the Holy Eastern Orthodox Catholic and Apostolic Church according to the use of the Antiochian Orthodox Christian Archdiocese of North America* (Englewood Hills, N.J.: Antiochian Orthodox Archdiocese of North America, 1987), 102. The Litany of Fervent Supplication (*Ektene*) and that for the Catechumens are usually intoned in Slavic practice. The Litany for the Dead is usually only included at this point (in those churches that follow Slavic practice) if there is a special commemoration for the day.

<sup>62</sup> See Mateos, “Evolution of Byzantine Liturgy.” See also the references in Juan Mateos, «Evolution historique de la liturgie de saint Jean Chrysostome, » *Proche-Orient Chrétien* 15 (1965): 333-351. Here, he

meaning was clear: “in Christian life God has the initiative. We must first of all listen to Him, be called by Him, learn from Him, and only then ask for a remedy to our necessities.”<sup>63</sup> The Liturgy of the Word ends with the Prayer of the Faithful.

The Liturgy of the Eucharist begins with the clergy reciting the re-worded Prayer of Ascension prior to re-entering the altar area. Mateos explains that this was a “prayer for the Entrance of the celebrants as they went in procession from the bema or ambon in the middle of the church to the sanctuary.”<sup>64</sup> The presbyter(s) then proceed(s) to vest in the *Phelonion* while the choir sings the Cherubic Hymn. The entrance of the gifts follows. They are carried from the Prothesis table, across the solea, to the altar table. As the clergy reenter the altar once again, they recite the *Orate Fratres* dialogue. (Based on the critique of Mateos, the insertion of the *troparion* from Holy Saturday, “Noble Joseph,” has been excised from the text at this point.<sup>65</sup>) Once the gifts are placed on the table, a prayer of “offering” is said. The inclusion of this prayer follows the suggestion of Mateos. He says that, historically, once the gifts were brought forth, a prayer of preparation was said.<sup>66</sup> The typical inclusion of the *aitisis* has been excised at this point.<sup>67</sup> After the recitation of the Creed, the Anaphora follows. The order mirrors the received rite with two exceptions. The Hymn to the Birthgiver of God (Ode 9 from

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cites the *Apostolic Constitutions* VIII, 10 and a Homily of John Chrysostom on 2 Cor. 18:3 (PG 61:527) among sources as witnesses to the placement of the Prayer of the Faithful. See also Mateos, *Célébration*.

<sup>63</sup> Mateos, “Evolution of Byzantine Liturgy,” 5.

<sup>64</sup> Mateos, “Evolution of Byzantine Liturgy,” 10.

<sup>65</sup> Mateos, “Evolution of Byzantine Liturgy,” 8–9. Mateos critiques this as a use of “allegory,” a meaning arbitrarily imposed upon an act or object. He emphasizes that the use of this allegory does “more harm than good... one loses the central unity of the single mystery [of the Liturgy].”

<sup>66</sup> Mateos, “Evolution of Byzantine Liturgy,” 10. Here, Mateos is referring to the Prayer of Preparation from the Liturgy of Basil. The prayer was introduced by the deacon who said, “For the precious gifts here present, let us pray to the Lord.”

<sup>67</sup> Wybrew posits that the litany was originally part of the dismissal for the Catechumens at this point. See Hugh Wybrew, *The Orthodox Liturgy: The Development of the Eucharistic Liturgy in the Byzantine Rite* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1990), 119–120.

Matins) is not repeated during the commemoration section. In addition, the commemoration section of the living has been reordered to more properly reflect the thematic progression from the hierarchy, to other ecclesial authorities, the world, and the faithful.<sup>68</sup> It is only then that the people respond asking God to remember them.<sup>69</sup> The Liturgy continues and concludes in a similar manner as the received rite.<sup>70</sup>

#### 4.4.3 – Textual issues

Some of the more substantive changes in this reform effort include the use of alternate prayers as well as other redactions and edits to the received text.<sup>71</sup> Alternative prayers are used for the (Little) Entrance,<sup>72</sup> the *Trisagion*,<sup>73</sup> the Offering<sup>74</sup> and the Prayer behind the Ambon.<sup>75</sup> In addition, the prayer for reception of communion (usually recited with the people) is now taken from the received rite (Slavic practice) instead of Ruthenian version that had been used previously.<sup>76</sup> Unlike the prayers in the received rite that are attributed to Basil, these alternative prayers are attributed to an earlier version of

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<sup>68</sup> Mateos, “Evolution of Byzantine Liturgy,” 16. In the received rite, the order is usually for ecclesial authorities, world, hierarchy, and the faithful. Often the interjection for the hierarchy (with its response by the assembly) is the only commemoration said aloud by the celebrant and heard by the assembly at this point.

<sup>69</sup> *Service Book-1978*, 82–83.

<sup>70</sup> The post-communion hymn, “We have seen the true light” (*stichera* from Pentecost) is not included. The hymn is not included in the *Sluzhebnik* prior to 1655 (Lazor, *Uspensky-Evening Worship*, 199). The community does include the hymn “Let our mouths be filled.” Mateos suggests that this was the *troparion* that ended the singing of the Communion psalm (Mateos, “Evolution of the Byzantine Liturgy,” 19). This prayer after communion is found in the earliest order for self-communion (the precursor to the Pre-Sanctified service), ninth century from “Horologion according to the Rule of the Lavra of our Holy Father Sabbas.” It was discovered by Dmitrievsky, MS 863 of the Sinai Library. (He was unable to publish it.) It was subsequently published by Juan Mateos, *Un Horologion inédit de Saint-Sabas*, Le codex sinaitique grec. 863 (IX-e siècle) [Citta del Vaticano, 1964] (Lazor, *Uspensky-Evening Worship*, 122, n. 41).

<sup>71</sup> These are in addition to any textual edits that were part of the 1965 translation.

<sup>72</sup> *Service Book-1978*, 61. See Appendix C for text.

<sup>73</sup> *Service Book-1978*, 62–3. See Appendix C for text.

<sup>74</sup> *Service Book-1978*, 73. See Appendix C for text.

<sup>75</sup> *Service Book-1978*, 96–97. See Appendix C for text.

<sup>76</sup> Previous to the publication of this volume, the “Prayer of the Faithful” was either taken from the received rite texts of the First or Second “Prayer of the Faithful” or the Prayer of the Entrance (Basil). By using textual analysis, the community concluded that the latter was composed originally for the entrance into the sanctuary and thus could be used at this point (Br. Stavros, “Restored Liturgy,” 40).

the Liturgy of Chrysostom found in a number of Italian-Greek manuscripts.<sup>77</sup> Their inclusion is based on the scholarship of Mateos (and Brightman) that was available to the community at his time. The Entrance Prayer is modeled on that found in these texts (ninth century Liturgy of Chrysostom).<sup>78</sup> Mateos suggests that this was the original entrance prayer of the liturgy in Constantinople.<sup>79</sup> It speaks of those gathered as the Church and asks God to continue to guide them on their journey towards the Kingdom. It is a fitting opening prayer for the assembly.

According to Mateos, the *Trisagion* Prayer from Chrysostom appears in the Greek-Italian manuscripts as well, but disappears around the tenth century.<sup>80</sup> He suggests that in the sixth century, the *Trisagion* was the fixed entrance hymn.<sup>81</sup> In the prayer of the received rite (from Basil), the focus is on access to the altar. In this version, the prayer is more of a sustained praise of the Holy One. It specifically praises the God who

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<sup>77</sup> See Brightman for the Liturgies of Basil and Chrysostom of the ninth century, F. E. Brightman, *Liturgies Eastern and Western* (Oxford: Clarendon Press, 1896), 309–344. (Henceforth in chapter: Brightman.) He based his text on the Barberini manuscript Gr. 336 (formerly noted as, iii.55 [~800 AD]), 1–73, 512, 519. He also consulted Grottaferrata G.b. vii (ninth–tenth century), the Mystagogy of Maximus, *Chronicon paschale*, Theodore of Studite, *De praesantificatis*, and Nicephorus *Canon* 30, 13 for lacuna and additions. For references, see Brightman, 308. See also *L'Eucologio Barberini* Gr. 336, eds. Stefan Parenti and Elena Velkovska (Rome: Centro Liturgico Vincenziano, 1995) (Henceforth in chapter: *Barberini*). Although beyond the scope of this project, the Community uses the received texts of these prayers (originally from Basil) for the Liturgy of Basil. See *Service book*-1978: Entrance Prayer, 109; Prayer of *Trisagion*, 110–111; Offering, 121; and Prayer behind the *Ambon*, 148.

<sup>78</sup> Brightman, 312. *Barberini*, 25.

<sup>79</sup> More more information on the prayer and entrance rite, see “The Historical Evolution of the Liturgy of Saint John Chrysostom: First Part–From the initial blessing to the *Trisagion*,” trans. Robert A. Lewis, unpublished, 13–22. Originally published: “Evolution historique de la liturgie de saint Jean Chrysostome,” *Proche-Orient Chrétien* XVI (1966): 133–161.

<sup>80</sup> “The Historical Evolution of the Liturgy of Saint John Chrysostom: Second Part–The Singing of the *Trisagion* and the taking of the seats in the apse,” trans. Robert A. Lewis, unpublished, 11. Originally published: “Evolution historique de la liturgie de saint Jean Chrysostome,” *Proche-Orient Chrétien* XVII (1967): 141–176. (Henceforth in chapter: Mateos, “History Liturgy–Part2a.”) Here, he cites Barberini Gr. 336, Leningrad Gr. 226, and Grottaferrata G.b. VII. See also, Brightman, 313.

<sup>81</sup> Mateos, “History Liturgy–Part2a,” 18. For the performance of the *Trisagion*, see Mateos, “History Liturgy–Part2a,” 12–20. For a summary of the evolution of the Entrance rite in the Byzantine liturgy, see Mateos, “History Liturgy–Part2a,” 28.

“made all things merely by your word!” As such, it is a logical introduction to the Liturgy of the Word that follows.

As we mentioned above, Mateos suggests that a prayer of “Offering” or preparation was said once the gifts had been placed on the altar table after the Great Entrance. Included in the Barberini Codex is a prayer for the gifts that precedes the Liturgy proper.<sup>82</sup> New Skete has included it as the prayer of “Offering.” It speaks of God who set forth his son—that “spotless Lamb”—for the life of the world and continues to ask God to make the bread and wine the Body and Blood of Christ using consecratory language (i.e. “Look now upon us and upon these Gifts, and make this bread the precious Body of your Christ and this wine his precious Blood”). Unlike the prayer of preparation of Basil which sets aside the gifts and anticipates the Eucharistic prayer and calling down of the Holy Spirit to transform them (i.e. asking God to receive the gifts “upon your mystical altar”), this version seems to prematurely “consecrate” them, invoking a double epiclesis on both “us,” the subject of which remains unclear, and the gifts. Furthermore, Taft suggests that this prayer is not even original to the liturgy of Chrysostom in its Constantinopolitan recension, but is of “oriental” origin that found its way into the Greek-Italian manuscripts.<sup>83</sup> The consecratory emphasis of the prayer is premature and is theologically problematic. It is a questionable addition to this reform.

The Prayer behind the Ambon is also attributed to the Liturgy of Chrysostom in the ninth century.<sup>84</sup> It is listed as one of the alternative *opisthambonos* prayers in the

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<sup>82</sup> *Barberini*, 24–25. See also, Brightman, 309. See New Skete text in appendix C.

<sup>83</sup> Robert Taft, *A History of the Liturgy of St. John Chrysostom, Vol. II: The Great Entrance*, OCA 200 (Roma: POI, 1978), 273–4, quotes in original (Henceforth in chapter: Taft, *Great Entrance*).

<sup>84</sup> Brightman, 343.

Barberini Codex.<sup>85</sup> Unlike the prayer of the received rite (Basil), it is less of a summary of the service that was just celebrated, and more of a prayer of thanksgiving from the faithful to God for allowing them to share in the Mysteries and to continue to grow in holiness. Not only is this a less redundant closing prayer, but it is a dismissal for the faithful that gives them hope and strength in their continued journey towards God.

In addition to substituting prayers from an earlier version of the Liturgy of Chrysostom, the community also looked critically at the text of the rite. In some instances, they reclaimed phrases that had fallen out of use or added phrases, borrowing them from other liturgies. At other times, they excised phrases that had been added to the earlier text. In some circumstances, they adopted more traditional translations than they had used previously (e.g. Prayer of Preparation for Communion, the opening preface of the Eucharistic prayer), and in others they adopted alternative translations to the Greek. The opening dialogue between priest and the deacon is an example of the latter. Here, they have translated “καιρος του ποιησαι τω κυριω” [kairòs tou poihsai tw kuriw] as “It is time to offer sacrifice to the Lord”<sup>86</sup> instead of the more traditional translation, “It is time for the Lord to act.” In this context, the translation of this phrase is ambiguous (i.e. “Time to act to/by/with the Lord). The former English translation is found in some manuscripts.<sup>87</sup> However, Peter Galadza argues that the phrase refers to Ps. 118/119:126 (“It is time for You to act, O Lord”) and should be translated similarly. Therefore, the

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<sup>85</sup> Barberini ¶273, 299.

<sup>86</sup> *Service book*-1978, 57.

<sup>87</sup> For example, *Service Book of the Holy Orthodox-Catholic Apostolic Church*, trans. Isabel Florence Hapgood (Englewood, N.J.: Antiochian Orthodox Christian Archdiocese, 1975), 77 (Henceforth in chapter: *Service Book*-Hapgood).



best translation is the latter.<sup>88</sup> These are the words of the deacon, telling the priest that the people have gathered. They are a sign that Christ is now in their midst (Matt. 18:20) and ready to act. Although the Greek can be ambiguous, the English translation of the received rite ties the translation to the wider biblical context and is preferable.

The exclamation that “Christ is in the midst” of the assembly is something that is confirmed by the concelebrating priests at they exchange the Kiss of Peace. The texts around this exclamation have been adjusted in this iteration of the reform effort. The opening diaconal invitation, “Let us love one another, so that with one mind we may confess” also includes the addendum, “the Father, Son, and Holy Spirit,” a response that is often taken by the people.<sup>89</sup> In addition, the opening affirmation of the Creed (Gk. πιστεω [pistévo], “I believe”), is translated into the first person plural, “we believe,” instead of the first singular, “I believe.” The former more clearly identifies the Creed as a conciliar statement of faith than a personal baptismal profession, although a communal profession of faith can be implied by it.

The Eucharistic Prayer includes a number of textual variations.<sup>90</sup> Notably, the opening dialogue does not include the addendum to the thanksgiving response “It is

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<sup>88</sup> Peter Galadza, “Principles Applied in the Compilation and Translation of The Divine Liturgy: An Anthology for Worship,” *SL* 35 (2005): 97. Here, he refers to the dative absolute construction of Ps. 118/119:126 to bolster his argument. See also, L. Farley, “It is time for the Lord to act: The Significance of Assembling,” accessed 6 September 2017, <https://oca.org/reflections/fr.-lawrence-farley/it-is-time-for-the-lord-to-act-the-significance-of-assembling>.

<sup>89</sup> *Service book-1978*, 73. Taft points to some Slavic manuscripts in which the concelebrating priests recite the addendum, “Father, Son and Holy Spirit, Trinity indivisible and consubstantial” (Taft, *Great Entrance*, 385). In addition, he also cites some manuscripts that use the shortened form of the addendum, “Father, Son, and Holy Spirit” that is said by either the clergy or the people. The 1965 book included the traditional invitation of the deacon and the response by the people. It is unclear from where or why this change was made in this edition.

<sup>90</sup> Although noted by Mateos, the response of the assembly to the opening invitation, “Let us stand well!... Let us attend to make this holy offering in peace,” is not one of these adjustments. Mateos suggests that it be translated, “Mercy, peace, and a sacrifice of praise” (Mateos, “Evolution of the Byzantine Liturgy,” 11). In many of the received texts, it is translated as “A mercy of peace and a sacrifice of praise,” the meaning of which, at best, is unclear and at worse, incomprehensible. Mateos compares it to a similar phrase in the

fitting,” that is included in many Slavic (and other) versions of the dialogue.<sup>91</sup> While it is true that the faithful “worship the Trinity one in essence and undivided,” its inclusion in this addendum skews the thanksgiving focus of the dialogue. The community adds (as an option) the command of Christ “Do this in memory of me” to the end of the words of Institution.<sup>92</sup> Mateos points out that this is the only Anaphora among both the “Orientals and Occidentals in which such words are missing.”<sup>93</sup> This is a logical addition as it connects to the opening phrase of the Anamnesis that follows, “Mindful, therefore, of the Savior’s command.”<sup>94</sup> Another phrase that has also been made optional is the people’s response, “You we praise, you we bless, you we give thanks” to celebrant’s words, “We offer you your own.” This omission skews the focus of this section of the prayer that points to the offering of praise and thanksgiving by the faithful as the focal point.<sup>95</sup> For good (as in the case of the former) and ill (as in the case of the latter), these options will become part of the permanent text in the next iteration of the community’s text of the Divine Liturgy according to Chrysostom.

The community has also excised the proliferation of texts found in the received rite during and after the preparation and reception of the gifts that refer to Christ’s

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Armenian liturgy that keeps the opening words in the nominative case instead of the genitive where the terms refer to the “offering” of the previous phrase. In that context the response makes sense. At present, this is a translation issue that the community has not addressed.

<sup>91</sup> For an explanation of this addendum, see Mateos, “Evolution of Byzantine Liturgy.” He suggests that the additional phrase was added to stretch the singing of the response in order to give time for the celebrant to read the prayer (silently). Taft also addresses this issue. See his “The Dialogue before the Anaphora in the Byzantine Eucharistic Liturgy, III: ‘Let us give thanks to the Lord—It is fitting and right,’” *OCP* 55 (1989), 63-74.

<sup>92</sup> *Service book*-1978, 78.

<sup>93</sup> Mateos, “Evolution of the Byzantine Liturgy,” 13.

<sup>94</sup> *Service book*-1978, 79.

<sup>95</sup> This is seen more clearly earlier texts of the Liturgy. The phraseology includes the participles remembering and offering that modify the active verbs, “praise,” “bless,” and “give thanks.” See *Barberini* ¶34, 34. See also manuscript references in Alkiviadis Calivas, *Essays in Theology and Liturgy: Aspects of Orthodox Worship* (Brookline, Mass.: Holy Cross Orthodox Press, 2003), 280 n. 395.

resurrection<sup>96</sup> and Pentecost.<sup>97</sup> These are not included in the early manuscripts upon which many of the textual decisions of this reform were based.<sup>98</sup> In some instances, they were added to the received text in order to accompany the inclusion of the particles from the Prothesis rite. However, since the community did not celebrate this ritual at this time, there would have been no need to keep the text that refers to their inclusion at this point. In other instances, some textual interpolations may have been included from the mystagogical commentaries that interpreted the Liturgy as a drama of the life of Christ.<sup>99</sup> Ironically, the community still includes the Ascension *prokeimenon* (Ps. 56/57:6) said by the celebrant (after the reception by the laity) while he is censuring the remainder of the Gifts.

Lastly, the text of the dismissal prayer has also been simplified. It does not contain references to the liturgy that was celebrated (i.e. John Chrysostom), the ancestors of God (Joachim and Anna) or other saints of the day that are found in the received rite. It is not clear why the reference to the ancestors of Jesus has been excised. The references to the liturgy as well as the saints of the day are redundant. The former is assumed and the latter is included in the text of the Anaphora.

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<sup>96</sup> The Paschal text, "Seeing the Resurrection of Christ" is sometimes said as the deacon is preparing the communion for the laity. Also, a number of Paschal texts are said as the particles from the Prothesis are added to the cup, usually after the communion of the laity (e.g. the Megalanarion, "Shine out! O new Jerusalem" when placing the commemoration for the Theotokos in the cup and "Through the intercessions of your saints" when placing the other particles in the cup) [*Service Book*-Hapgood, 118].

<sup>97</sup> The Pentecost *sticherion*, "We have seen the True Light" is often sung after the communion of the faithful.

<sup>98</sup> These interpolations are not found in the *Barberini* 336 nor in the text of the Byzantine Liturgy of the ninth century found in Brightman.

<sup>99</sup> An examination of the genesis of these textual interpolations is beyond the scope of this project. In general, evidence suggests that the community sought to return to a more primitive version of the service using the scholarship available to it at the time.

All of these textual edits help to simplify the text and in some cases, clarify it. In general, the community sought to return to a more primitive version of the text using the scholarship available to them at the time.

#### **4.4.4 – Theological themes/emphases**

The substitution of prayers from an earlier version of the Liturgy of Chrysostom not only maintains the theological integrity of the service, but, at times, enhances it. The entrance prayer draws into focus the communal nature of the celebration more clearly. In addition, the Prayer of the *Trisagion* and the Prayer behind the Ambon emphasize and develop the themes of praise and thanksgiving more fully. However, allowing the people's response of praise, blessing, and thanksgiving to the celebrant's words of offering to be optional (as mentioned above) shifts both the communal focus of the celebration and its emphasis on praise and thanksgiving to the celebrant and the human act of offering. This is a category mistake. Unfortunately, it won't be remedied until the post 2000 reform effort.

#### **4.4.5 – Performative Characteristics**

One of the most important rubrics of this reform is the directive that the prayers of the service are to be said aloud.<sup>100</sup> This is applied to all the prayers of the service except those said by the presbyter specifically for himself. Saying the prayers of the service aloud for all to hear and pray was discussed frequently in the Russian Church in the years

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<sup>100</sup> *Service book*-1978, 4. This was something that was only "permitted" in the Roman Catholic Church after Vatican II, although it was made obligatory in 1970. See Robert Taft, "Was the Eucharistic Anaphora Recited Secretly or Aloud? The Ancient Tradition and What Became of It," *Worship Traditions in Armenia and the Neighboring Christian East*, ed. Roberta R. Irvine, (Crestwood, N.Y.: St. Vladimir's Seminary Press, 2006): 48 n.1.

leading up to the 1917 Council when church reform was in the air.<sup>101</sup> Unfortunately, the Bolshevik Revolution aborted that effort. The effort was continued through the persistence of Fr. Alexander Schmemmann. Reading the prayers of the service aloud was a particular emphasis of his reform work. At this time in the Eastern Church (in the US), the practice was still new and not without controversy. Although pastorally edifying, much of the scholarly work on this question had yet to be done.<sup>102</sup> This was a strong move by the community, one with lasting pastoral import.

The reclamation of the importance of Scripture was a foundational principle of the Liturgical Movement. The use of the ambon area in this reform helps to draw attention to the readings, emphasizing the Liturgy of the Word as one of the poles of the Eucharistic celebration. The clergy exit the altar area at this time in procession with the Gospel book and join the assembly in the nave around the ambon. It is from there that everyone listens to the readings. After the epistle reading, the people sing the triple “Alleluia” with verses at which time the Gospel book is censed. This is not something that is done *during* the epistle reading as in popular practice, a practice that distracts the assembly from and, at times, makes it difficult to hear the Epistle. Nor is it a great incensation of the altar area, prothesis, people, etc. It is of the gospel book particularly. The incensation as well as the

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<sup>101</sup> See John Shimchick, “The Responses of the Russian Episcopate Concerning Worship—1905 and the Liturgical Situation in America,” (master’s thesis, St. Vladimir’s Theological Seminary, 1980), 75.

<sup>102</sup> For recent scholarship on the question of the public recitation of the liturgical prayers, see: Robert Taft, “Questions on the Eastern Churches: Were Liturgical Prayers Once Recited Aloud?” *Eastern Churches Journal* 8, no. 2 (2001): 107-113; Robert Taft, “Was the Eucharistic Anaphora Recited Secretly or Aloud? The Ancient Tradition and What Became of It,” *Worship Traditions in Armenia and the Neighboring Christian East*, ed. Robert Irvine, St. Nersess Armenian Seminary (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 2006); David M. Petras, “The Public Recitation of the Presbyteral Prayers,” *Eastern Churches Journal* 8, no. 2 (2001): 97-106; Panagiotis Trembelas, “The Hearing of the Eucharistic Anaphora by the People,” trans. David Petras, *Eastern Churches Journal* 8, no. 2 (2001): 81-96; Gregory Woolfenden, “Praying the Anaphora: Aloud or in Silence?” *St. Vladimir’s Theological Quarterly* 51, nos. 2-3 (2007): 179-202. For an opposing view, see Cyril Quatrone, “The Celebrant: Priest or Pastor. An Investigation of the Mystical Prayers of the Divine Services of the Holy Catholic and Apostolic Orthodox Church,” *Orthodox Life* 4 (1996): 17-41.

Prayer before the Gospel help to draw the focus of the assembly to the reading that will follow. According to Br. Stavros, “We feel our practice returns the Scripture to the physical as well as thematic focal point of the Synaxis.”<sup>103</sup>

Another set of distinctive rubrics surround the Great Entrance and the recitation of the Creed. After the Liturgy of the Word, the clergy leave the ambon, recite the prayer of ascension and enter the altar, not through the Holy or “Royal” doors, but through the southern door. It is only now that they vest in the *phelonion*, the outer clerical vestment of a presbyter. This marks their participation in the Synaxis of the Eucharist particularly. The procession of the Entrance is then traced from the Prothesis table, leaving the north door of the iconostasis and traversing the solea to the front of the Holy or Royal doors. This “truncated” entrance is found in those churches that follow Slavic practice. However, during the Entrance itself, the Cherubic Hymn is not interrupted with numerous petitions as in Slavic practice (and others.) The only exclamation by the priest asks God to remember the people in His Kingdom. According to Mateos, this greeting was “made in ancient times in a soft voice without interrupting the hymn [and] gradually came to be sung aloud.”<sup>104</sup> The lack of petitions at this point helps to keep the focus on the gifts particularly and not the needs of the people. After the Entrance, the clergy exchange the *Orate Fratres* dialogue, the priest recites the prayer of the “Offering” and the deacon then invites the people to confess the Creed. Notable, is the lack of any waving of the aer during its recitation. Mateos explores the rubrical ambiguity of this practice and notes that the rubric for waving the aer is actually a very recent one, not appearing in some

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<sup>103</sup> Br. Stavros, “Restored Liturgy,” 38.

<sup>104</sup> Mateos, “Evolution of the Byzantine Liturgy,” 8.

places until the nineteenth century.<sup>105</sup> This rubric, which once may have been needed to keep the flies out of the cup, has given rise to many allegorical interpretations. Most importantly, it can cause undue distraction for both the clergy and the people. New Skete follows the Ukrainian practice of only lifting the veil towards the end of the Creed, thus keeping the movement simple and functional.

The last rubric to note is the practice of saying the so-called “Prayer Behind the Ambon” actually *behind* the ambon. Since the community has reclaimed the central space of the nave for the readings as an ambon area, the prayer can be actually said at the edge of this area, reflecting its associated name. This completes the movement of the Liturgy, from the ambon area for the Liturgy of the Word to the sanctuary for the Synaxis of the Eucharist and back to the ambon area for the dismissal.

#### **4.4.6 – Pastoral Import**

The changes that the community has made in this reform effort has helped to simplify the structure and performance of the service, allowing its essential structures and emphases to become clearer. As such, there is less of a need to invent explanations of and for the celebration. A valuable understanding is apparent by its prayers and actions. As noted above, the alternate prayer of Entrance as well as the use of the Ambon area has enhanced the communal experience of the service and the radical egalitarian nature of the Liturgy of the Word. In addition, the alternate prayers of the *Trisagion* and Ambon have highlighted the communal emphasis on praise and thanksgiving that the faithful are to give to God, forming them more and more into persons and a community that is oriented to God in gratitude for all that God has done for the world.

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<sup>105</sup> Mateos, “Evolution of the Byzantine Liturgy,” 11.

#### 4.4.7 – Evaluation with Reform Metrics

Although some aspects of this reform might appear to deviate too greatly from the received text, the entirety of the reform effort maintains an overall continuity with the Byzantine Tradition. The community defends this reform, citing their study of the Liturgy throughout its history and its variations in different places.<sup>106</sup> The historical work of Mateos directly as well as the liturgical reform efforts of Schmemmann more indirectly helped to facilitate their efforts. The community was able to give the Liturgy a greater structural clarity by returning to a more primitive form of the service. Adjusting the placement of some prayers and the Great Synapte as well as eliminating other litanies, many of which are repetitious, and simplifying some rubrics and texts allowed the underlying trajectory and focus of the service to come more into view. In addition, the community restored a balance to the Liturgy by uplifting the focus of the readings, praying the prayers aloud, and still including most of the hymnography that accompanies the service, all without unduly elongating its celebration.<sup>107</sup> The recitation of the prayers aloud and the focus on the celebration of the Liturgy of the Word in common at the ambon also strengthened its communal character. The community was exercising their identity as “Church” and growing closer to their ecclesial heritage as Byzantine Christians. They were worshipping together as one Body, a Body that was continually being nourished by preparing for and hearing the readings together, praying the prayers in

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<sup>106</sup> *Service book*-1978, ix.

<sup>107</sup> According to the notes of the service book, the entire Eucharistic celebration should take approximately one hour (*Service book*-1978, 11).



their native language and encountering the source of this sustenance, most salutarily through the frequent<sup>108</sup> reception of the Mysteries.

#### 4.5 – *Menaion*

As we have seen, during these early years of the life of the monastery, the community spent a great deal of time and effort developing their liturgical life. In addition to translating the standard texts of the service, they also began to translate the hymns (e.g. *troparia* and *kondakia*) for the various feasts and saints throughout the year. By this time in their history, special commemorations for these feasts filled approximately one-third of the liturgical year.<sup>109</sup> Like their iconic program in the church, these commemorations emphasized their identity and formation as Christians of Slavic heritage (either by birth or adoption) living a monastic life in twentieth century America. Aside from the Feasts of the Lord, the Marian feasts, certain prophets and other universally recognized saints, commemorations included a number of saints from the Slavic calendar.<sup>110</sup> The stories of these figures helped them to identify with their Slavic cultural inheritance. In addition, the community also remembered the feast days of St. Francis (10/4) and St. Clare (8/12) of Assisi, figures important in their lives as monastics, as well as the feast of the founding of New Skete (8/7) and the dedication of their temple (Sunday closest to 11/22). Moreover, in their ongoing attempt at living their monastic

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<sup>108</sup> The frequent reception of the Mysteries was still a rather new phenomenon in the Eastern churches at this time. This was one of the foci of the Liturgical Movement, beginning with the reforms of Pius X. Schmemmann also argued strongly for the frequent reception by the laity and decoupling the practice from sacramental confession.

<sup>109</sup> For a listing of the feasts and saints commemorated at this point in their history, see listing in Monks of the Brotherhood of St. Francis. *A Prayerbook* (Cambridge, N.Y.: Monks of the Brotherhood of St. Francis, 1976), 561–695.

<sup>110</sup> These included Sergius Radonezh (9/25); Nils Sorskij (New Skete date – 4/7); Theodosius, Superior of Monastery of the Caves at Kiev (5/3); Cyril and Methodius, Apostles and Teachers of the Slavs (5/11) to name a few.

lives in an American context, they also added certain American holidays to their liturgical calendar (e.g. Thanksgiving, New Years Day.) At this time, the community was still within the canonical bounds of the Roman Catholic church so if a commemoration had different dates in the Eastern and Western Christian calendars, they were usually rendered according to the Western calendar (e.g. David, King and Prophet –12/29 on Western calendar, commemorated on the Sunday after the Nativity on Eastern calendar).<sup>111</sup>

#### 4.6 – Music

During this time, the community increasingly adapted Znamenny chant as the basis of the music for the services.<sup>112</sup> This was considered to be the authentic Russian chant from the eleventh century. During the nineteenth and twentieth centuries, the “return to the sources” movement in Russia began to reclaim the chant for ecclesial use. This was similar to (e.g.) the movement in the Western church to return to Gregorian Chant, championed by the monks of Solesmes (and others) at this time.

Znamenny chant is related to Russian folk music and captures well the Slavic “soul.” According to Br. Marc, “it is part of a living tradition full of rich sonorities,

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<sup>111</sup> Also, on occasion, certain commemorations were shifted slightly from their date in the received tradition (e.g. Jonah to 9/22 from 9/21, Ezekiel to 7/21 from 7/23.)

<sup>112</sup> Znamenny chant gets its name from the Slavic word, “znamia” or “sign,” referring to the neumes or musical signs used in notating the chant. The chant system is based on short melodic patterns, called *popevki*. Each pattern evokes or describes a particular mood. Znamenny chant is considered to be the most ancient and complete of the Russian church. For a complete study of the chant in three volumes see Johann von Gardner and Erwin Koschmieder, *Ein handschriftliches Lehrbuch der altrussischen Neumenschrift*, vol. I – Text (Munich, 1963), vol. II – *Kommentar zum Aichensystem* (Munich, 1966), and vol. III – *Kommentar zum Tropensystem* (Munich, 1972). Von Gardner (1898–1984) was a Russian born, Slavic musicologist who spent years living in sub-carpathian Rus. He later became a professor of musicology at the University of Munich. He was an authority on the later stages of Znamenny chant. Some of his work has been translated into English by Vladimir Morosan. See Johann von Gardner, *Russian Church Singing*, vol I, trans. Vladimir Morosan (Crestwood, N.Y.: SVS Press, 1980) and vol. II, 2000. Volume I is a primer on the system of Orthodox liturgical singing, giving basic concepts and terminology. Here, he summarizes the system of Russian liturgical singing and gives a history of its different periods. Volume II is a more detailed history of Russian liturgical singing from its origins to the mid-seventeenth century.

balanced spiritual insights and subtle cultural hallmarks; an uplifting present of a form of worship enriched by countless generations that [is] passed on alive and healthy to yet another.”<sup>113</sup> For New Skete, the goal was to continue this tradition in a twentieth century American context. They did not strive to use the canonical melodies verbatim, but much like they used other forms of Slavic chant, strove to adapt them to their own translations. The ancient melody served as a basis for new compositions in that spirit.

For many in the community, the chant had great power. According to Br. Marc, “It had a similar effect that Gregorian chant had.”<sup>114</sup> According to him, chant, itself, is formative. He had studied Gregorian chant in seminary. For him, it was very “energizing, beautiful, restful, and contemplative... putting one in a state where you can hear your inner voice and the meaning of the words in the midst of liturgical work or action.”<sup>115</sup> Likewise, he found Znamenny chant to have a similar affect. In addition, he found “the effect [of the chant to be] transcendent, uplifting the mental and spiritual energy.”<sup>116</sup> For many in the community, it was the music that gave worship both that transcendent quality as well as a foundation in the present moment. According to Sr. Theresa,

Here, at New Skete the wholeness of life is most impressively stated in Liturgy. The music of our worship echoes the historical tradition of Eastern Christendom, the cultural heritage of the Slavic people, and the spiritual-psychological-emotional-physical-ontological integrity of the present moment.<sup>117</sup>

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<sup>113</sup> Br. Marc, “Forward,” *Liturgical Music: Selections for Vespers, Matins, and Liturgy* (Cambridge, N.Y.: Monks of the Brotherhood of St. Francis, Inc., 1975), xi.

<sup>114</sup> Br. Marc (Labish), interview by author, tape recording, New Skete Monastery, 4 April 2016, follow up—16 and 18 September 2016. Henceforth in chapter: Br. Marc, interview 2016.

<sup>115</sup> Br. Marc, interview 2016.

<sup>116</sup> Br. Marc, interview 2016.

<sup>117</sup> Sr. Theresa, “The Paradox of Memory,” *Gleanings* 5, no. 1 (Spring 1977): 82.

## 4.7 – Conclusion

During this first epoch of the existence of New Skete, their liturgical lives were informed primarily by both the work of Juan Mateos as well as Miguel Arranz. Their encounter with Mateos and his scholarship as well as that of Arranz, helped to uncover (and recover) a Byzantine tradition that was rich in possibilities and in ways that were edifying for the community. In the case of Mateos, it was an introduction to the wider history of the Byzantine rite and especially its expression in the Cathedral office that captured the imagination of the community. Arranz built on the work of Mateos and especially uplifted the importance of the prayers of the service as well as how they functioned in its structure. Br. Stavros reflects on his influence,

[His work] taught me about the nature of prayer and its relationship to the psalmody or feast day that accompanies it. It gave me a new respect for the depth of the history of the liturgy—not just its structures, but the prayers.<sup>118</sup>

Their daily and monastic lives were fed by their communal worship. By devising services that were clear and better balanced than those of the received tradition, they were able to uplift the theology and related pastoral dimensions of these services for the community.

At this time the community was still canonically within the Roman Catholic Church and was attracting visitors from the area to their services. Br. Stavros recalls,

We had local people come and join us. A lot of them were disaffected Catholics who were looking for something with a little more beauty and ritual than what had happened in the Roman church. At the same time, so many changes were happening in the Roman church, that we felt more [and more] distant from them at

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<sup>118</sup> Br. Stavros (Winner), interview by author, tape recording, New Skete Monastery, 7 April 2016, follow up – 15 September, 2016. Henceforth in chapter: Br. Stavros, interview.

the time... [But more importantly,] we also wanted to be with our own people.<sup>119</sup>

It is with this in mind that the community would seek to formally join the Orthodox Church. An examination of the liturgy during the next 20 years of this association while the community was led by its first abbot, Fr. Laurence Mancuso, is the subject of the next chapter.

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<sup>119</sup> Br. Stavros, interview 2016.

## 5.0 Chapter 5: Enacted Liturgical Reform efforts of New Skete Monastery: Part III—Orthodox Christian Monastics under Fr. Laurence Mancuso, Abbot, 1979–2001

### 5.1 – Introduction

In February of 1979, the monks and nuns of New Skete were received into the Orthodox Church under the omophorion of Metropolitan Theodosius (Lazor) of the Orthodox Church in America (OCA). Fr. Laurence Mancuso, the Abbot of the monastery, was re-vested<sup>1</sup> as the proto-presbyter for the community. It was under his continuing tutelage that the monastery would to grow and develop for the next twenty years. Their liturgical life would flourish during this period as well. Although their initial reform efforts in this epoch would move to conform to the received Slavic practice of the Orthodox Church, later efforts would be marked by great creativity and the mining of the wider Eastern Christian tradition,<sup>2</sup> especially that of that of the ancient Cathedral rite of *Hagia Sophia*. In the latter case, their efforts would be informed by the work of scholars from the West, some of who, as we have already seen, built on the earlier work done by liturgical scholars in Russia active at the end of the nineteenth century and the

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<sup>1</sup> As stated in Chapter 2, Fr. Laurence, as well as Fr. Marc and Dcn. Peter, were not re-ordained when they (and the community) entered the Orthodox Church. Their prior ordination was recognized by the OCA. They were re-vested to mark the transition.

<sup>2</sup> Although primarily focused on the Byzantine tradition, other W. Syrian sources were sometimes used to inspire their liturgical life. In particular, Fr. Laurence drew from the collection, *Prayer with the Harp of the Spirit*, to compose prayers for various festal occasions (Acharya, Francis. *Prayer with the Harp of the Spirit: The Prayer of Asian Churches*. 4 vols. Kerala, India: Kurisumala Ashram, 1983. [This is a revised work Griffiths, Bede, *The Book of Common Prayer of the Syrian Church*, 1965.]) These prayers are included the collection, *The Sighs of the Spirit* published in 1997 (Monks of New Skete, *Sighs of the Spirit* (Cambridge, N.Y.: Monks of New Skete, 1997). An analysis of these prayers is beyond the scope of this work.

beginning of the early twentieth century. It was this work that would allow that scholarship to come to light and inform the liturgical practice of the community.

As mentioned above, in the beginning of this period, the monks and nuns of the monastery would seek to align their liturgical life more closely with the received liturgical tradition as expressed in the OCA. Two important figures of that group, Fr. John Meyendorff and Fr. Alexander Schmemmann, a prominent liturgical theologian, had guided the community during its transition to the Orthodox Church. This relationship would continue in those early years until their respective deaths.<sup>3</sup> Fr. Schmemmann, in particular, was a formative influence, guiding their celebration of Divine Liturgy. In addition, his proposal for a Cathedral-style vigil would catalyze the celebration of that service within the liturgical life of the community.

By the mid-1980s, the liturgical life of the community would expand beyond the stream of the received Byzantine tradition to include more elements from the ancient Cathedral rite of Constantinople. In particular, the community would draw on the prayers and practices of the sung services of the rite, the Asmatikos Matins and Vespers, the *Tritoekti* (Terce-Sexte)<sup>4</sup> service as well as the vigil or *Pannychis*<sup>5</sup>. Building on the earlier work of Juan Mateos,<sup>6</sup> Miguel Arranz would plumb the depths of this tradition, especially recovering the structure of the daily offices and placement of the prayers in them. His

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<sup>3</sup> Alexander Schmemmann died in December 1983; John Meyendorff passed away in July 1992. Both men were still in their 60s at the time of their deaths, ages 62 and 66 respectively.

<sup>4</sup> The *Tritoekti* was a mid-day office of the Cathedral rite that was celebrated during Great Lent. Unlike its name suggests it was not a compilation of the Third and Sixth hours of that rite, but an independent office. See presentation later in this chapter for a fuller description of the office.

<sup>5</sup> Unlike its name suggests the *Pannychis* was not always an “all-night” vigil. See presentation later in this chapter for a description of the different types of this service.

<sup>6</sup> As we saw in the last chapter, Mateos’ work on the *Typikon* of the Great Church was foundational to the liturgical reform efforts of New Skete. This text contains the variable parts to each celebration. During this epoch, they would continue to use this work, privileging the hymns of the Great Church found in the *Typikon*. See Monks of New Skete, *Troparia and Kondakia* (Cambridge, N.Y.: New Skete Monastery, 1984), xiii (Henceforth in chapter: *Troparia and Kondakia*).

work was foundational for New Skete's liturgical reform efforts of the Divine Office during this time. In addition, the community drew on the work of Fr. Robert Taft to not only inform their reform efforts of these services, but their understanding of their reform effort more generally. Moreover, they would use his scholarship as well as the earlier work of Mateos to make changes to the structure and practice of the Divine Liturgy. These changes would seek to reclaim the original meaning of the respective liturgical unit or rubric. They would also use the scholarship of one of Taft's students, Thomas F. Matthews, to help design their new worship space to facilitate the celebration of these services.

In addition to the reform efforts for the Divine Office and Liturgy during this period, the community also worked to expand the lectionary, calendar of saints, and the hymnography used for their celebration. Much of the work on the latter was based on the scholarship of musicologists educated in western music but who applied this education to the Eastern context—Alfred J. Swan, Johann von Gardner and Oliver Strunk. Swan, in particular, helped to draw attention to the “back to the sources” movement in Russia during the nineteenth century of which Alexander Kastalsky was a proponent. New Skete based many of their musical settings in this period on the work of Kastalsky.

The last few years of this epoch were marked by a completion of the iconographic program of the worship space, an expanded repertoire of alternate concluding prayers for Vespers and Matins, and further proposals for enhancements to their liturgical practice.

I have divided this epoch into three periods—the years immediately after the community entered the Orthodox Church (from 1979 to approximately 1986), the years in which the bulk of their reform efforts took place (from 1986 to approximately 1998)



and from approximately 1998 until the departure of Fr. Laurence (2001), years that saw further reforms to their liturgical life, some of which would subsequently be abrogated. The timing of each period is not absolute, but reflect trends during that time that most likely had their genesis earlier than designated and in some instances reflect milestones that did occur earlier but whose effect would be more measurable in subsequent years. Most of this chapter will deal with the second of these periods with only a cursory summary of the reform efforts in the first and third periods. I will use the same methodology for the analysis as the previous chapters.

## **5.2 – Part A: Entering the Orthodox Church: 1979–1986**

The first years of New Skete’s liturgical life in the Orthodox Church were influenced greatly by their encounter with Fr. Alexander Schmemmann. He helped to guide the community in this new formal association, specifically their celebration of the Eucharist. He underlined the strong communal and eschatological focus of the Byzantine Liturgy. In particular, he emphasized that the gathering of the assembly forms the Church and that it is the Divine Liturgy that is the essential act by which the Church is continually becoming that which She is. Moreover, participation in the Eucharist (including the reception of the Body and Blood of Christ) forms the Christian identity of the person and community and nurtures their journey to the Kingdom. He underscored the movement of the Eucharist as an ascent to the Kingdom, the memory of which then imbues their daily lives and witness to the world.<sup>7</sup> According to Br. Marc,

Some of us knew Schmemmann (and Fr. Meyendorff) personally from Fordham or St. Vladimir’s and also from his writings, *For the Life of the World*... It opened up a

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<sup>7</sup> For a short synopsis of Schmemmann’s thoughts, see Alexander Schmemmann, “Monastic Liturgy, the Church, and the Kingdom” trans. Br. Stavros (Winner), *Gleanings* 12 (Fall 1981), 9–14.

whole world of Orthodox understanding and scholarship to us. It was liberating and gave more of a foundation and depth to our practice.<sup>8</sup>

Schmemmann also emphasized the close relationship between the church's rule of prayer (i.e. *lex orandi*) and rule of belief (i.e. *lex credendi*). He encouraged the community to keep some of the traditional elements of the celebration that symbolize that rule of belief. In particular, he encouraged them to prepare the Offering according to the received Prothesis rite.<sup>9</sup> He also suggested that the presbyters wear not only the riasa when serving the Liturgy (as they had done previously during the Liturgy of the Word), but also the Phelonian and the white sticharion as the latter has baptismal and paschal significance.<sup>10</sup> According to Br. Marc, the change in clerical dress meant that the community was "now in line with the rest of the church in a very visual way that was theologically and spiritually meaningful."<sup>11</sup>

In addition to aligning some aspects of their liturgical life with the suggestions of Schmemmann, the liturgical life of the community was brought more into conformity with the practice of the OCA during these early years. The OCA Synod had examined the liturgical books of the community prior to their entry into the Orthodox Church. Although they found them "free of doctrinal error,"<sup>12</sup> they recognized that the order differed from one "commonly accepted and practiced today in the Orthodox churches."<sup>13</sup> In addition to restoring the Prothesis rite and clergy dress that Schmemmann had suggested

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<sup>8</sup> Br. Marc (Labish), interview by author, tape recording, New Skete Monastery, 4 April 2016, follow up—16 and 18 September 2016. Henceforth in chapter: Br. Marc, interview 2016.

<sup>9</sup> Br. Marc, interview 2016.

<sup>10</sup> Br. Marc, interview 2016.

<sup>11</sup> Br. Marc, interview 2016.

<sup>12</sup> Synod of the Orthodox Church of America, *Blessing on the Monastic Community* (with procedures for incorporation into the Orthodox Church), February 1, 1979. Henceforth in chapter: "OCA Directives."

<sup>13</sup> "OCA Directives."

to the community directly, they also recommended that the community restore some of the liturgical elements of the Divine Liturgy, especially in the Liturgy of the Word. Most notably, the Great Litany was to be intoned after the initial doxology with the three antiphons following.<sup>14</sup> The Synod also suggested adding the priest's prayer at the Great Entrance.<sup>15</sup> These directives were subsequently included as an attachment to the operating service book. In its performance, the community now began the Liturgy at their newly built bell tower<sup>16</sup> where the deacon intoned the initially litany. They then sung the three antiphons in procession around the church and entered with the refrain, "Come, let us worship."<sup>17</sup> Ironically, encouraging conformity with the received rite also recaptured some of the initial movement of the Liturgy from its ancient practice and gave the office of the antiphons renewed meaning, engendering and supporting the community along its new path.<sup>18</sup>

Aside from the Divine Liturgy, there were few structural changes to the liturgical services. The most notable change to the Liturgy of the Hours was that the presentation of the light was moved initially to after the Psalm 103/4 and then after Psalm 140/141 and

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<sup>14</sup> "OCA Directives." The *ektene* was also reinserted as the litany after the Gospel reading. Some of these recommendations would later be mitigated by the serving Metropolitan (e.g. celebration of the Prothesis rite, placement of the Great Synapte, number of antiphons, etc.) According to Br. Stavros, "The metropolitan who has received us [Theodosius] came regularly (a few times a year, sometimes for a few days) and always worshipped as we did, including when he officiated. He officiated using our books and our reformed liturgy" (Br. Stavros (Winner), interview by author, tape recording, New Skete Monastery, 7 April 2016, follow up – 15 September, 2016. Henceforth in chapter: Br. Stavros, interview 2016).

<sup>15</sup> "OCA Directives."

<sup>16</sup> In 1980, the community built a bell tower near their church. Like the church, it was also designed in a Russian style, inspired by the wooden bell towers of the Carpathian Mountains. For more information, see New Skete Monasteries, "Bell Tower and Meditation Garden," accessed September 28, 2017, <https://www.newskete.org/worship>.

<sup>17</sup> Description of Feast of Transfiguration, *Gleanings* 12 (Fall 1981): 57.

<sup>18</sup> It also recaptured the processional element of their celebration of the Liturgy that the community had first experienced in their very early days. According to Br. Stavros, during their stay in western Pennsylvania during their first months as a community (before settling in Cambridge, N.Y.), they sang the three antiphons in procession around the building before entering for Liturgy (Br. Stavros [Winner], "The Restored Liturgy at New Skete," *Gleanings* 4, no. 1 [Spring 1976]: 34).

the offering of incense, the latter more in conformity with the present placement in the received rite. In addition, more of the various interleaving *troparia* were sung with that psalm.<sup>19</sup>

In conclusion, during the early years after their reception into the Orthodox Church, the community sought to align itself more closely with some of its liturgical practices. Most notably, this was seen in some of the structural changes that were made to the liturgy. These changes signaled an identification with the canonical Orthodox Church, in particular. According to Br. Christopher, “What I remember most about those early years was getting comfortable with our own Orthodox identity.”<sup>20</sup>

### **5.3 – Part B: Reform Impetus: 1986–1998**

#### **5.3.1 – Introduction**

After a number of years of exercising their new found Orthodox identity and learning the ways of the contemporary Orthodox world, the community began to explore the Tradition more deeply again, especially the Cathedral rite of Constantinople. This would inform the design decisions of their new church as well as help to expand the liturgical possibilities for their celebration of Vespers and Matins. It would also influence some of the changes to the order, text, and practices of the Divine Liturgy. These changes would continue to be based on sound scholarship, including the work Arranz and Taft, both of whom built on the earlier work of Mateos.

#### **5.3.2 – Setting**

As New Skete became more established, the monastic community and the number of local people, visitors, and retreatants worshipping with them grew. It soon became

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<sup>19</sup> Br. Christopher (Savage), interview by author, tape recording, New Skete Monastery, 8 April 2016, follow up – 15 September 2016. Henceforth in chapter: Br. Christopher, interview.

<sup>20</sup> Br. Christopher, interview.

necessary to build a larger church to accommodate the assembly. The Liturgical Movement had drawn attention to the relationship between form and liturgical function in the design of worship spaces.<sup>21</sup> In preparation for building their new worship space, New Skete studied the interplay of architecture, theology and liturgy, especially the work of T.F. Mathews on the early churches of Constantinople.<sup>22</sup> Mathews had examined the architectural designs of early basilicas in Constantinople (through the Justinian period), focusing especially how their features facilitated the celebration of the Liturgy.<sup>23</sup> He emphasized how the architecture of the worship space engendered the movement of the service and participation of the assembly, something that was of particular interest to the community. He summarizes, “The liturgy of the Eucharist, performed in all its brilliance and complexity, gave meaning to the new architecture in a concrete and very tangible fashion that affected the public as active participants rather than mere spectators.”<sup>24</sup>

Mathews focused, in particular, on the design, art and furnishings of the Cathedral of the city, *Hagia Sophia*. He noted that the church, itself, was surrounded by an open-air

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<sup>21</sup> For instance, St. John’s Abbey church in Collegeville, Minn. was designed to use the architecture of the building to emphasize the theology of the liturgy as the work of the people of God. The narthex houses a baptistery that then leads to a large nave with a central altar table in plain view. This helps to focus on the centrality of the liturgical action. The architecture reinforces a theology of the Christian life. Baptism is an entry into that life that culminates in the partaking Eucharist. See also: Louis Van Tongeren, “Re-arranging Abbey Churches: The Renewal of the Monastic Liturgy and the Re-arrangement of Abbey Churches,” *SL* 45 (2015): 54–71.

<sup>22</sup> Br. Stavros (Winner), “The Monastery and Applied Liturgical Renewal: the Experience of New Skete,” in *Worship traditions in Armenia and the Neighboring Christian East*, ed. Roberta Ervine (Crestwood, NY: St. Vladimir’s Seminary, Nersess Armenian Seminary, 2006), 316.

<sup>23</sup> See Thomas F. Mathews, *The Early Churches of Constantinople: Architecture and Liturgy* (University Park, Pa.: Pennsylvania State University Press, 1971). Henceforth in chapter: Mathews, *Early Churches of Constantinople: Architecture and Liturgy*. In order to reconstruct the Divine Liturgy, he drew on its history (e.g. the work of Mateos and Taft), liturgical books (e.g. *Barberini* published by Brightman (~800 AD) and the *Typikon* of the Monastery of the Holy Cross in Jerusalem (~900 AD), *De Ceremoniis of Constantine Porphyrogenitus* describing the imperial liturgy at Hagia Sophia, incidental references (from councils, chronicles, law codes, biographies) and commentaries (e.g. Maximus and Germanus). For other historical studies, see Vincenzo Ruggieri S.J., *Byzantine Religious Architecture (582–867): Its History and Structural elements*. OCA 237 (Rome: POI, 1991) and Natalia B. Teteriatnikov, *The Liturgical Planning of Byzantine churches in Cappadocia*, OCA 252 (Rome: POI, 1996).

<sup>24</sup> Mathews, *Early Churches of Constantinople: Architecture and Liturgy*, 177.

courtyard that not only provided a space for people to gather prior to entering the basilica, but allowed more natural light to shine into the worship space. Notably, the basilica had multiple doors to facilitate the entry of the people. The complex also included two smaller buildings, a baptistery on the southwest corner and the *skeuophylakion* on the northeast corner. Typically, the worship space was divided into three sections—a narthex, a large open nave covered by a large dome<sup>25</sup> and the sanctuary. For the purposes of this study, he noted that a large ambon with stairs on its east and west sides stood in the middle of the nave, slightly east of center. This was the place of the readings and preaching.<sup>26</sup> It was connected to the sanctuary by a solea that extended outwards from the central door of the altar area to facilitate the movement of the clergy to and from the area. The altar area, itself, was set apart from the nave by a U-shaped templon with a low channel barrier.<sup>27</sup> Unlike the more solid post-iconoclastic icon screen, this structure allowed the people to both see the actions and hear more easily the words spoken in the altar area.

The main focal points of the celebration of the Liturgy at Hagia Sophia centered around the *skeuophylakion*, ambon and the altar and the movement between them. In comparison to the medieval Liturgy that centers around clergy for entrances, etc., he noted that the early Liturgy was structured around full-scale movement.<sup>28</sup> He

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<sup>25</sup> The dome is also refracts light into the worship space.

<sup>26</sup> Mathews, *Early Churches of Constantinople: Architecture and Liturgy*, 148. For instance, he notes that according to Palladius' description, Chrysostom often preached from the *ambon* (Mathews, *Early Churches of Constantinople: Architecture and Liturgy*, 150).

<sup>27</sup> Mathews, *Early Churches of Constantinople: Architecture and Liturgy*, 98. These were typical design features of many of the early basilicas that Mathews studied. For instance the old Hagia Sophia, Hagios Ioannes Studios, Theotokos in Chalkoprateia, and Topkapi Sarayi Basilica all had many doors by which to enter the space. Many churches also had a large narthex, nave, and a U-shaped sanctuary with a single entrance in front and entrances on the sides (e.g. Hagios Ioannes Studios [20], Chalkoprateia Basilica [30]). An *ambon* was found in the center of many churches as well (e.g. Old Hagia Sophia, Saray church [38]).

<sup>28</sup> Mathews, *Early Churches of Constantinople: Architecture and Liturgy*, 178.

summarizes, “It is precisely such ceremonies of external display and movement that the relationship of the liturgy to its architectural setting becomes most evident.”<sup>29</sup> For instance, the first entrance was not just what is now known as the “Little Entrance” of the clergy from the altar around the solea in front of the iconostasis and then back into the altar area, but the entrance of the clergy and people into the worship space.<sup>30</sup> The Great Entrance was not just a transfer of the gifts from a side table already in the altar area, but a bringing of the gifts from the outdoor *skeuophylakion* to the altar with the procession through the middle of the church.<sup>31</sup> Moreover, at the dismissal of the service, the clergy did not just disappear within the sanctuary, but processed down the solea, behind the ambon (from where the dismissal prayer, the “Prayer behind the Ambon” was said) and out through the nave of the church.<sup>32</sup> From this study, Mathews was able to make sense of the abridged movements of the extant Liturgy. New Skete designed their new worship space with this movement in mind.

In 1983, the community consecrated their new church dedicated to Christ, the Wisdom of God (1 Cor. 1:24, 30).<sup>33</sup> They had been inspired by Mathew’s reconstruction of the celebration of the Liturgy at *Hagia Sophia*, and decided to name their new space accordingly.<sup>34</sup> In particular, they wanted to be able to move around more freely and have

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<sup>29</sup> Mathews, *Early Churches of Constantinople: Architecture and Liturgy*, 139.

<sup>30</sup> Mathews, *Early Churches of Constantinople: Architecture and Liturgy*, 140-1. The entrance of the entire assembly is also represented in the sanctuary mosaic of St. Vitale in Ravenna (146.)

<sup>31</sup> To reconstruct the procession of the Great Entrance, he draws on the evidence from the *Chronicon paschale* (p. 158), liturgical commentaries (e.g. Maximus and Germanus, 159) and for the second half of the processional route, in particular, *De Ceremoniis* (161–162.)

<sup>32</sup> Mathews, *Early Churches of Constantinople: Architecture and Liturgy*, 172.

<sup>33</sup> For a description, see: New Skete Monasteries, “Holy Wisdom Church,” accessed 28 September 2017, <http://www.newskete.org/worship>.

<sup>34</sup> For a recent study of the architecture of New Skete’s Holy Wisdom temple, see Nicholas Denysenko, *Theology and Form: Contemporary Orthodox Architecture in America* (Notre Dame, Indiana: University of Notre Dame Press, 2017).

“real processions.”<sup>35</sup> The floor plan was designed with this in mind. In particular, it included a large narthex area that could accommodate gatherings and an ambon area in the middle of the nave that would be the focal point of the Liturgy of the Word. Br. Stavros emphasizes the importance of a dedicated ambon that is really in the middle of the church. He says, “I think it is important to see that the centrality of Scriptures is important. It forms the second pole of liturgical action from the Holy Table.”<sup>36</sup> The plan also included an altar area at the East end of the building that was set apart from the nave with a U-shaped templon and a low channel barrier to set aside the area but still facilitate the participation of the people. According to Alexis Vinogradov, a local priest and architect, “it invites by its U-form the faithful to surround and envelope the clergy gathered around the altar.”<sup>37</sup> In addition, the community carved out a space on the northeast side of the building, outside of the altar area, as a place to prepare the gifts. This allowed for a real and meaningful Great Entrance, processing around the north end of the nave and then back up the middle past the ambon area and then to the sanctuary. According to Br. Christopher, this “calls attention to the significance and importance of the act [of offering our gifts to God].”<sup>38</sup> Another design feature inspired by the early churches of Constantinople was the inner dome, accented with windows. Although it was a square dome, typical of Carpatho-Russian churches, it was used to fill the space with natural light. According to Br. Marc, the architect of the space, the dome helped to

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<sup>35</sup> Br. Marc (Labish) and Br. Stavros (Winner), interview/informal conversation by author, New Skete Monastery, 26 May 2012 and 19 January 2013.

<sup>36</sup> Br. Stavros, interview 2016.

<sup>37</sup> Alexis Vinogradov, “The Vernacular in Church Architecture,” *Ecumenical Trends* 45, no. 4 (2016): 11 (Henceforth in chapter: Vinogradov, “Church Architecture”). Republished in *The Wheel* 5 (2016): 24–30. Other examples of spaces that use a U-shaped templon or one that includes just a low channel barrier include St. Nicholas Ranch, Squaw Valley, CA and St. Demetrius Chapel in Weston, Mass.

<sup>38</sup> Br. Christopher, interview.



“modify the light in a more meaningful way with light coming in from above [as well as the sides.]”<sup>39</sup>

The iconic program of the space was fairly simple. The iconostasis, itself, was surrounded by small double-sided icons of icons that were of particular significance to the community.<sup>40</sup> Of particular note are the icons on the deacons’ doors. They include a double-sided icon of both St. Stephen and St. Phoebe, prototypes of the male and female diaconate on one door and St. Tatiana and St. Laurence on the other. The East wall of the sanctuary is of Christ, the Word and Wisdom of God, enthroned (Ps. 80:1) with John the Baptist to his left and the Theotokos to his right. Below him are figures representing bishops of the major centers of Christendom<sup>41</sup>—Rome, Constantinople, Antioch, Alexandria, and Jerusalem—as well as St. Philip of Moscow and St. Innocent of Alaska. The latter figures were chosen to “show the continuity of the teaching down to our own time and place.”<sup>42</sup> And, on the east wall of the narthex, they placed a Golgotha.<sup>43</sup>

<sup>39</sup> Br. Marc, interview 2016. Little attention was paid to the outside of the church particularly. In general, the building fit in with the other buildings in the area. Alexis Vinogradov, a priest and architect, suggested that it fit in with the barns of the area and used the cultural ‘language’ of its larger setting (Vinogradov, “Church Architecture,” 10).

<sup>40</sup> Icons on the iconostasis included (from back right, around to back left; facing outside and facing inside): (Right->) Sts. Nicholas Cabasilas and Scholastica, Cassiana and Theodosius of the Kievan Caves, Laurence and Tatiana, Macrina and John of Damascus, Benedict and Moses the Black, (Front->) Sarah and Archangel Uriel, Christ the life-giver and Archangel Gabriel, Theotokos with Christ child and Archangel Michael, Pochomius and Archangel Raphael, (Left->) John Cassian and Columban, John Climacus and Seraphim, Stephan and Phoebe, Melanie and Antony, Nil of Sora and Macrius.

<sup>41</sup> The figures include (from left-right): St. Innocent of Alaska, St. Athanasius the Great of Alexandris in Egypt, St. Cyril of Jerusalem, St. Gregory the Theologian from Nazianzus, St. Basil the Great of Cappadocia (Turkey), St. John Chrysostom from Antioch and Constantinople, St. Philip of Moscow, St. Nicholas the Wonder-Worker from Myra (now, modern Turkey), St. Ignatius of Antioch, and St. Clement of Rome.

<sup>42</sup> Web Summary. In addition, the community has the relics of other saints that manifest this connection—e.g. Daniel of Moscow, Herman of Alaska, and Alexis Toth. For more information on Alexis Toth, see: Constantine Simon S.J., “Alexis Toth and the Beginnings of the Orthodox Movement among the Ruthenians in America (1891),” *OCP* 54 (1988): 387–428.

<sup>43</sup> Around the north wall of the narthex is the phrase from Gen. 28:17, “How awesome is this place! It is nothing less than the House of God! It is the Gate to Heaven.”

New Skete's new temple was built primarily to facilitate liturgical movement and the participation of the assembly. In doing so, it continues to manifest their ecclesial identity. They are people of God journeying together towards the Kingdom, along the path of their Slavic ancestors and monastic companions who have gone before them. The architecture of the space helps to facilitate real and meaningful movement for this journey. Along the way, they are informed and formed by an iconic program that reveals their history and that gives them a glimpse of the unity of a life in Christ that transcends time.

### **5.3.3 – Hours**

#### **5.3.3.1 – Introduction**

In the previous epoch, New Skete had described their reform effort more in terms of a “restoration.”<sup>44</sup> In 1982, Fr. Robert Taft reviewed their proposed restoration of Vespers and Matins from *The Prayerbook* published in 1976. As part of that review, he addressed the phenomenon of liturgical development. He emphasized that liturgical change can take place by “growth, restoration, reform or revolution.”<sup>45</sup> As part of this explanation, he emphasized that restoration involves “more than the scholarship necessary to permit us to reconstruct the past.”<sup>46</sup> It also implies a judgment as to the liturgical needs of the present. For him, one cannot restore the past. He, therefore, describes their work in terms of “reform.” Responding to his critique, New Skete would now nuance their articulation of their reform effort. In the preface to their 1988 *Book of Prayers*, they describe their work in terms of both restoration and reform with the ultimate aim of renewal. They emphasize that the construction of the services were

<sup>44</sup> Br. Stavros (Winner), “The Restored Office at New Skete,” *Gleanings* 1, no. 1 (1973): 37.

<sup>45</sup> Robert F. Taft, “The Byzantine Office in the Prayerbook of New Skete: Evaluation of a proposed reform,” *OCP* 48, no 2 (1982): 355. Henceforth in chapter: Taft, “Prayerbook Evaluation.”

<sup>46</sup> Taft, “Prayerbook Evaluation,” 356.

restored based on their continued study of liturgy of the Byzantine Tradition, but also reformed based on their own pastoral concerns.<sup>47</sup> In their words,

It is *restoration* [emphasis mine] because it resurrects certain concepts, ideas, and ideals, certain characteristics and practices, certain usages of the parent traditions of Constantinople and Jerusalem. It is a *reform* [emphasis mine] in that it attempts to eliminate certain present usages of baroque character, to remove or adjust certain elements or uses obscuring the themes and purposes of each hour, to eliminate excesses in text and ceremonies, and to rearrange other elements in favor of a more pastorally simple integrated and manageable form. It is a *renewal* [emphasis mine] because it endeavors to bring back what has been lost—the *power to give life* [emphasis mine]—by realizing the offices in the way that they were originally intended to be: suitable, appropriate, and relevant to the celebration at hand. Such offices give us new life; they renew us.<sup>48</sup>

From the tradition of Constantinople, they would draw on a variety of prayers and practices from the services of the ancient Cathedral rite—the Asmaticos Vespers and Matins as well as the *Tritoekti* and the vigil or *Pannychis*. A fusion of the tradition of Constantinople and Jerusalem would inform their construction of the Cathedral Vigil. In addition, they would draw on the experience of the Carpatho-Russian and Ukrainian traditions as well as other Middle-Eastern Byzantines for their liturgical life.<sup>49</sup> Br. Stavros would explain the nexus of tradition and pastoral sensitivity thusly, “The solution must embrace continuity—worship informed by tradition, in touch with the forms that have evolved from apostolic times—and preserve the flexibility characteristic of a vine

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<sup>47</sup> Their motivation does not appear to have changed from previous epochs, but the way they articulate their reform effort changed in response to Taft’s critique.

<sup>48</sup> Monks of New Skete, *A Book of Prayers* (Cambridge, N.Y.: Monks of New Skete, 1988), xxii–xxiii. Henceforth in chapter: *Hours*-1988.

<sup>49</sup> *Hours*-1988, xviii.

nourished by the Spirit.”<sup>50</sup> Moreover, they continued to construct the services based on their stated reform metrics. In addition to being grounded in Tradition, the communal dimension of the celebration would continue to be their primary pastoral concern. They also continued to focus on the clarity of the service so that the structure, purposes and principle elements of each hour would stand out while maintaining a proper balance between the use of Scripture, prayers and hymnography.

In 1978, Arranz’s study on the Asmaticos Vespers was published.<sup>51</sup> This study extended his earlier work focusing on the presbyteral prayers of the received text of Vespers to include the structure and prayers of the ancient sung office.<sup>52</sup> In addition to the first part of the service that included the office of the eight antiphons and their respective prayers, most of which are retained in the received rite, he outlined the structure of the remaining two parts of the office—their liturgical units and their respective prayers.<sup>53</sup> Included in his study are additional prayers of the antiphons, for the

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<sup>50</sup> Br. Stavros, “Review of *Evening Worship in the Orthodox Church*, by Nicholas Uspensky,” *SVTQ* 29, no. 4 (1985): 360.

<sup>51</sup> The information in this section is taken from that article. Ref: Miguel Arranz, “L’office de l’Asmatikos Hesperinos (‘Vêpres chantées’) de l’ancien Euchologe byzantine” *OCP* 44 (1978): 107–130, 391–412 (Henceforth in chapter: Arranz, “Asmaticos Vespers”).

<sup>52</sup> He based his work on numerous manuscripts including *Barberini* 336, Goar, those found in the Dmitrievsky’s collection as well as the witness of Symeon of Thessaloniki. For a complete listing see Arranz, “Asmaticos Vespers,” 112–114, especially n. 19, 20, 21.

<sup>53</sup> The principle part of the office was the second part. It was celebrated in the nave and included a prokeimenon, (*ektenē*), office of the three antiphons (Ps. LXX 114, 115, 116) with their respective refrains (“Through the prayers of the Theotokos,” “Alleluia” and “Only Begotten Son,” and “Holy God”) and prayers ([IX], [X], [XI]; these remain extant only in the Kneeling Vespers of Pentecost), a synapte and prayer for the Catechumens ([XII]), two synapses and prayers of the Faithful ([XIII], [XIV]), Final synapte (Aitesis) and prayer of apolysis [7] and Inclination [9]. The third part of the service only existed in some manuscripts (e.g. Bessarion, Stratigos, Sinai 956, Vatican 1970). It included a synapte and Prayer of Apolysis ([XVIII]) and Inclination ([XIX]) at the *skeuophylakion*. Also, a Prayer of Apolysis ([XX]) and Inclination ([XXI]) at the baptistery as well as a concluding prayer ([XXII]). Arranz suggests that the prayers at the skeuophylakion could be part of the festive lity and both rites may be a vestige of the procession to the cross after Vespers (Arranz, “Asmaticos Vespers,” 117–118). Woolfenden notes that the Ambrosian rite had visits to baptisteries after Vespers as well (Gregory W. Woolfenden, *Daily Liturgical Prayer: Origins and Theology* [Burlington, Vt.: Ashgate, 2004], 275. Henceforth in chapter: Woolfenden, *Daily Liturgical Prayer*).

catechumens, of the faithful as well as the concluding prayers of the apolysis and final inclination. He notes these prayers with roman numbers to distinguish them from the Arabic numbering of the received tradition. (They will be noted similarly in the outlines of the New Skete services.) Arranz also analyzes the manuscript tradition to see how various communities have sought to incorporate these prayers into the evolving structure of Vespers.<sup>54</sup> As communities moved from the cathedral structure to the monastic structure of the service, they have included the prayers in various ways, some maintaining the liturgical unit to which they were attached and some disconnecting the prayers from their units and trying to arrange them within the Palestinian structure. New Skete would include some of these prayers in their own celebration of the service while, for the most part, seeking to do so with the liturgical unit to which they were originally attached or a similar unit.

A few years later, in 1981, Arranz's study of the Matins service of the Cathedral rite would be published. Once again, New Skete would mine his work for prayers and practices to include in their own celebration. Like the study of Asmaticos Vespers, his study fleshed out the outline of the service that Mateos had provided in his translation of the *Typikon of the Great Church* and thus widened and deepened the understanding of the service that the monks had from their own study of that text. In addition to outlining the first part of the service that was celebrated in the narthex and includes most of the antiphon prayers of the received tradition, he also described the celebration at the ambon

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<sup>54</sup> Arranz identifies four groups: (1) Asmatiki Akolouthia of the Cathedral, their native context (2) Euchologies that contain Matins and Vespers of the Sung office, but are incomplete. These generally contain the prayers and the order of certain parts of the rubrics, but reflect a community moving towards the Palestinian Horologion. (3) Euchologies where the prayers of Vespers and Matins are scattered between the elements of the monastic office (e.g. Studite) and (4) Euchologies close to the present practice codified since the sixteenth century among the Greeks and the seventeenth century among the Slavs. (Arranz, "Asmaticos Vespers," 112–113.)

as well as an additional service of the Word on Sundays, celebrated in or from the sanctuary, adding their respective prayers to his summary.<sup>55</sup> He notes the structural similarities of both Asmaticos Vespers and Matins. Both had an opening structure of antiphons as well as central part of three antiphons and litanies and prayers. Unlike Vespers, however, the third part does not include a procession to the *skeuophylakion* or baptistery, but does include an office of reading(s) in or from the sanctuary. The processional movement of Sunday Matins from the nave to the ambon to the sanctuary mirrors the movement of the Divine Liturgy. Although New Skete does not incorporate such movement in their celebration of Matins, they will do so in the celebration of the Divine Liturgy.

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<sup>55</sup> The outline includes the following: (Miguel Arranz, “L’office de l’Asmatikos Orthros (‘Matines chantées’) de l’ancien Euchologe byzantine,” *OCP* 47 (1981): 126; Henceforth in chapter: Arranz, “Asmaticos Orthros”). First Part—Pre-Matinal Introductory Psalmody: Invitatory, “Blessed is the Kingdom” followed by the office of eight antiphons, the first (Ps. 3, 62, 133) and last (variable and fixed Dan 3: 57–88, Cantic of Three Youths) of which were fixed. He also includes the various refrains, “Glory to you, O God” for the first antiphon, “Alleluia” for the even antiphons and variable refrains for the remaining odd antiphons. (For the variable refrains, see Arranz, “Asmaticos Orthros,” 137–144.); Also, see Oliver Strunk, “The Byzantine Office at Hagia Sophia,” *Essays on Music in the Byzantine World* (N.Y.: W.W. Norton, 1977; Henceforth in chapter: Strunk, “Byzantine Office at Hagia Sophia”) for a listing of the refrains for the various antiphons of the Constantinopolitan Psalter. Part Two is the celebration at the *Ambon* and includes Matins [10], Ps. 50/51 with its refrain, Matins [11], Ps. 148–150 with their responses, the Great Doxology with the *Trisagion* as the entrance of the clergy into the sanctuary for the third part of the service. The Third part was the Liturgy of the Word. It was celebrated on Sundays, beginning with a prokeimenon and Gospel reading (with Matins [9] later introduced to preface the reading of the Gospel). Some manuscripts include a prayer for arriving at the throne as well as a prayer of incense at this point. Arranz posits that the prokeimenon was tied to this movement rather than the reading as is usually assumed (130). The remainder of the service includes litanies for the Catechumens (with [XII]) used mostly during Lent, of the faithful with their respective prayers, [XIII] and [XIV], the Synapte and Prayer of Apolysis [12] and Prayer of Inclination [13] and conclusion. The latter two prayers are extant in the received rite. Woolfenden notes that the weekday service did not enter the sanctuary and the litanies appear to have been taken in the nave (Woolfenden, *Daily Liturgical Prayer*, 97). Arranz also notes that the Cathedral rite used a two-week cycle for the antiphons and on Saturday this psalmody was replaced by the Biblical odes with their respective refrains. The Constantinopolitan office had 15 odes versus 10 in the Jerusalem tradition. They included the Prayer of Simeon (Lk. 2:29–32), the Great Doxology, and the Prayer of Manasse. All of these are included in the received tradition in some fashion, the Prayer of Simeon at Vespers, the Great Doxology at Matins and the Prayer of Manasse at Compline. The canticles reflect the paschal character of the service for Saturday. They also point to the use of other biblical odes than the ones found in the received tradition. New Skete would use this to inform their own expansion of the repertoire of antiphons and biblical canticles that they would incorporate into their celebration of Matins.

Another Cathedral office from which New Skete would borrow to augment their prayer texts was the Lenten office of *Tritoekti*. This office was celebrated during the weekdays of lent and was often connected to the Presanctified service. Arranz had studied this office and its associated prayers as well.<sup>56</sup> He notes that the service was not an amalgam of the third and sixth hours as its name suggests, but a separate service and although it was celebrated during lent, it was not necessarily penitential or for catechumens specifically. It seems to have been part of a system of services including Vespers and Matins and was often celebrated after the ninth hour.<sup>57</sup> The structure of the office was similar to other offices with three antiphons, the possibility of readings, and various litanies with their respective prayers. New Skete would use some of these prayers while seeking to maintain the integrity of their original function.

The last Cathedral office from which New Skete would draw inspiration and prayer texts was the office of the popular vigil or the *Pannychis*. Unlike its name suggests it was not necessarily an “all-night” office. Arranz had studied the structure and prayers of this office as well and his work would come to the attention of the community and inform their continuing liturgical reform efforts.<sup>58</sup> The structure of the office was

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<sup>56</sup> The information on the study of the *Tritoekti* is found in Miguel Arranz, “Les prières presbytérales de la *Tritoekti* de l’ancien Euchologe byzantine,” *OCP* 43 (1977): 70–93, 335–54. Henceforth in chapter: Arranz, “Prayers *Tritoekti*.”

<sup>57</sup> The structure of the service was similar to the other hours and included the possibility of readings. It began with three antiphons with their associated prayers (*Tritoekti* [1], [2], and [3]), possibly followed by readings from Scripture, synapses and their respective prayers to the entrance [4], catechumens [5], photozomenoi [6], faithful ([7] and [8]), Apolysis [9] and Inclination [10].

<sup>58</sup> For his study, Arranz builds on the work of Uspensky. Earlier work had also been done by Mansvetov and Dmitrievsky. (See Miguel Arranz, “N.D. Uspensky: The Office of the All-Night Vigil in the Greek Church and in the Russian Church,” trans. Br. Stavros, *OCP* 42, no. 1–2 (1976). Republished *SVTQ* 24, no. 2–3 (1980): 170–174; Henceforth in chapter: Arranz, “Uspensky-Vigil”). Mansvetov concluded that there were different types of the *Pannychis* service: (1) an ancient vigil that lasted all night (2) an office that followed Vespers in Constantinople and (3) an office of the dead. Dmitrievsky questioned the link between the ancient nocturnal vigil and the daily vigil and also identified the *Pannychis* with Compline. Uspensky would use the same documents as Dmitrievsky, but would re-interpret his conclusions. He posited that the monastic *Pannychis* of the Studite tradition derived from the sung *Pannychis* of the secular churches but

similar to other cathedral offices that we have seen. It included three antiphons, a litany and apolysis and concluded with a prayer of inclination.<sup>59</sup> Arranz numbered the prayers of this office as Pannychis [1]–[5]. The *Pannychis* seems to have been a well-known and popular office and is found in a number of variations.<sup>60</sup> Arranz notes that it entered the office of the Studites who adapted it to their style. Other monks celebrated the *Pannychis* by adding monastic elements within the structure and replacing others. In Russia, it was associated with the office of the dead (from which that office gets its name, *Panikhida*).<sup>61</sup> New Skete would pattern their Great Vigil after the *Pannychis* of the Cathedral Rite.<sup>62</sup> In addition, the office that they would add to their liturgical life on the eve of Great Feasts and Sundays in this epoch, the Cathedral-style vigil, would borrow from this tradition as well.

In 1980, a “cathedral-style” vigil was proposed by the Liturgical Commission of the Orthodox Church in America (OCA). The idea of a vigil was based the “All-Night” vigil that had been so popular in Russian liturgical practice.<sup>63</sup> N. D. Uspensky, and other

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that that the vigil of the Palestinian tradition, the *agrypnia*, was a distinct tradition. Arranz would draw conclusions similar to those of Mansvetov. See Miguel Arranz, “Les prières presbytérales de la ‘Pannychis’ de l’ancien Euchologe byzantin et la ‘Panikhida’ des défunts,” *OCP* 40 (1974): 314–43; 41 (1975): 119–39; Henceforth in chapter: Arranz, “Prayers Pannychis 1” and “Prayers Pannychis 2,” respectively.)

<sup>59</sup> Arranz summarizes the constant elements of the Asmatikos *Pannychis*: Ps. 90, three prayers with their litanies ([1], [2], [3]), three antiphons (Ps. 119, 120, 121 w/ refrains), Ps. 50, incensation of the church, prayer of Apolysis [4] and Inclination [5], a number of “Lord have mercies” with or without the *ektene*. In addition, the Gospel, Kontakion, and canon could join the service (Arranz, “PrayersPannychis1,” 342). Arranz also notes a close association with the development of Matins, positing that elements from the *Pannychis* were brought into the service (See Arranz, “Prayers Pannychis 2,” 137, n. 2).

<sup>60</sup> See Arranz conclusions in Arranz, “Prayers Pannychis,” 342–3.

<sup>61</sup> Although beyond the scope of this study, New Skete would use the *Pannychis* to structure their funeral office.

<sup>62</sup> An analysis of the Great Vigil is beyond the scope of this project. They note that they preferred using the *Pannychis* as the basis for the vigil to the Great Compline of the Sabbate tradition, because of its choral nature, simpler structure and more pastoral and congregational possibilities (*Hours*–1988, xxxvii).

<sup>63</sup> The all-night vigil corresponds to the Greek *agrypnia*. This is a different office from the *Pannychis*.



Russian liturgical theologians before him, had studied the development of this office.<sup>64</sup>

Arranz continued this work, building on the work of Uspensky.<sup>65</sup> He concluded that, like most things in the Byzantine rite, the all-night vigil was a fusion of two liturgical traditions—the Asmatikos office of the secular churches and the canon of psalmody of the monks.<sup>66</sup>

The structure of the service included the main elements of Vespers with the singing of refrains during the psalms—Cathedral style<sup>67</sup>, readings from various sources (e.g, the Prophets, New Testament, Russian Chronicles,<sup>68</sup>) a lity, more readings, followed by Matins, and sometimes followed by a Panikhida for the dead and a celebration of the first hour. The entire ordo could take up to eight hours to celebrate. Over time, the all-night service was greatly abbreviated, even in the monastic context. It was often celebrated in many secular churches as well. During the nineteenth century, especially, it

<sup>64</sup> Nikolai Dmitrievich Uspensky (1900–1987) had studied under A. A. Dmitrievsky at the Leningrad Theological Academy. After the closing of the theological institute by the communist controlled government, he became a musicologist, specializing in early Russian chant. Once the academy was re-opened, he became Chair of the Liturgy Department. His work on the all-night vigil is based on Mansvetov who compared manuscripts found in the Moscow Synodal Library with the witness of the chanted office from the description of Symeon of Thessalonika. Uspensky had added to his work based on access to the witness of Egeria as well as the *Typikon* of the Anastasis of 1122. In addition, he consulted numerous Greek and Slavic manuscripts. (Arranz, “Uspensky-Vigil,” 85–90.)

<sup>65</sup> For a summary of the development of the All-Night Vigil in English, see Arranz, “Uspensky-Vigil.” This was published five years before Uspensky’s work was translated into English and published by St. Vladimir’s Seminary Press. (See Nicholas Uspensky, *Evening Worship in the Orthodox Church*, trans. Paul Lazor [Crestwood, N.Y.: St. Vladimir’s Press, 1985]. Henceforth in chapter: Lazor, *Uspensky-Evening Worship*). Arranz had the opportunity to work with Uspensky’s original manuscript while teaching at the Leningrad academ (Arranz, “Uspensky-Vigil,” 83).

<sup>66</sup> Arranz, “Uspensky-Vigil,” 107. Uspensky also examines various elements foreign to the Asmatikos office that found their way into the *Agrypnia* of the Holy Sepulchre: biblical lessons between Vespers and Matins, *kathismata*, polyeleos (Ps. 135/6), the Anabathmoi (gradual psalms), and the poetic canon. [Arranz, “Uspensky-Vigil,” 108.] The canon of psalmody is described by Dmitrievsky and published by Mateos: J. Mateos, *Un horologion inédit de Saint-Sabas*, in *Studi e Testi* 233 (Vatican, 1964), 47–76 (Reference found in Arranz, “Uspensky-Vigil,” 102 n. 37).

<sup>67</sup> During the first 500 years or so of Christianity in Russia, their liturgical services were based on the *Typikon* of Hagia Sophia and the monastic traditions of the Studite *Typikon*. The Sabaite *Typikon* was not introduced into Russia until the fifteenth century, but even after its introduction, Cathedral practices still remained.

<sup>68</sup> The Chronicles are a form of Russian historical literature. For more information see: “Old Russian Chronicles,” accessed 29 October 2017, [https://en.wikipedia.org/wiki/Old\\_Russian\\_Chronicles](https://en.wikipedia.org/wiki/Old_Russian_Chronicles).

was a very popular service. However, its original structure had been haphazardly shortened without regard to the underlying logic of the service.<sup>69</sup> In addition, the morning Matins service for the Feast or Sunday was now celebrated in the evening.<sup>70</sup> One of the recommendations from the Russian bishops at the turn of the twentieth century<sup>71</sup> had been the composing of a “vigil” for parish use that would address the problems of the “all-night” vigil. For instance, Archbishop James of Iaroslav suggested a possible outline including Great Vespers, Little Compline, Polyeleion, a Resurrectional or Festal canon, and the Doxology (without the morning prayers).<sup>72</sup> Although the Bolshevik Revolution would interrupt the reform impetus in Russia, this suggestion would later be taken up by the OCA.

In 1973, Schmemmann noted that some parishes in America were celebrating Great Vespers on the eve of feasts followed only by the festal elements of Matins.<sup>73</sup> He suggested that this was an “intelligent way to salvage at least something of the very essence of the feast.”<sup>74</sup> In 1980, the OCA formed a Liturgical Commission and appointed Schmemmann as its head.<sup>75</sup> As part of this work, the commission proposed “The Lord’s

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<sup>69</sup> An analysis of this reduction is outside the scope of this project. For problems and abuses of the “all-night” vigil in Russia during this time, see John Shimchick, “The Responses of the Russian Episcopate Concerning Worship—1905 and the Liturgical Situation in America,” (master’s thesis, St. Vladimir’s Theological Seminary, 1980), 29–30, 47–48. Henceforth in chapter, Shimchick, “Responses.”

<sup>70</sup> This resulted in such disconnections as praying for the morning while still in the evening hours (e.g. “Let us complete our morning prayer to the Lord”).

<sup>71</sup> See previous discussion in Chapter 1 for the proposals for liturgical reform in the Russian church in the early twentieth century.

<sup>72</sup> IV: 256, Shimchick, “Responses,” 68.

<sup>73</sup> Alexander Schmemmann, “Notes and Comments—On the Question of Liturgical Practices: A Letter to My Bishop,” *SVTQ* 17 (1973): 235–6. Henceforth in chapter: Schmemmann, “Letter to My Bishop.”

<sup>74</sup> Schmemmann, “Letter to My Bishop,” 235–6.

<sup>75</sup> The principles of the commission were to (1) restore the Church’s liturgy in conformity with her tradition with attention to the anthropological and sociological needs of the American context in worship and (2) study the liturgy in order to restore the underlying meaning of the service (Nicholas Denysenko, “The Revision of the Vigil Service,” *SVTQ* 51, no. 2–3 [2007]): 238, referencing the Liturgical Commission archives; Henceforth in chapter: Denysenko, “Vigil”).

Day,” a celebration of Vespers plus the resurrectional part of Sunday Matins.<sup>76</sup> The proposal also included responsorial refrains for Ps. 104 and Pss. 140/1 and 141/2, the restoration of some of the presidential prayers (specified to be said aloud) as well as concluding intercessions, a collect prayer and dismissal.<sup>77</sup> As Denysenko reports, the elements from the cathedral vigil were selected to restore the “high point of reading the Gospel pertinent to the resurrection or feast, and also to incorporate the classically ‘cathedral’ elements of worship, such as incensations, processions and the participation of the people singing refrains.”<sup>78</sup> This office does not pertain to any time of day, but is focused on the celebration of Sunday or the feast. As such, it can be celebrated at any time.<sup>79</sup> A celebration with Vespers would also return to the ancient Cathedral practice of celebrating that office followed by a type of vigil.

Upon entering the OCA, New Skete would adopt a version of this proposal, celebrating their version of Vespers (which already included many of the Asmaticos elements that were suggested in the proposal) and inserting the Cathedral “vigil” from Matins (or what is known as the Office of the Myrrh bearers) before the concluding intercessions and dismissal. In addition, they would include the Cantic of Moses (Ex.

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<sup>76</sup> The Resurrectional part of Sunday Matins includes Ps. 118 or the Polyeleos (Ps. 134/5 and 135/6), the Megalynarion (on Feasts), Evlogitaria, Prokeimenon, Prayer before the Gospel, one of the Resurrection Gospels, Resurrection *troparia*.

<sup>77</sup> Reported in Denysenko, “Vigil,” 240. Denysenko reports that the notes of this proposal from the archives also included a summary of Arranz’s study of the prayers from the *Euchologion*. (Denysenko-Vigil.) New Skete has a recording of one of the meetings of the Liturgical Commission where the rubrics of the opening incensation as well as the inclusion of the prayers of the service are discussed. I thank Br. Stavros for making the recording available to me. Sadly, Schmemmann would become ill and pass away within 2–3 years and the commission’s work would essentially cease.

<sup>78</sup> Denysenko, “Vigil,” 241.

<sup>79</sup> A type of “Cathedral-style” vigil was also proposed by Paul Meyendorff, the Alexander Schmemmann Professor of Liturgical Theology at St. Vladimir’s Seminary, years later, albeit without the vespereal modifications. See Paul Meyendorff, “Saturday Evening Worship: A Proposal,” *Jacob’s Well* (Spring 1995), accessed September 7, 2016, [http://jacwell.org/Liturgical%20Music/Saturday\\_evening\\_worship.htm](http://jacwell.org/Liturgical%20Music/Saturday_evening_worship.htm).

15: 1–19).<sup>80</sup> The monks would suggest that by combining this office with Vespers, they would have “an appropriate and very striking preparation for Sunday without abusing liturgical principles by celebrating Matins on Saturday evening.”<sup>81</sup> Matins on Sunday morning would be a strictly morning office. In addition, it would shorten the office to a manageable length and allow them to conserve their energy for the celebration of the Divine Liturgy that follows.

### **5.3.3.2 – Daily Vespers**

#### **5.3.3.2.1 – Influences**

As mentioned above, New Skete enhanced their celebration of Vespers in this epoch by drawing primarily on the work of Miguel Arranz and his analysis of the prayers within the various Cathedral-rite offices. They also responded to some of the assessments of their 1976 effort.<sup>82</sup> While many of the structural elements of the service remained the same, their placement is sometimes adjusted. In addition, more prayers from the cathedral rite are used. Among other things, they add variety to the celebration and an exposure to the breadth of the Tradition.

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<sup>80</sup> The story of the Exodus of the Hebrew people out of Egypt can be seen as a foreshadowing of the resurrection from the Christian perspective. In both cases, the Lord delivers His people.

<sup>81</sup> *Hours*–1988, xxxii.

<sup>82</sup> See Taft, “Prayerbook Evaluation.” As noted previously, Taft had evaluated the restored rite of Vespers and Matins that the monks had included in their 1976 *Prayerbook*. He pointed out structural flaws in some of their organization of the service when compared to historical precedent and also suggested alternate placement for some prayers. The monks incorporated his suggestions into their 1988 effort.

### 5.3.3.2.2 – Structure

The structure of daily Vespers in this epoch is as follows.

#### Daily Vespers New Skete – 1988

Priest vested – *epitrachelion* (stole)

Celebrant Placement – In Choir to start, then at Altar

#### Reading of Synaxarion

**Initial Blessing** – “Blessed is the Kingdom...”

- *Trisagion*
- **Lord’s Prayer**

Monastic Psalmody (*Kathisma*)

- 3 Antiphons (each followed by a collect) [course reading]
  - Prayer of 1<sup>st</sup> Antiphon – Vespers [2] (Alternate – **Tritoekti [8]**)
  - Prayer of 2<sup>nd</sup> Antiphon – Vespers [3] (Alternates – **Tritoekti [7], Vespers [X])**
- [Celebrant moves to Solea]
- Prayer of Third Antiphon – Vespers [5] (Alternates – **Tritoekti [1], Vespers [XI])**

Lucernarium

- Presentation of Light “Behold [the light of] Christ, the light of the Universe!”
- Hymn of Light (*Phos Hilarion*)
- [Clergy move to Altar?]
- Prayer of Light – **Vespers [7a]** (Alternates – **Vespers [XIV], Composite Prayer with Vespers [XXIb], First Hour**)

Invitatory

- “Come, let us worship...”
- Initial Psalm 103/104
  - Prayer of Psalm – **Pannychis [1]** (Alternate – Vespers [4])

Vesper Psalmody and Offering of Incense

- Psalms 140/141, 141/142, 129/130, 116/117

Responsorial refrain: *Hear Me, O Lord*

(with variable number of *sticheria* (1–5), *doxasticon* and *theotokion* between latter verses)

[Incensation – According to custom]

- Prayer of Incense Psalms – **Vespers [8]**

Peace to all

Reading(s)

- *Prokeimenon*

[Clergy take places at Ambon]

- Reading(s) [From Prophets or Wisdom Bks]

Peace to all

*Kataxioson* [Clergy move back to Altar]

Concluding

- *Aposticha* (of day)
- Canticle of Simeon
- *Trisagion* Prayers
- Lord's Prayer
- *Troparion* (Current Tone)
- *Theotokion*

Intercessions

- Great Synapte (Response: Lord, Have Mercy) and *Aitisis* (Response: Grant it, O Lord)
- Prayer of Litany – Vespers [7b] (Alternate – **Vespers [XIII]**)

Peace to all

Prayer of Inclination – Vespers [9] (Alternate – **Vespers [XIX]**)

[Celebrant with hand extended facing people]

Dismissal (Monastic)

Unlike previous iterations of Vespers, New Skete precedes the service by reading from the *Synaxarion*. In the received tradition, this text is read during the morning Orthros service, usually during the Canon after the sixth Ode. Although it is out of place here, moving this reading is not without precedent.<sup>83</sup> In this case, the community is beginning the liturgical day, remembering a saint (or saints) with whom, or feast with which, the community can resonate. Reading a description of the life of a saint (or feast) connects the community to the person or event as well to others who are remembering likewise. It gives the service a particular focus. Beginning the evening service with this reading sets the tone for the liturgical day and is a sound pastoral decision.

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<sup>83</sup> For instance, in a parish setting it is sometimes read at the end of Matins, immediately prior to the Divine Liturgy. (e.g. Holy Cross Orthodox Church, Hermitage, Pa.) This change is made for pastoral reasons as reading it at this point, when more of the faithful are likely to be in attendance, insures that more of them will hear it.

The service officially begins with an initial blessing from the Constantinopolitan tradition. This invocation was characteristic of the Asmaticos offices in general.<sup>84</sup> It gives the service an eschatological dimension. This is followed by a short liturgical unit that includes the *Trisagion*, albeit without its accompanying prayer,<sup>85</sup> and the Lord's Prayer. The inclusion of this unit is misplaced. It is not found in the received rite of Vespers.<sup>86</sup> Furthermore, it duplicates part of the closing section of the office. Monastic psalmody, with a prayer after each section of Psalter recitation, concludes the first part of the service. In addition to the prayers from the received rite that were also found in the 1976 version of the service, Vespers [2], [3], and [5], the monks have include a number of alternate prayers from the Tritoecki office (Tritoecki [8],<sup>87</sup> [7],<sup>88</sup> and [1]<sup>89</sup>) and Asmaticos Vespers (Vespers [X]<sup>90</sup> and [XI]<sup>91</sup>). Tritoecki [7] and [8] are the first and second prayer of the faithful from that office. They are structurally out of place in this context. Tritoecki [1] is the only prayer from the antiphons of that service. However, it is used here as the third prayer instead of the first. Antiphon prayers tend to be fairly general, so including the prayers of the faithful is not without merit. If we look at the prayers of the antiphons from the Tritoecki office, we notice that there is not a lot of

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<sup>84</sup> In particular, the invocation is found in Asmaticos Vespers, Matins, the Tritoecki, Presanctified liturgy and in some manuscripts, the *Pannychis* (Arranz, "Prayers Tritoecki 2," 337). In the received tradition, it is also used to begin the Divine Liturgy.

<sup>85</sup> In this case, the *Trisagion* is just the triple recitation of "Holy God, Holy Mighty, Holy Immortal, have mercy on us." It does not include the doxology nor the prayer, "All holy Trinity" that usually accompanies it.

<sup>86</sup> It is found in the received rite of Matins, but comes from the monastic tradition. It is part of the concluding liturgical unit found in the celebration of the hours and was, most likely, conjoined to the beginning of the next hour to suggest continuous prayer. (See earlier discussion in previous chapter.)

<sup>87</sup> Arranz, "Prayers Tritoecki 1," 79.

<sup>88</sup> Arranz, "Prayers Tritoecki 1," 78–79.

<sup>89</sup> Arranz, "Prayers Tritoecki 1," 72.

<sup>90</sup> Arranz, "Asmaticos Vespers," 120. This prayer is also used at Great Compline in the received tradition.

<sup>91</sup> Arranz, "Asmaticos Vespers," 121.

thematic differentiation between them.<sup>92</sup> Using one of these prayers with the prayers of the faithful provides a wider variety of themes and theological emphases.<sup>93</sup> However, the ordering of these prayers seems arbitrary. They could be reordered, [1], [7] and [8] and understood as a theological unit: We first praise God (Tritoekti [1]), place our hope in God ([7]) and ask God to continually strengthen and guide us for the Christian journey ([8]). Two of the prayers from the Asmaticos Vespers are also included as alternative prayers for the antiphons. In this case both Vespers [X] and [XI] are prayers from the antiphons, albeit from the psalm group of the second part of the Asmaticos service and not from of the monastic psalmody of the first part.<sup>94</sup> In particular, the phraseology of the first part of Vespers [X] associates the prayer with the psalm directly.<sup>95</sup> The remainder of the prayer uplifts the usual evening prayer themes of prayer for the night, protection from evil, etc. It is this section of the prayer that seems appropriate to the monastic psalmody.<sup>96</sup> Similarly, in its original context, Vespers [XI] highlights the theme of its associated psalm.<sup>97</sup> Also, like Vespers [X], the remainder of the prayer includes a number of the standard themes for an evening service: asking God to help us “walk in the light of justice... clothe us in the armor of light” and protect us from evil. These themes

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<sup>92</sup> Tritoekti [1] speaks with strengthening us from evil, enlightening us by your light to be found worthy of your heavenly kingdom. Tritoekti [2] acknowledges that God knows our weaknesses and implores God to deliver us from the powers of darkness and evil in order to transfer us to the Heavenly Kingdom. And Tritoekti [3] asks God to look upon his people with mercy, lead us to execute God’s commandments so that we will not be confused at the [Last] judgment.

<sup>93</sup> Tritoekti [7] emphasizes that it is God who has brought us to know God as creator and to whom we place our hope. We ask God to consecrate us in the truth. Tritoekti [8] asks God for continued strength to guide us along the path of righteousness and justice.

<sup>94</sup> They accompany Ps. LXX 115 and 116 and their respective refrains.

<sup>95</sup> The phrase, “Receive the lifting up of our hands as our evening sacrifice” resonates with (MT) Ps. 116:17, “I will offer to You the sacrifice of thanksgiving and call upon the name of the Lord.”

<sup>96</sup> This prayer is also used in the received text of Compline. This is an example from the received tradition of borrowing prayers from the Asmaticos Vespers, especially those that have fallen into disuse.

<sup>97</sup> One of the opening phrases speaks about “standing in the presence of your glory and singing the praises of your great marvels.” This introduces the theme of praise of Ps. 116/117, “Praise the Lord, all you Gentiles! Laud Him, all you peoples!”



expressed in the prayer resonate with other prayers that are usually found in the monastic psalmody section and could be used accordingly.

The presentation of Light with the lighting of the candles begins the Vesper proper section. The presentation of Light is found in this place in both the 1965 and 1976 versions of the service, but had been moved to later in the service after the monks entered the Orthodox Church in order to conform more closely to the placement found in the received tradition. It is followed by the customary singing of *Phos Hilaron* and summarized by a collect prayer, the first part of Vespers [7], Vespers [7a]. The prayer not only speaks of God as dwelling in “unapproachable light” but, in this case, previews some of the themes of the service. It is used to bracket the service with the second part of the prayer, Vespers [7b], used as the prayer of the concluding litany.<sup>98</sup> New Skete also provides a number of alternative prayers, including Vespers [XIV], a composite prayer of the themes from the Apostolic Tradition with the second part of Vespers [XXI] (Vespers [XXIb]) and the Prayer of the First Hour. In its original context, Vespers [XIV] was the Second Prayer of the Faithful found towards the conclusion of the service. In this case it is used as an introductory preview rather than a synopsis, highlighting the theme of light, marking the end of the day, asking for God’s protection and enlightenment. The composite prayer with Vespers [XIIb] begins with an exclamation of God as the “origin of light!” It explicitly connects this light with Jesus Christ and connects the presentation of the Light to Christ more particularly. The second half of the prayer plays on this light theme, asking God to “enlighten our souls and bodies” so that we may come to the “knowledge of your truth.” Here, the Light and the Truth of God are synonymous. In the

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<sup>98</sup> Arranz posited that Vespers [7] was a composite prayer (Miguel Arranz, “Les prières sacerdotales des vêpres byzantines,” *OCP* 37 [1971]: 95). New Skete is using it as such here.

1965 version of Vespers, the first part of this prayer was found before the presentation of Light. Here, it follows the presentation. Lastly, in accordance with Taft's suggestion from his evaluation of their 1976 service, the monks have moved the Prayer of the First Hour to the Lucernarium. Like the previous prayer, it explicitly connects Christ with the "true light that enlightens and sanctifies everyone." All of these prayers are appropriate for this context.

The invitatory found at the beginning of the service in the received rite as well as the 1965 and 1976 New Skete versions of the service is now placed after the Lucernarium. In this context, it is marking the beginning of Vespers proper. Vespers [4] is still used as a collect prayer for this liturgical unit as in the other iterations of their reform efforts. However, this time it is specified as an alternate prayer. Pannychis [1] is given as the standard prayer for the psalm. Pannychis [1] contains explicit references to Ps. 103/4 and is a good complement to the recitation of the psalm.

The Vesper psalmody from the received rite (Ps. 140/1, 141/2, 129/130 and 116/117) follows with its responsorial refrain and the customary incensing of the worship space. This is placed similarly in the 1976 and Sunday 1965 versions of Vespers, but now includes more of the *stichera* hymns that accompany the final verses of the psalm.<sup>99</sup> In addition, Vespers [8] is added as a collect. In the Cathedral office, this prayer would have been said prior to the vesperal psalmody and the incensation of the worship space. Here it is used as a summary of the preceding action.

The readings follow. The placement of this section has remained steady in all the iterations of the service. It is followed by the hymn, *Kataxioson*. In this version, the

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<sup>99</sup> The Vesperal psalm *stichera* are taken from the *troparia* found in Mateos, *Typikon of the Great Church (Troparia and Kondakia, xiii)*.

community has responded again to one of the critiques of their former effort by Taft. He had criticized the placement of the *Kataxioson* in the 1976 version of the service as interrupting the concluding liturgical unit.<sup>100</sup> Here, it is returned to its more traditional placement. The concluding elements of monastic provenance from the received rite (as well as the 1976 version of the service) are included at this point. In addition, the *Theotokion* has been added to the hymnography sung at the end of this unit.

The service concludes with intercessions and prayers from the Cathedral office in keeping with the traditional order of praise then petition. This section had been omitted in the 1976 version of the service (although it had been included in the 1965 version.) Taft criticized this omission in his evaluation of the *Prayerbook* as intercession is one of the constitutive elements of the cathedral rite and found in the received tradition as well. New Skete has corrected that omission here. As mentioned earlier, the second half of Vespers [7], Vespers [7b], is used as a prayer of the litany to summarize the service. And as in the received rite, Vespers [9] is used as the Prayer of Inclination. Uspensky notes the similarity of Vespers [7] and [9] with the concluding prayers of the Apostolic Constitutions.<sup>101</sup> They share similar themes and make for a fitting conclusion to the service. New Skete also has given alternates for each of these from the Asmaticos office, Vespers [XIII]<sup>102</sup> and [XIX]<sup>103</sup> respectively. Vespers [XIII] is the first prayer of the faithful from that service. Although it is not a Prayer of the Litany in that context,<sup>104</sup> it includes themes of thanksgiving for the day and protection for the evening, themes that

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<sup>100</sup> Taft, "Prayerbook Evaluation," 347.

<sup>101</sup> Lazor, *Uspensky-Evening Worship*, 25–26.

<sup>102</sup> Arranz, "Asmaticos Vespers," 124.

<sup>103</sup> Arranz, "Asmaticos Vespers," 127.

<sup>104</sup> Vespers [7] is used as the Prayer of the Apolysis in the Asmaticos office.

summarize the service well. Vespers [XIX] is the prayer of Inclination at the *Skeuophylakion*. Although its emphasis is slightly different than Vespers [9], it is a fitting concluding blessing. However, the service does not stop here. New Skete appends a short dismissal from the monastic tradition to the service. Here, they follow the Byzantine penchant for multiple dismissals. The addendum does not include any new themes and adds or repeats a hymn to the Birthgiver of God (e.g. *Theotokion*). Although this monastic dismissal is frequently used in Byzantine practice, it is not necessary and distracts from the clarity of the service.

#### **5.3.3.2.3 – Theological themes/emphases**

In the received rite of Vespers, many of the theological themes are expressed in the hymnography of the service.<sup>105</sup> While retaining the core hymns of the tradition—*Phos Hilaron* and Ps. 140/1—as well the prayers of intercession, New Skete includes more of the prayers from the tradition that add emphasis to the sung themes. In the earlier versions of their reform effort, they included the presbyteral prayers from the received rite of Vespers, interspersed throughout the office in a logical placement and read aloud for all to pray. In this iteration, they have now extended the repertoire of prayers that are included in the service, incorporating prayers from the Asmaticos office of Vespers as well as the *Tritoekti* and *Pannychis* services of the Cathedral rite. The prayers along with the unique performative aspects (e.g., the presentation of light) of their reform effort give greater clarity to the theological themes of the service.

Opening the Vespers proper with the presentation of the Light of Christ and closing the service with a profession that it is God in Christ who has come down to save

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<sup>105</sup> See summary in previous chapter.

us (Vespers [9]) draws out attention to the Paschal mystery of Jesus Christ. In addition to light references found in *Phos Hilaron* as well as Vespers [7a] and the Prayer of the First Hour, this version also includes references to the Light of Christ in the Composite Prayer with Vespers [XXIb] and Vespers [XIV]. Christ is with us. Vespers [4] reminds us that we “fill our mouths with praise so that we can join the holy powers in praise”<sup>106</sup> of God. The community continues to look through this eschatological lens when they inaugurate the Kingdom with the initial blessing of the service and reference the vision of God from Isaiah in Tritoecki [1]. Kairos time and chronos time intersect as the faithful continue to dedicate each day and night to God, not only through the singing of *Phos Hilaron*, but through the anamnestic remembrance of lives or events read from the Synaxarion, and dedication of the day and night found in the Composite prayer of with Vespers [XXIb] and Vespers [XIV]. The community continues to give praise and thanksgiving to God, not only through the hymns and prayers from the received rite (e.g. Vespers [4] and [7a]), but through the additional prayers found in the service (e.g. Tritoecki [1], Pannychis [1], Composite with Vespers [XXIb], and Asmaticos [XI], [XIII], and [XIV]). Repenting and asking God for forgiveness at the end of each day remains in the vesperal psalmody (Ps. 140/1, etc.) and the *Kataxioson* and is called to mind again in Tritoecki [7]. The offering of incense symbolizes this. Moreover, the many prayers of the service continue to ask for God’s protection from evil (e.g. Vespers [2], [5], [7a] and [9] from the received rite and Tritoecki [1] and [8] as well as Asmaticos Vespers [X], [XI], [XIII], [XIV]), strength to continue the journey (Tritoecki [8] and Asmaticos [XIII]), enlightenment [Vespers [2] and Asmaticos [XIV]), salvation (Vespers [3]), hope (Tritoecki [8] and Asmaticos [XIII])

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<sup>106</sup> *Hours*—1988, 61.

and finally, peace (Vespers [7a]). Vespers [7a] and [7b] include multiple themes and in the context of the service both preview and summarize them. Lastly, this version of the reform effort also re-includes intercession as a constitutive element of the ministry of God's people.

#### **5.3.3.2.4 – Textual Issues**

The translation of the numerous prayers included in this reform conform fairly closely with the Greek original. In some cases the sentence structure is adjusted for easier readability. The one major change is the translation of the Lord's Prayer. In this edition, the community has adopted the version promoted by the English Language Liturgical Commission (ELLC).<sup>107</sup> It substitutes "save us from the time of trial" for "lead us not into temptation" found in the latter part of the prayer.<sup>108</sup> Although theologically more respectful of God's agency, this version has not been widely adopted and is certainly outside the norm of the English speaking Orthodox world.

#### **5.3.3.2.5 – Performative characteristics**

In addition to the Presentation of the Light that has been part of the community's reform effort from the beginning as well as the incorporation of practices from the cathedral rite that enhances the communal aspect of the celebration is a directive that instructs the clergy to leave the altar area and join the assembly around the ambon for the readings (both the monastic psalmody as well as the readings later in the service from other parts of the Old Testament). This not only emphasizes the communal dimension of that element of the service, but heightens the focus and respect for the Word of God.

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<sup>107</sup> The ELLC is a group of ecumenical liturgists that seek to develop common liturgical texts in English.

<sup>108</sup> This is also the translation used in the Jerusalem Bible published in 1966 that the community uses or upon which many of their own biblical translations are based.

### 5.3.3.2.6 – Pastoral Import

The additional prayers of this service continue to teach and proclaim to the community that their God is one with whom they have a relationship and on whom they can rely. These are a complement to the prayers of the received rite, whose pastoral import we summarized in the last chapter. The prayer of the Pannychis [1] glorifies the God of light and creation and through it the faithful ask that God's love enlighten them. The prayers of the Tritoehti encourage the community to raise their hearts and minds to God so that they may be enlightened by the divine light (Tritoehti [1]). They remind the faithful that it is in their God in whom hope is placed and in whose truth they are "consecrated" (Tritoehti [7]). It is also in these prayers that they ask God for continued strength and guidance along the Christian path. The prayers from the Asmaticos Vespers flesh out these themes as well. From them, the community knows that it is their God who is their protector (Asmaticos Vespers [X]) and that they are worthy to stand in God's presence and offer praise and thanksgiving (Vespers [XI]). Clothed in the "armor of [God's] light," they ask to God's help to continue to walk in the light of God's justice and righteousness (Vespers [XI]). The concluding prayers thank God for God's protection throughout the day and "clothe [the community] in the armor of the Holy Spirit" as they prepare for the night (Vespers [XIII]). They ask for steadfastness of mind so that they may continue to contemplate and rest in God (Vespers [XIX]).

By using phrases with baptismal resonance (e.g. "consecrate us in truth" (Tritoehti [7]), "clothes in the armor of light" (Vespers [7a]), "clothes in the armor of the Holy Spirit" (Vespers [XIII]), the prayers continue to strengthen the baptismal identity of the worshipper. This relationship is nurtured through the protection (e.g. Vespers [2], [5],

[7a] and [9] from the received rite and Tritoehti [1] and [8] as well as Asmaticos Vespers [X], [XI], [XIII], [XIV]), strength (Tritoehti [8] and Asmaticos [XIII]), enlightenment [Vespers [2] and Asmaticos [XIV]), and guidance from God to help the Christian to walk in the path of God's righteousness (e.g. Tritoehti [8], Asmaticos [IX]), both individually and with the community. Through their communal prayer, the worshipping community at New Skete is continually being enlightened with the divine light (e.g. Tritoehti [1]) and contemplating the glory of God (e.g. Vespers [XIX]). They continue to encounter and journey closer to God through purification (e.g. Vespers [X]), illumination (Tritoehti [1], Pannychis [1]) and contemplation (e.g. Vespers [XI] and [XIX]).

#### 5.3.3.2.7 – Evaluation with Reform Metrics

This version of the community's reform effort continues to fill out the structure of the office with hymns and prayers from the Cathedral Office of Constantinople. In addition to adding variety to the celebration, it connects the community to the wider Tradition. The scholarship of Arranz (with the careful eye of Taft) has allowed the community to access this Tradition. The services are structured so as to engender the full, conscious and active participation of the community.<sup>109</sup> The monks have added elements without obscuring the structure of the service, although duplicating monastic and cathedral liturgical units (e.g. concluding sections) begins to test the boundaries of this clarity. Still the rubrics of the service remain integrated with the text and serve to elevate the celebration. Including more of the hymns from the *Typikon* of the Great Church as well as the prayers of the Cathedral rite balances those elements while

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<sup>109</sup> We will qualify this statement when we present the music from this epoch. The arrangements of the hymns from this period tended to be much more complicated and, as such, only for the monastic community to sing. In those instances, communal participation was limited to the members of the community and did not include all who may be worshipping with them.



complementing the direct reading of scripture with mediation on its message. However, depending on the duration of the monastic psalmody, the length of the entire service could push the limits of attention spans and, possibly, not be as pastorally edifying as earlier versions.<sup>110</sup> Lastly, including a rich variety of prayers from both the received rite and other Cathedral services strengthens the community's baptismal identity and provides tools for the continued formation and ultimate transformation in the Christian life.

### **5.3.3.3 – Sunday/Festal Vespers**

#### **5.3.3.3.1 – Influences**

The Sunday version of Vespers (Vigil) stands out from the daily version of the service, primarily through the inclusion of the Office of the Myrrhbearers. The community continues to draw on the work of Arranz, in particular his work on the all-night vigil of the Russian tradition. Here, he builds on the work of some of the Russian liturgical scholars of the nineteenth century, Uspensky, Dmitrievsky and others. The idea of a vigil service that would be appropriate for a parish context or in this case, a working monastery, was promoted by the Schmemmann and others in the OCA, the jurisdiction of the Orthodox Church into which New Skete had recently been received. New Skete adopted this proposal, adapting it to their circumstances.

#### **5.3.3.3.2 – Structure**

The structure of the Sunday variation of Vespers follows the daily version of this epoch closely. The two main differences are that the opening monastic psalmody of daily Vespers has been shortened and moved to after the invitatory and the Office of the Myrrhbearers has been inserted after the concluding elements of the monastic tradition and before the final intercessions from the Cathedral rite. The structure is given below.

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<sup>110</sup> This is something that the community will address in the next iteration of their reform effort.

## Vespers of Sunday (Vigil) New Skete – 1988

Priest vested – *phelonion* (outer robe) and *epitrachelion* (stole)

**[Censing of Temple according to custom]**

Celebrant Placement – At Altar

Reading of Synaxarion

Lucernarium

- Presentation of Light “Behold [the light of] Christ, the light of the Universe!”
- Hymn of Light (*Phos Hilarion*)
- Prayer for Hymn of Light – Vespers [7a] (Alternates – Vespers [XIV], Composite Prayer with Vespers [XXIb], First Hour)

Invitatory:

- “Come, let us worship...”
- Initial Psalm 103/104 [Sung by chanter or antiphonally by chanter and people or by everyone]
- Prayer of Psalm – Pannychis [1] (Alternate – Vespers [4])

Monastic Psalmody – **First *Kathisma*** (Ps. 1:1a, 6, 2:11–12a, 2:12d, 3:7a-b, 3:8; Refrain: Alleluia)

- Prayer of Antiphon – **Vespers [6] (Alternate – Vespers [IX])**

Vesper Psalmody and Offering of Incense

- Psalms 140/141, 141/142, 129/130, 116/117

Responsorial refrain: *Hear Me, O Lord*

(with variable number of *sticheria* (1–5), *doxasticon* and *theotokion* between latter verses)

[Incensation – According to custom]

- Prayer of Incense Psalms – Vespers [8]

Peace to all

Reading(s)

- *Prokeimenon* (Ps. 92/93 verses, Alternate psalms for other days of the week)
- [Clergy take places at Ambon]
- Reading(s)

Peace to all

*Kataxioson* [Clergy move back to Altar]

Concluding

- *Aposticha* [All Process to the Cross]
- Canticle of Simeon
- *Trisagion* Prayers
- Lord’s Prayer
- *Troparion* (Current Tone)
- *Theotokion* (Tone IV – “O virgin Theotokos! Rejoice, Mary, full of grace...”)
- [All process back to nave]

**Cathedral Vigil – Office of Myrrhbearers**

- Polyelos (Ps. 114–115/116, 117/118, 135/136), Refrain: Alleluia!  
 (Lent – add Ps. 136/137 – “On the banks of the rivers of Babylon...”)  
 [Clergy return to Altar]
  - **Prayer of Polyelos – Pannychis [3]**
- *Evlogitaria* (*Troparia* of Myrrh-bearing women (Resurrectional)); Refrain: Ps. 118/119:12
- *Hypakoë* [Jerusalem *Troparion*]
- Reading
  - [Censing for Gospel – Holy Table and Gospel Book at Ambon]
  - *Prokeimenon* – Response: “Let everything that breathes praise the Lord!”
  - Prayer of Gospel – Gospel [1] (Alternative – **Gospel [2]**)
  - Reading – One of Resurrection Gospels  
 [Reading by Hierarch or Presbyter even if Deacon serving]  
 [People reverence Gospel]
  - **Gospel Sticheron**
- Canticle of Moses [Ex. 15:1–18]  
 (Refrain: *Irmos* of tone/feast after first/last verse, **only final phrase repeated after subsequent verses**)
- We have seen Christ’s resurrection

**Concluding****Intercessions**

- Great Synapte (Response: Lord, Have Mercy) and *Aitisis* (Response: Grant it, O Lord)
- Prayer of Litany – Vespers [7b] (Alternate prayer – Vespers [XIII])

**Peace to all****Prayer of Inclination – Vespers [9] (Alternate prayer – Vespers [XIX])**

[Celebrant with hand extended facing people]

[If eve of Feast: Additional Cathedral Office-> Lity]

**Dismissal (Monastic)**

The office begins with a preparatory censing. This is a vesperal practice found in the Russian tradition<sup>111</sup> that may have originated from censing of the liturgical space in the Asmaticos office.<sup>112</sup> At this time, the Synaxarion for the liturgical day is read. The

<sup>111</sup> It is not found in the received rite in Greek parish tradition.

<sup>112</sup> Some elements from the Asmaticos office have been retained in Russian practice as that practice (as well as the Studite reforms) was followed by the Russian Church upon its acceptance of Christianity and for the first five hundred years or so of its Christian life. Even after the Sabbaitic *typikon* was introduced and later mandated in Russia, elements from the Asmaticos/Studite office still persisted and continue to

initial monastic psalmody found in the daily service has been excised. As we will see, this will allow time for the inclusion of the Office of the Myrrh-bearers without elongating the service to a burdensome length.<sup>113</sup> The presentation of the light begins the service proper with the lighting of the candles and its respective prayer. It is followed by the Invitatory with the initial psalm of the Jerusalem tradition (Ps. 103/104) and one of the prayers that New Skete uses as a collect. As in the received rite for Sunday (Saturday night) Vespers, the First *Kathisma* of the Psalter is then intoned with its refrain, “Alleluia.” New Skete adds a prayer of the antiphon to this liturgical unit, Vespers [6] or alternatively, Vespers [IX].<sup>114</sup> Vespers [6] is one of the prayers of the antiphons from the received rite. Although many of the received antiphon prayers are not directly attached to a particular psalm, using Vespers [6] here uplifts the themes from text. From a Christian perspective, the psalm proclaims the presence of the Lord. Vespers [6] acknowledges this presence and implores God to allow the faithful to live in this presence throughout the evening and night that follows. Asmaticos Vespers [IX] is used as an alternate prayer. In its original context, it was the first antiphon prayer of the Vespers service once the faithful had moved to the nave and was associated particularly with Ps. 114 LXX.<sup>115</sup> This psalm thanks God for the deliverance from death and proclaims that

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persist to this day. The censuring is of the nave; the sanctuary and altar table are not included. The Holy (or “Royal”) doors are shut during this time.

<sup>113</sup> The monks have always been concerned with keeping the service to a length that nourishes the community. If elements are added, they try to trim other elements. Br. Stavros recalls that when the “Cathedral-style” vigil was first attempted at St. Vladimir’s Seminary, Schmemmann did not follow this principle. He still included all of the *stichera* and hymnography of the received rite. In addition, he added the prayers of the service and the resurrectional elements. The result was an overly long service for the student body and it was not well received. This dampened the enthusiasm for incorporating this service into the life of the community (and subsequently parishes within the OCA.) According to Br. Stavros, “[Schmemmann] could argue [for these kinds of liturgical reforms], but he wasn’t very good at implementing [them]” (Br. Stavros, interview 2016).

<sup>114</sup> Arranz, “Asmaticos Vespers,” 120.

<sup>115</sup> Ps. 114 LXX = Ps. 116:1–9 MT.

one will “walk before the Lord in the land of the living.”<sup>116</sup> In addition to thanking God for the day and asking for God’s blessing for the evening, the prayer asks God for strength and protection for this journey. The verses from the first *kathisma* used in the New Skete text also speak of walking in the way of the Lord, serving and putting trust in the Lord and receiving the Lord’s blessing. New Skete uses this prayer to summarize those thoughts as well. Although the prayer does not quote from these psalms directly, it serves as a fitting collect for its themes.<sup>117</sup>

The service continues with the vesperal psalmody and offering of incense followed by the readings. The clergy join the assembly around the ambon for the readings. These liturgical units mirror those of daily Vespers in this iteration of their reform efforts. The verses of the *prokeimenon* are those specified for the Vespers for Sunday from the received tradition.

The *Aposticha* follows. This begins the concluding monastic elements of Vespers. In this case, the *Aposticha* is accompanied by a procession of the entire assembly to the cross in the narthex of the church. The remaining prayers and hymns of this section are celebrated at the cross. During the singing of the *Theotokion*, the community returns to the nave and begins the Office of the Myrrh-bearers.

The “Cathedral-vigil” from Matins is inserted at this point in the service. It mirrors the order of the respective section found in the 1965 and 1976 versions of New Skete Sunday Matins. In addition, it includes more elements from the received tradition. As in the 1965 version, New Skete uses the psalms from the Asmaticos proper of Vespers (Ps. 114–115/116, 117/118) as well as one of the Polyeleos psalms (Ps. 135/136) of the

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<sup>116</sup> Ps. 114 LXX/Ps. 116:9 MT.

<sup>117</sup> This prayer is also recited after Compline on Easter Sunday in the received tradition. There it is attributed to Basil. See *Byzantine Daily Worship* (Allendale, N.J.: Alleluia Press, 1969), 866.

received rite to open this section.<sup>118</sup> These psalms thank God for the delivering God's people from death and praise God for God's everlasting mercy. In particular, Ps. 117/118 includes verses sung to confirm God's continuing presence among God's people. (i.e. verses from *Theos Kyrios* sung during Matins). They draw attention to and strengthen the resurrectional character of the office. Ps. 135/136 emphasizes the continuing mercy in creation and redemption with the repetition of the refrain, "His love lasts forever." New Skete now uses a prayer from the Pannychis office (Pannychis [3]) as a collect for these psalms.<sup>119</sup> In its original context, this was the third antiphon prayer of that office.<sup>120</sup>

The placement of the Pannychis office varies in the tradition. It is found after Vespers in a number of manuscripts.<sup>121</sup> It is also found in connection with Pss. 50/51 and 117/118, psalms that are used in the received text of Matins.<sup>122</sup> (We will see that in the case of lesser feasts where the Cathedral vigil is not celebrated on the previous evening, the polyeleos psalms and this prayer are still used. In that case it is inserted after the nocturns of Matins (that includes verses from Ps. 117) and prior to the recitation of Ps. 50/51, the beginning of the morning office proper.) In this context it is still used after the nocturns of Matins that contains verses from Ps. 117, although its inclusion here seems to be related to its thematic content more than its placement in a few manuscripts. It speaks of praising God in union with the heavenly powers for creation and God's continuing work in sustaining His people and ultimately, leading them to "eternal happiness in the

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<sup>118</sup> In the 1965 version, the psalm triplet from Asmaticos Vespers was Ps. 115, 116, 117 LXX. Psalm 116 LXX is not included in the Asmaticos Vespers office. It is corrected here.

<sup>119</sup> On one hand, one wonders why they did not include Vespers [IX] or the other prayers of the antiphons (Vespers [X] and Vesper [XI]) at this point as these are the psalms to which they were originally connected. (Vespers [X] and [XI] that are now used during daily Vespers in the New Skete reform.) As we will see, the inclusion of Pannychis [3] seems to fit the context well.

<sup>120</sup> Arranz, "Prayers Pannychis," 318–319.

<sup>121</sup> E.g. Sinai 956, Sinai 961, Sinai 962, Coislin 214, etc. See Arranz, "Prayers Pannychis," 330–332.

<sup>122</sup> Arranz, "Prayers Pannychis," 336–337.

light of [God's] face.”<sup>123</sup> This summarizes the themes of the psalms well and draws our attention to their eschatological import. As such, it is a good addition in this context.

As in the received rite of Sunday Matins, the *Evlogitaria* and *Hypakoë* follow minus the small synapte that is usually used to connect these elements. The *Evlogitaria* was included as an option hymn in the 1976 version of Sunday Matins. It is now included here as a regular part of this service. However, New Skete still does not include the *Anavathmoi* (or hymnody of the Gradual psalms) that are also sung at this point in the received tradition. From a structural point of view, the hymnody of the *Anavathmoi* provides a good segue to the section featuring the Gospel reading. From a thematic perspective, these hymns usually reiterate the themes that are already found in abundance in this section. It is not necessary to repeat them.

The section of Gospel reading begins with the festal *prokeimenon*, “Let everything that breathes praise the Lord.” As in their earlier versions, New Skete has excised the first *prokeimenon* as well as the dangling doxology that usually follows in the received tradition. This allows time for a prayer before the Gospel, either Gospel [1] from the received tradition of Matins (similar to the prayer now extant in the Liturgy of Chrysostom) or Gospel [2], a prayer from Liturgy of James. Although the latter is found after the Gospel in its original context, by changing the tense from past to present, New Skete uses it as a prayer before the Gospel. In either case it is associated with the Gospel reading. Both prayers help to prepare the community for the reception of God's Word and are useful additions to this section. New Skete also adds the Gospel *sticheron* from the received tradition to this unit. These hymns comment on the resurrectional gospel

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<sup>123</sup> *Hour*—1988, 89.

readings more particularly.<sup>124</sup> In the received tradition, the Gospel *sticheron* (or *eothinon doxastichikon*) is one of the hymns interspersed in between the verses of the Praises. Here it is sung immediately after the reading of the Resurrection Gospel. The placement is far more appropriate here. It also serves to accompany the veneration of the Gospel Book by the assembly. This section concludes with the Canticle of Moses<sup>125</sup> followed by the resurrectional *troparion*. This office connects the concluding monastic elements of Vespers that focus on the crucifixion with the celebration of the resurrection into which the community has now entered. The vigil service ends with the concluding litanies and prayers found in the daily office.

### 5.3.3.3.3 – Theological themes/emphases

In addition to the theological themes affirmed in the daily celebration of Vespers, the Vigil service emphasizes the Paschal character of the day more particularly. The opening psalms of the cathedral vigil have a redemptive and resurrectional character and thank God for God's continuing love of His people. The community is accompanying the myrrh-bearers to the Tomb and finding it empty, proclaim the resurrection. The prayer before the Gospel prepares them to hear the message of this good news. The canticle of Moses reinforces this story of redemption and the resurrectional *troparion* connects this message with the resurrection of Christ. The community experiences this mystery as a present reality. According to Sr. Rebecca, "We are celebrating death to life;

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<sup>124</sup> The hymns are based on the eleven resurrectional readings of the Matins cycle. They are often referred to as the *Eothina Doxasticha* (*The Great Octoechos* [*Tones One–Eight*] [Newton, Mass.: Sophia Press, 1999], 329–332).

<sup>125</sup> Mateos reports that this Ode is sung at the Sunday Cathedral vigils in the Chaldean rite (every other week) and the in the celebration of the Syrians of Tikrit (Mateos, "Some Problems in Byzantine Orthros – Part 1," trans. Robert A. Lewis, unpublished, 16. Originally published: "Quelques problèmes de l'orthros byzantine," *Proche-Orient Chrétien* XI [1961]: 17–35).



celebrating the resurrection as something real. It becomes part of our experience.”<sup>126</sup>

The glory of God is present with the community now (e.g. Vespers [6]) and they continue to praise God surrounded by those in the heavenly realm (Vespers [IX]), asking God to lead them to “eternal happiness” (Pannychis [3]) through this encounter.

#### 5.3.3.3.4 – Textual Issues

Aside from minor textual edits to fit the context of the service (e.g. removing the word, “nocturnal,” from the description of the psalmody referenced in Pannychis [3] and changing the tense of the Gospel prayer (Gospel [2]) from the Liturgy of James to its new context), most of the translations accord with the original Greek and are within the bounds of most English translations of the text. The exception is Vespers [IX]. Here again, when the text speaks of forgiveness of sins, they are described as originating from “malice or weakness.” As discussed earlier, this skews the underlying understanding of sin found in the Byzantine tradition. This reduces sin to volitional and individual acts (or thoughts) and neglects the wider relational context that underlies an Orthodox understanding of the concept.<sup>127</sup>

#### 5.3.3.3.5 – Performative characteristics

As usual, this reform effort draws on the performance practice of the cathedral rite to engage the worshipper. In addition to the use of light, incense and the singing of refrains to the hymnody that engender community participation, the rite includes movement. The clergy leave the altar area and join the assembly around the ambon for the vesperal readings. In addition, they join the entire assembly in processing to the cross at the *Aposticha* to remember the crucifixion of Jesus and then back into the nave to

<sup>126</sup> Sr. Rebecca (Cown), interview by author, tape recording, New Skete Monastery, 31 March 2016, follow up – 14 September 2016.

<sup>127</sup> See discussion in the previous chapter.

commemorate His resurrection. Moreover, all then process to the ambon to reverence the Gospel book as an icon of Christ. This movement engages the body more fully. In addition, both the individual physical body and the communal body are journeying to the cross and to the living Word of God. By including movement in the service, the community learns by doing. This is an example kinesthetic learning that not only appeals to the mind, but writes the reality of the Christian journey on the body of the believer. By doing so, it strengthens the connection of the community to the risen Jesus. Br. Stavros emphasizes, “The liturgy acts on all five senses and a sense of bodily movement should not be neglected.”<sup>128</sup>

#### **5.3.3.3.6 – Pastoral Import**

In addition to the pastoral import of the daily Vespers service that the community celebrates, the Sunday Vespers/vigil emphasizes the baptismal identity of the worshipper more particularly. The faithful are continually renewing their Christian identity, walking in the way of the Lord (e.g. First *Kathisma*). They re-actualize their baptism particularly, journeying to the cross to remember the death of Jesus and then back into the nave to proclaim His resurrection. Whereas the 1965 version of Sunday Vespers included the former, this version connects both crucifixion and resurrection through the movement of the celebration. Although the Christian has died and risen with Christ into a new life in the water bath at baptism, he/she is continually re-actualizing of this reality by walking to the cross and back. In addition, the prayers of the service highlight other themes mirrored in the initiation rite. Vespers [IX] asks God to bless His people, the heirs of His

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<sup>128</sup> Br. Stavros, interview 2016.

promise.<sup>129</sup> In addition to belonging to God, the prayer also asks for protection and the strength to continue to battle evil. This resonates with the call for continued strength in the Christian life found in the prayers of the rite as well.<sup>130</sup> The baptismal rite is also replete with references to God's protection, guidance, and illumination. The prayers before the Gospel (i.e. Gospel [1] and [2]) ask for this illumination to understand the Christian message and help to guide the thoughts and actions of the faithful. Pannychis [3] also acknowledges that it is God who sustains and inspires the community and leads them to eternal happiness.

#### 5.3.3.3.7 – Evaluation with Reform Metrics

The Cathedral vigil continues to strengthen the communal character of the service through the active participation of the faithful. It is based on sound scholarship, including the work of Dmitrievsky, Uspensky and Arranz, as well as the impetus of Schmemmann. In celebrating a vigil, a service that was so popular in the Russian religious psyche, New Skete is continuing that tradition albeit in a way that meets the needs of their own community. The movement of processing to the Golgotha at the end of the monastic Vespers portion of the service and processing back into the nave to celebrate the “Office of the Myrrh-bearers” helps to delineate the structure of the overall service

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<sup>129</sup> The Prayer of Chrismation in the Initiation rite asks God that the one being baptized become “a child and heir of Your heavenly Kingdom” (*Mikron Euchologion* [An Orthodox Prayer Book], trans. Frs. John von Holzhausen and Michael Gelsinger, ed. N.M. Vapori [Brookline, Mass.: Holy Cross Orthodox Press, 1977], 65). Henceforth in chapter: *Mikron Euchologion*-HCHC. John Chrysostom also speaks of baptism as adoption (*The Awe-Inspiring Rites of Initiation*, ed. Edward Yarnold, S.J. [Collegeville, Minn.: Liturgical Press, 1994], 162. Henceforth in chapter: Yarnold, *Rites of Initiation*.)

<sup>130</sup> For instance, the prayer of the Blessing of Oil of Gladness (i.e. pre-water bath anointing) asks that the oil be a “shield of righteousness, a renewal of soul and body, and averting of every operation of the devil, to the removal of all evils” (*Mikron Euchologion*-HCHC, 62). This echoes John Chrysostom's comments on the anointing as well. In his mystagogy anointing the baptizee is analogous to anointing an athlete in antiquity for the combat in the arena. In this case the one being baptized is anointed as an “athlete of Christ” in the spiritual arena of life (Yarnold, *Rites of Initiation*, 160. This theme is also found in Cyril of Jerusalem's comments on baptism (Yarnold, *Rites of Initiation*, 83–84).

clearly. The service strikes a good balance of biblically based hymnography, supplemented by prayer with the focus remaining on the resurrectional gospel and its message. This movement helps the community to re-actualize their own baptismal identity and contemplate the gospel message for their continued journey in the Christian life, connecting liturgy and life more concretely.

#### **5.3.3.4 – Daily Matins**

##### **5.3.3.4.1 – Influences**

The reform of Matins in this epoch continued to draw on the work of Mateos with the inclusion of some of the Cathedral elements from their earliest reform effort as well as other elements from that tradition. In addition, the monks drew on the work of Arranz, adding prayers to the service that he had analyzed from the Asmaticos office and early church manuals (e.g. *Apostolic Constitutions*). As in the reform of Vespers during this time, they also responded to critiques of their earlier reform efforts and made adjustments accordingly. While still retaining the standard structure of the office, they wove together these threads with elements from the received tradition into a creative synthesis with a view to continuing to renew the life of the community through daily morning prayer.

##### **5.3.3.4.2 – Structure**

The structure of the service is as follows.

#### **Daily Matins New Skete – 1988**

Priest vested – *epitrachilion* (stole)  
Celebrant placement – At Choir

**Initial Blessing** – “Blessed is the Kingdom...”

Nocturns

Invitatory

“Glory to God in the Heights...”

Morning Psalms – 3, **18/19**, 62/63

Prayer – Matins [1]

*Theos Kyrios* with verses from Ps. 117/118 (according to tone of *Troparion*)  
*Troparion* + **Theotokion**

Monastic Psalmody/Reading

**Reading**—Either from Scriptures, Fathers, or other non-Scriptural

**Silent Meditation**

Prayer (for reading) – Matins [2] (Alternative – Matins [3])

Sessional Hymns

Celebrant placement: Moves to Altar

Morning Office Proper (Orthros)

Invitatory

Ps. 50/51

Prayer – Matins [10]

Canon

**Morning Antiphons** (numbering according to NS Psalter, slight deviations with OSB, NRSV)

- Mon – Ps. 5: 1–3, 7–8, 11–12 (**Refrain:** Show us your kindness, O Lord and lover of mankind!)
- Tues – Ps. 87/88: 1–2, 10, 14–15, 12/13:5:bc (Refrain: Be mindful of us, O holy Lord!)
- Wed – Ps. 89/90: 1–4, 9–10, 13b, 15 (Refrain: Watch over us, O Lord, our God!)
- Thurs – Ps. 89/90: 16–17, 99/100:1–5 (Refrain: Alleluia)
- Fri – Ps. 100/101: 1–2, 6–7 (Refrain: Give ear to us, O Lord, and save us!)
- Sat – Ps. 112/113: 1–9 (Refrain: By the Theotokos, O Lord, have mercy on us and show us your light!)

**Prayer of the Antiphon – Matins [8] (Alternative – Matins [4])**

**OT Canticle** (alternate refrain from oktoechos)

- Mon – Moses (Dt. 32: 1–43) (**Refrain:** Glory to you, O our God, glory to you!)
- Tues – Hannah (1 Kgs/1 Sam 2: 1–10) (Refrain: Holy are you, O Lord; it is you our souls acclaim!)
- Wed – Habakkuk (Hab 3:2–19) (Refrain: Glory to your power, O Lord!)
- Thurs – Isaiah (Isa. 26: 9–20) (Refrain: Fill our lives with peace, O Lord, our God!)
- Fri – Jonah (Jonah 2:3–10) (Refrain: As you saved the prophet, Jonah, O Lord, save us, too!)
- Sat – Azariah (Daniel 3:26–56) (Refrain: Be bless'd forever, O God of our fathers! Be bless'd, for you are ours, as well!)

**Prayer of Canticle – Matins [5]**

Kontakion [and oikos?]

NT Canticle – Ode 9: Magnificat (Lk. 1:46–55)

(Sung responsorially with ninth *irmos* of tone or feast)

[Incensation]

Lauds

*Photogogikon* (Tone of week with Intercession of day of week)

Prayer of Praises – Matins [11]

Ps. 148–150 (Sung **antiphonally** with **no** intercalated strophes)

[If Feast of *Polyeleos* rank:

“Glory to you who have shown us the light...”

Great Doxology  
*Troparion*/Apolytikion  
 “Let everything that breathes...”  
 Gospel  
 Intercessions]  
**Prayer of Faithful – Matins [XIV]**  
*Kataxioson*  
**Trisagion Prayers**  
*Troparion*/Apolytikion (of day assumed)

Intercessions

- Synapte with *aitisis* (omitted, if Divine Liturgy follows)
- **Prayer of Litany – AC-Matins [1] (Alternative – Morning Litany [i])**

Concluding

Peace be to all  
**Prayer of Inclination – AC-Matins [II] (Alternative – Morning Inclination [i])**  
**“Usual” Dismissal**

As in daily Vespers of this epoch, the service begins with an initial blessing from the Constantinopolitan office, “Blessed is the kingdom.” It is followed by the Nocturns section. For New Skete, this is now understood as part of a morning office. In the preface to their 1988 Book of Prayers, they emphasize that they have “eliminated any reference whatever to any form of night office.”<sup>131</sup> Two of the three morning psalms are still taken from the *hexapsalmos* of the received rite, but now Ps. 18/19 is added to the unit. The psalm is a hymn to God as creator of nature and giver of the law. Among other traditions, the Rule of Benedict specifies this psalm for the first hour on Saturdays.<sup>132</sup> If Matins is now understood as a wholly morning office, this psalm is an appropriate addition to the beginning psalmody for the day. As in the earlier iterations of the service,

<sup>131</sup> *Hours*–1988, xxxiv. In his evaluation of the 1976 version of Matins, Taft had criticized the use of psalmody focusing on the morning for this section of the service, citing its original context as part of a night office (Taft, “Prayerbook Evaluation,” 353). However instead of adjusting the psalmody in this iteration of their reform effort to align with a night office, New Skete reinterpreted this section of the service. It is now understood as part of a morning office (*Hours*–1988, xxxiv).

<sup>132</sup> See: (St.) Benedict, “Psalter of the Divine Office” accessed 29 October 2017, <http://www.rosarychurch.net/breviary/benedict.html>.

Matins [1] is prayed after the opening psalmody. With themes of thanksgiving, praise, and supplication, it functions less as a collect of psalm texts themselves, though, than as a prayer to introduce the office. The remainder of this section builds on the respective liturgical unit found in the 1976 reform effort. In addition to the *Theos Kyrios* (with its verses) and the daily *troparion*, the *Theotokion* is now added reflecting the usage in the received rite.

The section of monastic “psalmody” follows. New Skete now uses this time to listen to a variety of readings, either from the Scriptures, Patristic writings or other non-Scriptural sources. This comes from the practice of reading patristic texts during the all-night vigil. Mateos notes patristic reading directives found in the *Typikon* of Evergétis. For example, for October 27 the instruction in the *Typikon* is “from this day forward we begin to read the five discourses of St. John Chrysostom concerning the rich man and Lazarus.”<sup>133</sup> New Skete is continuing this tradition, albeit within the context of the morning Matins service. After the reading, New Skete adds a short time for silent meditation on the text. The section then concludes with one of the antiphon prayers of the cathedral rite, Matins [2] or [3], as well as the sessional hymns from the Octoëchos according to the day of the week. The prayers and the hymns were found in earlier iterations of their reform efforts.

As has been the case since their earliest reform effort, the morning office proper begins with Ps. 50/51 with its collect prayer, Matins [10]. This is followed by the “canon” section of the service. New to this effort is a daily morning antiphon and its prayer, Matins [8] or [4]. As we have seen, psalm antiphons were part of the week-day

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<sup>133</sup> Juan Mateos, “Some Problems in Byzantine Orthros – Part 1,” trans. Robert A. Lewis, unpublished, 17–14. Originally published: “Quelques problèmes de l’orthros byzantine,” *Proche-Orient Chrétien* XI (1961): 17–35. This *Typikon* reference is found in Dmitrievskii, *Opisánie* I, 301.

cathedral rite. The canticles were sung on Saturdays and Sundays. According to the preface in their 1988 book of the Hours, New Skete has compiled a set of morning antiphons from the Psalter on the advice of Mateos to complement the singing of the daily Cantic for their week-day office.<sup>134</sup> As in Cathedral practice, they have also added refrains for each section of the psalmody as well. In this case, only the refrains for Tuesday and Thursday are found in the Cathedral tradition for those days. Other refrains are found elsewhere in the tradition or are original to the New Skete reform.<sup>135</sup> Each refrain is loosely related to the theme of the section of psalmody being sung or is from the general set of refrains used within the tradition (e.g. “Alleluia”). The only refrain that seems out of place is the last one. It refers to the intercessions of the Theotokos within a liturgical unit that is addressed to God the Father.<sup>136</sup>

Matins [8] or Matins [4] is used as a collect prayer for the antiphons. In the received tradition, Matins [8] is used as the last prayer of the antiphon section of Cathedral Matins.<sup>137</sup> In its context, it accompanied the Cantic of the Three Youths (Dan. 3:57ff), highlighting the “unshakable faith”<sup>138</sup> of the youths. Here it is used more as a prayer to begin the day. For instance, it asks God to “bless the comings and goings, words, thoughts, and actions as well as the desires [of the faithful] and all the work of the coming day.”<sup>139</sup> Matins [4] is used as an alternative. In its original context, it was one of the antiphon prayers of the opening section of Cathedral Matins. However, unlike many of those prayers, it is not replete with psalm references. It includes thematic references

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<sup>134</sup> *Hours*—1988, xxxv.

<sup>135</sup> For a comparison see Strunk, “Byzantine Office at Hagia Sophia,” 200.

<sup>136</sup> This will be addressed in their post 2000 reform effort.

<sup>137</sup> Miguel Arranz, “Les prières presbytérales des matines byzantines.” *OCP* 37 (1971): 423–425. Henceforth in chapter: Arranz, “Prayers Matins 1.”

<sup>138</sup> From the text of the prayer. *Hours*—1988, 358.

<sup>139</sup> *Hours*—1988, 358.



from the New Testament (2 Cor. 4:6 and 1Thess. 5:5)—to the created light of the day with connotations that this light comes from the uncreated Light of God. Arranz has suggested that it could be a prayer that marks the beginning of the office.<sup>140</sup> Similar to Matins [8], New Skete has used this prayer as one of the inaugural prayers for the day.

As in their other reform efforts, New Skete has suppressed the traditional hymnography of the canon, using their biblical canticles instead. This focuses on the Scriptural text more particularly. In the 1988 book, the daily canticle is now specified<sup>141</sup> with an accompanying refrain.<sup>142</sup> The refrains accompanying the canticles of Moses, Isaiah, and Azariah in the New Skete text are the same refrains as found in the Cathedral rite. However, the refrains accompanying the remaining canticles are from other sources. The refrain with the canticle of Habakkuk is from monastic practice.<sup>143</sup> The one accompanying Jonah is from the Oktoëchos and the one with the canticle of Hannah seems to be an original creation. Matins [5] serves as a prayer for the canticle. An adapted version of this prayer was also included in the ordo of the Sunday Matins from 1965. It is used less as a collect of the preceding canticle than to introduce the incensation that accompanies the following kontakion and last ode, the Magnificat. New Skete has kept the practice of incensing during the Magnificat in all the iterations of their reform. The prayer helps to draw attention to the prayers and petitions of the community in general and the intercessory efforts of the Birth-giver of God, in particular.

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<sup>140</sup> Arranz, “Prayers Matins 1,” 419. He also suggested that its vespéral companion, Vespers [4], could also function similarly.

<sup>141</sup> New Skete follows the sequence of canticles from the monastic tradition. In the Cathedral rite, Hannah follows Habakkuk instead of preceding it and the canticle of Isaiah is coupled with the Magnificat (Strunk, “Byzantine Office at Hagia Sophia,” 132).

<sup>142</sup> According to the rubrics found in the text, the irmos from the Oktoëchos can be used as an alternate refrain (*Hours*—1988, 360–377).

<sup>143</sup> For Habakkuk, see Strunk, “Byzantine Office at Hagia Sophia,” 133.

A hymn from the *Photogogika* follows the section of the canon. This is the placement of a similar set of hymns, the *Exapostilaria*, in the received tradition. As in previous versions of their reform efforts, New Skete uses the earlier “Hymns of Light” (with their daily insertions) that remain extant only in the Lenten season in the received tradition.<sup>144</sup> These highlight the theme of light and in particular Jesus as the Light. The prayer of the praises and the psalmody follows. In addition, New Skete has inserted a liturgical unit of praise for Christ, the Light of the universe, for lesser feasts—those of *Polyeleos* rank for which the community would not have celebrated a vigil the previous evening. The Gospel of the Feast is included in this section and, as in the Constantinopolitan tradition, it follows the section of the Praises. The community uses Matins [XIV] from the Asmaticos office as a collect. In its original context, it was one of the two Prayers of the Faithful found in the dismissal unit of the office, after the Praises and Doxology and before the final apolysis.<sup>145</sup> Thematically, it connects to the Praises. It is used well in this context.

The latter part of Lauds then includes a dismissal unit from the monastic tradition, the *Aposticha* section. This was also found in earlier versions of their reform effort. Here, New Skete has included the *Kataxioson* that mirrors the same hymn in the Vespers service as well as the entire prayer unit associated with what is called the *Trisagion* Prayers. Both of these were missing in their earlier versions. Taft had criticized the exclusion of the *Kataxioson*, in particular, in his evaluation of their 1976 reform effort.<sup>146</sup> The community responded to his critique by remedying that lacuna.

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<sup>144</sup> As we discussed previously, Mateos claims that the *Photogogika* are not native to Lent but from an older version of the ordinary ferial office.

<sup>145</sup> Arranz, “Asmaticos Orthros,” 126.

<sup>146</sup> Taft, “PrayerBook Evaluation,” 354.

As in the Cathedral rite, the service concludes with intercessions. These were also missing in their 1976 reform effort, a lacuna that Taft deemed “unacceptable.”<sup>147</sup> Once again, New Skete remedied this situation and included them in this iteration of their reform. However, instead of Matins [12] as the Prayer of the Litany and Matins [13] as the final Prayer of Inclination, the community has substituted prayers from the Apostolic Constitutions as well as alternates of unknown origin. In its original context, AC-Matins [1] is the Prayer of the Litany. Arranz notes the resemblance to Matins [12]. Both prayers praise God who orders the passage of darkness into light for the good of humanity, request the acceptance for the prayer, petition for spiritual light and light (Matins [12]) or life (AC-Matins [12]) eternal, and affirm that God is the only one who can aide us.<sup>148</sup> The only difference is the mediation of Christ mentioned in the Apostolic Constitutions that is not found in the prayers of the *Euchologion*. This Christological reminder is a welcome addition in this context. The alternate prayer for the litany is of unknown origin. It emphasizes similar themes as the prayer from the Apostolic Constitutions and extends the Christological addition to include the Holy Spirit as well, giving the prayer a Trinitarian lens through which thanksgiving to God is rendered.<sup>149</sup> The Prayer of the Inclination is also from the Apostolic Constitutions (AC-Matins [II]). It is the Prayer of Inclination in that context. As the prayer for the litany, it also calls on the mediation of Christ. However, ironically, New Skete has excised that phrase from their usage. In addition, it is slightly more sacerdotal in character than Matins [13] as the

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<sup>147</sup> Taft, “PrayerBookEval,” 354–355.

<sup>148</sup> Arranz, “Prayers Matins 1,” 431. He also notes the resonance between Vespers [7a] with the Prayer of the Litany in the Apostolic Constitutions (Arranz, “Prayers Matins 1,” 430).

<sup>149</sup> The origin of this prayer is unknown. I would have thought that New Skete would have included a Litany prayer from the Asmaticos office as an alternate as they had done in Vespers. However, there is no such prayer available from that rite.

blessing is asked in the third person plural instead of the first person plural. Still, it makes for a fitting dismissal prayer. As for the litany, the alternative Prayer of Inclination is also of unknown origin.<sup>150</sup> The opening phrase from Ephesians (1:4), “You chose us, you loved us, and you saved us...” gives the prayer a baptismal resonance that evokes the additional dismissal prayers from the Asmaticos office at the *Skeuophylakion* and the Baptistry (e.g. Vespers [XIX] and [XXI]). Its inclusion as an alternative prayer of inclination for Matins parallels the use of the alternative prayer for Vespers, Vespers [XIX].

The service concludes with the instruction to celebrate the “usual” dismissal. It is unclear whether this refers to the monastic dismissal for Sunday Matins<sup>151</sup> or what is called the “little” dismissal for daily Matins.<sup>152</sup> It is most likely the latter.

#### 5.3.3.4.3 – Theological themes/emphases

New to this iteration of daily Matins is the use of a greater repertoire of morning psalms, both in the invitatory of nocturns and the morning antiphons of the canon, as well as prayers from both the received rite (i.e. Matins [4] and Matins [5] as adapted), the Asmaticos office (i.e. Matins [XIV]), the Apostolic Constitution (AC-Matins [1] and AC-Matins [II]) and others of unknown origin (Morning Litany [i] and Morning Inclination [i]). These additions continue to help to emphasize the themes of the service. In addition to Matins [1] and [8] found in previous iterations of the service, Matins [XIV], Morning

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<sup>150</sup> Once again, I would have thought that New Skete would have included a Prayer of Inclination from the Asmaticos office as an alternate as they had done in Vespers. However, there is no such prayer available from that rite.

<sup>151</sup> The monastic dismissal for Sunday Matins includes “Blessed is he who is... preserve our holy communities... Theotokos... Glory to you Christ, God, our hope... By the prayers”

<sup>152</sup> The dismissal at daily Matins is “Glory to us Christ, God, our hope... Glory to the Father, Son, and Holy Spirit... May Christ our true God, through the intercessions of... By the prayers of our holy fathers... Amen.”

Litany [i] and the psalmody of both the invitatory (i.e. Ps. 18/19) and the morning antiphons dedicate the day to God and inaugurate it for the community. The Paschal character of the service continues to be prefigured in the Old Testament canticles, but now references to life in Christ and the Holy Spirit are also found in AC-Matins [1], its alternative prayer, Morning Litany [i] as well as the Morning Inclination [i]. In the latter, it is the light of Christ that the community asks to “shine forth on us all.”<sup>153</sup> Also, if the feast is of *Polyeleos* rank, the Great Doxology emphasizes the redemptive work of Christ as well. The presence of the Lord continues to be proclaimed in the *Theos Kyrios*. In addition to the Hymns of Light and the Doxology, the theme of light is also found in Matins [4] and AC-Matins [1] where it is referencing the light of the day and Morning Litany [i] where it references both the day as well as the light of God. As is usual, the theme of repentance is the focus of Ps. 50/51 and its associated prayer, Matins [10]. The addition of the *Kataxioson* gives it a personal resonance. Praise is still offered to God through psalmody (Ps. 148–150) and prayer (e.g. Matins [11]), but the latter now includes Matins [XIV]. Moreover, the offering of incense is now prefaced with a prayer (Matins [5]). This helps to draw attention to the intercessory prayers of the Theotokos. The intercessory prayers of the community are also included in this version.

#### 5.3.3.4.4 – Textual Issues

Aside from the textual issue mentioned above (i.e. the exclusion of the reference to Jesus Christ in AC-Matins [II]), this revision includes few textual changes. The change to the text of the Lord’s Prayer is mentioned above in the analysis of Vespers. However, this does not mean that some of the texts should not have been adjusted to

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<sup>153</sup> *Hours*—1988, 402.

reflect a more Orthodox understanding. In particular, the translation of Ps. 50/51 and its associated prayer (Matins [10]) still allude to the “guilt” of original sin—“For in guilt itself was I born” (Ps. 50/51, Jerusalem Bible), “wash away our guilt” (Matins [10]). This is a small, but important point in the text that needs to be aligned more closely with Orthodox theology. It bears on how we understand the human person (i.e. anthropology), sin, and the understanding of baptism.<sup>154</sup> In an Orthodox understanding, although humanity suffers from the results of the Fall—sin and death, all of humanity is not “guilty” for the sin of Adam and Eve. It does not leave an indelible mark on us that needs to be washed away in baptism. Furthermore, humanity is not in a state of sin into which we are pre-destined or from which there is no hope. The community could look to other ways that the English speaking Orthodox world has nuanced this phrase in order to render it more accurately.<sup>155</sup> According to Sr. Rebecca, continuing to refer to our “guilt” in the sin of Adam leads to a “sense of fatalism that some people have... It is important that the language we use does not reinforce this false notion of who [we are] as human

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<sup>154</sup> The understanding of baptism is beyond the scope of this thesis. However, from an Orthodox perspective, the reason for baptizing infants is to initiate them into a life of Christ. It also washes away any sins of the initiate, but it does not refer to “original sin” and the guilt associated with it as understood by Augustine and others.

<sup>155</sup> Other translations have tried to nuance this concept. For instance in the Holy Cross Greek Orthodox School of Theology Chapel book, the sentence is rendered, “brought forth in iniquity and in sin did my mother bear me” (Holy Cross Greek Orthodox School of Theology, *Holy Cross Weekday Service Book*. Unpublished, revised 2004, 24). This version acknowledges that a child is born into a world of sin and that one is subject to the repercussions of sin and death, but that conception is not sinful nor is the child inherently guilty of any sins/sin of Adam. In the Holy Week book, published by the Antiochian Archdiocese, the psalm is rendered, “For behold, I was shapen in iniquity and in sins did my mother conceive me” (*The Services of Great and Holy Week and Pascha*, ed. J. Rahal [Englewood, N.J., Antakya Press, 2012], 197). The translation refers to the conception of the child, but refers to the multiple sins committed by the couple or woman, not an ontological state of being of the child that is implied by Original Sin. For more information see the doctoral dissertation of Ioannes S. Romanidis, *The Ancestral Sin*, trans. George S. Gabriel (Ridgewood, N.J.: Zephyr Publications, 2008). For more popular explanations, see: Abbot Tryphon (Parsons), “Ancestral Sin,” accessed 22 October 2015, <https://blogs.ancientfaith.com/morningoffering/2015/ancestral-sin-4>. Also, see Fr. Antony Hughes, “Ancestral Versus Original Sin: An Overview with Implications for Psychotherapy,” accessed 22 October 2015, [http://www.stmaryorthodoxchurch.org/orthodoxy/articles/ancestral\\_versus\\_original\\_sin](http://www.stmaryorthodoxchurch.org/orthodoxy/articles/ancestral_versus_original_sin).

beings. [We] are not pre-determined.”<sup>156</sup> If the rule of worship is to accurately reflect the rule of belief, this small, but pivotal, change in the language of the psalm and prayer is needed.

#### **5.3.3.4.5 – Performative characteristics**

The community continues to employ Cathedral-style practices in the service to engender community participation—singing short refrains to psalms and/or responsorial verses to texts. As in Vespers of this epoch, the celebrant(s) also join the assembly for the various readings emphasizing the communal import of them. In addition, this iteration of their reform includes time built into the service for meditation on the Scripture and/or Patristic or other non-Scriptural text. This allows the community to reflect on the reading together and develop a sense of a shared experience of *lectio divina*.

#### **5.3.3.4.6 – Pastoral Import**

The reading from a patristic or other non-Scriptural text is one of the many ways that this reform expands the pastoral impact of the daily morning service. According to Br. Stavros, the inclusion of this reading in place of the morning *Kathisma* was something that the community did from early in its life. However, the practice is only reflected in this edition of their reform. According to him, “We have been able to listen to a great variety of wisdom literature from various Christian sources. We started with the fathers. We read a lot of the desert fathers (e.g. Benedicta Ward’s collection (1984)—the sayings of the Desert Fathers, Dorotheos of Gaza, as well as John Climacus—*The Ladder of Divine Ascent*, etc.” The reading in common of classic spiritual texts not

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<sup>156</sup> Sr. Rebecca, interview.

only helps to nurture each member, but helps the community to grow together in their spiritual lives.

In addition to the morning psalms of the invitatory, this reform also includes morning antiphons of psalmody. These psalms remind the community to direct their voice to the Lord (Antiphon-Mon), call to the Lord for help (Antiphon-Tues), that the Lord is their refuge (Antiphon-Wed), that He is their God and they His people (Antiphon-Thurs), of the Lord's love and justice (Antiphon-Fri) and that it is the Lord who lifts all of humanity to royal status (Antiphon-Sat.)

Moreover, the addition of the extra prayers of the service (i.e., Matins [4], Matins [5], Matins [XIV], AC-Matins [1] and [II] and Morning Litany [i] as well as Morning Inclination [i]) continues to both reinforce the general themes of the office and deepen the community's relationship with God. The community continues to identify with their God. In addition to ways that previous versions have emphasized the baptismal identity of the worshipper through the prayers of the service, this version uses other prayers to continue to deepen that connection. Matins [4] speaks of the worshippers as "sons and daughters of light" and "heirs of eternal life."<sup>157</sup> The alternate morning inclination [i] also declares that God chose, loved and has saved His people and that the "light of Christ [continues to] shine forth on"<sup>158</sup> the community. This relationship with God is deepened through a constant reminder that it is God who encircles their lives with loving kindness (Matins [5]) and that they are to live in a way that is pleasing to God (Matins [XIV]). The *Kataxioson* asks God to teach them God's law, to help to understand God's commandments and to fill their minds with God's wisdom. The prayers help to form an

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<sup>157</sup> *Hours*—1988, 359.

<sup>158</sup> *Hours*—1988, 402.



attitude in the worshipper of gratitude for (e.g. Morning Litany [i]), as well as joy, hope and liberation in (e.g. Morning Inclination [i]) this relationship. They also point to a renewal in eternal life (e.g. AC-Matins [1]).

#### **5.3.3.4.7 – Evaluation with Reform Metrics**

Using the scholarship of Mateos and Arranz as well as the critiques of Taft, New Skete has composed a morning prayer office that is based on sound scholarship and reclaims some of the Cathedral elements from their earliest reform effort that engenders community participation. By including time for communal reading and meditation on spiritual texts, this effort helps to further build up the life of the community. These additional elements conform well to the emphasis of their respective liturgical units and allow the service to maintain the clarity of its overall structure. In addition, the inclusion of the clergy at the ambon area for the readings gives added structural clarity to that unit. The service continues to be well balanced between Scripture with other spiritual readings as well as the inclusion of more prayers from the Tradition. Furthermore, there is a good balance of short, responsorial singing with through composed hymns. Although the inclusion of a morning antiphon of the day emphasizes the dedication of the day, its inclusion, in addition to the existing canticles, begins to add a sense of over-redundancy to this particular theme. Since the community now celebrates the service as a morning service, the opening psalms and other elements of the invitatory have already served in this capacity. Moreover, it begins to push the bounds of an appropriate length of time dedicated to the service within the context of a working monastery. Lastly, the additional prayers of the service continue to emphasize the community's relationship with their God

and ways to grow in that relationship in order that they may be continually renewed in this life and in the age to come.

### **5.3.3.5 – Sunday/Festal Matins**

#### **5.3.3.5.1 – Influences**

The Sunday and Festal version of Matins mirrors the changes made to the daily version of the service in this period while still including the elements that are particular to Sundays or Feast days. However, it no longer includes the liturgical unit of the Cathedral vigil that is now celebrated with Vespers the previous evening. (It does include the *Polyeleos* for lesser feasts.) This iteration continues to benefit primarily from the scholarship of Mateos and Arranz as their influence was found in the daily version of the service upon which this adaptation is based.

#### **5.3.3.5.2 – Structure**

The order of the service is as follows.

### **Sunday/Festal Matins New Skete – 1988**

Priest vested – *epitrachilion* (stole)<sup>a</sup>

Celebrant placement – At altar

Initial Blessing – “Blessed is the Kingdom...”

Nocturns

    Invitatory

        “Glory to God in the Heights...”

        Morning Psalms – 3, 18/19, 62/63

**Prayer – Matins [6]**

*Theos Kyrios* with verses from Ps. 117/118 (according to tone of *Troparion*)

*Troparion* + *Theotokion*

    Monastic Psalmody/Reading

        Reading—Either from Scriptures, Fathers, or other non-Scriptural

        Silent Meditation

**Prayer (for reading) – Matins [7a]**

        Sessional Hymns

Cathedral Vigil

[For greater feasts, Cathedral Vigil is celebrated the previous evening. For lesser feasts, the following:]

- Polyeleos (Pss. 134/135–135/136; Lent: add Ps. 137/138); Response:  
Alleluia

**Prayer for Polyeleos – Pannychis [3]**

Morning Office Proper (Orthros)

Invitatory

Ps. 50/51 (Sung responsorially; On ordinary Sundays: “From the dead has Jesus Risen...” **with Lenten and Festal variations**)

Prayer – Matins [10]

Canon

Canticle – Ode 8 (Dan. 3: 57–88, 56) (Sung responsorially. Refrain: *irmos* of tone)

Prayer of Canticle – Matins [5]

Kontakion [**and ikos**]

Canticle – Ode 9: Magnificat (Lk. 1:46–55)

(Sung responsorially. Refrain: ninth *irmos* of tone or feast)

[Incensation]

Lauds

**Exapostilarion** (of the tone or Feast)

Prayer of Praises – **Matins [11]**

Ps. 148–150 (Sung antiphonally with no intercalated strophes; at end: one ***sticheron + theotokion***)

Priest: “Glory to you who have shown us the light...”

Great Doxology (with *Kataxioson*)

*Trisagion* (omitted, if Divine Liturgy follows)

*Troparion*/Apolytikion (of feast or Sundays from Great Church)

Intercessions

- Synapte with *aitisis* (omitted if Divine Liturgy follows)

- **Prayer – Matins [12]**

Concluding

Peace be to you

**Prayer of Inclination – Matins [13]**

**Apolysis/Great Dismissal**

As in daily Matins, the service begins with an initial blessing from the Cathedral tradition and is followed by the nocturns of the service. The main difference in this section is the prayers used. Matins [6] is used as a collect for the opening psalmody instead of Matins [1]. Matins [6] has been used in the Invitatory for all the iterations of Sunday Matins. This continues that tradition. It addresses the “God of our salvation”

and it used in this iteration to preface the hymnody that recalls the presence of that God. As such, it is an appropriate opening prayer. This was the same placement as in the 1965 version of Matins. As in the daily service, the reading and meditation of Scriptural or non-Scriptural texts in common follows. In their prior versions of Sunday Matins, this element had been omitted. They have added it here. Since the Cathedral vigil is now celebrated on the previous evening, there is time for this element in the morning service. The prayer for this section is the first half of Matins [7], Matins [7a]. This is part of one of the prayers used in this context in the daily Matins service in the earlier versions of their reform efforts. In this case, it functions less as a collect for the readings than as an opening prayer for the morning office.<sup>159</sup> There is also no rubric to light the lamps that references the light of Christ. However, the candles are lit to remember those in whose names that were offered. They also help to illuminate the space for worship.

For lesser feasts, the *Polyeleos* is included along with its prayer, Pannychis [3], from the Vigil. The psalms of the *Polyeleos* are from the received rite and were found in the 1976 version of the reform.

The morning office proper follows and is introduced with Ps. 50/51 with its associated resurrectional or festal refrain and its prayer, Matins [10]. This is followed by the canon. As in previous reform efforts, New Skete uses the biblical text instead of the meditative hymnography based on the Odes. In particular, they sing Ode [8] and [9] for Sundays. As in daily Matins, Matins [5] is used as the prayer of the Canticle and is

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<sup>159</sup> For instance, it asks God to give the community the “grace to open [their] mouths and offer [God] thanksgiving” (*Hours*–1988, 307).

followed by the Kontakion.<sup>160</sup> The first stanza or the *ikos* (or *oikos*) from the entire kontakion is added to the opening section that is sung here.

Lauds mirrors the respective section from earlier versions of their reform efforts. However, in this case, the Sunday *Exapostilarion* is now from the hymnography of the *Oktoëchoes*, from the festal hymnody. In addition, Matins [11] has been inserted again. It was found in the 1965 version, but had been left out of the 1976 version of Sunday Matins. In that version, more of the hymnography associated with the Praises had been inserted. In this version, that hymnography has been curtailed to include just one *sticheron* and the *theotokion*. Among other things, this leaves time for the inclusion of the prayer for this section. In addition, the *Trisagion* is now omitted if the Divine Liturgy follows. This had been added to the 1976 version, but in doing so, was disconnected from its function. As in the 1976 version, the section ends with a *troparion* from the feast or from the Sundays of the Great Church.<sup>161</sup>

If no Divine Liturgy follows, the service concludes with intercessions and the prayers of the litany (Matins [12]) and inclination (Matins [13]). If the Divine Liturgy follows the intercessions are omitted. This section mirrors the respective section in the 1965 reform. New Skete has added the Great dismissal from the monastic tradition to this closing unit from the Cathedral rite. In this case, it seems redundant.

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<sup>160</sup> Recall that what is now called the “Kontakion” or “Kondakion” is only the prelude (called the *proimion*) of a much longer dialogical poem. This summarizes the theme. The *oikos* is one of the stanzas of that dialogue.

<sup>161</sup> The Great Church had a two-week cycle of resurrectional *troparia* used here. For the weeks that use the odd numbered tones, New Skete sings, “Today, salvation visits earth.” For the weeks that use even numbered tones, they use, “You came forth from death” (*Hours*-1988, 331–332).

### 5.3.3.5.3 – Theological themes/emphases

As we have seen previously, Byzantine Sunday Matins is replete with Paschal themes (e.g. Theos Kyrios, Ps. 50 refrain, Canticle 8, the Great Doxology and other hymns). This reform continues to focus on the Paschal mystery by including the resurrectional *troparia* from the Great Church and re-adding Matins [12].<sup>162</sup> In addition to dedicating the eschatological day of the Lord, the prayers, Matins [6] and [7a], dedicate the day in time. The community continues to repent from any sins and seek forgiveness. Themes found in Matins [12] and [13] are added to the traditional use Ps. 50 and Matins [10] for this purpose. Praise to God is emphasized by the (re) inclusion of Matins [11] particularly. The Great Doxology includes praise to God as well and is often accompanied by the lighting of the sanctuary, emphasizing that Light of God. Lastly, the intercessions are deferred to the celebration of the Divine Liturgy that follows.

### 5.3.3.5.4 – Textual Issues

None to note.

### 5.3.3.5.5 – Performative characteristics

This reform continues to use elements from the Cathedral tradition (e.g. responsorial refrains to the Canticles and Ps. 50/51) as well as antiphonal singing to engage the community in worship. In addition, the communal reading of Scripture encourages an internal participation to the service that is often missing in the festal celebration.

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<sup>162</sup> Matins [12] includes a reference to the “true sun of your justice.” This is often understood as a reference to the Son.

### **5.3.3.5.6 – Pastoral Import**

In addition to the communal reading, this reform includes more of the prayers of the Tradition in the service. This is similar to their 1965 reform effort, but was missing in their 1976 version. These prayers continue to help to form the worshipper, teaching them how to pray (e.g. Matins [7a]) and giving them the strength to do so (e.g. Matins [6]). They emphasize that the prayers of the faithful are offered to God in union with all of creation (e.g. Matins [11])—all giving praise, glory and thanksgiving to God (e.g. Matins [12]). As we have seen in earlier versions, Matins [12] also asks God to allow the worshipper to get a glimpse of the heavenly realm that by “walking in the paths of [God’s] commandments, they can enjoy the “inaccessible light.”<sup>163</sup>

### **5.3.3.5.7 – Evaluation with Reform Metrics**

This reform of Sunday Matins draws on the reform of the daily service during this time that was so heavily influenced by the work of Mateos as well as Arranz. It retains and in some cases, reclaims, many of the participatory elements from the Cathedral rite. While maintaining the structural clarity of the office, it re-balances its internal elements, uplifting the prayers of the tradition particularly and also including time for additional reading. The composite is a service that continues to deepen the relationship of the community to God and one another.

## **5.3.4 – Divine Liturgy**

### **5.3.4.1 – Influences**

As we have seen, this epoch was marked by great liturgical creativity, informed particularly by the scholarship of Arranz and his work on the services of the cathedral rite. In his study of the office, Arranz had built on the work of Mateos. Robert Taft had

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<sup>163</sup> *Hours*—1988, 336.

also leaned on the scholarship of Mateos to inform his work, especially that of the Divine Liturgy. His research extended Mateos' work on the Liturgy of the Word. New Skete would now use this work, particularly his study of the movement, prayers, and rubrics surrounding the Great Entrance, to inform some of their structural changes to these rites. In addition, they would use some of his other scholarship on the Liturgy to implement rubrical changes later in the service, in particular the instructions for clergy communion.

#### **5.3.4.2 – Structure**

The overall structure of the Liturgy continues to remain constant. In this iteration, the community has reclaimed some of the structural changes to Liturgy of the Word from their earlier effort. In particular, the Great Synapte has been moved back to its original location after the readings, replacing the *ektene*. They have also augmented that part of the service, adding a reading from the Old Testament and the *prokeimenon* before the epistle reading. In addition, they have rearranged the rites of accession to align more fully with their original placement and function on the basis of the scholarship of Taft. Moreover, they have excised some later additions to the service, in particular the post-anaphoral *aitisis* and the additional preparation prayer before communion. The new order of the service is below.



## Divine Liturgy New Skete – 1987

(i. Rite of Clergy preparation (if they have not participated in Matins))

ii. Prothesis (functional **with Prayer of Offering**)

iii. Rite of Clergy vesting, fully vest

*Blessed is the Kingdom...*

1. Enarxis: (**Office of Three Antiphons** either in stational service or in nave around Ambon;

*Clergy and People gather around Ambon*)

- First Antiphon (and Prayer–**Tritoekti [2]**)
- Second Antiphon, *Troparion – Only Begotten Son* (and Prayer–**Tritoekti [3]**)
- Third Antiphon

2. Little Entrance (and prayer) (if stational service)

- *Come, let us worship* (if stational service)
- *Troparia/Kontakia* (for day, etc.) (**If no stational service, clergy enter nave at this point**)
- *Trisagion* Prayer [JChrys] and Hymn

3. Liturgy of the Word

- Readings— **Old Testament, Prokeimenon**, Epistle, Alleluia, Prayer before Gospel, Gospel  
(Censing of Gospel book during singing of ‘Alleluia’)
- Great Synapte/Litany
- Second Prayer of Faithful

4. Liturgy of Eucharist

- Clergy – ***Orate Frates* dialogue, Prayer of Accession** (*to altar*), **Prayer of Great Entrance**
- Cherubic Hymn
- Great Entrance
- Kiss of Peace (concelebrating clergy) and Creed
- *Anaphora*: Thanksgiving, Economy of the Son, Epiclesis (confirmed by people), Commemorations
- Litany – Before Lord’s Prayer (**4 petitions**), Prayer
- Lord’s Prayer and Prayer following Lord’s Prayer (**Prayer of Inclination – [Lit-GregNazianus]**)
- Communion (Fraction, Clergy communion, Communion of Faithful, Hymns
- Thanksgiving Prayer
- Dismissals (Prayer “Behind Ambon” [JChrys, variable for feasts], appended dismissals)  
(Sermon)

A service of preparation still precedes the celebration of the Liturgy, however, it has been simplified from the received rite. The main focus is the preparation of the bread

and wine for the offering. The celebrant prepares the bread in memory of Jesus and blesses the wine. He is not obligated to cut additional commemorative particles.

However, he is instructed to pray silently for those the community wishes to remember.<sup>164</sup> According to Br. Christopher, cutting the commemorative particles in the received rite of preparation, although laudatory, is redundant:

It [the preparation] is very functional... We have just celebrated Matins. As part of that we are bringing our own intentions to the celebration so the idea of setting out specific particles is a devotion. It can be variable, but I do not think it is vital in a community who has just collectively celebrated Matins together with the litanies. In addition, the commemorations are made in the Anaphora.<sup>165</sup>

After the celebrant finishes preparing the elements, he prays the prayer of the Offering. Here, New Skete uses the prayer of the Offering that they had previously inserted after the Great Entrance. (See Appendix C.) Although this prayer a more properly placed, my objection to its theological emphasis still remains.<sup>166</sup> It is pre-maturely consecratory.

The office of the three antiphons follows. The prayers of the received rite are from the Liturgy of Basil. Mateos has analyzed these prayers and critiqued their placement in the Liturgy. He posits that they were the prayers of the faithful and the final blessing that formerly concluded the Liturgy of the Word.<sup>167</sup> As such, they are out of place as the standard prayers of the opening antiphons. New Skete has, therefore,

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<sup>164</sup> Monks of New Skete, *Divine Liturgy* (Cambridge, N.Y.: Monks of New Skete, 1987), 67–68. Henceforth in chapter: *Divine Liturgy*-1987.

<sup>165</sup> Br. Christopher, interview.

<sup>166</sup> Recall that Taft also suggests that the prayer is not original to the Liturgy of Chrysostom. See: Robert Taft, *A History of the Liturgy of St. John Chrysostom, Vol. II: The Great Entrance*, OCA 200 (Roma: POI, 1978), 273–4. Henceforth in chapter: Taft, *Great Entrance*.

<sup>167</sup> Juan Mateos, “The Historical Evolution of the Liturgy of Saint John Chrysostom: First Part—From the initial blessing to the *Trisagion*” trans. Robert A. Lewis, unpublished, 11. Originally published: “Evolution historique de la liturgie de saint Jean Chrysostome,” *Proche-Orient Chrétien* XVI (1966): 3–18.

substituted antiphon prayers from the *Tritoekti* office.<sup>168</sup> As we have seen, the *Tritoekti* has a similar structure to the Liturgy of the Word.<sup>169</sup> The prayers are used here analogously.

A notable inclusion to the structure of the Liturgy of the Word is the addition of a reading from the Old Testament and the psalmody between it and the epistle reading.<sup>170</sup> The inclusion of an Old Testament reading was part of Mateos' study of the evolution of the Byzantine Liturgy.<sup>171</sup> Such readings are still retained at the vespertine liturgies of Epiphany, Christmas, Pascha and Pentecost in the received rite. In consonance with the importance of Scripture in the Liturgical Movement, New Skete re-added the reading to the Liturgy. The Liturgy of the Word ends again with the Great Synapte.

The Synaxis of the Eucharist begins with the ascent to the altar of the clergy and the singing of the Cherubic Hymn by the assembly. Here, New Skete has restructured the rite of Accession according to the scholarship of Taft.<sup>172</sup> The concelebrating presbyters

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<sup>168</sup> Arranz, "Prayers Tritoekti," 74–75. Text of prayers included in Appendix C.

<sup>169</sup> See reference above.

<sup>170</sup> *Divine Liturgy*-1987, 83–84.

<sup>171</sup> See Juan Mateos, "The Evolution of the Byzantine Liturgy," John XXIII Lectures, Vol. 1, 1965: Byzantine Christian Heritage, John XXIII Center for Eastern Christian Studies (Fordham University, N.Y.: 1966), accessed November, 2005, <http://www.kiev-orthodox.org/site/english/639/> (Henceforth in chapter: Mateos, "Evolution of the Byzantine Liturgy"). See also Mateos, *La Célébration de la Parole dans la Liturgie Byzantine*, OCA, 191 (Rome, 1971), 131. Here, he claims that the Byzantine Divine Liturgy once had readings from the Old Testament, but that they disappeared sometime between the time of Maximus the Confessor (seventh century) and Patriarch Germanus (eighth century). Maximus makes reference to such readings whereas Germanus does not in their respective commentaries. See Juan Mateos, "The Historical Evolution of the Liturgy of Saint John Chrysostom: Second Part—The Readings," trans. by Robert A. Lewis, unpublished, 5–7. Originally published: "Evolution historique de la liturgie de saint Jean Chrysostome," *Proche-Orient Chrétien* XVIII (1968): 305–325 for a summary of the disappearance of the Old Testament reading from the Byzantine Liturgy. Taft has also argued for its inclusion. See Robert Taft, "Were there once Old Testament Readings in the Byzantine Divine Liturgy? A propos of an article by Sysse Engberg," *Bolletino della Badia Greca di Grottaferrata (BBGG)*, III s., 8 (2011), 271–311.

<sup>172</sup> See Taft, *Great Entrance*.

first exchange the *Orate Fratres* dialogue.<sup>173</sup> The Prayer of Accession then follows.<sup>174</sup> Finally, the celebrant prays a prayer for his own worthiness, entitled the Prayer of the Entrance.<sup>175</sup> According to Br. Christopher, one of the presbyters of the community, “It [this order] brings a greater consciousness to what I/we are about to do.”<sup>176</sup> Upon the recommendation of Taft, the community has excised the “offertory” prayer at this point.<sup>177</sup>

The Anaphora follows. Structurally, it is similar to the received rite. However, in this version of the Liturgy, the post-anaphoral litany contains only the petitions relative to the offering of the Gifts. The *aitisis* that is often found in the received rite at this point has been excised. Mateos suggests that other petitions do not belong at this point. In fact, he posits that the only original exhortation is the petition asking for the unity of faith. The focus of the liturgy now turns to preparing for the reception of the gifts.<sup>178</sup> This is fleshed out with the prayers that follow (e.g. Lord’s Prayer and its introduction, the prayer of inclination that follows). Upon the recommendation of Alkiviadis Calivas, Professor of Liturgics (now Emeritus) at Holy Cross Greek Orthodox School of

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<sup>173</sup> Taft, *Great Entrance*, 283, 305. This is not a dialogue between the priest and the deacon as is sometimes indicated in the received books. In his conclusions to his study, Taft recommended restoring it at this point (Recommendation #6 [Taft, *Great Entrance*, 428]).

<sup>174</sup> Taft, *Great Entrance*, 357, 372–373.

<sup>175</sup> The inclusion of this prayer is a nod to Tradition. When the OCA Synod approved New Skete’s reception into the Orthodox Church, they requested that this prayer be included at this point. See “OCA Directives.”

<sup>176</sup> Br. Christopher, interview.

<sup>177</sup> Taft, *Great Entrance*, 257–275. As we have seen, the prayer was moved to the Prothesis rite in this iteration of their reform of the Liturgy.

<sup>178</sup> See Mateos, “Evolution of the Byzantine Liturgy,” 18. For more detail, see Robert Taft, *History of the Liturgy of St. John Chrysostom, Vol. VI: The PreCommunion Rites*, OCA 261 (Rome 2000): 102–113.

Theology, the community has excised the additional, redundant, prayer of preparation before communion, “I believe and I confess.”<sup>179</sup>

At this point, the sermon is still included at the end of the Liturgy and not as part of the Liturgy of the Word.

#### **5.3.4.3 – Textual**

Aside from the structural changes of the Liturgy, the community has continued to make adjustments to the text of the service. Although the texts of the lectionary are not part of the received text of the service, itself, it is important to mention them here. In addition to including a reading from the Old Testament, the community also introduced a two-year cycle for the reading of the epistle and the Gospel around this time. Other textual changes included edits to the texts surrounding the Great Entrance, the Offering, and the preparation for the reception of the Gifts.

The inclusion of an Old Testament reading into the Liturgy began prior to the printing of this edition. Over the years of reading passages of Scripture according to the standard lectionary, the community noticed that a number of readings tended to repeat throughout the year. For instance, the feasts of the Theotokos share many of the same readings. According to Br. Marc, “This led us to begin to examine earlier sources to understand the evolution of the received lectionary and to possibly unearth alternative approaches for the use of Sacred Scripture in worship.”<sup>180</sup> In addition to the received tradition, the community studied earlier lectionaries (especially that of Jerusalem) as

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<sup>179</sup> Br. Marc, interview 2016.

<sup>180</sup> Br. Marc Labish, “Lectionary Notes,” unpublished, 2. Henceforth in chapter: Br. Marc, “Lectionary Notes.”

well as the Bible more generally.<sup>181</sup> From this work, they were able to add Old Testament readings to the Liturgy for the *Triodion* and *Pentecostarion* periods as well as major feasts. For other times during the year, they chose passages that complemented the Gospel for the day.<sup>182</sup> For this, they used a number of other sources: Roman Catholic, Armenian, and Georgian lectionaries as well as word searches and Gospel commentaries, benefitting from many of the gains in biblical scholarship that ran parallel to the Liturgical Movement.<sup>183</sup> According to Br. David, “[Including an Old Testament reading in parallel with the Gospel reading of the day] helps us to understand that Christianity started before Christ. If we read through the Old Testament, we see Christ being pre-figured.”<sup>184</sup>

Around the same time the community had also moved to a two-year cycle of readings for the epistle and, outside of the Lenten and Paschal seasons, for the Gospel. Due to the pressures of running a working monastery, they had stopped having liturgy on both Saturdays and Sundays. However, they used the separate Saturday and Sunday cycles of readings to form the basis of the fledgling two-year cycle for the Sunday Divine Liturgy. The community was conscious of other Christian traditions that were adopting multi-year lectionaries at the time as well. Br. Stavros recalls, “[In general,] Christians [went to a multi-year] cycle for Scripture because they were motivated by scholarship

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<sup>181</sup> Sources (according to Br. Marc, “Lectionary Notes.”): (1) *Le Grand Lectionnaire de L’Église de Jérusalem* (v<sup>e</sup> – viii<sup>e</sup> siècle), ed. Michel Tarchnischvili. CSCO, 188–189, 204–205 (Louvain, 1959–60). (Translated from the Georgian, using 5 Georgian manuscripts) (2) *Le Codex Arménien Jérusalem* 121, ed. A. Renoux. *Patrologia Orientalis*, 36.2 (Turnhout, Belgium, 1971) and (3) *Les Lectionnaires Copt Annuels (Basse-Égypte)* by Ugo Zanetti (Louvain-La-Neuve, 1985). For more recent scholarship, see: Daniel Galadza, “The Jerusalem Lectionary and the Byzantine Rite,” *Rites and Rituals of the Christian East*, ed. B. Groen, D. Galadza, N. Glibetic, and G. Radle, *Eastern Christian Studies* 22 (Leuven: Peeters, 2014): 181–199.

<sup>182</sup> Br. Stavros, interview 2016.

<sup>183</sup> Br. Christopher, interview.

<sup>184</sup> Br. David (Ferencz), interview by author, tape recording, 4 August 2016, follow up – 6 Sept. 2016.

and the desire to have more exposure to Scripture.”<sup>185</sup> The community was motivated similarly.<sup>186</sup> In addition, by exposing the faithful to more of the Scriptures, the community sought to strength the connection between the Scriptures and liturgical poetry embedded in the Tradition. According to Br. Marc:

The Orthodox theologians and hymnographers who composed our liturgical hymns and prayers in the past drew generously from scriptural imagery. If our people never hear the Scriptures where this imagery is rooted, the connection falls flat, and the Church’s prayer is reduced to so much antique poetry remote from our daily lives. The link between the Bible and Liturgy is crucial in these times when there is greater scriptural literacy, thanks to better education, but also competing fundamentalist approaches that would impoverish the tradition we have received from the Fathers.<sup>187</sup>

In addition to altering the order of the rite of accession, the community also adjusted some of the text surrounding it. Most of these were minor variations.<sup>188</sup> One small change to note is the change in the Cherubic Hymn from the standard, “We who

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<sup>185</sup> Br. Stavros, interview 2016.

<sup>186</sup> Although outside the scope of this project, the selection of the two-year cycle of readings for the *Triodion* and Pentecostarion periods were informed by studying the lectionary of the Jerusalem church and the poetic texts of the *Triodion* as well as the scholarship of G. Bertonière. See G. Bertonière, *The Sundays of Lent in the Triodion: The Sundays without a Commemoration*, OCA 253, (Rome 1997). Later in this epoch, the community also reviewed and adjusted the readings for Holy or Great Week. Here, they relied on the scholarship of Taft (Robert Taft, “A Tale of Two Cities: The Byzantine Holy Week Triduum as a Paradigm of Liturgical History,” *Liturgy in Byzantium and Beyond*, Rome, 1995), Calivas (Alkiviadis Calivas, *Great Week and Pascha in the Greek Orthodox Church* (Brookline, Mass.: Holy Cross Orthodox Press, 1992) and Kourmarios (Pavlos Kourmarios, “Liturgical Problems of Holy Week,” *SVTQ* 46 no. 1, 2001.) In particular, they favored the Jerusalem tradition of distributing readings over the various services of the day according to the chronological sequence designated by the evangelists as opposed to the composite readings found in the Constantinopolitan tradition. [For more information on the New Skete lectionary, see Br. Marc, “Lectionary Notes.”] Over the years, the community continued to refine its selection of readings. The current form of the entire lectionary can be found in *Fossil or Leaven The Church We Hand Down: Essays Collected in Honor of the 50<sup>th</sup> Anniversary of New Skete*, ed. Michael Plekon. (Cambridge, Mass.: New Skete Monasteries and Montreal, Québec: Alexander Press, 2016), 218–238.

<sup>187</sup> Br. Marc, “Lectionary Notes.”

<sup>188</sup> For instance, the *Orate Frates* dialogue was changed from the subjunctive to the declarative tense (i.e. from “May the Holy Spirit” to “The Holy Spirit will”). I could find no textual evidence in the Tradition for this form. (See Taft, *Great Entrance*.)

mystically portray the Cherubim,” an ambiguous declaration, to “Now as we portray the Cherubim in this mystery.” According to Metropolitan Kallistos (Ware), a noted Orthodox scholar, it is “in the mystery of the Eucharist that we are imaging the Cherubim.”<sup>189</sup> The hymn previews the synaxis of the Eucharist.<sup>190</sup> This translation emphasizes that understanding and the eschatological nature of the Liturgy, more generally. In addition, the community adds the verses from Ps. 23/24 (7–10, “Lift up your heads, O you gates! And be lifted up, you everlasting doors! And the King of glory shall come in...”<sup>191</sup>) to its performance, interspersing them between the repetition of the hymn. According to Taft, this was the early psalmody of the Entrance, with the Cherubic Hymn as the repeated refrain.<sup>191</sup> Although the psalm verses give an historical connection to the performance of the hymn, I suggest that their meaning can be misunderstood in this context, identifying the offerings of the community with the person of Christ prematurely.<sup>192</sup>

As we noted in the previous iteration of the service, the community made slight changes to the text of the Anaphora as well. They added Christ’s command to the words of Institution (i.e. “Do this in memory of me”) and excised the people’s response (i.e. “You we praise, you we bless, to you we give thanks”) to the celebrant’s declaration of

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<sup>189</sup> Paul Meyendorff, “English Translations of the Liturgy,” seminar lecture, presented at St. Vladimir’s Orthodox Theological Seminary, n.d. (c. 2000), audio cassette. (Henceforth in chapter: Meyendorff, “English Translations of the Liturgy.”)

<sup>190</sup> The text of New Skete’s translation is as follows: “Now as we portray the cherubim in this mystery, and sing the thrice holy hymn to the life-giving Trinity, let us lay aside all worldly cares, that we may receive the King of glory who is about to come to us, invisibly escorted by the hosts of heaven. Alleluia. (3x).” For an explanation of the hymn, see Taft, *Great Entrance*, 64–68.

<sup>191</sup> Taft, *Great Entrance*, 98–118.

<sup>192</sup> Taft notes that the same psalmody is also used for the dedication of a new church and this association with “doors” led to its inclusion in the Great Entrance (Taft, *Great Entrance*, 109). I find this psalmody more appropriate for the dedication of a church. In addition, the same psalmody is used the midnight service at Pascha in some traditions to “open the doors” to the brightly lit church, symbolizing the Resurrection. In both cases, the faithful are reclaiming the space for the risen Christ.



offering, “We offer you own from what is already yours.” At that time, these changes were optional. They have been made permanent in this iteration of the service. While adding the command of Christ is a logical addition to the text, removing the people’s response to the words of offering is not.<sup>193</sup> In addition to my earlier critique, according to Paul Meyendorff, Professor of Liturgical Theology (now Emeritus) at St. Vladimir’s Seminary, “What is at stake is the meaning of the Anaphora and the role of the people of God. There is nothing we can offer to God other than our praise.”<sup>194</sup> In addition, the community has added the words, “renewed in word instead of blood” to the text of the Anaphora (i.e. “We also offer you this worship, renewed in word instead of blood”).<sup>195</sup> My objection to this phrase focuses on the word “renewed” in particular. Once again, according to Meyendorff, “It changes the obvious meaning of the text, which is that this is not a repetition of the bloody sacrifices of old.”<sup>196</sup>

The last set of changes focus on the pre and post communion texts. Most of these are minor.<sup>197</sup> The most notable change is the substitution of the Prayer of Inclination from

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<sup>193</sup> These words were made into a communion hymn during this time (Br. Luke [Dorr], interview by author, tape recording, New Skete Monastery, 8 April 2016, follow up – 1 August 2016; Henceforth in chapter: Br. Luke, interview). Although they were included in the text of the Liturgy in some fashion, their exclusion from the Anaphora skews the tripartite movement of the prayer, from blessing to thanksgiving to petition. For more information on the theology of the Eucharistic prayer see, John F. Baldovin, “Developing a Solid Eucharistic Theology of the Anaphora,” *Liturgical Ministry* 14 (Summer 2005), 113–119; Paul Bradshaw, *Eucharistic Origins* (Oxford: Oxford University Press, 2004); *Essays on Early Eastern Eucharistic Prayers*, ed. Paul Bradshaw (Collegeville, Minn.: Liturgical Press, 1997); John R. K. Fenwick, *Fourth Century Anaphoral Construction Techniques* (Grove Books, 1986); *Issues in Eucharistic Praying in East and West: Essays in Liturgical and Theological Analysis*, ed. Maxwell Johnson (Collegeville, Minn.: Liturgical Press, 2010); Enrico Mazza, *Origins of the Eucharistic Prayer* (Collegeville, Minn.: Liturgical Press, 1995); and Richard D. McCall, “The Shape of the Eucharist Prayer: An Essay on the Unfolding of an Action,” *Worship* 75, no. 4 (2001): 321–333.

<sup>194</sup> Meyendorff, “English Translations of the Liturgy.”

<sup>195</sup> This is added in two places. See *Divine Liturgy*–1987, 106 and 109.

<sup>196</sup> Paul Meyendorff, interview by author, tape Recording, St. Vladimir’s Seminary, 28 May 2016, follow up – 7 September 2016. Henceforth in chapter: Meyendorff, interview.

<sup>197</sup> For instance, they have excised the blessing of the people after the reception of the Mysteries, “O God, save your people and bless your inheritance” that is found in most versions of the Liturgy.

the received rite with that from the Liturgy of Gregory the Theologian.<sup>198</sup> Mateos suggests that the prayer in the received rite was an ancient prayer of blessing.

Furthermore, he argues that the prayer should contain an allusion to communion as in the Liturgy of Basil and the Pre-Sanctified Liturgy.<sup>199</sup> Taft has studied the prayer in depth, comparing similar prayers from other liturgies, and concludes likewise.<sup>200</sup> The community made this change based on their scholarship and the pastoral emphasis of the prayer as a preparation for reception of the Gifts.

#### 5.3.4.4 – Performative

The two most important rubrical directives of this iteration of the Liturgy focus on the deacon's movements during the accession to the altar and the Great Entrance as well as the procedure for clergy communion. New Skete has reclaimed more of the distinct liturgical role of the deacon, especially in the preparation for the Offering. As the clergy ascend the altar area to begin the Synaxis of the Eucharist, the deacon (not the celebrating presbyter) is instructed to prepare the table, unfolding the cloths that cover it.<sup>201</sup> He (not the celebrating presbyter) censes the area and then proceeds to the Table of Preparation to cense and retrieve the gifts.<sup>202</sup> He (not the presbyter) then carries the gifts in the procession of the Great Entrance (usually accompanied by candle bearers and other servers), circumscribing the north side of the nave and back to the altar area to give them

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<sup>198</sup> *Divine Liturgy*-1987, 116.

<sup>199</sup> Mateos, "Evolution of the Byzantine Liturgy," 19 and Juan Mateos, "The Historical Evolution of the Liturgy of Saint John Chrysostom: Second Part—The Singing of the *Trisagion* and the taking of the seats in the apse," trans. Robert A. Lewis, unpublished, 27. Original published: "Evolution historique de la liturgie de saint Jean Chrysostome," *Proche-Orient Chrétien* XVII (1967): 141–176.

<sup>200</sup> See Robert Taft, "The Inclination Prayer Before Communion in the Byzantine Liturgy of St. John Chrysostom: A Study in Comparative Liturgy," *Ecclesia Orans* 3 (1986), 29–60. See also the conclusions in Taft, *A History of the Liturgy of St. John Chrysostom, Vol. V: The PreCommunion Rites*. OCA 261 (Roma: POI, 2000), 193–197.

<sup>201</sup> *Divine Liturgy*-1987, 94. In particular, he unfolds the *iliton* and the *antimension*.

<sup>202</sup> *Divine Liturgy*-1987, 96. The deacon also performs the censation of the temple at the beginning of the Liturgy (*Divine Liturgy*-1987, 80).

to the celebrating presbyter who waits for their arrival.<sup>203</sup> By doing so, he is symbolically gathering the community together and presenting the offering in their name. According to Br. Peter, the deacon for the community, “It brings out the service ministry of the diaconate... The deacon is bringing the people’s gifts to the priest for the Offering.”<sup>204</sup> Taft had recommended these movements in his work on the Great Entrance.<sup>205</sup> The community has implemented them in this celebration of the Liturgy.

The second performative aspect of note is the rubrical directive that the clergy receive the Body and Blood of Christ from one another and do not commune themselves as is usually the practice in the received rite. New Skete explains it thusly, “Since the Eucharist is a gift given to each member of the church, no one should simple *take* [emphasis in original] communion, but each communicant should *receive* [emphasis in original] it, including the clergy.”<sup>206</sup> This alteration in the communion practice of the clergy is based on earlier church practice that was brought to the community’s attention through the scholarship of Taft.<sup>207</sup> It helps to emphasize the communal character of the service that New Skete privileges. According to Br. Marc:

When I read about this from Taft, I was impressed at the egalitarianism of it. I think the image of us feeding each other, [not jut physically, but] spiritually, emotionally, supporting each other, of being Christ for each other,

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<sup>203</sup> *Divine Liturgy*-1987, 96.

<sup>204</sup> Br. Peter (Kushner), interview by author, tape recording, New Skete Monastery, 11 April 2016, follow up – 11 June 2016. In addition, the rubrics of the service instruct the deacon to elevate the gifts of the Offering prior to the epiclesis, an action that is often done by the celebrating presbyter (*Divine Liturgy*-1987, 106). He also helps to cut the bread and distribute communion to the laity (*Divine Liturgy*-1987, 133).

<sup>205</sup> See recommendations #3, #1, and #4 (Taft, *Great Entrance*, 427).

<sup>206</sup> *Divine Liturgy*-1987, 120.

<sup>207</sup> For more information on the reception of Holy Communion, see Robert Taft, “Receiving Communion,” in *Beyond East and West*, 133–142. For a more detailed analysis, see: Robert Taft, “Byzantine Communion rites: Early Ritual of Clergy Communion,” *OCP* 65, no. 2 (1999): 307–345.

sharing with each other is a central part of what is going on.<sup>208</sup>

#### **5.3.4.5 – Theological themes/emphases**

Although the text of the Prayer of the Offering/Preparation and the interpolation of “renewed once more in word instead of blood” are causes for concern as noted above, the actions surrounding the Great Entrance and the particular service of the deacon are important contributions to the theological understanding of the service. They help to emphasize the communal nature of the Liturgy as the work of the People of God for the life of the world. As Br. Christopher explains, “The gifts [of bread and wine] are the offering of our lives which is ultimately going to be transformed in the context of the Liturgy into the Body and Blood of Christ. Sacramentally, it is basically revealing that our whole life is being transformed.”<sup>209</sup>

#### **5.3.4.6 – Pastoral Import**

From a pastoral perspective, the additions to this iteration of the liturgy are helpful for both laity and clergy. In addition to emphasizing the communal dimension of the service, especially through the movement and rubrics of the celebration, they also help the community to understand better the connection with Christ and the possibilities of encountering Him through the liturgical experience. The addition of a reading from the Old Testament, in particular, connects the community to Christ through time. Moreover, the expanded use of Scripture (i.e. the two-year cycle of readings) helps the faithful to understand more fully the Gospel message as well as a Liturgy, whose text is imbued with scriptural references. According to Schmemmann, “The Bible is... the key to

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<sup>208</sup> Br. Marc, interview 2016.

<sup>209</sup> Br. Christopher, interview.

the understanding of the liturgy, just as the liturgy is the living explanation of the Bible.

Together they constitute the two essential foundations of the Church's life."<sup>210</sup>

Furthermore, the additional prayers of the service (i.e. the prayers of the Antiphons, albeit from a more penitential perspective, as well as the prayer of inclination after the Lord's Prayer from the Liturgy of Gregory) focus on preparing the faithful for the encounter with Christ, both in the present and in the future.

#### **5.3.4.7 – Evaluation with Reform Metrics**

Throughout this presentation, I have highlighted the various additions and changes to the Liturgy of this reform effort and their import for the community. According to the guidelines of their reform effort, New Skete has continued to base any adjustments to the Liturgy on the sound scholarship. This effort was informed particularly by the scholarship of Arranz and especially, Taft, both of whom built on the work of Mateos, as well as the theological insights of Calivas and Schmemmann. The community continues to privilege and uplift the communal character of the service by the movement of the Initial and Great entrances as well as the gathering at the Ambon for the Liturgy of the Word. The main structural elements of the service remain clear and the rearranged rubrics surrounding the Great Entrance and the uplifting of the ministry of the deacon help to clarify this further. Some of the textual adjustments (e.g. the addition of the command of Christ at the Words of Institution) help to clarify the textual flow of the service, whereas others (e.g. the elimination of the people's response to the words of offering) obscure the underlying meaning of the Liturgy. The addition of the Old Testament reading and the psalm verses of the *prokeimenon* of the epistle have added

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<sup>210</sup> Alexander Schmemmann, *Liturgy and Life: Christian Development through Liturgical Experience* (Syosett, N.Y.: OCA Department of Religious Education, 1974), 28.

scriptural balance to the Liturgy of the Word. The entirety of the Liturgy remains well balanced, focusing on the prayers and hymns and less on some of the numerous litanies (e.g. *ektenē* and *aitisis*) that seem to permeate the text of the received rite. This helps to keep the service to a manageable length for those attending.<sup>211</sup> Pastorally, the service continues to help the assembly identify with the people of God, journeying to the Kingdom. This is reflected in the movement of the assembly. On days of a stational service, the community begins the Liturgy at the Transfiguration temple and processes to the larger church, stopping along the way at various places on the monastery grounds to pray together. They enter together as “Church” (re: Prayer of Entrance) and gather around the Ambon for the Liturgy of the Word. The clergy then approach the altar area for the offering with the gifts of the people following from a procession that encompasses them. The assembly then approaches to receive the transfigured gifts. The service ends with the clergy processing behind the ambon to recite the dismissal prayer.<sup>212</sup> The additional readings, psalm verses and prayers of the service continue to form the worshipper in the Christian life and prepare them, both individually and as a community, to offer their gifts to God in praise so that all of life can be transformed.

### 5.3.5 – *Menaion*

The liturgical life of the monastery had developed significantly in this epoch. In addition to mining the wider the Tradition for their services, the community also expanded the remembrance of the various saints from within the Tradition. The liturgical

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<sup>211</sup> According to the notes of the service book, the length of this version of the Liturgy should be about 1.5 hours (*Divine Liturgy*-1987, xxvi).

<sup>212</sup> Somewhat ironically, the service does not end here. The clergy are instructed to return to the altar area for the ending dismissals. The faithful then approach the celebrant at the end of the service for a final blessing and the veneration of the cross. (*Divine Liturgy*-1987, 128.)

calendar now had remembrances for every day of the year.<sup>213</sup> In view of reclaiming their Slavic heritage and cultural identity, they added a number of saints found on the Slavic calendar.<sup>214</sup> They also added more monastic saints to call to mind their own profession as monastics<sup>215</sup> as well as those of particular resonance to their monastic lineage.<sup>216</sup> As a double monastery, they were more sensitive of the need to remember women saints and models and included more of them on their calendar as well.<sup>217</sup> Since they were a monastic community trying to live within the twentieth century context, they tried to include more modern saints as well.<sup>218</sup> Lastly, in the spirit of the ecumenical engagement paralleling the Liturgical Movement, the community added a number of western saints to their list of commemorations. Although most of these are from the first millennium of Christianity and can be found on the calendar of the received rite, the community also

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<sup>213</sup> For a listing of the commemorations during this time (as well as the texts of their *troparia* and *kondakia*) see *Troparia and Kondakia*.

<sup>214</sup> For instance: Prince Theodore and his sons David and Constantine, wonderworkers of Smolensk and Yaroslavl (9/20, received – 9/19), Theodosius of Chernigov (10/2, received – 2/5), Joseph of Volokolamsk (10/28, received – 9/9), Tikhon of Voronezh and wonderworker of Zadansk (11/18, received – 8/13 or 5/14), Alexander Nevskij (11/23).

<sup>215</sup> For instance: Theodora, nun of Alexandria (9/11); Martyr Paraskeve, nun of Iconium (10/28), Daniel the Stylite (12/11); and interestingly someone not on the calendar of saints, but a benefactor of monasteries, Edward, King of England (10/13) who funded Westminster Abbey.

<sup>216</sup> In addition, to commemorating Clare of Assisi, 8/16, they also remembered the patron of the Nuns' monastery, Our Lady of the Sign (11/27). In addition to St. Francis, they also remembered the dedication of the little "portion" church (commemorate on the Roman Catholic calendar on 8/2).

<sup>217</sup> For instance: Sophia and her daughters (9/17), Deaconess Phoebe (9/29, received – 9/3), Thecla (9/24), Martyr Catherine of Alexandria (11/9 – received 11/25).

<sup>218</sup> For instance: the New Hiero-Martyrs Paisius and Habbakuk (19<sup>th</sup> c. Serbian, 12/17) and Elias the Just (19<sup>th</sup> c. Georgian, o.s. 7/20)

composed *troparia* and kontakia for their remembrance.<sup>219</sup> This ecumenical openness would continue to permeate the life of the community in the years ahead.<sup>220</sup>

### 5.3.6 – Music

As the number of monastics continued to grow during this period, the community turned, more particularly, to multi-voice choral music to enhance its liturgical celebration. For this, they continued to rely on the “return to the sources” movement of the “Moscow Synodal School” in Russia that sought to return to more indigenous Russian music and harmonization. They were especially influenced by one of its most prominent composers, Alexander Kastalsky.

Setting canonical melodies in polyphonic settings had been standard practice in the Slavic lands as far back as the seventeenth century.<sup>221</sup> Over time, the spirit of these settings was influenced by the more dominant religious music of Europe, first from Poland and, with the influence of Peter the Great, Italy. Towards the end of the nineteenth century, a group of liturgical musicians sought to liberate Russian liturgical singing of these influences, returning to more indigenous Russian melodies in the spirit of Russian folk music.<sup>222</sup> Unfortunately, like the overall Liturgical Movement in Russia, the

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<sup>219</sup> For instance: Remi, Bishop of Rheims and Apostle to the Franks (10/10, received – 1/13); Gall, Enlightener of Switzerland (10/16); Justus, Bishop of Lyons and Viator (10/21, received – 9/2); Hippolytus of Rome (1/29, received – 8/10); Augustine of Hippo (W-8/28, E-6/15, New Skete used western date.) In addition, they also included some western saints that are not on the Eastern calendar, for instance: Fr. Columban, Abbot of Luxeuil and Bobbio (11/29 – received Roman Catholic, 11/23) and Schlastica, sister of Benedict (2/10, received Roman Catholic, 2/10).

<sup>220</sup> As we have seen, some of the dates of the commemorations have been changed from their place on the received calendar. While some dates are only shifted by a day or two, others are shifted more dramatically. This was done to even out the calendar.

<sup>221</sup> Johann von Gardner, *Russian Church Singing: Orthodox Worship and Hymnography*, vol. 1 (Crestwood, N.Y.: SVS Press, 1980), 102.

<sup>222</sup> This was accompanied by a renewed interest in Russian nationalism in other disciplines (e.g. politics, literature, music, etc. [Mark Bailey, “Composing Orthodox Liturgical Music in the Contemporary World,” *SVTQ* 40, n. 1–2 (1996): 72]).



work of this movement in liturgical music was curtailed by the outbreak of the Bolshevik Revolution.

Prior to the fall of the Iron Curtain, resources about this Slavophile movement, especially in English, were difficult to obtain. The community turned to the work of Alfred J. Swan<sup>223</sup> for information and inspiration. Like von Gardner, Swan had studied the ancient chants of the Russian Orthodox Church—their history, nature and connection with folk music, notation systems and the different attempts at revival and harmonization.<sup>224</sup> He was especially impressed with the way Kastalsky<sup>225</sup> applied the harmonizations of folk melodies to chant, allowing the melody to flow from one voice to another.<sup>226</sup> This “heterophony,” as Kastalsky described it, is different than block harmony that is more familiar to western ears. Positively, it gives Slavic Christians a link to their cultural and religious legacy. Less positively, it is more dissonant to the western ear.<sup>227</sup> Nevertheless, the community was interested in pursuing his harmonization techniques as a way to connect with the authentic Russian tradition. Fr. Laurence composed many of the hymns for the community during this period in this style.

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<sup>223</sup> Swan was born in 1890 to an English, Anglican family; he died in 1970. He joined the Russian Orthodox Church in 1936.

<sup>224</sup> Marina V. Ledkovsky, “Professor Alfred Julius Swan and his Contribution to Russian Orthodox Music,” *Orthodox America*, accessed 16 August 2016, <http://www.roca.org/OA/165/165e.htm>. (Henceforth in chapter: Ledkovsky, “Swan.”) Some works by Swan include: Alfred Swan, “The Nature of Russian Folk-Song,” *The Musical Quarterly* 29, no. 4 (Act, 1943): 498–516; Alfred Swan, “Harmonizations of the Old Russian Chants,” *Journal of the American Musicological Society* 2, no. 2 (Summer, 1949): 82–86; Alfred J. Swan, “Liturgical Music and Its Relation to Twentieth-Century Ideals,” *Music & Letters*, 39, no. 3 (July 1958): 265–274; Alfred J. Swan, “The Znamenny Chant of the Russian Church—Part I,” *The Musical Quarterly*, 26, no. 2 (April 1940): 232–243; Alfred J. Swan, “The Znamenny Chant of the Russian Church—Part II,” *The Musical Quarterly*, 26, no. 3 (July, 1940): 365–380; Alfred J. Swan, “The Znamenny Chant of the Russian Church—Part III,” *The Musical Quarterly*, 26, no. 4 (Oct 1940): 529–545. Michail M. Ossorguine (Professor at St. Sergius, the Russian emigration seminary in Paris) continued his work in the emigration.

<sup>225</sup> Alexand(e)r Dmitriyevich Kastalsky (1856–1926) was a Russian composer and folklorist. For a short bio and some of his works, see [https://en.wikipedia.org/wiki/Alexander\\_Dmitriyevich\\_Kastalsky](https://en.wikipedia.org/wiki/Alexander_Dmitriyevich_Kastalsky).

<sup>226</sup> Ledkovsky, “Swan.”

<sup>227</sup> In addition, it is often difficult to keep in tune.

Any critique of his compositions has a certain subjectivity to it. From my perspective, there are pieces where this technique is applied well<sup>228</sup> and others where it is not.<sup>229</sup> More objectively, composing complicated pieces of music with intricate harmonies in an attempt to recreate what was perceived as the authentic Russian tradition does not address the question of inculturation in the American context, one of the reform motives of the community. Although the canonical melody might be adjusted for a new translation, the harmonization is still foreign to the ears of most who hear it. In addition, singing complex music during the services takes the community away from the principles of simplicity and communal participation<sup>230</sup> that were formative to their reform effort. The community will address this latter critique in the following years.

## **5.4 – Part C: Further Reforms: 1998–2000**

### **5.4.1 – Introduction**

As the years progressed, the community continued to develop their liturgical life. One of the most visible things that they did during the latter part of this second era was to fill in the iconic program of their newly built temple. They also expanded the repertoire of concluding prayers for the services, especially of Vespers and Matins. In addition, they made small adjustments to the celebration of the Divine Liturgy.<sup>231</sup>

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<sup>228</sup> For instance the Kondakion of the Memorial Service makes effective use of dissonance and is very evocative for the setting (Monks of New Skete, *Pannychis: The Office of Christian Burial* [Cambridge, N.Y.: Monks of New Skete, 1987], 28–29).

<sup>229</sup> For instance, the harmonization of the First *Sticheron* of Vespers for the Exaltation of the Cross contains too many open chords that are difficult to keep in tune (*Exaltation of the Holy Cross* [Cambridge, N.Y.: Monks of New Skete, 1986], 1–2).

<sup>230</sup> This is unless “communal participation” is redefined to include only the monastic community.

<sup>231</sup> Fr. Laurence also proposed a major reform of the readings and hymns for the services of Holy Week at this time, the community did not adopt these after his departure.

### 5.4.2 – Setting

Traditionally, icons have played an important role in the liturgical experience of the Orthodox Church. They are symbols in the classic sense, connecting the faithful to the image or event they represent. Icons of saints or other persons recognized as holy by the community also provide the worshipper with models to emulate. New Skete selected a number of these models to adorn the upper tier of their temple. The gathering of these saints and holy figures form a cloud of witnesses, reminding the faithful of the eschatological dimension of worship. As Richard Schneider has remarked when speaking of the iconography of the Holy Wisdom temple, the “living saints on the floor are praying with the saints in heaven.”<sup>232</sup>

The figures surround the assembly, aligned along the north and south walls of the nave as if processing towards the icon of Christ in the sanctuary. The parade of witnesses include prophets,<sup>233</sup> apostles and evangelists,<sup>234</sup> disciples,<sup>235</sup> the Myrrh-bearing women,<sup>236</sup> other female saints<sup>237</sup> and modern figures<sup>238</sup> (both Eastern and Western), male saints<sup>239</sup> and modern figures<sup>240</sup> (both Eastern and Western) as well as ecumenical

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<sup>232</sup> Richard Schneider, “Iconography at New Skete,” presented on 4/1/2006.

<sup>233</sup> Elijah, Isaiah, Moses, and David

<sup>234</sup> On the left: Matthew, James Alpheus (brother of Matthew), Simon the Zealot, Jude Thaddeus, Nathaniel, Matthias; Paul, Mark, and Barnabas. On the right: Peter, Andrew, John, Philip, Thomas

<sup>235</sup> Timothy and James (the brother of the Lord)

<sup>236</sup> Sts. Mary Magdalene, Martha, Mary (sister of Martha and Lazarus), Joanna, Mary (mother of John Mark)

<sup>237</sup> East and West (pre-schism): Sts. Cecelia, Agnes, Barbara, Catherine; West (post-schism): Hildegard of Bingen

<sup>238</sup> West: St. Teresa Benedicta (Edith Stein; 1891–1942), Dorothy Day (1897–1942), Mother Teresa of Calcutta (1910–1997); East: St. Elizabeth of Moscow (1864–1918), Mother (now St.) Maria Skobtsova (1891–1945)

<sup>239</sup> Sts. Ephrem the Syrian, Irenaeus of Lyon, Ambrose of Milan, Gregory of Nyssa, Gregory the Great, Patrick of Ireland, Augustine of Hippo, Andronicus (Egypt-married), Maximos the Confessor

<sup>240</sup> Fr. Alexander Men (1935–1990), St. Silouan of Athos (1867–1938), St. Nectarios (1846–1920), Fr. Lev Gillet (1893–1980), Fr. Alexander Schmemmann (1921–1983).

figures.<sup>241</sup> Each has his or her own story. Some are particularly meaningful to the members of the community. Others were chosen for their example. For instance, Br. Luke admits, “I did not really know who Dorothy Day was. I thought she was a communist. But then you hear that she was transformed by her encounter with Christ in her life. And is not that what we are all called to do?”<sup>242</sup> The inclusion of non-Orthodox figures was controversial in some quarters.<sup>243</sup> The community explained their inclusion thusly:

The intention is to uphold the sanctity of people who live out the Gospel. This is magnified by the people in the procession of saints leading to Christ—just as they are moving in their pilgrimage to Christ, as are we all. This great variety of examples of love and sacrifice...inspire us to make the Gospel real in our lives.<sup>244</sup>

Healing the division between eastern and western Christianity has always been part of the mission of New Skete. This is partly due to their own background, but is also a positive response to the ecumenical consciousness engendered by the Ecumenical movement of the twentieth century. Br. Christopher explains that the iconic program is part of this mission:

The mystery of the church is much broader than simple the canonical limits of the Orthodox Church. I think [the icons] have a positive effect ecumenically. When people see, for example, Pope VI, Michael Ramsey or Mother Theresa or Dorothy Day [on our walls] and they happen to

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<sup>241</sup> Paul VI (1897–1978) and Patriarch Athenagoras I (1886–1972), leaders of the Roman Catholic and Orthodox churches who mutually lifted the anathemas between the churches proclaimed in 1054. Also, Michael Ramsey (1904–1988) who met with them in the spirit of “sharing all things in common” (New Skete Monasteries, “The Icons of New Skete Monastery: Church of Holy Wisdom,” New Skete Monastery, Photocopy. [Henceforth in chapter: “Icons of New Skete”]).

<sup>242</sup> Br. Luke, interview.

<sup>243</sup> This caused quite a stir on the internet at the time. However, as Brother Christopher relays, “When the new metropolitan visited [after the icon murals were installed], he made a very tactful statement saying that he was not happy about it, but since his predecessor was aware of these icons and basically gave us his blessing, he was not going to go against the agreement of his predecessor” (Br. Christopher, interview).

<sup>244</sup> “Icons of New Skete.”

be from a Roman Catholic or Protestant background, they are astonished and very deeply moved. It is our way as Orthodox, as Church, [to acknowledge that] even amidst the division, there is sanctity and holiness amongst our brother and sisters from whom we are separated. I think that goes on a grass roots level to conditioning people to think more broadly and to heal the divisions among us from the bottom up.<sup>245</sup>

Furthermore, according to Sr. Cecelia, “We want people to realize that we have to work together... We are suppose to love one another and take care of one another.”<sup>246</sup>

The procession of these figures reminds the worshipper that we are all journeying to the Kingdom together. By allowing the lives of those holy men and women who have gone before them to shape their own lives, they grow closer to them and one another. They see themselves as part of the larger Body of Christ and their lives are transformed as a result.

### **5.4.3 – Hours**

In this epoch, New Skete has continued to see themselves as part of the larger Body of Christ, in particular of the larger Byzantine tradition. As such, they reclaimed many of the prayers of the ancient Cathedral rite. In the later years of this period, they would continue to mine this tradition as well as the broader Eastern tradition to provide depth and variety to their liturgical expression.

Around this time, New Skete began to incorporate some of the prayers from the ancient small hours as alternatives for the concluding litany and inclination prayers in the

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<sup>245</sup> Br. Christopher, interview.

<sup>246</sup> Sr. Cecelia (Harvey), interview by author, tape recording, New Skete Monastery, 1 April 2016, follow up – 7 August 2016).

evening and morning services.<sup>247</sup> These are the hours of the ancient *Euchologion*.<sup>248</sup> As we have seen, as the monastic Horologion began to replace the *Euchologion* in Constantinople, the prayers of Vespers and Matins moved to the beginning of the service. However, the prayers of the remaining hours were dropped.<sup>249</sup> Arranz studied thirteen different manuscripts to recover these prayers.<sup>250</sup> These manuscripts included a short office for the third, sixth, and ninth hours, each with three antiphons and their accompanying synapte and prayer as well as a synapte of demands followed by a prayer of apolysis and a concluding prayer of inclination or benediction.<sup>251</sup> The office of Prime was not included in the early manuscripts. Prayers for the First Hour were added later in order to symbolically pray seven times a day (e.g. Ps. 118.164, “Seven times a day I praise you”) and were often borrowed from other offices.<sup>252</sup> This re-appropriation is something that New Skete would continue, borrowing these prayers for their own celebration of Vespers and Matins.

In addition to borrowing prayers from the ancient small hours, New Skete also composed original prayers for the festal celebration of Vespers and Matins during this

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<sup>247</sup> These were not included in any printed or electronic publication of their services at the time. They appear in the electronic version of the daily office in the next epoch. They will be examined more closely as part of that analysis.

<sup>248</sup> In the received tradition, the Prayerbook [*Euchologion*] of the Orthodox Church is of Constantinopolitan provenance; the *Horologion* [Book of the Hours] is Palestinian.

<sup>249</sup> See conclusions, Miguel Arranz, “Les prières presbytérales des petites heures dans l’ancien Euchologe byzantine” *OCP* 39 (1973): 79–82. Henceforth in chapter: Arranz, “Prayers Small Hours.”

<sup>250</sup> He relied on many of the manuscripts collected by Dmitievsky (e.g. Sinai Gr. 958, Sinai Gr. 959, Coislin Gk. 213, Sinai Gk. 961.)

<sup>251</sup> See conclusions, Henceforth: Arranz, “Prayers Small Hours,” 79–82.

<sup>252</sup> For instance, Grottaferrata G.b.I and Coislin 213 use Tritoehti [1] for the first prayer of the First Hour, First Hour [1] from Sinai 958 for First Hour [3], and Matins [XIII] for First Hour [4] (Arranz, “Prayers Small Hours,” 56).

time. Many of these were inspired by the prayers from the broader eastern Christian tradition.<sup>253</sup> They were later published included in the volume, *Sighs of the Spirit*.<sup>254</sup>

#### 5.4.4 – Divine Liturgy

There were few changes to the Divine Liturgy during this time. The most substantive change was the expansion of the Kiss of Peace. Not only was this now exchanged among concelebrating clergy, but among the entire assembly as well. This was one of the recommendations that Taft had suggested at the conclusion of his study on the Great Entrance.<sup>255</sup> As we have seen, the community had already implemented many of his recommendations when they restructured the rites surrounding it. They now included this one.

The exchange of the Kiss of Peace has great theological import. It helps the community to re-actualize their Christian identity and prepares them to make their offering to God. According to Paul Meyendorff, “It is a continuation of the Kiss of Peace given to the newly baptized when they enter the Church and reflects the community that is created by baptism and realized in the (weekly) celebration of the Eucharist.”<sup>256</sup> They are members of the Body of Christ, ever drawing closer to God and one another through their liturgical celebration and lives together.

### 5.5 – Conclusion

It was in this epoch that New Skete would understand their liturgical work as both a restoration and reform. Their goal was not to uplift one particular era in church history,

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<sup>253</sup> Fr. Laurence especially drew on the prayers from the Syrian Church. See: Acharya, Francis. *Prayer with the Harp of the Spirit: The Prayer of Asian Churches*. 4 vols. Kerala, India: Kurisumala Ashram, 1983 (See n. 2 in this chapter).

<sup>254</sup> An analysis of these prayers is beyond the scope of this project.

<sup>255</sup> Recommendation #9 (Taft, *Great Entrance*, 428).

<sup>256</sup> Meyendorff, interview.

but to mine that history to broaden and deepen their liturgical expression in order to renew their own lives. In the early years of this period, they moved to align their liturgical expression with the received Slavic tradition of the OCA, implementing changes and proposals suggested by Schmemmann and others. This was informed by the liturgical renewal impetus in Russia at the turn of the twentieth century and helped to continue that effort in the American context.

After years of settling into the Orthodox Church and its norms, the community would then seek to continue their dance with liturgical history to inform their liturgical practice, looking again to the wider tradition of the Christian East as well as to the received tradition embedded in Slavic practice. The early reform efforts of the monastery had been greatly influenced by the work of Juan Mateos, especially his recovery of the Cathedral rite and its practices. New Skete would continue to look to his work on the Hours and the work of Miguel Arranz that extended and deepened that work. In addition, they would look again to Mateos' work on the history of Divine Liturgy, especially the Liturgy of the Word, to construct their celebration. By this time, Taft had extended this work on the Divine Liturgy, examining the prayers and rubrics around the Great Entrance, in particular. This work, as well as his later research on the practice of clergy communion, would be incorporated into the liturgical practice of the community. The community would also draw on the work of other scholars of Western pedigree (e.g. Matthews, Swan, von Gardner, and Strunk) to complement the work of Mateos, Arranz, and Taft and inform their efforts in shaping their liturgical context to not only resonate with the historical expression of the Church, but also meet what they considered to be their own pastoral needs. Both the architecture of the Holy Wisdom temple as well as the



musical expression of the community was influenced by this scholarship. The community sought to construct a setting for their services that was historically grounded as well as adapted to their liturgical vision.

In making any changes to the structure and prayers of the services, the community continued to keep in mind the metrics of reform that were important to them. All changes had to be consonant with the Tradition of the Church and based on sound scholarship. In practice, they were to help give greater clarity and balance to its expression. The communal character of the service as well as its pastoral import, though, continued to be the primary motivators of their efforts. As we have seen, many of the prayers that were added to the services helped to uplift the baptismal identity of the worshipper and sought to help the community strengthen this identity and continually grow in their relationship with God and one another. But, did these changes do what they intended? From an objective point of view, they seemed to have had a positive effect on the life of the monastery. Both the monastic and Chapel communities grew in membership during this time and many people continued to visit the monastery for spiritual refreshment and guidance of which the celebration of the liturgical services were an integral part. Still, the efficacy of this or any liturgical expression can only be adequately measured by those who actually experience it. But whose experience discerns what is efficacious for the community? This would be a question with which the community would wrestle particularly in the coming years.

## **6.0 Chapter 6:**

### **Enacted Liturgical Reform efforts of New Skete Monastery: Part IV—Orthodox Christian Monastics using more Conciliar Governance, 2001–Present**

#### **6.1 – Introduction**

Many of the liturgical reforms in the previous epoch of the life of monastery were driven by Fr. Laurence Mancuso, the first abbot of the community. At times, some of the other monks (e.g. Brs. Marc, Stavros, Christopher) also aided these efforts. However, there was little input from the other monastics, including the nuns. When Fr. Laurence left the monastery in 2001, this was something the community would seek to address. To this end, they set up both a liturgy as well as a music committee to help guide their liturgical celebrations.<sup>1</sup>

In the preceding years, much work had been done to adjust the structure of the services and reclaim and creatively use the prayers and practices of the wider Byzantine Tradition to help uplift their communal character and theological themes as well as provide clarity to the celebrations while balancing their internal elements. All of this was done to contribute to the spiritual renewal and growth of the community. The effort was based on sound scholarship, primarily the work of Mateos, Arranz, and Taft, pivotal figures in the study of Eastern liturgy. Although the New Skete would continue to explore the wider tradition of the Christian East to add breadth<sup>2</sup> and depth to their liturgical celebration in this epoch, the community sought primarily to examine the work of the preceding years more critically, especially focusing on issues of inclusivity.

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<sup>1</sup> Each committee had representatives from all three houses—the monks, nuns, and companions.

<sup>2</sup> This would include the use of Syrian texts from which to draw inspiration.

Among other things, this included reviewing the language of the services and considering a broader participation of the community in some aspects of the liturgical celebration.

These concerns mirrored trends in much of the Christian West at this time as well. For this, members of the committee drew on models from various western sources<sup>3</sup> as well as their own research to inform their efforts. In general, they still operated with the reform metrics that were important to the community, but now through the lens of these categories. For instance, the communal character of the services was still the primary standard from which they measured their reform efforts, but now the participation and experience of women in particular and the language used to express the prayer of the community were given more attention. As the experiences of the former were voiced, the community discovered that not all of their experiences were alike and understanding the concerns of the other took effort. This was pastorally challenging. Br. Christopher emphasized that “it [highlighted] the real importance of listening to each other.”<sup>4</sup>

Addressing the latter was even more difficult. Br. Stavros recalls that the community worked through “with sensitivity and *pain* [emphasis mine] the male-female inclusivity in the language we use to pray to God along with the sacred language where we come to know God.”<sup>5</sup> In addition to issues of inclusivity, New Skete would continue to re-

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<sup>3</sup> For instance, as the committee explored the use of language in the service, they invited outside speakers to address the community to share their experiences of implementing inclusive language in their communities. Many of these were Western Christians. In addition, they consulted the “Guide to Gender Inclusive Language in the Catholic Church” written by the New Zealand Catholic Bishops Conference. This was found in the committee notes, dated 4/18/1997. They also consulted some of the ICEL translations for various texts (e.g. Christmas, see New Skete Monasteries, “Liturgy Committee Notes,” variously dated, unpublished, 18 August 2001 [Henceforth in chapter: New Skete, “Liturgy Committee Notes”]).

<sup>4</sup> Br. Christopher (Savage), interview by author, tape recording, New Skete Monastery, 8 April 2016, follow up – 15 September, 2016. Henceforth in chapter: Br. Christopher, interview

<sup>5</sup> Br. Stavros (Winner), “The Monastery and Applied Liturgical Renewal: the Experience of New Skete,” in *Worship traditions in Armenia and the Neighboring Christian East*, ed. Roberta Ervine (Crestwood, NY: St. Vladimir’s Seminary, Nersess Armenian Seminary, 2006), 316.

evaluate their efforts in this period in light of the experience and continuing pastoral needs of the community more broadly. This included making adjustments to the some of the liturgical units of the services to allow for greater variety and flexibility as well as to the various musical settings that were used to sing the hymns.

As was noted in Chapter 2, after Fr. Laurence left the monastery, the community moved to more of a conciliar governance structure. They divided their efforts into a number of areas to help facilitate the work of the monastery. The liturgical work was now done by two or three committees—a Liturgical Committee that focused on the structure and elements of the celebration and a Music and Language committee(s) that focused on the translations and settings of the spoken and sung text.<sup>6</sup> In the early years of this epoch, many members of the community had changes that they wanted to make, particularly to the texts of the service, to better reflect their longings and understanding of the faith. As Br. Christopher recalls,

[The Liturgy] was not reflecting the deepest convictions and beliefs of the community. For a living liturgy, a liturgy to do what it is suppose to do—move us forward [and closer to God]—it has to reflect out deepest convictions. Liturgy is a theology, an understanding about God [and an encounter with God] that is expressed in rite and symbol. It gives a coherent theological perspective.<sup>7</sup>

The Language committee took this sentiment into consideration when drafting their “mission” statement. It focused on the need to address some aspects of the language of the services to better reflect the community’s encounter of God and set the criteria by which they would be evaluated:

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<sup>6</sup> In practice, the membership of these committees overlapped and much of their business was essentially conducted as one committee. For the purposes of this project, I will ascribe any references to the Liturgy Committee.

<sup>7</sup> Br. Christopher, interview.

The aim of the Language Committee is to renew and express a sense of the mystery of God, who is beyond all symbol and metaphor, by means of those texts we use in worship. We believe that there is room at the table for all of us and we are working to find language which expresses this in a way that is faithful to the text, sensitive to contemporary issues, and beautiful.<sup>8</sup>

Translating any text is often fraught with difficulty and translating liturgical texts can be especially so given the different milieu in which many of them originated and the nuances of ritual language.<sup>9</sup> In order to get to the meaning of the text for contemporary usage, it not only has to be put into a language that people understand (in this case, English), but also with metaphors and vocabulary that are part of their experience so that it becomes the language of the people. In liturgy, one way the faithful mediate their encounter with God is through the texts of the service. To do that, they have to be meaningful to them.

To examine the texts of the services, the community often began by consulting the original language. According to Sr. Rebecca, “[They] never started out from scratch, saying, ‘this is the way it should be.’” She emphasized that they belong to the Tradition and that is why one needs “original languages as well as other sources [for

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<sup>8</sup> New Skete Monasteries, “Language Committee Notes,” variously dated, unpublished. [New Skete, “Language Committee Notes.”] Email dated 1/26/2002. The email goes on to state the basic working principles of the group:

- The present current texts are contemporary and clear.
- There is also a need for periodic re-examination of any translation given changes in current language and culture.
- There is a need for the marriage of text and music.
- [There is a desire to] avoid hieratic and archaic language.
- Fidelity to the meaning of the text.
- Sensitivity to gender and inclusivity issues.
- Recognize that the translation of a text used for proclamation and worship can differ from the translation of a text used for prayer or study.
- A critical respect for previous and current scholarship and work.

<sup>9</sup> See translation principles discussed in Chapter 2.

interpretation.]”<sup>10</sup> They also asked critical questions about the use of language. For instance: “How does language function? How can it oppress and how can it liberate? What is translation into context and when have we moved to paraphrase and turned it into something that is ours, but not part of the Tradition.”<sup>11</sup> They proceeded slowly and methodically, staying with texts that had been received until the committee could work out the proposed change(s). When a particular change was ready, Sr. Rebecca explains the methodology that they would use to introduce it to the larger community. She says, “We would bring it to the *synaxis* [meeting] of the Community. The spokesperson would then explain what we wanted to do and why. The community [would then have] an opportunity for comments or objections.”<sup>12</sup> The community would then try the proposed change within the context of its respective service, experience it, and have an opportunity to re-evaluate.

The use of language was a primary area of concern for the committee. This included addressing matters of gender inclusivity in the horizontal sense, exploring the use of psychological and theological language to better reflect the theological beliefs found in the Tradition as well suggesting more expansive terminology used to refer to God. One of the first issues that came up in the community was that of inclusive language in the horizontal sense.<sup>13</sup> Many members wished for the language to reflect the

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<sup>10</sup> Sr. Rebecca (Cown), interview by author, tape recording, New Skete Monastery, 31 March 2016, follow up – 14 September 2016. Henceforth in chapter: Sr. Rebecca, interview. She also reports that for Biblical language, for example, they consulted the RSV and the NRSV as opposed to only relying on the NIV or Jerusalem Bible. They also consulted a number of Orthodox resources for Biblical translation (e.g. Tarazi, Bouteneff, Penttue). For liturgical texts, the original Greek was consulted.

<sup>11</sup> Br. David (Ferencz), interview by author, tape recording, 4 August 2016, follow up – 6 Sept. 2016. He reports that for his research, he drew on the work of a number of feminist writers (e.g. Elizabeth Johnson) as well as Ernst Cassirer’s work on language and myth.

<sup>12</sup> Sr. Rebecca, interview.

<sup>13</sup> Sr. Rebecca, interview.

inclusion of women, especially in terms whose Greek original was generic or whose meaning implied such inclusivity. The committee recommended a number of these changes that the community accepted. For instance, in the case of the former, “man” or “mankind” was changed to “humankind.”<sup>14</sup> The Greek word in these cases is ἄνθρωπος (anthropos) which is a more general term for human. In the case of the latter, “fathers” was now rendered as “forebears” when speaking generally about ancestors.<sup>15</sup> Although the original term may have been masculine, its intention was most likely more inclusive or at least, not as exclusive as the term rings to our ears today. The community was interpreting it in that light. Although not typical, these changes in translation are within the bounds of English translations found in this country and are a pastoral way to address this issue.<sup>16</sup>

The second language issue with which the community wrestled was what I have called “psychological” language. Often prayer texts in the Byzantine tradition, especially those of monastic provenance, can be overly penitential and/or graphic.<sup>17</sup> The committee sought to address this emphasis in a more pastoral light. As Sr. Rebecca explains, the committee grappled with ways “to describe sin and the sinful condition in ways that our culture can hear it and relate to it... What we hope to do is to encourage people to face

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<sup>14</sup> For example, this change was made in the *troparion* for the Circumcision (“Liturgy Committee Notes,” dated 18 September 2006).

<sup>15</sup> For example, this change was made in the Great Doxology, *Kataxioson*, the Saturday Canticle.

<sup>16</sup> P. Galadza reports that the Byzantine Catholics used similar principles in the translation of their texts. Their motivating concern was to be attentive to “contemporary usage and sensibilities.” For instance, they now translate “anthropos” as “person” or “human being” and use “man” exclusively for “anir” (Peter Galadza, “Principles Applied in the Compilation and Translation of The Divine Liturgy: An Anthology for Worship,” *SL* 35 [2005]: 87).

<sup>17</sup> For example, in the kontakion for Holy Wednesday, one asks God to deliver them from the “filth of [their] deeds.” The nuns suggested that be changed to “shame of my deeds” (“Liturgy Committee Notes,” dated May 2001).

themselves in the light of the compassion of God. It is through the experience of compassion that [a person] will want to change.”<sup>18</sup>

The committee also explored doctrinal language. They closely examined various texts to determine if there were better ways to express certain theological truths. For instance, texts relating to the humanness of Jesus Christ<sup>19</sup> and the role of Mary<sup>20</sup> as well as the human need to cooperate with God for salvation were revised.

Lastly, the committee studied the use of language to speak of and to God. Br. Stavros reports that there was “agreement in the [Community meeting] to begin to find more expansive terminology in [their] invocation of God and to draw from a larger variation of biblical imagery.”<sup>21</sup> For instance, in addition to only invoking the terms “Father, Son, and Holy Spirit” in the doxology of prayers, the community would add (or sometimes substitute) a reference to the Trinity (e.g. “the Trinity one in essence and undivided”). They also excised the term “Lord” from some prayer texts and often replaced it with various attributes of God. Positively speaking, replacing a feudal metaphor for God that can evoke male and class rule with other metaphors for God reframes the object of the prayer in terms that resonate more with contemporary experience. In addition, it expands the understanding of God for the worshipper. Less

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<sup>18</sup> Sr. Rebecca, interview. For instance, although it is beyond the scope of this project, some of the variable prayer texts that the community composed for various feasts whose originals are no longer extant in the received tradition drew on the themes of the poetry from the Syrian Church to address this. Br. Stavros explains, “[The poetry] is more Scriptural and less judgmental—more focused on the lover than the sinner” (Br. Stavros (Winner), interview by author, tape recording, New Skete Monastery, 7 April 2016, follow up – 15 September, 2016.) These can be found in the work entitled, *The Sighs of the Spirit* (Monks of New Skete, *Sighs of the Spirit* (Cambridge, N.Y.: Monks of New Skete, 1997).

<sup>19</sup> For example, in the Ninth Canticle response (Tone V), the phrase “God and man” was changed to “human and divine.”

<sup>20</sup> For example, in the Jerusalem *Troparion* (Hypakoë) of the Annunciation, the phrase referring to Mary, was changed from a focus on her bodily state (i.e. her virginity) to her willful acceptance of God’s initiative.

<sup>21</sup> “Liturgy Committee Notes,” n.d. Comments from Br. Stavros.



positively, this loses the identification of Jesus with the “Lord” (*Kyrios*/YHWH) of the Hebrew Scriptures found in the Tradition of the Church.<sup>22</sup>

New Skete’s work on the texts of the services is ongoing. They continue to ask the hard questions. As Br. Stavros notes, “All language is metaphor and no aspect of it should become an end in itself. When does political correctness strangle or obscure the prophetic nature of [their] professed goal of being subject to the Word of God and when does it serve as a catalyst for the *metanoia* [change of direction] this goal demands?”<sup>23</sup>

In addition to issues of language, another area of pastoral concern that the community addressed was including a broader participation of members in the liturgical services. In particular, more monastics (and, in some cases, Chapel community members) were now welcome to read or chant the various cantor parts of the service, assist the celebrant at the altar and at other times during the service, and with the proper training, deliver homilies during the Divine Liturgy. This included both males and females.

One of the metrics for evaluating their liturgical life has always been the pastoral needs of the community. The committee also sought to address these as well during this epoch. These included adding more variety to some liturgical units and flexibility in the services. For instance, the community adopted a two-week cycle<sup>24</sup> of psalmody, *stichera*, *prokeimena*, and other daily hymns for Vespers and Matins. They also added more daily

<sup>22</sup> Bogdan Bucer explores the various uses of Lord/Kyrios/YHWH in the Hebrew Scriptures and cites the Christological interpretation given to them in the tradition of the Church. For instance, the Friday Matins of Holy Week equates Jesus with the God from Isaiah 6 (He-Who-Is, the God of our [ancestors], the thrice-holy Lord of the seraphim), Ps. 18.10/LXX 17.11; Ezekiel 1 (the Glory enthroned upon the cherubim), and Isa. 44:6 (the King of Israel) (Bogdan Bucer, “It’s that time of year again: In Tone Four, The Murderers of God, the Lawless Nation of the Jews,” accessed, 29 October 2017, <https://publicorthodoxy.org/2017/04/06/anti-jewish-hymns/#more-2635>).

<sup>23</sup> “LiturgY Committee Notes,” n.d. Comments from Br. Stavros.

<sup>24</sup> The two-week cycle was typical of the *Typikon* of the Great Church. It is also found in Chaldean and Coptic liturgical practice.

prayers of the concluding litany and inclination to those services.<sup>25</sup> Over time, the community added more Canticles as well as more psalmody to the morning office.<sup>26</sup> These were celebrated in rotation. They also began to celebrate some of the resurrectional elements in the Cathedral vigil in rotation as well.<sup>27</sup> And they adopted optional beginnings to the *enarxis* of the Divine Liturgy instead of including all elements at every celebration.<sup>28</sup> All of these adjustments helped to limit the length of the services that had a tendency to run longer and longer in the previous epoch. Lastly, they decided that each house would celebrate daily Matins individually in their respective dwellings. This would relieve the nuns (and, at the time, the Companions) of having to travel to the main chapel at the monks' twice a day and free up time for activities particular to their household. The entire community would still come together every evening for Vespers and for all services on the weekends and feast days.

We will examine the texts with the same methodology as in previous chapters.

## 6.2 – Setting

Meditation Garden added.

## 6.3 – Hours

### 6.3.1 – Introduction

By this time in the life of the monastery, the celebration of the liturgy of the hours had reached a certain level of structural stability. The scholarship of Mateos, Arranz, and Taft had informed their earlier efforts and from this work, New Skete was able to compose services that they felt met the pastoral needs of their community. These

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<sup>25</sup> These were added sometime in the late 1990s, but they were not included in the ordo of the service until later versions, revised in the 2000s. These versions remain unpublished.

<sup>26</sup> "Liturgy Committee Notes," dated 12 April 2003.

<sup>27</sup> "Liturgy Committee Notes," dated 9 August 2003.

<sup>28</sup> "Liturgy Committee Notes," dated 24 December 2002.

services combined many of the elements of the ancient Cathedral rite with components of the received tradition. In this epoch, they will continue to examine those earlier efforts, focusing particularly on the language of the texts used in the prayers and hymns.<sup>29</sup> In addition, they will include some variability and flexibility to their liturgical expression within the bounds of this framework, drawing again on the work of Arranz as well as their own creativity.

### 6.3.2 – Daily Vespers

#### 6.3.2.1 – Influences

#### 6.3.2.2 – Structure

The structure of daily Vespers is below.

### Daily Vespers New Skete – 2011, Unpublished Text<sup>30</sup> (Updated – 2004, 2010)

Priest vested – *epitrachelion* (stole)

**Celebrant Placement – At Ambon (i.e. with Assembly)**

Reading of Synaxarion

**Initial Blessing** – “Glory to the Holy and Life-Giving Trinity...” (or “Blessed is the Kingdom”)

- *Trisagion*
- Lord’s Prayer

Monastic Psalmody (*Kathisma*)

- (3 Antiphons (each followed by a collect))
  - Prayer of 1<sup>st</sup> Antiphon – Vespers [2] (Alternate – Tritoekti [8])
  - Prayer of 2<sup>nd</sup> Antiphon – Vespers [3] (Alternates – Tritoekti [7], Vespers [X]))
  - Prayer of Third Antiphon – Vespers [5] (Alternates – Tritoekti [1], Vespers [XI])

**[\*\*Usually only 1 section of *Kathisma* is taken as meditation, followed by a brief silent reflection, Glory, Alleluia and Prayer/collect – Vespers [2] or Vespers [3]]**

Lucernarium

<sup>29</sup> An analysis of most of the hymnography of the service is beyond the scope of this project.

<sup>30</sup> New Skete has not published revised versions of their services. The order of services is only available internally. They were made available to me for this study.

- Presentation of Light (“Behold Christ, the light of the Universe!” from Pre-Sanctified Vespers)
- Hymn of Light (*Phos Hilarion*)
- Prayer of Light – Vespers [7a] (Alternates – Vespers [XIV], Composite Prayer with Vespers [XXIb], First Hour)

#### Invitatory

- “Come, let us worship...”
- Initial Psalm 103/104
  - Prayer of Psalm – Vespers [4] (Alternates – Pannychis [1a], Pannychis [1b])
- **Alternate Initial Psalm 85/86 (with Refrain)**
  - **Refrain:**

Tues: O Lord, so tender, deal tenderly with me.  
Thurs: O merciful Lord, have mercy on me.  
W/F: Give ear to us, O Lord, and save us.
  - **2 week cycle**
  - **Prayer of Psalm – Vespers [1a] (Alternates – Vespers [1b], Antiphon Prayer (See above))**

#### Vesper Psalmody and Offering of Incense

- Psalms 140/141, 141/142, 129/130, 116/117
- Responsorial refrain: *Hear Me, O Lord*
- concluding with *stichera* (Day (2 week cycle) or Feast/St.)  
[Incensation – Traditional]
- Prayer of Incense Psalms – Vespers [8] (**Alternate – Vespers [7] abbreviated**)

#### Peace to all

#### Reading(s)

- *Prokeimenon* (Day; 2 week cycle)
  - Verses and Refrains:
    - Wk 1:
      - Mon – (vs. Ps. 4:1–8) The Lord hears me whenever I call on him! (Ps. 4:3b)
      - Tues – (vs. Ps. 22/23:1–6) Your loving mercy, your kindness are with me all the days of my life (Ps. 22/23: 6a)
      - Wed – (vs. Ps. 53/54: 1– 7) O God, by your name save me; by your power prove me right! (Ps. 53/54:1)
      - Thurs – (vs. Ps. 120/121: 1–8) My help comes only from the presence of the Lord, who made heaven and earth. (Ps. 120/121:2)
      - Fri – (vs. Ps. 58/59: 1,2, 4cd, 5, 10–13) God is my fortress; the God whom I love is coming to my aid. (Ps. 58/59:12)
      - Sat – (vs. Ps. 92/93: 1–5) The Lord reigns clothed in majesty
      - Sun – (vs. Ps. 133/134: 1–3) Come, bless the Lord, all your servants of the Lord
    - Wk 2:
      - Tues – (vs. Ps. 29/30: 1, 2, 3, 5b, 8–12) O Lord, my God, I cried to you and you healed me. (Ps. 29/30:2)
      - Wed – (vs. Ps. 45/46: 1, 2 3, 6, 7, 8, 9a) Be still and know that I am God, supreme among the nations. (Ps. 45/46: 10)

- Thurs – (vs. Ps. 83/84: 1, 2, 5, 10, 11, 12) Happy are they who live in Your house; they sing Your praises all day long. (Ps. 83/84: 4)
- Fri – (vs. Ps. 145/146: 1, 2, 3, 5, 5, 7b–10) I will rejoice in my God as long as I live. (Ps. 145/146: 2b)

- Reading(s)
- **Silent Reflection**

Peace to all

*Katasxioson*

Concluding

- *Aposticha* (Day; **2 week cycle**)
- Canticle of Simeon
- *Trisagion* Prayers
- Lord's Prayer
- *Troparion* (Day)
- *Theotokion* (Day)

Intercessions

- Great Synapte (Response: Lord, Have Mercy) and *Aitisis* (Response: Grant it, O Lord)

**(Alternates – *Ektene* (Fervent Supplication), Compline Litany (each w/ variations))**

- Prayer of Litany – Vespers [7b] (Alternate – [XIII], **New Alternate prayers – Evening Litany [1–7])**

Peace to all

Prayer of Inclination – Vespers [9] (Alternate – Vespers [XIX], **New Alternate prayers – Inclination [1–3])**

[Celebrant with hand extended facing people]

**Amen.**

As we can see, the overall structure of the service is very similar to that of daily Vespers in the previous era. The celebration is preceded by the reading of the daily *Synaxarion*, followed by the opening psalmody of the office. The initial blessing, “Glory to the Holy and Life-Giving Trinity,” is from the Cathedral rite. It was found in the 1965 version of the office as well.<sup>31</sup> New Skete has suggested it as a variant to the blessing, “Blessed is the Kingdom,” employed later in the tradition and used in the previous version of the service. In the last epoch, three antiphons were then taken at the opening

<sup>31</sup> Juan Mateos, “The Initial Fixed Prayers of the Syrian, Maronite, and Byzantine Offices,” trans. Robert A. Lewis, unpublished, 6. Originally published: “Prières initiales fixes des offices syrien, maronite et byzantine,” *L'Orient Syrien* XI (1966): 488–498.

of the service, each followed by a prayer. Over time, this was practiced only in Lent. During this period, New Skete has restored the opening psalmody throughout the year, but limits it to only one section of the Kathisma, followed by a brief silent meditation and a collect prayer.

Vespers proper begins with the Lucernarium and is followed by the invitatory. Ps. 85/86 from the Constantinopolitan rite is included as an alternate invitatory psalm with its respective prayer, Vespers [1]. (A prayer from the monastic psalmody is specified as an alternate.) Previously, this was only chanted in lent. It is now part of a two-week cycle, alternating with Ps. 103/104.<sup>32</sup> As in the Cathedral tradition, the community has included refrains for each verse for the days of the week. (In both instances, the prayers of the psalms, Pannychis [1] and Vespers [1], have been creatively divided into smaller prayer units using the main themes of the original prayer for alternatives.)

As usual, the vesper psalmody of the office follows. It concludes with a *stichera* of the day (or feast or saint). The daily *stichera* are also sung in a two-week rotation.<sup>33</sup> The incensation concludes this section and is followed its prayer. An abbreviated version of Vespers [7] is given as an alternative to Vespers [8] that had been used at this point in

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<sup>32</sup> This was proposed by the Liturgical Committee on 7/12/2003 ("Liturgy Committee Notes," 12 July 2003) and accepted by the community Synaxis on 8/9/2003 ("Liturgy Committee Notes," 9 August 2003). According to the notes, they also proposed that Ps. 103/104 be sung antiphonally on occasion. Psalms were often chanted antiphonally in Cathedral practice (Strunk for refrains: Oliver Strunk. "The Byzantine Office at Hagia Sophia," *Essays on Music in the Byzantine World* [N.Y.: W.W. Norton, 1977]). In addition, the committee also suggested a daily alternation of the psalms, chanting Ps. 85/86 on Tuesday and Thursday evening and Ps. 103/104 on Wednesday and Friday. The latter would also be sung at the Saturday evening vigil service.

<sup>33</sup> According to the Liturgy Committee meeting notes dated 12/13/2003 ("Liturgy Committee Notes," 13 December 2003.), a two-week cycle for other elements of Vespers (e.g. Vesper Psalm 140/141 *sticheron*, Apostikon) was proposed with a projected start date of January of 2004.

the last iteration of the service. The excerpt of Vespers [7] includes the text, “accept our prayers as a delightful fragrance” and is used here to draw attention to that ritual action.

A two-week cycle of psalm *prokeimena* introduce the reading (or readings) for the day. Week One is from the received tradition; the psalm verses specified for Week Two are original. In order to uplift the psalmody of this section, New Skete includes more than the two or three verses found in the received rite. As after the opening psalm readings, the community has added a period of silent meditation after the Scriptural reading.

The outline of the concluding sections closely mirrors that of the 1988 version of the office. The only structural difference is that the monastic dismissal has been replaced by a simple “Amen.” However, this section is given greater variety by expanding the daily *Aposticha* to a two-week cycle, suggesting alternative litanies for the closing intercessions and, in addition to the closing prayers from the received text of Vespers or the sung office, offering a number of alternate prayers for the litany as well for the final blessing. Some of these latter prayers are from the Small Hours of the Asmaticos office and were brought to light by the work of Arranz.<sup>34</sup> Others are of unknown provenance. New Skete uses two prayers from the Ninth Hour. The prayer from the third antiphon of the Ninth Hour<sup>35</sup> is used as Evening Litany [3]. It focuses on the general theme of human sinfulness and God’s compassion and does not appear to relate to the Ninth Hour particularly. New Skete uses it as a prayer of the final litany and has added verbiage to allude to the evening context more particularly.<sup>36</sup> The community

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<sup>34</sup> See Miguel Arranz, “Les prières presbytérales des petites heures dans l’ancien Euchologe byzantine,” *OCP* 39 (1973): 29–82. Henceforth in chapter: Arranz, “Prayers Small Hours.”

<sup>35</sup> Arranz, “Prayers Small Hours,” 48.

<sup>36</sup> The phrase, “and during this evening and the night that lies before us” has been appended to the prayer.

has also borrowed the Prayer of Inclination from the Ninth Hour<sup>37</sup> and uses it as one of the variable prayers of inclination, Evening Inclination [1]. This prayer is a general dismissal prayer and is suitable in this context as well.

### **6.3.2.3 – Theological Themes/Emphases**

In the last chapter, we noted the many ways that the addition of the prayers from the received rite and the Asmaticos office of Vespers as well as the *Tritoekti* and *Pannychis* services of the Cathedral rite are used to emphasize the core themes of the Vespers service—the proclamation of the Paschal mystery and the Light of Christ, the dedication of the day, the offering of praise and thanksgiving to God as well as incense, the examination of shortcomings and asking for forgiveness, and the use of intercession to prayer for others and the world. This version of the service highlights those themes likewise through the use of the same prayers. In addition, the inclusion of the variable evening litany prayers and prayers of inclination continue to draw attention to these themes. The community offers God praise (e.g. Evening Litany [1]) and thanksgiving (Evening Litany [1], [2], [5]), and asks for God’s mercy (Evening Litany [1], [5]) and protection (Evening Litany [5], [6], Inclination [1], [2], [3]). Moreover, these prayers continue to deepen the pastoral import of the service. (See summary below).

### **6.3.2.4 – Textual Issues**

In this era, close attention has been paid to the text of the services and the language used. Continuous efforts have made to adjust the texts be more gender inclusive when speaking of people, more pastorally sensitive to the psychological connotations of certain phraseology, more precise when articulating doctrinal principles

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<sup>37</sup> Arranz, “Prayers Small Hours,” 49.



and more expansive when speaking to and about the Triune God. In some instances, these changes have achieved their goal. However, in others, they are less appropriate and at times, change the meaning of the passage in ways that are not consonant with the Tradition.<sup>38</sup>

Many of the adjustments to the liturgical texts have been made to be more inclusive of both genders when speaking of human beings. For instance, the wording of Ps. 103/104 was changed from the third person singular, “man,” to the first person plural, “we”—from “the sun rises; man goes forth to his work” to “the sun rises; we go forth to our work.” This not only has the benefit of implying both genders, but also personalizes the psalm. It is now more particularly a prayer from the community.

Prayer texts are also adjusted to be more sensitive to their psychological connotations. For instance, the way the texts refers to human sinfulness has been modified to emphasize human action instead of an ontological state of being. In Vespers [3], the phrase “your sinful and unprofitable servants” has been adjusted slightly to “us, who are so often sinful and unprofitable.” Evening Litany [3] changes the phrase, “When we reflect on our nature and ponder our failures” to “When we reflect on the way we live.” Evening Litany [4] adjusts a rather awkward phrase from “And as we contemplate the beauty of our humanity, in spite of all its faults and weaknesses, we are embarrassed by the way we continually fail to appreciate your wondrous love for us” to “Even the beauty of our own humanity, in spite of all our faults and weaknesses, displays your wondrous love for us.” In each case, the slight change of wording shifts the emphasis of the phrase to a more positive understanding of the image of God in each

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<sup>38</sup> For this section, I have used a representative sampling in order to illustrate the various ways that changes have been made to the text. This is not an exhaustive list of said changes.

person while acknowledging that this image can be obscured by human failings. I find these to be positive changes to the text.

Many of the prayers of the service are filled with the doctrinal teachings of the Church. For instance, texts articulate the understanding of salvation from an Eastern Christian perspective and the role of the faithful in that process. New Skete has changed the opening of Vespers [2] to more accurately reflect the cooperation of humanity in this process of salvation. The phrase “Lead us to that haven of safety wherein we do all that you wish of us” has been altered to read “haven of safety where we are free to grow to our full stature in Christ.” This shifts the focus to a more dynamic process. The goal of humanity is to not just robotically do as God wishes, but to grow more and more into God-likeness. The process of divinization is salvific. This focus is subsequently fleshed out further in the context of the prayer when the faithful ask God to “enlighten the eyes of [their] hearts that [they] may [come to] know the truth.” The process of salvation is also emphasized in the change to the text of Vespers [3], from “grant us what we need for salvation and count us worthy of loving you” to “grant us what we need to grow in your transcendent love.” In this case, the text emphasizes that salvation is growing more and more in God’s love and not just a state of being worthy of loving God. Once again all of these changes are small, but are made to better nuance the relationship between anthropology and soteriology. Humanity is made in God’s image. Growing in God’s likeness and love is the goal.

Understanding the role of the Theotokos is also contained in the texts of the prayers and hymns of the services. From her name, “Theo-tokos,” we know that the Church has understood her role in the salvation of the world as the “God-bearer.”

However, in Vespers [2] the text has been translated into English as “Mother of Christ.” This reflects a more Nestorian understanding of Mary. In the orthodox understanding, Mary is both the mother of the human, Jesus, *and* the mother of God the Son. The two natures of Christ are not distinct as Nestorius taught, but found in one person. Although it is laudable to translate Greek terms into English to help inculturate the Christian message, this is an inaccurate translation and needs to be corrected. In Evening Litany [5], “Theotokos” has been translated as “your Son’s mother.” This is a less objectionable rendering, but it is still not as precise as “God-bearer” or “Mother of God,” translations found in the received tradition.

New Skete has also adjusted some of the language about and directed to God, particularly modifying some of the doxological formulations appended to the prayers and replacing some references to “Lord” with attributes of the divine when addressing God. Concluding doxologies in Eastern prayers are almost always Trinitarian. The concluding doxologies of Vespers [4] and Evening Litany [7] have been nuanced to emphasize the inclusiveness of the Godhead. In Vespers [4], a more generic phrase, “O most holy Trinity,” is substituted for “Father, Son, and Holy Spirit” in the doxology as the object of the praise of the faithful. The phrase “most holy Trinity” is found frequently in the liturgical expression of the Tradition, but it is usually not used alone at the conclusion of prayers. This emphasizes the uniqueness of the Godhead without referring to its male imagery. The doxology of Evening Litany [7] nuances the ubiquitous use of male imagery more explicitly. In the prayer, the reference to “the Son” in the Trinitarian formula is now replaced with “living Word.” In this case, the use of the mixed metaphor skews the personal and relational understanding of the Trinity. Trying to find other ways

to express the revelation of the Trinity is laudable. While human language cannot fully express the mystery of God, there are many metaphors found within the Tradition that could be used to augment the understanding of the Godhead. However, the triad “Father, Son, and Holy Spirit” is language that has been revealed to Christians. Although the Godhead has no gender, the gendered language is part of the Tradition and not easily jettisoned. One suggestion is to augment this formula with some of the feminine images that are already part of the received Tradition in order to express the inclusiveness of the Trinity (e.g. life-giving).

In some prayers, the doxological formulation has been changed from one that addresses the Trinity to one that addresses Christ particularly. In Vespers [XIV], New Skete borrows the phrase from the conclusion of the prayer, “the only true God and friend of mankind” and attaches it to a doxology that identifies Christ as this friend, “For you are the only true God and friend of humankind, O Lord and savior Jesus Christ.” In this case, this changes the meaning of the prayer. The prayer is now directed to Christ particularly instead of the Godhead. This change is ill-advised. In Evening Inclination [3] the prayer is speaking of the power of the cross. In this case, both the prayer and the doxology are changed to emphasize the cross of Christ. In the prayer the phrase “with the power of *your* [emphasis mine] precious and life-giving cross, O Jesus Christ” replaces “with the power of *the* [emphasis mine] precious and life-giving cross *of our* [emphasis mine] Lord Jesus Christ, O Lord.” The prayer is now addressed to Christ particularly. The Trinitarian doxology is also replaced by an exclusive reference to Christ, “For you are full of compassion, O Christ our God.” The latter change obscures the cooperative work of the Godhead, implying that the work of Christ is somehow

separate from the other persons of the Trinity. Since the origin of this short prayer is unknown, it is difficult to assess the impact of these changes. If the prayer was original, the change of emphasis to the prayer itself is essentially another original contribution. If not, the change has shifted the emphasis of the prayer in a way that its author(s) did not originally intend. In both cases, the doxology is lacking its Trinitarian context and that lacuna should be corrected.

In some prayers, doxologies of other prayers have been substituted for the ones original to the text. For instance, the doxologies of Evening Litany [1], [2] and [3] have been swapped—the doxology of Evening Litany [1] has become that of Evening Litany [2], the doxology of [2] has moved to [3] and that of [3] has moved to [1]. In general, these changes are made to reinforce the text of the respective prayer more particularly. For instance, Evening Litany [1] begins, “O gracious and abundant Provider of all that is good.” The doxology from Evening Litany [3] is used to emphasize this goodness of God. It begins, “for you alone are good.” Doxological texts are often full of attributes used to describe God and in this case, the use of the doxology of Evening Litany [3] helps to uplift the attribute of God that is emphasized in the prayer. However, replacing the doxology of Evening Litany [3] with that of Evening Litany [2] loses the thematic emphasis of the original. In the original, the text of the doxology of [3] includes a reference to God’s “love for us,” elevating the thematic references to God’s love found in the prayer. These words are not found in the doxology from Evening Litany [2] that was used to replace the doxology in [3]. The doxology from [2] is rather generic, addressing God as the one to whom the faithful give glory. While it could be used for almost any prayer, it is a poor substitute for the original in this context. It also changes the text of a

prayer of the received tradition, the third prayer of the ninth hour. As we have seen, the same doxologies can be used with multiple prayers (e.g. Vespers [1] and [4]). A better solution would have been to use the same doxology for Evening Litany [1] and [3] than shifting the doxologies between the prayers.

Lastly, some references to “Lord” in the prayers have been replaced by attributes of God. For instance, “Lord” is replaced by the following: “saving God” (e.g. Evening Inclination [1]), “loving God” (Evening Inclination [2]), “gracious and abundant provider” (Evening Litany [1]), “beneficent God” (Evening Litany [2]), “our creator” (Evening Litany [4]), “sovereign” (Vespers [3]). This practice removes the connotation of “Lord” as a male overseer while expanding the way the faithful describe and understand God. As mentioned above, less positively, in the instances where the reference to “Lord” in the prayers has been excised, the implied connection between Jesus Christ and the God of the Hebrew Scriptures is lost. All change has both positive and less positive consequences associated with it. The value of any change is ultimately measured by those who experience it. In this case, the community has privileged an expanded understanding of the activity of God over a title given to God.<sup>39</sup>

### **6.3.2.5 – Performative**

As usual, the celebration of the service includes elements from cathedral rite to engender active participation in the service (e.g. short refrains after psalm verses). Also, the community has an opportunity for more interior participation with the addition of built in periods of silence after the readings, both after the opening psalmody and again after the daily Scriptural reading.

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<sup>39</sup> The naming of God and the use of replacement metaphors for “Lord” to describe God is a complicated topic. A thorough examination of the topic is beyond the scope of this work.

In addition to periods of silence that are now embedded in the service, the most striking performative element is the position of the clergy during its celebration. The services of the hours are not altar services. There is little reason to approach the altar in these contexts except during the incensation. Yet, in the received tradition, the clergy usually stand at the altar for the entirety of the celebration. Among other things, this distances them from the rest of the faithful. At New Skete, the clergy now stand in the middle of the assembly for the celebration. This connects the community together and helps to remove some of the clericalism that can otherwise seep into the worship service.

#### **6.3.2.6 – Pastoral Import**

In addition to the use of silence, the additional prayers of the service (and their textual alterations) continue to add value to the celebration. They teach the faithful about God and God's many attributes—God's mercy (Evening Litany [1], [5]), love (Evening Litany [3], [4], and [7]), wisdom and power (Evening Litany [4] and [7]) and goodness (Evening Litany [1] and [7]). They teach the faithful about humanity—that humanity is inherently good despite our flaws (e.g. Evening Litany [4]), ultimately dependent on God (e.g. Evening Litany [5]) and our goal is to become like God (Evening Litany [4] and [6])—as well as all of creation (e.g. “the beauty with which [God] has surrounded us”). They also speak to the community, in particular. For instance, Evening Litany [2] is replete with references to the monastic way of life—“thanks for the gift of our life together,” “the way of life we have professed” and the constant “striv[ing] for purity and single-mindedness in search of God.” The prayers add references to the “introspection regarding our own lives” (Evening Litany [3] and [5]) and use words and phrases more in

touch with modern psychology (e.g. Evening Litany [7] substitutes “deception, blindness, and duplicity” for “every fascination with this world”).

The prayers help to strengthen the identity of the worshipper. These prayers now focus on the monastic identity of the community (e.g. Evening Litany [2]). They continue to emphasize the need to focus on God and the monastic way of life, striving for “purity and single mindedness” (Evening Litany [2]), emphasizing the value of reflection (Evening Litany [3] and [5]), living in hope (Evening Litany [3]), while remembering that the Christian is still ultimately dependent on God (Evening Litany [5]). They help the community connect the liturgy with their daily lives, asking God to help the community do what is right, to “animate our minds with true understanding...fortify our hearts with integrity...free our reasoning from everything that corrupts us and make us of our passions and emotions to strengthen our dedication...” (Evening Litany [6]). The formative value of the prayers is augmented by a transformative impulse. This is found in the prayers that draw attention to the beauty of humanity and all of creation (Evening Litany [4]) and invite the faithful to begin to see the world as God sees it, in all its created beauty. The prayers encourage the community to become more aware of the uncreated realm as well. By continuing to be transformed by an encounter with the uncreated Light of God (Evening Litany [4]), the community can grow in holiness (Evening Litany [7]) and move toward the eternal realm (Evening Litany [4]).

#### **6.3.2.7 – Evaluation with Reform Metrics**

The daily service of Vespers in this iteration continues to keep the reform principles of the wider Liturgical Movement as well as the community’s own unique requirements in view. In accord with the continuing Liturgical Movement, the



community still privileges the full, conscious, and active participation of the faithful, the uplifting of Scripture and the connection between liturgy and life. In addition, they have now fleshed out more fully their understanding of “conscious” participation by paying particular attention to the use of words in the prayers and hymns of the service. These textual changes have helped to facilitate a more inclusive understanding of the text.

However, at times, the alterations were done at the expense of the fidelity to the meaning or object of the original. Most changes were based on the continuing influence of the Liturgical Movement and used sources and models from established western scholars in the field to inform their efforts. Other changes were the result of their own creativity.

The structure of the service has remained stable, but now the textual changes as well as the changes to some of the performative elements, especially the placement of celebrant within the assembly for the entirety of the service, add clarity to the celebration. The latter emphasizes that its communal character more clearly.

The construction of the service continues to be well balanced between the main elements of Scripture, prayers, and hymns. Scripture continues to be given more direct attention than in the received practice and is augmented by the use of built-in periods of silent reflection. The community continues to be exposed to more prayers from the wider Byzantine tradition as well as those that speak particularly to their life circumstance. Also, more of the daily hymns are included as well, but sung on a two-week rotational basis so as to not overly lengthen the service. Scheduling the hymnography on a rotating basis versus adding more hymns to each service takes the more limited time and energy of the older demographics of the community into consideration.

Lastly, the addition of the evening litany prayers continues to remind the community of their monastic identity and calling. They focus on growing towards God both in the liturgical celebration and in their daily lives.

### **6.3.3 – Sunday/Festal Vespers/Vigil**

#### **6.3.3.1 – Influences**

The Sunday Vigil service combines both the work of the 1988 version of the service with additions and alterations from the daily vesper service of this epoch. The work of Arranz on the prayers of the various Cathedral offices continues to be used to add some variety to the service. In addition, original prayers have been composed to prepare for the Gospel reading as well as in anticipation of the Eucharistic celebration.

#### **6.3.3.2 – Structure**

The structure of the service closely mirrors that of the previous iteration. It is below.

### **Vespers for Sunday/Festal (Vigil)** **New Skete – 2011, Unpublished Text (Updated – 2004, 2010)**

Priest vested – *phelonion* (outer robe) and *epitrachelion* (stole)

Celebrant Placement – At Ambon (i.e. with Assembly)

Reading of Synaxarion

Lucernarium

- Presentation of Light “Behold Christ, the light of the Universe!”
- Hymn of Light (*Phos Hilarion*)
- Prayer of Light – Vespers [7a] (Alternates – Vespers [XIV], Composite Prayer with Vespers [XXIb], First Hour)

Invitatory:

- “Come, let us worship...”
- **Great Vespers:** Initial Psalm 103/104 [Sung by all]
  - Prayer of Psalm – Pannychis [1] (Alternates – Vespers [4], Pannychis [1b])

Monastic Psalmody – First *Kathisma* (Ps. 1:1a, 6, 2:11–12a, 2:12d, 3:7a-b, 3:8; Refrain: Alleluia]

- Prayer – Vespers [6] (Alternates – **Vespers [IXa] or [IXb]**)

Vesper Psalmody and Offering of Incense

- Psalms 140/141, 141/142, 129/130, 116/117

Responsorial refrain: *Hear Me, O Lord*

(concluding with variable number of *sticheria* (usually 3) –

Resurrectional/Festal, *doxasticon* and *theotokion* between latter verses)

[Incensation – Traditional]

- Prayer of Incense Psalms – Vespers [8] (Alternate – **Vespers [7] abbreviated**)
- Peace to all

Reading(s)

- *Prokeimenon* (Ps. 92/93 verses)
- Reading(s)
- **Silent Reflection**

Peace to all

*Katasxioson*

Concluding

- *Aposticha* (Resurrectional/Festal tone(s)) [All process to the Cross]
  - Canticle of Simeon
  - *Trisagion* Prayers
  - Lord's Prayer
  - *Troparion* (Current Tone)
  - *Theotokion* (**Great:** Tone IV – “O virgin Theotokos! Rejoice, Mary, full of grace...”)
- [All process back to nave around Ambo]

**Cathedral Vigil – Office of Myrrhbearers**

**Rotate:**

- *Polyeleos* (Ps. 114–115/116, 117/118, 135/136), Refrain: Alleluia!  
(Lent – add Ps. 136/137 – “On the banks of the rivers of Babylon...”)
- **Prayer of Polyeleos [1]** (Small Hours – Midnight [2])  
(Alternate – Pannychis [3] abbreviated)
- *Evlogitaria* (*Troparia* of Myrrh-bearing women (Resurrectional));  
Refrain: Ps. 118/119:12
- *Hypakoë* [Jerusalem *Troparion*]

- Reading

[Censing for Gospel at Ambon]

- *Prokeimenon* – Response: “Let everything that breathes praise the Lord!”
- Prayer of Gospel – Gospel [1] (Alternates – Gospel [2], [3], [4], [5])
- Reading – One of Resurrection Gospels  
[People reverence Gospel]

**Rotate:**

- Gospel *Sticheron* (according to 11 Matins Gospels)
- Canticle of Moses [Ex. 15:1–18]

(Refrain: *Irmos* of tone/feast after first/last verse, only final phrase repeated after subsequent verses)

- We have seen Christ's resurrection

## Concluding

### Intercessions

- Great Synapte (Response: Lord, Have Mercy) and *Aitisis* (Response: Grant it, O Lord)

**(Alternates: *Ektene* (Fervent Supplication), Compline Litany (each w/ variations))**

- Prayer of Litany – Vespers [7b] (Alternate: Vespers [XIII], **New Alternate prayers – Evening Litany for Saturday Night/Festal [8]**)

Peace to all

Prayer of Inclination – Vespers [9] (Alternate – Vespers [XIX], **New Alternate prayers – Inclination [1-3]**)

[Celebrant with hand extended facing people]

**Amen.** (Simple ending)

As in the previous version of Vespers/Vigil, the service begins with the reading from the Synaxarion. It is immediately followed by the Lucernarium and Invitatory. In this version, the prayer of the opening psalm also includes a variant of Pannychis [1] as an alternative. The Monastic psalmody follows and, similar to above, the alternates for the collect prayer are also shortened versions of the one previously specified, Vespers [IXa] and [IXb] respectively. As in the daily version of the service, the Vesper psalmody and offering of incense includes the alternate prayer, Vespers [7]. In addition, a time for silent meditation has been added after the readings. Per usual, the concluding section from the monastic tradition follows.

As in the 1988 version, the “cathedral vigil” has been inserted at this point. However, in this iteration, some elements of the service are now celebrated in rotation. Instead of singing all the resurrectional hymns, the Polyeleos, Evlogitaria and *Hypakoë* are rotated in a three week cycle. Following the reading, the latter elements of the vigil section—the Gospel *sticheron*, Canticle of Moses and the *troparion*, “We have seen

Christ's resurrection," as also sung in rotation likewise. The section is still focused on the reading of the resurrection gospel, but the hymnography has been scaled back. This has the added benefit of highlighting the gospel reading particularly, as the hymnography is given less emphasis. This section also contains more prayer variations. A prayer from the Small Hours, Midnight [2] is now specified for the Polyeleos. In its context, the prayer is a prayer of the antiphon from the midnight office. New Skete has adjusted the wording slightly to reflect an evening office. Instead of referring to, "the middle of the night," the text now refers to "evening worship." Thematically, the prayer includes common vesperal themes such as giving thanks and asking God for protection. In this context, it highlights the themes of the Polyeleos psalms. In addition, three more Gospel prayers have been composed to help the community prepare for the Gospel reading.

The entire service concludes with intercession. As in the daily service, the celebration includes alternative litanies as well as prayers of Inclination. The new alternate prayer of the litany is now one composed particularly for the celebration of the resurrection and preparation for the Eucharist. As in the daily version of Vespers, the service ends with a simple, "Amen."

### **6.3.3.3 – Theological Themes/Emphases**

In addition to uplifting the standard themes of the Vesper service, the Sunday Vespers/Vigil continues to focus on the Paschal Mystery particularly. The community processes to the cross and back again to the nave to celebrate the resurrection. It is as if they are walking with Christ. In particular, the alternate prayer for the closing litany which is often used (i.e. Evening Litany for Saturday Night [8]), reminds the community of the connection between the cross and resurrection of Christ, asking God to help them

to “embrace not only the cross, but the resurrection as well.” They celebrate Christ’s resurrection through prayer, song, and proclamation and prepare to give thanks for this mystery in the celebration of the Eucharist. In is then, that they will receive His Body and Blood with the hope that “this mystic participation may bring [them] to the fullness of [God’s] heavenly kingdom.”

#### **6.3.3.4 – Textual Issues**

As is indicative of this epoch, slight changes have been made to the language of the texts of the prayers. A few changes have been made for what could be called psychological or pastoral reasons. For instance, the phrase “arm us with weapons of justice” in Vespers [IX] has been modified to “lead us to the hope of justice.” This phrasing dismisses the military language and replaces it with language that is more aligned with the mentality of the community. Another example is found in Gospel [3]. Here, New Skete replaces the word “children” with “people” when referring to how we should all live together in Gospel [3]. This is less paternalistic language. The community understands themselves as adults and they pray as such.

Most of the changes involve language about and addressed to God. Some references to “Lord” have been replaced with descriptions of attributes of God. This replaces the male title with expanded ways to address God. For instance, the reference to “Lord” found in the Prayer of the Polyeleos (taken from Midnight [2]) is replaced by “O God of power and goodness.”

In other cases, a reference to the “Son” has been replaced. In Gospel [3], it is replaced by “living word.” The reference is taken from the Prologue John. In this case, the prayer plays on its multiple meanings. God, the Father, sent the “living word, our

Lord Jesus Christ, into our midst to teach us, through word and example.” The faithful encounter the Word through the words of the Gospel message.

Adjustments are also made to some doxologies with a view to their inclusivity. In *Pannychis* [1b], the male pronouns used to speak about God, “Father, Son, (and Holy Spirit,)” are replaced by the description, “O all-holy and life-giving Trinity.” In Evening Litany [8] they are replaced by “Trinity one in essence and undivided.” These phrases are often found as part of a doxological formula, but they usually complement the naming of persons of the Trinity. In other contexts in the received Tradition, they are used as stand alone phrases to give praise to God (e.g. beginning of Matins, “Glory to the Holy and life-giving Trinity”). Their use here extends that practice. Gospel [4] also adjusts its doxology to give glory “*in* [emphasis mine] the Holy Trinity.” This is an awkward phrase and its meaning is not at all clear. Gospel [3] adjusts the doxological formulation to “O God, and we give glory *to you through* Jesus Christ and *in* the Holy Spirit [emphases mine].” This is a Trinitarian formulation found in the early church (and in use today in the Anglican and Roman Catholic traditions.) It fell out of favor in the East during the Arian controversy, after which all Trinitarian doxologies use the conjunction, “and,” or the preposition, “with,” to emphasize the equality of the persons of the Trinity and dispel any subordinationist understanding of the relationship between the Father and the Son. Its use here reclaims this formula and uplifts its ecumenical use.

Other doxologies jettison the Trinitarian language all together and are exclusively Christological. Both Gospel [2] and Gospel [5] replace the Trinitarian formula with references exclusively to Christ. As mentioned above, this removes the Son from the Trinitarian context and neglects to appreciate the cooperative nature of the persons of the

Trinity. Although Christological doxologies are found in many western formulas, they are not generally found in the East. These changes are outside the norms of the Byzantine tradition.

#### **6.3.3.5 – Performative**

As is emblematic of the liturgical celebration at New Skete, some of the performative aspects are the most striking. As we have shown previously, the service is replete with ways to participate in the celebration, both outwardly (e.g. singing the many short refrains to text versus, praying the prayers with the celebrant) and interiorly (e.g. communal meditation on texts and silence). The vigil service also includes movement of the assembly to the cross and back as well as a communal reverencing of the Gospel after the reading. In addition, the clergy now stand at the ambon with the community during liturgical celebration. This emphasizes that the clergy lead the service from within the community. They are not needlessly standing in front of the altar table apart from them.

#### **6.3.3.6 – Pastoral Import**

The service is replete with a variety of prayers, hymns, and litanies that continue to express the faith and minister to and strengthen the community. In this epoch, some of these elements are celebrated in rotation in order not to elongate the service and minister more pastorally to the life circumstances of the community. As was the case in the previous iteration of this service, the focus on the Paschal Mystery dominates the readings, hymns, and prayers of the service. Through them, the community's participation in this mystery is strengthened. It is the continual witness to the Gospel message that helps the community live out this identity together as the people of God (Gospel [3], "show us how to live together as your people") and respond to the



missionary calling that is constitutive of this witness (Gospel [5], “spread the good news and proclaim your boundless love”). They ask God to prepare them to hear the Good News and are continually formed by Jesus’ word and example (Gospel [3]). God’s teaching helps to enlighten their minds (Gospel [4], “make us wise by the light of your teachings”), strengthen their spirit (Gospel [4], “and strengthen us by your divine truth”), and gives them guidance for their own lives (Gospel [5], “so that in our own lives we may bear fruit”). In this journey, they continue to ask for God’s protection (e.g. Evening Inclination [1], [2], [3]), especially by the power of the life-giving cross (Evening Inclination [3]).

The community is reminded that the Christian life is a continual process of transformation, illuminating one’s body, mind and soul to participate more wholly in the Light of God (Gospel [3]). Their preparation in this service and the totality of their lives for participating in the Eucharist can allow them to experience this Light ever more fully (Evening Litany [8], “that this mystic participation may bring us to the fullness of your heavenly kingdom”).

### **6.3.3.7 – Evaluation with Reform Metrics**

In each version of their reform effort, New Skete has sought to uplift the communal character of the celebration while constructing a service whose elements are clear, easily understood, and balanced. The inclusion of a greater repertoire of hymns and prayers are meant to strengthen the Christian identity of the community as well as continue to form them as a people of God. This version of the Vigil service continues to do so, allowing for a greater variety of expression while keeping the time dedicated to communal prayer to a manageable length. In general, this methodology has worked well

for the community. In this era, in particular, the general clarity of most of the texts (excluding those with some theological confusion that I have noted above) and variety and flexibility of the prayers and hymns have allowed the community to continue to grow in the life to which they have dedicated themselves. In some instances, however, the ideal has fallen short. In reality, the rotation of some of the elements in the Cathedral vigil is not always even. For instance, because the monks take the *Polyeleos* at Matins during the week when celebrating the feast of a (lesser) saint, it is sometimes eliminated from the cycle of the Saturday vigil. This means that others in the community do not sing those psalms on a regular basis.<sup>40</sup> Although it does not do so dramatically, this skews the communal character of the service as, over time, this element of the service is missing from the liturgical experience of some of the members. In this epoch, in particular, the experience of the community has helped to guide New Skete's reform efforts. Like any human effort, they need to stay vigilant for it to continue to do so.

### **6.3.4 – Daily Matins**

#### **6.3.4.1 – Influences**

#### **6.3.4.2 – Structure**

As in Vespers, the structure of the daily morning service continues to remain fairly stable relative to its previous iteration. An expanded repertoire of psalms, hymns and prayers, especially the concluding prayers of the litany and inclination, has been added to their respective liturgical units. In addition, the service also includes periods of silence that are integral to its celebration as well as a daily reading from the Gospel.

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<sup>40</sup> The nuns (and until recently, the Companions) celebrate daily Matins in their own house. They Polyeleos is not included in that service (Sr. Rebecca, interview).

## Daily Matins

### New Skete – 2011 Unpublished (Updated – 2004, 2010)

Priest vested – epitrachilion (stole)

**Celebrant Placement – With People (around Ambon)**

**Initial Blessing** – “Glory to the holy and life-giving Trinity...”

Nocturns

Invitatory

“Glory to God in the Heights...”

**1 Morning Psalm (in rotation):** (3, 8, 11/12, 14/15, 15/16, 16/17 (exclude vs. 10–12), 18/19, 23/24a, 26/27 (exclude vs. 7–10), 29/30, 30/31a, 32/33 (exclude vs. 13–22), 38/39, 39/40, 42/43, 45/46, 55/56, 56/57, 61/62, 62/63, 64/65, 70/71a, 70/71b, 72/73, 84/85, 86/87, 110/111, 137/138, 138/139, 139/140, 142/143, 144/145)

Prayer – Matins [6] (Alternative – Matins [1])

*Theos Kyrios* with verses from Ps. 117/118 (according to tone of *Troparion*)

*Troparion* + *Theotokion* (of Saint of day)

Monastic Psalmody/Reading

Reading—Patristic/Non-Scriptural

Silent Meditation

Prayer (for reading) – Matins [2] (Alternative – Matins [3])

Sessional Hymn (**one**)

Morning Office Proper (Orthros)

Invitatory

Ps. 50/51

Prayer – Matins [10] (**Alternative – Matins [7]**)

Canon [**Rotate by week between Antiphons, OT Canticle, NT Canticles** (added early 2000s), **New-OT Canticles** (added mid/late-2000s)]

Morning Antiphons

- **Mon** – Ps. 112/113: 1–9 (**Refrain: Glory to you, O our God, Glory to you!**)
- **Tues** – Ps. 87/88: 1–2, 10, 14–15, 12/13:5:bc (Refrain: Be mindful of us, O holy Lord!)
- **Wed** – Ps. 89/90: 1–4, 9–10, 13b, 15 (Refrain: Watch over us, O Lord, our God!)
- **Thurs** – Ps. 89/90: 16–17, 99/100:1–5 (Refrain: Alleluia)
- **Fri** – Ps. 100/101: 1–2, 6–7 (Refrain: Give ear to us, O Lord, and save us!)
- **Sat** – Ps. 5: 1–3, 7–8, 11–12 (Refrain: Show us your kindness, O Lord and lover of humankind!)

Prayer of the Antiphon – Matins [8]

(Alternative: **Antiphon [1]/Matins [4a]**)

OT Canticle (alternative refrain from oktoechos)

- **Mon** – Moses (Dt. 32: 1–43) (Refrain: Glory to you, O our God, glory to you!)
- **Tues** – Anna (Sam 2: 1–10) (Refrain: Holy are you, O Lord; it is you our souls acclaim!)
- **Wed** – Habakkuk (Hab 3:2–19) (Refrain: Glory to your power, O Lord!)
- **Thurs** – Isaiah (Isa. 26: 9–20) (Refrain: Fill our lives with peace, O Lord, our God!)

- Fri – Jonah (Jonah 2:3–10) (Refrain: As you saved the prophet, Jonah, O Lord, save us, too!)
- Sat – Azariah (Daniel 3:26–56) (Refrain: Be bless'd forever, O God of our fathers! Be bless'd, for you are ours, as well!)

### NT Canticles

- Tues – Christ Head of all Creation (Col. 1: 15–20) (Refrain: Show us your kindness, O Lord and lover of humankind)
  - Wed – Universal (1 Pet. 2:21b–25) (Refrain: Alleluia!)
  - Thurs – God's plan of Salvation (Eph. 1:3–10) (Refrain: Watch over us, O Lord our God)
  - Fri – Kenosis of God (Phil. 2:5–11) (Refrain: Be mindful of us, O holy Lord)
  - Sat – Beatitudes (Mt. 5:3–10) (Refrain: By the prayers of all your saints, O Savior, save us!)
- (Alternative for Tue-Fri: Regeneration by the Word (1 Pet. 1:21–25))

### New OT Canticles

- 1: Job 36:22–31 (Refrain: How great is God beyond our understanding)
- 2: Isaiah 45: 2–8 (Refrain: the Lord God of Israel has summoned us by name)
- 3: Isaiah 54: 8b–14 (Refrain: The Lord's unfailing love for you will not be shaken)
- 4: Dt. 32:1–4, 7, 10–12 (Refrain: I will proclaim the name of the Lord, who is a faithful God, whose ways are just)
- 5: Amos 9:11–15 (Refrain: New wine will run from the mountains and flow from all the hills)
- 6: Jeremiah 31:10–14 (Refrain: The Lord will bring us joy instead of sorrow)
- 7: Micah 4:2–5 (Refrain: I will walk in the name of the Lord)

Prayer of Cantic – Matins [5]

Kontakion [and ikos]

NT Cantic – Ode 9: Magnificat (Lk. 1:46–55)

(Sung responsorially with ninth *irmos* of tone or feast)

[Incensation]

Lauds

*Photogogikon* (Tone of Wk with Intercession of day of week)

**Gospel** (continuous reading)

**Silent Reflection**

Prayer of Praises – Matins [11] (Alternative: **Pannychis** [3a])

Ps. 148–150 (Sung **antiphonally** with **no** intercalated strophes)

[If Feast of polyeleos rank:

“Glory to you who have shown us the light...”

Great Doxology (with kataxioson)

*Troparion*/Apolytikion

“Let everything that breathes...”

**Prayer of Gospel – Matins** [9] (Alternatives: **Gospel** [2], [3], [4], [5])

Gospel

Intercessions]

Prayer of Faithful – Matins [XIV]

*Kataxioson*

*Trisagion*

*Troparion*/Apolytikion (of day/feast)

*Theotokion* (of **second Saint** or day)

## Intercessions

- Synapte with *aitisis* (omitted if Divine Liturgy follows)  
**Alternative – *Ektene*/Fervent Supplication (with variations),  
 Litany from Compline**

**Prayer of Litany –**

Prayer of Litany – AC [1] (Alternative – Morning Litany [i])

- **New Alternate Prayers – Morning Litany [1–6]**

## Concluding

Peace be to all

**Prayer of Inclination –**

Prayer of Inclination – AC [II] (Alternative – Morning Inclination [i])

- **New Alternate Prayers of Inclination – Morning Inclination  
[1–3]**

**(Simple) Dismissal**

The service begins with the blessing, “Glory to the holy and life-giving Trinity.”

This is the initial blessing found in the received rite and is used by New Skete in the 1965 and 1976 versions of Matins. New Skete has returned to this usage here, retaining the alternative initial blessing, “Blessed is the Kingdom” for the Sunday or Festal service.

The Nocturns section of Matins follows. Here, New Skete has added a number of selections to the rotation of the opening psalmody.<sup>41</sup> Psalms 3, 62/63, and 142/143 are retained from the Hexapsalmos of the received tradition and Ps. 18/19 from 1988 version of the service. Added to this are a number of psalms with morning themes or those with themes that are appropriate to the beginning of the day. The other alteration in this section is that Matins [6], a prayer usually used on Sundays, is now specified as the prayer for the psalmody, with the daily prayer, Matins [1], now suggested as an alternative. In addition, only one sessional hymn accompanies the morning readings.

Per usual, the morning office proper begins with Ps. 50/51 and its respective prayer. In this case, it is followed either by its psalm prayer, Matins [10], or Matins [7].

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<sup>41</sup> The practice of rotating the opening psalmody of Matins, especially daily Matins, is not outside the bounds of the Tradition. For instance, this is done during the week at Holy Cross Greek Orthodox School of Theology as well as at St. Vladimir’s Seminary in order to fit the service into the daily campus schedule.

Matins [7] had been used as a *Kathisma* prayer in the 1965 and 1976 versions of daily Matins and the first part of the prayer is used in the 1988 version of Sunday/Festal Matins. In this case, the text seems to have been chosen from phrases found in the prayer that echo the psalm (i.e. “and if we have sinned to this very moment ... forgive us everything and spare us...you are the only one who can redeem us”).

The Invitatory is followed by a morning antiphon or canticle. There are now four series of daily biblical psalms or songs. They are sung in a weekly rotation. Matins [4a] is now included as an alternative prayer at the conclusion of the antiphon. It mirrors the use of Matins [5] for the Canticle.<sup>42</sup> Two new series of canticles—one from the New Testament and one from the First Testament—have been added to the weekly rotation of biblical hymnody, each with their respective refrains. For this, the community has drawn inspiration from such sources as the reformed Roman office<sup>43</sup> as well as the Old Spanish tradition.<sup>44</sup> This augments the hymns sung by the community and highlights this genre of the Biblical text particularly. In addition, other small changes have been made to the Morning Antiphons. The Monday antiphon has been swapped with the one formerly specified for Saturday in the previous version with the refrain that mirrors the Old Testament canticle refrain for the same day (e.g. Canticle of Moses, Dt. 32).<sup>45</sup> The

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<sup>42</sup> In order to function as a blessing for the incensation that will follow, the text has been altered from “Accept us as we worship you” to “Accept us as we offer our incense to you.”

<sup>43</sup> After 1971, the Roman office also included more biblical canticles (Robert Taft, *The Liturgy of the Hours in East and West: The Origins of the Divine Office and Its Meaning for Today* [Collegeville, Minn.: Liturgical Press, 1993], 314). The Old Testament canticles are used in the morning with the Benedictus and the New Testament canticles are used in the evening. I thank John Baldovin for clarifying the use of the canticles in the Roman Catholic office.

<sup>44</sup> The Old Spanish tradition also drew on a wide variety of Biblical hymns for their morning service. Woolfenden reports that forty-one different canticles are appointed for weekdays (Gregory W. Woolfenden, *Daily Liturgical Prayer: Origins and Theology* [Burlington, Vt.: Ashgate, 2004], 245, 290).

<sup>45</sup> Ps. 112 LXX is part of the 57<sup>th</sup> antiphon in the Cathedral Psalter. In that context, its designated refrain is “Alleluia.” New Skete does not follow this here, but uses a refrain that conforms to the spirit of the psalm text. It follows the monastic refrain of the Moses Canticle.

Saturday antiphon refrain has excised its former reference to the Theotokos<sup>46</sup> that was out of place in that context. Also, it now uses the same refrain as the Tuesday New Testament canticle.

The Lauds section of Matins follows. New to this expression of the service is the daily inclusion of a reading from the Gospel followed by a period of silent reflection, an alternative prayer for the Praises, the inclusion of the prayer before the Gospel (with alternative versions) if the day commemorates a feast of saint of Polyeleos rank and an additional *Theotokion*, commemorating the second saint in the *Menaion* or the day. The Gospel at Matins is usually only read at Sunday and Festal Matins. Throughout history it has been found in various places in the ordo of the service. In the office of the Great Church, it was read after Lauds.<sup>47</sup> In the received tradition, it is read during the Cathedral vigil unless it is a lesser feast, in which case, the Gospel is read after the Praises. In the Greek (Violakis) *Typikon* of 1888, the Gospel, *Troparion* (i.e. “Having beheld the resurrection”) and Ps. 50/51 are moved to later in the service—after the eighth *Katavasia*, before the ninth Ode. Mateos suggests that, at one point, it had been placed after the ninth Ode of Matins because of its association with the *Photogogika*.<sup>48</sup> Here it is added to the daily service and placed after the *Photogogikon*. Passages from the Gospel text are

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<sup>46</sup> As the reader may recall, in the 1988 version, the refrain for the Saturday Morning antiphon included an intercessory request to the Theotokos. It was out of context in that case. The community adjusted the refrain in this iteration.

<sup>47</sup> Miguel Arranz, “Les prières presbytérales des matines byzantines,” 38 (1972): 90 n.2. Different traditions witness to alternative an alternative placement of the Gospel reading: before the psalms of lauds (e.g. Syrians of Tikrit), after the psalms (e.g. Syrians of Antioch). See Juan Mateos, “Chaldean, Maronite and Syrian Matins,” *OCP* 26 (1960): 17.

<sup>48</sup> Juan Mateos, “Some Problems in Byzantine Orthros – Part 2,” trans. by Robert A. Lewis, unpublished, 34, 36. Originally published: “Quelques problèmes de l’orthros byzantine,” *Proche-Orient Chrétien* XI (1961): 201–220.

read in a continuous fashion throughout the week. As after the monastic reading, the reading is followed by a period of silent meditation.<sup>49</sup>

The psalms of the Praises follow. In this version, Pannychis [3a] is suggested as an alternative prayer for the Praises. Pannychis [3] was used as the Prayer for the Polyeleos in the 1988 Vigil. The first part of the prayer, in particular, emphasizes the “uninterrupted praise” of the angels in heaven to which the faithful are now adding their voice. As mentioned above, the ordo also adds one of the prayers before the Gospel if the Feast is of Polyeleos rank as well as the *Theotokion* of another saint commemorated that day (or of the day of the week) after the daily *Troparion*. In this case, adding the *Theotokion* to the little doxology sung after the *Troparion* completes the liturgical unit.

The service ends with the concluding liturgical units from the Cathedral tradition, intercessions, a prayer of the litany and a prayer of inclination. In addition to the prayers from the 1988 version of the Matins, this service also gives a number of alternative prayers for the litany. Most of these are from the Small Hours of the ancient Byzantine *Euchologion*. These prayers were studied by Arranz as well and the community was able draw from his work to augment the repertoire of the prayers used for the concluding litany.<sup>50</sup> However, only Morning Litany [4] (the prayer of the Apolysis of the Third Hour<sup>51</sup>) and Morning Litany [6] (the prayer of the Apolysis of the Ninth Hour<sup>52</sup>) are in their native placement. New Skete uses an excerpt from the first antiphon prayer of the

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<sup>49</sup> Including a daily Gospel reading the ordo of Matins is not a unique practice. For instance, it is included in the Chapel book at Holy Cross Greek Orthodox School of Theology. Here, it is appended to the end of the service (Holy Cross Greek Orthodox School of Theology, *Holy Cross Weekday Service Book*. Unpublished, revised 2004, 28).

<sup>50</sup> See Arranz, “Prayers Small Hours.”

<sup>51</sup> Arranz, “Prayers Small Hours,” 40–41.

<sup>52</sup> Arranz, “Prayers Small Hours,” 48–49.



First Hour as Morning Litany [2].<sup>53</sup> In its native context, the prayer includes petition for fifteen virtues of the Christian life. New Skete focuses on the theological virtues of faith, hope and love and places them at the core of the prayer. Original material surrounds this core text with verbiage thanking God for these gifts and asking that the community continue to be servants of the gospel. This is a creative use of themes from another morning prayer applied to the Matins context. In its edited version, Morning Litany [1] also asks God for the gifts of faith and endurance, continuing the resonance with the prayer from the First Hour from which Morning Litany [2] drew its inspiration. The prayer of the third antiphon of the Third Hour is used for Morning Litany [3].<sup>54</sup> This prayer thanks God for the gifts that the faithful have received from God, connecting it to the previous prayers. The prayer of the second antiphon of the Ninth Hour is used for Morning Litany [5].<sup>55</sup> It acknowledges that God gives the faithful protection for the day (i.e. “you yourself be our armor of refuge and salvation against the traps set for us today by the intrigues of the enemy”). Although in its context, it is a general antiphon prayer for an afternoon setting, acknowledging God’s daily protection for God’s people is an appropriate sentiment to begin the day.

This version of the service also provides alternative Prayers of Inclination to conclude Matins. Morning Inclination [1] appears to be inspired by one of the prayers of the Small Hours as well. It asks for God’s grace that the “gifts of the Holy Spirit may blossom forth in each of us.” This gift theme resonates with the similar theme found in

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<sup>53</sup> Arranz, “Prayers Small Hours,” 36–37.

<sup>54</sup> Arranz, “Prayers Small Hours,” 40.

<sup>55</sup> Arranz, “Prayers Small Hours,” 48.

the second antiphon prayer of the Third Hour.<sup>56</sup> This also connects with the gifts themes found in Morning Litany [1], [2], [3], and [4], providing a coda to those concluding litany prayers. Morning Inclination [2] asks God for wisdom, understanding, and strength to begin another day and similarly, Morning Inclination [3] asks God to cover the faithful with the “vesture of enlightenment.” Both of these prayers echo the gift theme mentioned above. All the morning inclination prayers are short and serve as concluding postscripts to the previous prayers of the litany. The service ends with a simple dismissal.

#### **6.3.4.3 – Theological Themes/Emphases**

This present version of daily Matins adds a greater variety of morning psalms with which to start the day. It also includes more direct use of Scripture, adding two additional cycles of canticles as well as a daily reading from the Gospel. Moreover, a number of alternative prayers have been incorporated into the service. All of these additions help to reinforce the theological themes of the service. The Paschal character of the office is often celebrated through many of its hymns (e.g. *Theos Kyrios*, Old Testament canticles). This version adds more canticles that proclaim God’s plan of salvation (e.g. New Testament canticles–Wed, Thurs, Fri; New Old Testament canticles from Amos and Jeremiah.) In addition, the service includes a daily reading from one of the Gospels that teaches the community about the life, death, and resurrection of Jesus and proclaims this message so that the Light of Christ may continue to shine forth in the world. Each day, the community gives God praise and thanksgiving for everything that God has done for God’s creation (e.g. Ps. 8, 18/19, 23/24a, 32/33, 64/65). In addition to

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<sup>56</sup> Arranz, “Prayers Small Hours,” 40.

singing the psalms of praise with its prayer (Matins [11]), the inclusion of Pannychis [3a] reminds the community that their voices join the eternal realm in praise to God. Each day is dedicated to God. The opening psalms (e.g. 56/57, as well as 3, 62/63, and 142/143), prayers (e.g. Matins [6] and Antiphon [1]/Matins [4a] as well as Matins [1] and [3]) and hymns (e.g. *Theotokion* for the day) help to do so. The community continues to ask for repentance for any sins they may have committed throughout the night. These thoughts are amplified not only with Matins [10], but also Matins [7]. The community also continues to pray for itself and for the entire world through the various concluding litanies. The addition of the *ektene* (i.e. Litany of Fervent Supplication) and the litany from Compline give added variety to these intercessory prayers. Lastly, the use of Matins [4a], as well as Matins [5], draws attention to the ritual use of incense that accompanies the prayers of the community.

#### 6.3.4.4 – Textual Issues

Included in Matins in this epoch is an expanded repertoire of psalms used to begin the service. For these, New Skete uses its own translation.<sup>57</sup> In addition, it makes adjustments to some of the psalms to reflect better the worship context. For instance, some psalms are transposed from the third person plural to the first person plural (e.g. Ps. 11/12– “You shall keep them, O Lord” is changed to “You, O Lord, keep watchful care over us”). This personalizes the prayer for the community. In other cases, the psalm is transposed from the third person to the second person (e.g. Ps. 110/111– “He has made wonderful works” to “You, Lord, have made yourself a memorial in these wonderful works”). This appropriates the psalm as prayer. Instead of speaking about God, the

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<sup>57</sup> It is beyond the scope of this project to analyze their translation in its totality.

community is speaking to God. Both of these alterations are within the tradition of the Psalter as some psalms are personal and others address God directly.<sup>58</sup> Other textual uses or changes border the bounds of the Tradition. For instance, Ps. 84/85 still uses “guilt” as a synonym for “iniquity.” Although similar, the former implies a state or psychological condition, whereas the latter refers more specifically to inappropriate deeds or behavior. In the Eastern tradition, the faithful often ask God to forgive their sins (or iniquities), but not any “guilt.” The latter has resonances with the Augustinian understanding of Original Sin that is not interpreted similarly in the East.<sup>59</sup>

As in present version of Vespers, many of the texts of the prayers and hymns have been adjusted as well. As we have seen previously, changes have been made to these texts with a view towards greater inclusivity both in language referring to people and God, as well as psychological awareness and doctrinal precision or emphasis.<sup>60</sup> New Skete has adjusted most language referring to people to be more inclusive of both men and women. For instance, the refrain of the Saturday antiphon uses “humankind” when referring to people instead of “mankind.” Matins [6] includes a number of modifications to the text to offer prayer to God in a more psychologically helpful way. For instance, the phrase, “Therefore, we beg you, O Lord: give us the grace” has been changed to a simple, direct request, “Give us the grace.” In the latter, the faithful are not besieging God as if humanity has to continuously beg God for the fruits of this relationship. In addition, the phrase, “praise you worthily” has been changed to “praise you with

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<sup>58</sup> For instance, Pss. 3, 9, 103/104, 144/145 address God directly.

<sup>59</sup> See previous discussion of the use of “guilt” in Ps. 50/51. Although New Skete uses its own translation of the Psalter, it relies on the Jerusalem Bible as the base text. The latter is generally a very good translation, but includes certain presuppositions not shared in the East. This is one of those.

<sup>60</sup> Once again, the examples that follow are not an exhaustive list of the various textual changes that the community has made to the prayers and hymns of the service.

devotion.” In the latter, the emphasis moves from the more juridical sense to one that encourages fervent prayer. Matins [1] includes a number of adjustments to the text for doctrinal precision or emphasis. For instance, the “help” that the faithful ask God to send to them is now specifically referred to as the “Spirit.” However, the prayer deletes the last phrase that includes phraseology that connects it to the Eucharistic prayer, “And grant that they may always...adore you, praise you, hymn you and worship you in your inexpressible goodness.”<sup>61</sup> By doing so, it loses this resonance. In Matins [11], the faithful ask God to accept their songs of praise. The previous version of the prayer makes this offering so that the faithful will be rewarded in exchange with gifts from God. New Skete has removed the conditionality of this clause, continuing with a direct reference to the offering “in thanksgiving for the rich gifts of [God’s] bounteous goodness.” The faithful do not offer praise to God in order to be rewarded, but in thanksgiving for all that God has done for them. The proper disposition of the faithful is one of gratitude. This adjustment emphasizes this. Lastly, New Skete has continued to expand the language used to speak of and to God. References to “Lord” have been replaced in some of the prayers. In Matins [1], it has been replaced with the descriptive phrase, “O savior and benefactor of our souls.”<sup>62</sup> Morning Litany [1] modifies the doxology similarly, replacing the reference to the personal names of the Trinity with attributes of God, “For you are a just and compassionate God, and we give you glory, Trinity one in essence.” However, the reference to “Lord” in Morning Litany [2] has been modified to address the prayer to Christ particularly, “O Lord Jesus.” In this case,

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<sup>61</sup> A similar phrase is found at the offering of the Gifts in the Eucharistic Prayer, “Offering..., we praise, we bless, we give thanks, we pray to you”

<sup>62</sup> I wonder why the phrase did not include a reference to bodies. The phrase, “benefactor of our souls and bodies” is found throughout Byzantine prayer texts and would seem to be a more appropriate substitution (e.g. Liturgy of Basil, Prayer of Thanksgiving).

the doxology has not only been modified to reflect this change, but is borrowed from Morning Litany [6]. In this context, the borrowed doxology highlights the object of the prayer. Borrowing a doxology from another prayer is not outside the bounds of the tradition, but re-addressing a prayer should be done with caution. Here, other phrases in the prayer have been modified to conform with this shift in emphasis. In this case, the prayer is less a modification of Antiphon [3] of the Third Hour upon which it was based and more of an original composition.

#### **6.3.4.5 – Performative**

New Skete has continued to privilege the communal character of the service and this is obvious through its performance. As has been the case since the beginning of their liturgical reform efforts, psalms and canticles are punctuated by short refrains that can easily be sung by all. This engenders active participation by the entire assembly. Some psalms are also sung antiphonally (e.g. Praises). In theory, this should also engage the assembly. However, in the case of the Praises, verses overlap in such a way that it is difficult to discern the respective verses and participate in their proclamation.<sup>63</sup> Internal participation is also communally practiced with meditation time built into the service, not only after the monastic psalmody of Nocturns, but also after the daily Gospel reading. As in Vespers, the celebrant now serves from among the people, emphasizing that all are offering their prayers to God together.

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<sup>63</sup> Overlapping phrases in antiphonal singing (and/or with other the liturgical texts) is sometimes found in Slavic liturgical practice. It is/was often done in order perform all of the prescribed prayers, hymns, etc., but in a shorter amount of time (i.e. instead of performing them sequentially and/or excising some material). The Slavs, in particular, have a tendency towards this kind of outward maximalism. The practice makes it difficult to understand the text. In addition, the sound can be rather cacophonous.

#### 6.3.4.6 – Pastoral Import

The introduction of a greater variety of psalms, canticles, and prayers adds considerably to the pastoral import of the service. The opening psalms not only inaugurate the morning (e.g. Ps. 3, 56/57, 62/63, 142/143), but teach about God and God's relationship with God's people. The faithful praise God as creator (Ps. 8, 18/19, 23/24a, 32/33, 64/65), protector (Ps. 15/16, 16/17, 26/27, 29/30, 30/31a, 39/40, 42/43, 55/56, 56/57, 61/62, 139/140, 142/143), just and faithful (Ps. 14/15, 16/17, 42/43, 70/71a, 110/111, 142/143, 144/145), forgiving (38/39), a consistent friend of humanity (Ps. 11/12), one who stays with His people (45/46, 86/87, 138/139), and one who is good to them (Ps. 72/73, 137/138). The non-scriptural readings build on this understanding of God and explore the relationship of God with God's people more deeply. They reveal insights from both ancient and modern thinkers that can be used to speak to the lives of the community in the present.

The additional canticles from the New and First Testament further strengthen the community's growing understanding of God and their relationship with God and others who call this God their Lord. Their God is the Lord of creation and providence and has called His people (New OT Canticle 2). Their God is the one who loves them (New OT Canticle 3, NT Canticle–Tues), is trustworthy (New OT Canticle 4), watches over them (NT Canticle–Thurs), shepherds them (New OT Canticle 6), and restores them through His self-offering (New OT Canticle 5, Alternative NT Canticle, NT Canticle–Wed, Fri). They extol this God (New OT Canticle 1) and walk in His name (New OT Canticle 7).

The psalms, canticles and prayers continue to speak to the character of those who walk in God's name. They are continually claiming and re-claiming an identity with the

Triune God (e.g. baptismal resonances—Ps. 26/27; references to God’s people/children—45/46, 87/88, Antiphon[1]/Matins [4a]; God’s calling of His people— New OT Canticle 2; claiming them—New OT Canticle 7; honoring them with His image and likeness—Morning Litany [4]; shepherding them—New OT Canticle 6; protecting them—Morning Litany [5] and giving them the gifts of the Holy Spirit—Morning Litany [3]. This association is not only individual, but is found in their lives together (Morning Litany [6]).

The proclamation of the morning psalms and canticles continue to help to form the community in this identity. The prayers ask God to help the community to cultivate the gifts that have been given to each of them (Morning Inclination [1]), “advance in practice of all that is good and holy” (Morning Litany [4]), and “progress on the path of compassion and justice” (Morning Inclination [2]).

Walking in the path of God helps to transform the community. They have received a new birth in Jesus Christ (Alternative New Testament Canticle) and are restored in Him (New Old Testament Canticle 5). They are “heirs of the wondrous blessings of eternal life” (Antiphon [1]/Matins[4a]) and are growing ever more into the Light in which they are now covered (Morning Inclination [3]). Their participation in the liturgy reinforces their communal identity and forms and continues to transform how they live that life communally and individually within it.

#### **6.3.4.7 – Evaluation with Reform Metrics**

Does this iteration of the daily morning service meet the criteria that they initially set for their reform efforts as well as that of their raised conscience? In many ways, it is a more mature effort than previous iterations of Matins. The service has reached a certain structural stability. Liturgical units continue to remain distinct and the editing of the



prayers and hymns has added an internal clarity to the texts as well. A great variety of prayers, hymns, and biblical readings have been added to this framework and yet one element does not dominate over the others. In addition, they have continued to enhance the pastoral import of the service. Furthermore, the rotating of the newer elements continues to keep the service to a manageable length. New Skete continues to privilege the communal character of the service. How they understand that character has now broadened. Clergy now join the community and physically serve from within it. In addition, adjustments to the texts of the service are sensitive to the experience of entire community. Many of these modifications have been made based on sound scholarship and are within the bounds of the Tradition. Others may need to be rethought as the community continues with any future reform efforts.

### **6.3.5 – Sunday/Festal Matins**

#### **6.3.5.1 – Influences**

#### **6.3.5.2 – Structure**

This version of Sunday/Festal Matins follows the overall structure of the service from the previous epoch with the addition of some elements found in daily Matins of this period. The Cathedral Vigil section of Matins continues to be combined with Vespers and celebrated in the context of the “Vigil” service of the previous evening. The structure is below.

### **Sunday/Festal Matins** **New Skete – 2011 Unpublished (Updated – 2004, 2010)**

Priest vested – *epitrachilion* (stole) and phelonion

**Celebrant Placement – With People (around Ambon)**

**Initial Blessing** – “Blessed is the Kingdom...”

Nocturns

Invitatory

“Glory to God in the Heights...”

**1 Morning Psalm (in rotation):** (3, 8, 11/12, 14/15, 15/16, 16/17 (exclude vs. 10–12), 18/19, 23/24a, 26/27 (exclude vs. 7–10), 29/30, 30/31a, 32/33 (exclude vs. 13–22), 38/39, 39/40, 42/43, 45/46, 55/56, 56/57, 61/62, 62/63, 64/65, 70/71a, 70/71b, 72/73, 84/85, 86/87, 110/111, 137/138, 138/139, 139/140, 142/143, 144/145)  
 Prayer – Matins [6] (Alternative – Matins [1])  
*Theos Kyrios* with verses from Ps. 117/118 (according to tone of *Troparion*)  
*Troparion* + *Theotokion* (of Resurrectional tone)

### Cathedral Vigil

[For greater feasts, Cathedral Vigil is celebrated the previous evening. For lesser feasts, the following:]

- Polyeleos (Pss. 134/135–135/136; Lent: add Ps. 137/138); Alleluia response after each verse sung by chanter
- Prayer for Polyeleos – Polyeleos [1] (Alternate – Polyeleos [2]/Pannychis [3b])**

### Morning Office Proper (Orthros)

#### Invitatory

Ps. 50/51 (Sung responsorially; On ordinary Sundays: “From the dead has Jesus Risen...” **with Lenten and Festal variations**)  
 Prayer – Matins [10]

#### Canon

Canticle – Ode 8 (Dan. 3: 57–88, 56) (Sung responsorially; Refrain: *irmos* of tone)  
 Prayer of Canticle – Matins [5]  
 Kontakion [and ikos]  
 Canticle – Ode 9: Magnificat (Lk. 1:46–55)  
 (Sung responsorially. Refrain: ninth *irmos* of tone or feast)  
 [With Incensation]

#### Lauds

*Exapostilarion* (On Sundays: “Holy is the Lord our God...”)  
**Silent Reflection** (added mid 2000s)  
 Prayer of Praises – Matins [11] (Alternative: **Pannychis [3a]**)  
 Ps. 148–150 (Sung antiphonally, no intercalated strophes)  
 Priest: “Glory to you who have shown us the light...”  
 Great Doxology (with *Kataxioson*)  
 (*Trisagion* (omitted, if Divine Liturgy follows))  
*Troparion*/Apolytikion (of feast or Sundays from Great Church)  
 (Gospel [omitted, if Divine Liturgy follows])  
 (Intercessions and Dismissal (**omitted, if Divine Liturgy follows**))  
 (• Prayer of Litany – Matins [12])  
 (• Prayer of Inclination – Matins [13])  
 Simple dismissal

As we can see, the Sunday/Festal Matins is structurally fairly stable from its previous iteration. The main differences include the expanded repertoire of psalmody in

the Invitatory of Nocturns, the deletion of the monastic psalmody in that section, the inclusion of a time for silent meditation after the *Exapostilarion* and the elimination of the concluding litanies and prayer of inclination if the service is followed by a celebration of the Divine Liturgy. In addition, the service concludes with the simple dismissal of the daily version of the service.

### **6.3.5.3 – Theological Themes/Emphases**

As we have seen, the Sunday/Festal Matins service is replete with Paschal and eschatological imagery. However, the prayers and psalmody still remind the worshipper that they live within the construct of time and they help to dedicate the chronological day to God as well. The addition of Matins [1] as well as a number of the morning psalms (e.g. 56/57 in addition to 3, 62/63, 142/143) in this version draws attention to the day particularly. The other themes of the service continue to be supported by the various hymns and prayers. In particular the additional morning psalmody (e.g. Ps. 8, 18/19, 23/24a, 32/33, 64/65) as well as the Pannychis [3a] emphasize that the dominant motif continues to be praise to God.

### **6.3.5.4 – Textual Issues**

The community continues to pay close attention to the text of the service. In particular, Pannychis [3] has been modified to reflect the concerns of the community. The prayer is divided into two sections with Pannychis [3b] serving as a prayer for the Polyeleos and [3a] as a prayer of the Praises. Adjustments have been made to the text of both prayers to emphasize a healthier psychological (and theological) understanding of the human person. Pannychis [3a] modifies the phrase “so accept this psalmody we offer you... in spite of the weakness of our nature” to “accept this psalmody we who are made

in your image and likeness offer you.” Pannychis [3b] modifies a description of humanity similarly, replacing the adjective “unworthy” with “distracted and forgetful.” As characteristic of this epoch, the community has excised the reference to “Lord” in some of the prayers. In Pannychis [3a], the title is replaced with, “O ineffable and incomprehensible maker and provider of all things.” In addition, the community has modified some prayers to emphasize the communal dimension of their lives. For instance, they have added the phrase, “and the mysteries of our life together” to the phrase, “sustain us in this life through your holy scriptures” to Pannychis [3b], emphasizing that their monastic lives are not only inspired by the revealed texts of Scripture, but by the experience of trying to live the Gospel message together.

#### **6.3.5.5 – Performative**

The active participation of the assembly continues to be encouraged in the celebration of the service through, for example, responsorial and antiphonal singing of the psalms and canticles. The internal participation of the assembly is stimulated as well. As in the daily service, New Skete includes time for silent meditation. However, in this context it does not follow a Gospel reading, but the singing of the *Exapostilarion* directly. Although it is an opportunity to reflect on the entirety of the celebration, it seems somewhat misplaced since the Sunday resurrection Gospel is now read the previous evening during the Vigil service.

#### **6.3.5.6 – Pastoral Import**

The prayers of the service continue to speak to the pastoral needs of the community. In particular, the revision to Pannychis [3b] emphasizes the communal nature of their monastic identity and that the experience of their lives together as well as

the message of the Scriptural texts help the community to continue to grow in the likeness of God.

### **6.3.5.7 – Evaluation with Reform Metrics**

Communal participation continues to be the main criterion from which to measure New Skete's reform efforts. This iteration maintains this focus while continuing to balance their participation through actively singing the hymns and hearing the prayers as well as meditating on their meaning. In addition, it allows the community and those worshipping with them to understand the themes of the service clearly. The service speaks for itself with clear structures, rubrics, and language. It provides a good prelude to the communal celebration of the Eucharist that follows.

## **6.4 – Divine Liturgy**

### **6.4.1 – Introduction**

### **6.4.2 – Influences**

Similar to the services of the hours in this epoch, the celebration of the Divine Liturgy (of Chrysostom) had reached a certain level of stability. Previously, the scholarship of Mateos, Arranz, and Taft had informed the adjustments to the structure of the service and the use of alternative prayers in its celebration. Although their influence would continue in small ways, the community would now respond more publicly to some of the general trends of the ongoing Liturgical Movement. In particular, they would focus on expanding the inclusivity of both the text of and participation in the service.

### **6.4.3 – Structure**

As mentioned above, the structure of the service has reached a level of maturity. As with the other services in this epoch, the community has introduced some variability into its celebration. In particular, the community has formulated three different versions

of the *enarxis*. Similarly, they have also simplified the service, truncating the multiple dismissals often found in the received rite. The sermon is now given after the readings, reflecting an understanding that it is an integral part of the Liturgy of the Word. In addition, communal periods of meditation have been built into the service in order to help the community absorb more fully both the meaning of the Liturgy of the Word and their participation in the Synaxis of the Eucharist.

The outline of the service is given below.

### **Divine Liturgy** **New Skete – post 2001, unpublished<sup>64</sup>**

- (i. Rite of Clergy preparation (if they have not participated in Matins))
- ii. Prothesis (functional with Prayer of Offering)
- (iii. Rite of Clergy vesting, fully vest)

*Blessed is the Kingdom...*

1. **Variable\*** Enarxis:

A. Stational service

- First Antiphon (and Prayer – Festal)
- Second Antiphon ((Festal Prayer), Entrance Prayer)
- Third Antiphon (when entering the church)

B. Start in Narthex

- First Antiphon (Prayer)
- Second Antiphon (Entrance Prayer)
- Third Antiphon (when entering the nave)

C. Start in Nave

- Opening Hymn (Variable: *Trisagion*, *Only Begotten Son*, Psalm, *Troparion*)

3. Liturgy of the Word

- Readings— Old Testament, *Prokeimenon*, Epistle, Alleluia, Prayer before Gospel, Gospel, **Sermon**  
(Censing of Gospel book during singing of ‘Alleluia’)
- **Silent Meditation**
- Great Synapte/Litany
- Second Prayer of Faithful [Alternate: **Prayer of Third Antiphon**]

4. Liturgy of the Eucharist

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<sup>64</sup> The present (structure and) text of the Divine Liturgy of Chrysostom is unpublished. I thank Br. Marc for a working copy.

- Clergy – *Orate Frates* dialogue, Prayer of Accession, Prayer of Great Entrance
- Cherubic Hymn
- Great Entrance
- Kiss of Peace (**Assembly**) and Creed
- *Anaphora*: Thanksgiving, Economy of the Son, Epiclesis (confirmed by people), Commemorations
- Litany – Before Lord’s Prayer (4 petitions), Prayer of Inclination – [Lit-GregNazianzus] or [**Lit-Basil**]
- Lord’s Prayer and Prayer following Lord’s Prayer
- Communion (Fraction, Clergy communion, Communion of Faithful, Hymns)
- **Silent Meditation**
- Thanksgiving Prayer
- Dismissals (Prayer “Behind Ambon” [Variable], *Blessed be the name of the Lord*)

The community now has three different versions of the *enarxis*. For a feast day, an entire stational service is celebrated,<sup>65</sup> usually starting in the meditation garden area at the foot of the ramp leading to the main church,<sup>66</sup> then moving to another gathering area immediately outside the doors of the exonarthex. At each station, newly composed prayers that speak particularly to the feast are read.<sup>67</sup> This teaches the faithful about the theology of the feast and, with the festal hymns, highlights its themes. Then, prior to entering the church building itself, the prayer of the entrance is read. At other celebrations of the liturgy throughout the year, the practice is varied, at times starting in the narthex or nave and only singing one antiphon or the *Trisagion* prior to the entrance. Since the mid 2000s, all liturgies now start with entrance of clergy and people either from

<sup>65</sup> For more information on stational liturgies, see: John Baldovin, *The Urban Character of Christian Worship: The Origins, Development and Meaning of Stational Liturgy*, OCA, 228 (Rome, 1987).

<sup>66</sup> The Meditation Garden area between the Transfiguration Temple and the Holy Wisdom church was added in 2006. It expands the worship space of the community, providing a “sacred space between the churches” (New Skete Monasteries, “Bell Tower and Meditation Garden,” accessed 28 September 2017, <https://www.newskete.org/worship>).

<sup>67</sup> For example, see the Appendix C for the stational prayers associated with the Feast of the Transfiguration (6 August). For more information on the special antiphons for various feasts, see Mateos, “The Historical Evolution of the Liturgy of Saint John Chrysostom: First Part—From the initial blessing to the *Trisagion*,” trans. Robert A. Lewis, unpublished, 1 (Section 5). Originally published: “Evolution historique de la liturgie de saint Jean Chrysostome,” *Proche-Orient Chrétien* XVI (1966): 133–161. Henceforth in chapter: Mateos, “History Liturgy—Part1b.”

outside or from the narthex to the nave. The number of antiphons, prayers, and hymns is variable and depends on the solemnity of the occasion. According to Br. Christopher:

[The variability of the *enarxis*] introduces variety that highlights the richness of the hymns. It keeps things fresh and guards against the temptation of just ‘going through the motions.’ On feast days, we [do an entire stationary liturgy with their associated antiphons and prayers] and this highlights the feast.<sup>68</sup>

The sermon is now delivered after the readings as an integral part of the Liturgy of the Word and not at the end of the service as a type an addendum to it. According to Br. Christopher:

The sermon is as much a part of the Liturgy as is the rubrical and structural components. There is a much clearer coherence so that the Word can convict us in a way that when we pray the prayers that follow (e.g. the Great Litany) we can bring our own insight into how we have to change so that when we approach the altar, we do so with a repentant attitude.<sup>69</sup>

The community has inserted a period of communal meditation after the sermon as well as after the reception of the Gifts in order for the community to absorb their meaning more fully.

Lastly, as in the other services in this epoch, the community has simplified the dismissal of the service, including only the hymn, “Blessed be the name of the Lord” after the closing prayer (behind the Ambon).<sup>70</sup>

#### 6.4.4 – Textual Issues

In this version of the service, New Skete also provides some alternative prayers.

Using the scholarship of Mateos, the community suggests the Prayer of the Third

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<sup>68</sup> Br. Christopher, interview.

<sup>69</sup> Br. Christopher, Interview.

<sup>70</sup> According to Mateos, the Prayer behind the *Ambon* was the original dismissal of the service. The hymn, “Blessed be the name of the Lord” is from the office of the *Typika* (Mateos, “History Liturgy–Part1b,” 8).



Antiphon as an alternative for the Second Prayer of the Faithful.<sup>71</sup> Mateos had posited that this was the original prayer of the litany at the end of the Liturgy of the Word as it speaks of the “common and united prayers” of the assembly. As such, it makes a fitting prayer to summarize the concerns of the assembly. In addition, the community also uses the Prayer of Inclination from the Liturgy of Basil<sup>72</sup> as an alternate prayer of inclination after the Lord’s Prayer. It is a prayer of preparation to receive the gifts and is appropriately used here.

The community has also adjusted some of the texts of the prayers to better reflect their structural placement in the service. In particular, the community has excised the phrase in Second Prayer of the Faithful of the received text that speaks to the worthiness of the celebrant and access to the altar,<sup>73</sup> focusing more specifically on the assembly and their preparation for the Offering and the reception of the Gifts. They have also adjusted the text of the Prayer of Accession to reflect that the gifts have not yet been presented, changing the text from the present to the future tense.<sup>74</sup>

A notable expansion of the text is found in the petitions offered by the faithful. In addition to the received prayers, the community has added petitions that reflect more contemporary concerns. For instance, in addition to prayers for peace, ecclesial leaders, seasonable weather, the sick and suffering, etc., petitions are also added (for example) for

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<sup>71</sup> Mateos, “History Liturgy–Part1b,”10; Mateos, “The Historical Evolution of the Liturgy of Saint John Chrysostom: Second Part–The Singing of the *Trisagion* and the taking of the seats in the apse,” trans. Robert A. Lewis, unpublished, 26–27. Originally published: “Evolution historique de la liturgie de saint Jean Chrysostome,” *Proche-Orient Chrétien* XVII (1967): 141–176. See text in Appendix C.

<sup>72</sup> Also previously celebrated on the Sundays of Lent, the community now only celebrates the Liturgy of Basil on January1. They celebrate the Liturgy of James on the Sundays of Great Lent. Using the Prayer of Inclination from the Liturgy of Basil gives the community the opportunity to hear it more than once a year.

<sup>73</sup> “Cleanse our souls and bodies of every defilement of flesh and spirit, and let us stand before your holy altar without blame, without being condemned.” See text in Appendix C.

<sup>74</sup> Changing the text from “these gifts that lie here before us” to “these gifts we are about to bring forth.”

those who are homeless, in prison, victims of war, those hurt by ecological disasters, terrorism, intolerance and injustice.

The most important theological change to the text is the inclusion of the people's response to the celebrant's words of Offering, "We offer you your own from what is already yours." The people now respond appropriately, "In all things and for all things we praise you, we bless you, we give thanks to you, O Lord, and we pray to you our God."<sup>75</sup> This properly returns the emphasis of the Eucharist prayer to praise and thanksgiving as well as to the role of the assembly in offering it.

Additional changes to the text reflect the community's desire for more inclusive language. For instance, the preparatory prayer of the celebrant praises God and asks for peace to all "people" (not "men"). The community also adopted the translation of the Creed that uses more inclusive language.<sup>76</sup> In particular, the word, *enanthropísanta* (lit. "enhumanizing"), is now translated as "human" and not "man." (e.g. "Who for us and our salvation became human").<sup>77</sup>

#### 6.4.5 – Performative

The inclusion of more members of the community in some aspects of the service is the most important performative aspect of this celebration of the Liturgy. For instance,

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<sup>75</sup> The phrasing of this response was suggested by the noted liturgical translator, Ephraim Lash (Paul Meyendorff, "English Translations of the Liturgy," seminar lecture, presented at St. Vladimir's Orthodox Theological Seminary, n.d. (c. 2000). Audio Cassette). Br. Luke had attended the symposium at St. Vladimir's where he presented his translation. He subsequently brought that suggestion back to the Liturgy and Language committee(s) for review and eventual adoption.

<sup>76</sup> This translation was commissioned by the Standing Conference of Orthodox Canonical Bishops in the Americas (SCOBA). I thank Fr. Alkiviadis Calivas for a copy of the text.

<sup>77</sup> Other small textual changes include the response to the commemorations in the Anaphora from "Remember all of them and all their needs" to "Remember all of them and all humankind." In addition, the community has made the last phrase of the Prayer Before the Lord's Prayer optional ("let them fill us with confidence before you and not provoke our rejection and punishment," (Monks of New Skete, *Divine Liturgy* [Cambridge, N.Y.: Monks of New Skete, 1987], 114). This language change was in response for a more positive psychological and theological understanding of the faithful's relationship with God and God's mercy.

the homily is not only given by the presiding presbyter, but is now also given by trained members of the monastic community. This allows more voices of the community to speak to the readings and allows the assembly to hear from a variety of perspectives. It also strengthens the baptismal identity of the homilist particularly. According to Sr. Cecelia,

In [Second Temple] Judaism the only people who could speak for God or to God was the priest (usually the high priest), the king or the prophets....Through baptism, we are all made priests, prophets and kings in Christ. We become the people of God. Therefore, we can all speak to (and for) God about what God wants for us. ... We are now able to share insights about God and His will for us that we have received.<sup>78</sup>

As mentioned earlier, the community now adds a period of communal silence after the readings and the reception of the Gifts. According to Br. Christopher, the period of communal silence after the readings and sermon is an opportunity to absorb the Word. He says, “God is addressing us through the means of this word, of the text. If you listen and take it in and ponder it for a few minutes, it might have a better chance of making a transformative difference in your life.”<sup>79</sup>

Many of the server roles are now performed by the children or other members of the chapel community. This allows them to take an active role in the celebration, learning about the service by their active participation and drawing attention to the readings and the entrance of the gifts particularly.

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<sup>78</sup> Sr. Cecelia (Harvey), interview by author, tape recording, New Skete Monastery, 1 April 2016, follow up – 7 August 2016.

<sup>79</sup> Br. Christopher, interview.

After the entrance of the gifts, the entire community—clergy and laity together—now exchange the Kiss of Peace. The clergy leave the altar area and go into the nave to exchange the Kiss with members of the assembly. According to Br. Marc:

We [not only bring the Eucharist to the people] we bring reconciliation, too. Reconciliation is one the essentials of community life. It is a way of responding to the word to love one another. ...Like Jacob's ladder, there is a back and forth. The icon screen is open so we can have a conversation back and forth as well as movement. This is part of that movement.<sup>80</sup>

#### **6.4.6 – Theological Themes/Emphases**

See Received Rite.

#### **6.4.7 – Pastoral Import**

The enhanced communal participation in the service by processing, reading, preaching, sitting in silence together, serving and reconciling with one another before the Offering of the gifts as well as offering prayers for the world adds to the pastoral import of this celebration. The community is exercising their royal priesthood and growing together as the People of God.

#### **6.4.8 – Evaluation with Reform Metrics**

As we have seen from the description above, New Skete continues to strengthen the communal character of the service, particularly.<sup>81</sup> Any changes to the text of the Liturgy continue to be based on sound liturgical scholarship and/or are in response to the pastoral needs of the community. The addition of the sermon after the readings followed

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<sup>80</sup> Br. Marc (Labish), interview by author, tape recording, New Skete Monastery, 4 April 2016, follow up – 16 and 18 September 2016.

<sup>81</sup> Although not previously mentioned, this is also reflected in the seating in the nave of the church. Previously, the nave area was reserved for the monastics with the chapel community and visitors relegated to its outer edges or the narthex area. In this epoch, all the seating in the nave area is open to the assembly. In addition, some members of the community also sing in the monastic choir for the services.

by a period of silence helps to strengthen the Scriptural focus of the Liturgy of the Word. This gives the celebration of the Liturgy a better balance between the foci of the Word and Table. The community continues to be formed and, ultimately transformed, by the Word of God, their relationship with one another, and their communal participation at the heavenly banquet.

#### **6.4.9 – Addendum – Other Liturgies**

This study has only focused on the Liturgy of Chrysostom. The community also celebrates the Liturgy of Basil,<sup>82</sup> James<sup>83</sup> as well as the Pre-Sanctified<sup>84</sup> liturgy.<sup>85</sup> In this epoch, they have also celebrated the Liturgy of the Apostles on an experimental basis. According to Br. Stavros,<sup>86</sup> the community reviewed sources in Brightman<sup>87</sup> and an extant version from the Syrian Archdiocese. Br. Stavros also consulted with Professor Petros Vassiliadis from Thessaloniki, Greece regarding the celebration of the liturgy at the University of Thessaloniki. Although the text of the service was based on sound scholarship, the Liturgy was not received well by the community. The community was unfamiliar with the various rubrics and music for the service and did not feel comfortable celebrating it as a result. As we have seen, liturgy is more than just texts. This is an example of a liturgical experience that was colored, in this case negatively, more by its performative elements than its structure or words.

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<sup>82</sup> Previously, Basil was celebrated ten times a year as in the received rite. At present, it is only celebrated on January 1.

<sup>83</sup> At present, the Liturgy of James is celebrated on the Sundays of Great Lent.

<sup>84</sup> The Liturgy of the Pre-sanctified gifts is celebrated on the Wednesdays and Fridays of Great Lent.

<sup>85</sup> An examination of these services is beyond the scope of this project.

<sup>86</sup> Conversation 14 April 2006. See also Br. Stavros, interview 2016.

<sup>87</sup> F. E. Brightman, *Liturgies Eastern and Western* (Oxford: Clarendon Pres, 1896).

## 6.5 – *Menaion*

Towards the end of the last epoch, New Skete filled out the iconic program of Holy Wisdom temple with a procession of saints and holy figures, including ancient and modern figures from both the Christian East and West. They have now added some of them to their daily commemorations.<sup>88</sup> For instance, they added Hieromartyr Alexander Men (9/9), Maria Skobsova (7/18, received-7/20), as well as John XXIII and Patriarch Athenagoras and Michael Ramsey (1/16). In addition, they added more modern and women saints as well as ecumenical figures to the calendar, expanding their ecumenical witness.<sup>89</sup> They also continued to privilege their Slavic heritage, adding more Russian figures.<sup>90</sup> Moreover, they added dates and figures that reflect their American<sup>91</sup> and monastic identity.<sup>92</sup> All of these remembrances reflect the multi-faceted identity of the community as Orthodox Christians indebted to a Slavic inheritance living in and witnessing to the pluralistic society of 21<sup>st</sup> century America.

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<sup>88</sup> Daily commemorations are found in the *Synaxarion* (New Skete Monasteries, *Synaxarion*, unpublished).

<sup>89</sup> For instance modern women saints include: Teresa Benedicta (8/8, received – 8/9), Theresa of Lisieux (9/30, RC-10/1). Other female figures include: Ludmila of the Czechs (9/16), Mother Frideswide, Abbess of Oxford (10/20), Myrrhbearer Johanna (7/27, received-third Sunday after Pascha), Judith, Hanna, and Ester (12/9), Brigid of Kildare (2/1), Nonna of Nazianzus (8/4). Other ecumenical figures include: Martin Luther King (1/18), Hieromartyr Oscar Romero (Archbishop of San Salvador, 3/20), Martyr Dietrich Bonhoeffer (4/9), Thomas Merton (Fr. Louis of Gethsemane, 12/11), Roger of Taize (8/14), and Francis Xavier, co-founder of the Society of Jesus (12/4).

<sup>90</sup> For instance, they included: New Martyrs of Alaska: Hieromonks Juvenaly and Peter the Aleut (9/24); Patriarch and New-Confessor, Tikhon of Moscow (10/9); Elizabeth and Barbara of Moscow (7/5); Matushka Olga of Alaska (11/8); Martyrs of Beijing (6/10); Andrei Rublev (1/29); Peter Moghila (12/14, received 1/1 or 10/5).

<sup>91</sup> For example, American saints include: Alexis Toth or Wilkes-Barre (3/6, received-5/7) and Raphael of Brooklyn. American dates of remembrance include: Memorial Day, Thanksgiving, July 4.

<sup>92</sup> Monastic commemorations include deceased members of their community.

## 6.6 – Music

By necessity,<sup>93</sup> the music in this period has been marked by a turn back to simpler harmonizations and arrangements of chant melodies. In a way, their musical reform effort has come full circle. For instance, they have returned to simpler Carpathian-Russian melodies. Although an in depth examination is beyond the scope of this project, one such melody is sung after Vespers during Great Lent. It is a simple song to Jesus, but one that is very heart felt when sung. It is obvious that it means something very deep to them. They are connecting with their cultural, Christian identity and their relationship to God through that identity. In addition, they have also recently added Gregorian chant and have expanded their standard repertoire to include more traditional Byzantine chant.

## 6.7 – Conclusion

Throughout their history, New Skete has sought to tailor their liturgical life to the pastoral needs of the community within the bounds of the Byzantine Tradition. Their reform efforts have been based on sound scholarship, primarily of Mateos, Arranz, and Taft and although their influence has lessened over time, it continues to this day. In addition, the community has continued to respond to the ongoing trends in the Liturgical Movement more generally, paying particular attention to the language of the service to reflect a more inclusive expression of the Gospel message and including more members of the community (including women and girls) in public ministerial roles. At the same time, the ecumenical consciousness of the community continues to grow. The monastery attracts visitors and retreatants from many different Christian (and non-Christian) backgrounds. Not only does their liturgical life continue to witness to the richness of the

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<sup>93</sup> As the community has aged and decreased in membership, they have had to reevaluate their liturgical music, pursuing compositions that are easier to sing.

Eastern Christian tradition, in particular, but more importantly, to God's love and hospitality to all.



## 7.0 Chapter 7: New Skete Reform Efforts: Reception

### 7.1 – Introduction

The Tradition of the Christian East is embodied in its liturgical expression. It incorporates the experience of God as understood and articulated by the mind of the Church<sup>1</sup> throughout the centuries in forms developed from antiquity. Although this expression has experienced continual development over time,<sup>2</sup> a common narrative is that its liturgical life either has not changed or that it does not need to. The former reveals an ignorance of liturgical history, however the latter is based on the fear that changing the liturgy somehow means changing the faith as well. Those who express this view often point to the changes in other faith communities and the perceived disruption that has occurred as a result.

Nevertheless, there have been changes to the liturgical expression of the East, even in modern times. In the American context, most of these changes have occurred in the celebration of the Divine Liturgy. Positively, services are now often held in (a version of) the language of the people with the prayers intoned aloud. In many places, the faithful more actively participate in the celebration (e.g. singing the responses, exchanging the Kiss of Peace) and they receive the Eucharist more frequently. Those jurisdictions that follow Byzantine practice have made small adjustments to the structure of the service as well, pruning litanies (e.g. the repetitions of the synapte and aitesis, as well as the *ektene* and the Litany of the Catechumens outside of Lent) and excising other

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<sup>1</sup> I understand “Church” to refer to the undivided Christian Church in antiquity and the Orthodox Church after the schism of the Christian East and West.

<sup>2</sup> For further information on how liturgies develop, see: Robert Taft, “How Liturgies Grow,” *Beyond East and West: Problems in Liturgical Understanding* (Rome, 2001).

accretions (e.g. the recitation of the Holy Saturday *Troparion* at the Great Entrance). Unfortunately, though, not all changes to the Divine Liturgy have been thoughtfully considered.<sup>3</sup> In addition, very little change has taken place to the liturgy of the hours outside of the seminary context where some of the prayers have been reinserted into the communal celebration. Nor has the Church responded positively to many of the suggestions voiced by those concerned with liturgical renewal more broadly (e.g. the need for a parish typicon and an expanded lectionary, addressing issues of performance practice, expanding ministerial roles for women).

As we have seen, New Skete is a place in the Orthodox world where the concern for liturgical renewal has been taken seriously. For the communities of New Skete, the liturgical life is at the very core of their existence. It is the basis for their shared life in Christ and a vehicle for continued growth in that life. Their liturgical renewal efforts have come after many years of study and worshipping together. But, how have these reforms been received, by both the monastics themselves as well as those who worship with them? What do people think about them? And, more importantly, how have they been experienced? Written or other direct accounts of those who visited the monastery in its early years are rare. One woman who visited the monastery soon after its reception

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<sup>3</sup> For example, over the past twenty years in the Romanian tradition, some parishes of the Romanian Orthodox Episcopate of America have made the following changes to the Divine Liturgy: dropped the psalmody of the second antiphon, skipping immediately to the Only-begotten Son; dropped the congregational response to the *prokeimenon* verses before the epistle; limited the *alleluia* verses prior to the gospel to one verse, one consequence of which is that the censing for the gospel now takes place during the epistle reading and distracts the worshipper from paying attention to the reading itself; and truncated the “Great” Entrance, exiting from the north door and processing almost immediately to the Holy Doors (essentially replicating the ‘Little Entrance’) instead of exiting the north door of the altar and circumscribing the community so all can see and reverence the offering. (Although the “truncated” Great Entrance is the standard practice of many Slavic churches, it represents a departure from the historical practice of the Romanian tradition.) None of these changes appeared to have any theological foundation or impetus, nor were they the result of an episcopal directive. They were instituted, most likely, merely to conform to the current practice of the Church in Romania. In doing so, they have limited the participation of the congregation in a way that was not the case previously. (I use an example from the Romanian tradition as that is the one with which I am most familiar.)

into the Orthodox Church who had had a strong Russian Orthodox upbringing, reports being drawn to the service because it was celebrated in a language that was familiar to her. As a result, she was able to relate to the liturgy in a way that she had not been able to do so previously. She summarizes, “In total this was the most real, genuine, alive and personally human expression of myself, in worship of the Church, that I had ever had.”<sup>4</sup> The monks report that anecdotal evidence suggests that the services had proven edifying for others as well.<sup>5</sup> Still, while some embraced the liturgical reforms of New Skete with open arms, others questioned the expression. According to Nadia Christy, a long time Chapel community member, they often commented on “how different and ‘untraditional’ it [was].”<sup>6</sup> Broadly speaking, these opinions still exist today.

After fifty years of liturgical evolution, how are New Skete’s liturgical reforms received today? How are they experienced by the community itself and those worshipping with them? Is their experience in consonance with the principles upon which the liturgical reform efforts of New Skete were based? If so, how? If not, can any insight be gained into why this is not the case? In order to begin to answer these questions, I conducted a number of oral interviews with members of the monastic community and the attached chapel community, as well as with a number of friends and

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<sup>4</sup> Olga Savin, “New Skete Monastery, USA: A Layperson’s Impressions,” *The Orthodox Church* (newspaper), August 1979.

<sup>5</sup> Monks of the Brotherhood of St. Francis, *A Prayerbook* (Cambridge, N.Y.: Monks of the Brotherhood of St. Francis, 1976), xiii. Also, Monks of New Skete, *A Book of Prayers* (Cambridge, N.Y.: Monks of New Skete, 1988), xxv. And Monks of New Skete, *Divine Liturgy* (Cambridge, N.Y.: Monks of New Skete, 1987), xiv–xv.

<sup>6</sup> Nadia Christy, interview by author, tape recording, 3 April 2016, follow up – 22 July 2016. Henceforth in chapter: Christy, interview.

visitors of the monastery as part of this study.<sup>7</sup> The following analysis is based on their comments.<sup>8</sup>

## 7.2 – Reception of Reform Principle: Communal Participation

One of the most important principles of reform for the New Skete community was to re-emphasize the communal character of worship. Many of their liturgical decisions and practices help to facilitate this.

The most visible and striking example of this is the architecture and art of the worship space. The more open iconostasis helps to engender a sense of inclusion in the liturgical celebration. The space is set apart, but invites participation of the faithful. The actions of the clergy can be seen and their words more easily heard. According to Todd Garvin, a long time visitor to New Skete, “the actions and words of the priest are being offered along *with* [emphasis mine] the laity and not apart from the laity.”<sup>9</sup>

The entire community is offering their gifts to God. This includes both those in the assembly as well as those members of the Christian family who have gone before

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<sup>7</sup> In all, I conducted thirty interviews. In order to be eligible for the study, the interviewee had to be a member of the monastic community, a Chapel community member who had either worshipped with the community for an extended period of time and, in most cases, had worshipped previously in an Orthodox setting to be able to draw comparisons, and visitors to the monastery who met similar criteria. In order to understand better their perspective, interviewees were first asked about their background, in particular their ecclesial background, and how they came to New Skete. Those monastics more intimately involved in the reform efforts of the community were then asked about those efforts particularly—their motivations, principles, enactment, etc. (Some of their comments and insights have been included in previous chapters.) All interviewees were asked how they understood liturgy and their experience of the liturgical life at New Skete, both generally and specifically in regards to certain liturgical practices. Most interviews were recorded and then transcribed. In total, over three hundred and fifty pages of interview material (single spaced) was collected and analyzed. Only a small portion of that material is included in this chapter. The study was approved by the Institutional Review Board of Boston College, protocol number 16.207.01e.

<sup>8</sup> In some cases, a particular liturgical practice may inform more than one of New Skete’s stated reform metrics. For instance, gathering around the *Ambon* for the Liturgy of the Word both engenders communal participation and helps to delineate the structure of the overall Eucharistic celebration more clearly. Each liturgical action is analyzed in the ways that it reflects their reform principles. Although this can appear repetitive, it emphasizes both the multivalency of certain liturgical actions and the various ways that they can be experienced by the worshipping assembly.

<sup>9</sup> Todd Garvin, interview by author, Cambridge, Mass., 21 August 2016, follow up – 28 August 2016. Henceforth in chapter: Garvin, interview.

them. The icon program of the church is a visible reminder of this. According to Br. Gregory, “The icons of various saints help to connect the church militant and the church triumphant.”<sup>10</sup> Bill Samsonoff, a long time Chapel community member adds, “It is like their presence is here with me, now. So, there really is not any dead in God, we are all in community. When I am in the communion line, it is a flow with everybody [moving towards God.]”<sup>11</sup>

New Skete extends the bounds of the community, including a number of ecumenical figures that may or may not be recognized as saints of the church. The most striking example is the inclusion of figures from the three great traditions of Christianity—Patriarch Athenagoras (Constantinople), Pope Paul VI (Rome) and Archbishop Michael Ramsey (Canterbury). Sr. Patricia sees this as a positive ecumenical witness. She says that it allows others “to see themselves included [in the communal celebration] in some way.”<sup>12</sup> However, not all visitors to New Skete see the inclusion of these figures in positive terms. According to one visitor, “I want to be surrounded by a cloud of witnesses that have been vetted, either formally or through popular acclaim.”<sup>13</sup>

Something as simple as the seating arrangement also helps the community participate in the service more fully. While previously, the chapel community and visitors were relegated to the back of the nave or narthex, they are now invited to sit with the monastic community in the center area. Over half of the chairs are now used by the parishioners. According to Bill Samsonoff, “In the past, [the chapel community and

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<sup>10</sup> Br. Gregory (Tobin), interview by author, tape recording, New Skete Monastery, 7 April 2016, follow-up – 6 June 2016.

<sup>11</sup> Bill Samsonoff, interview by author, tape recording, New Skete Monastery, 9 April 2016, follow up – 9 June 2016. Henceforth in chapter: Samsonoff, interview.

<sup>12</sup> Sr. Patricia (Lawless), interview by author, tape recording, New Skete Monastery, 1 April 2016, follow up – 10 June 2016. Henceforth in chapter: Sr. Patricia, interview.

<sup>13</sup> Visitor to New Skete, interview by author, 5 October 2016. Henceforth in chapter: Visitor, interview.

visitors] were cut off from the main flow [of the service.] I felt we were too far back and not really a part of the liturgy. Now people are encouraged to move all the way up. I much prefer this.”<sup>14</sup>

Communal participation in the services is also engendered by the movement of the assembly, both at the Saturday evening vigil and at the Divine Liturgy. For many, the movement represents a sense of journeying together. They journey first to the cross of the crucifixion and then to the cross of the resurrection. According to Sr. Rebecca,

[This movement] gives a sense of us as a Christian body as journeying to the celebration of the Resurrection. In our church, the Golgotha is in the narthex, so first we must pass through the crucifixion, then to the Resurrection. It also reminds me of Egeria and the passing through the major places of Christ’s life. Your whole body is participating in this motion. ... Christian life is a journey and path together. We come from various walks of life and yet are uniting on this same path.<sup>15</sup>

Br. David adds that for him, “It is a *koinonia* [communion]. [This word] actually means ‘to go together’ unlike *communitas* which means to be ‘bound together.’ With *koinonia* we are going somewhere together.”<sup>16</sup> According to Fr. Michael Plekon, a long time visitor to New Skete, “It suggests that we are a pilgrimage people on our way. ... We are all doing this together.”<sup>17</sup> Br. Luke explains that this movement continues at the Great Entrance. By encircling the community during the procession of the gifts, he suggests that it is, “leading the people up to God. We are all called to be with God and this motion

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<sup>14</sup> Samsonoff, interview.

<sup>15</sup> Sr. Rebecca (Cown), interview by author, tape recording, New Skete Monastery, 31 March 2016, follow up – 14 September 2016. Henceforth in chapter: Sr. Rebecca, interview.

<sup>16</sup> Br. David (Ferencz), interview by author, tape recording, 4 August 2016, follow up – 6 Sept. 2016. Henceforth in chapter: Br. David, interview.

<sup>17</sup> Fr. Michael Plekon, interview by author, 11 June 2016, follow up – 2 and 18 August 2016. Henceforth in chapter: Plekon, interview.

shows that. Then, God comes to us in the form of the Eucharist and we all receive [Him].”<sup>18</sup>

The sense that we are all doing this together is underscored by the placement of the celebrant. During the celebration of the hours and during the Liturgy of the Word, he stands with the people. He only approaches the altar area for the Offering during the Eucharistic celebration. This is a rubric that makes an impression on most worshippers. According to Br. David, “The image [of everyone gathered around the Ambon] says that we are all one—the clergy and the people.” He continues, “The importance to me is that the priest is of the people. [Then] when the priest enters the altar, he takes what the people have [e.g. our gifts] and places it at the altar as sacrifice [from all].”<sup>19</sup>

Another way that the New Skete encourages communal participation is through intoning the prayers of the service aloud. According to Dcn. Jeff Smith, a long time visitor to the monastery, “If the prayers are said aloud, everyone has the opportunity to hear them and participate in what is being said so that we are actually doing liturgy—working together.”<sup>20</sup> Additionally, it reminds the community to take their responsibility as co-celebrants of the service seriously.<sup>21</sup> The faithful not only hear the prayer and pray the words, but they must respond to it accordingly. Moreover, hearing the entire Eucharistic Prayer aloud reminds the worshipper that the faithful are participating in an act that transcends time and space. Michael Plekon emphasizes that this assembly is not

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<sup>18</sup> Br. Luke (Dorr), interview by author, tape recording, New Skete Monastery, 8 April 2016, follow up – 1 August 2016. Henceforth in chapter: Br. Luke, interview.

<sup>19</sup> Br. David, interview.

<sup>20</sup> Dcn. Jeff Smith interview by author, Brookline, Mass., 7 September 2016, follow up – 12 September 2016. Henceforth in chapter: J. Smith, interview.

<sup>21</sup> Visitor, interview.

only joining their voices with the communion of saints, but “with every congregation everywhere.”<sup>22</sup>

At New Skete the entire community also participates in the Kiss of Peace. Although the Kiss is exchanged among the laity in some places in the United States, in most places it is usually only exchanged among concelebrating clergy. Even at those celebrations where it is exchanged among the laity, the clergy almost never exchange it with the people. At New Skete, everyone—clergy and laity—exchange the Kiss. The clergy leave the altar area at this time to engage the assembly.<sup>23</sup> As a celebrant, Br. Christopher says that the Kiss reminds him of the need to be at peace with the community.<sup>24</sup> This is an act of self-offering and reconciliation among the entire community prior to the Offering and helps to emphasize that it is they who offer their gifts to God through the hands of the presbyter. Moreover, by exchanging the Kiss with one another, worshippers are manifesting the unity of the community, both clergy and people. This is an action to which all interviewees responded positively. Fr. John Frazier (now Br. Thomas, a novice in the community) explains, “I think this is really the embodiment of the liturgy. We have to move from where we are, seek one another out, and engage one another.”<sup>25</sup> According to Bill Samsonoff, “[At the Kiss of Peace] you open your heart and mind to others as fellow human beings who are sharing the joy of Christ as fellow sisters and brothers. And you go away with respect for the other, no

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<sup>22</sup> Plekon, interview.

<sup>23</sup> Paul Meyendorff also reports that when Bishop Boris (Geeza) of Chicago (OCA, deceased) celebrated the Eucharist he would also come out into the congregation to exchange the Kiss with the lay people (Paul Meyendorff, interview by author tape recording, St. Vladimir’s Seminary, 28 May 2016, follow up – 7 September 2016.) Henceforth in chapter: Meyendorff, interview.

<sup>24</sup> Br. Christopher (Savage), interview by author, tape recording, New Skete Monastery, 8 April 2016, follow up – 15 September, 2016. Henceforth in chapter: Br. Christopher, interview.

<sup>25</sup> Fr. John Frazier (Br. Thomas), interview by author, tape recording, New Skete Monastery, 16 April 2016 follow up – 1 August 2016. Henceforth in chapter: Fr. John (Br. Thomas), interview.



matter how different they are from you.”<sup>26</sup> Br. John adds, “It is welcoming. You really see God in everyone whether you know them or not—we are all expressing our love for one another.”<sup>27</sup> Many also recognize the importance of the ritual act of physically embracing the other. Dcn. Jeff Smith says, “This is an act of love of the community. It is an intimate act of love. God is giving us His Body and we are greeting each other with our bodies with a kiss.”<sup>28</sup>

Even the ritual presentation of the candle at Vespers manifests the unity of the community. According to Sr. Rebecca,

The light of the candle reminds me of the light of Christ. Taking the light is a symbol of this reality—of faith in the darkness. It illuminates us. It is not just one candle, but the lighting of all the candles that represent the prayers, intentions of all the people who have put them there. We are all celebrating as one.<sup>29</sup>

In addition to the ritual actions described above, New Skete also includes elements from the Cathedral tradition to engender participation of all. In particular, they include short responsorial refrains to psalm verses so that the assembly may join in singing the response. According to Br. David, this not only gives people a way to participate generally, but by doing so, they participate in a way that connects all with the word of God more particularly. He says, “I am joining my voice to the voice of the church. We are all listening to the psalm and joining our voices to it. The repetitions are

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<sup>26</sup> Samsonoff, interview.

<sup>27</sup> Br. John (Hoffman), interview by author, tape recording, New Skete Monastery, 5 April 2016, follow up – 11 June, 2016. Henceforth in chapter: Br. John, interview.

<sup>28</sup> J. Smith, interview.

<sup>29</sup> Sr. Rebecca, interview.

scriptural. They bring us back to the word of God. They make the word of God more and more a first language.”<sup>30</sup>

The act of singing, itself, can also engender community. According to Kevin Lawrence, both a long time visitor to New Skete and a choir director, music in the liturgy “brings the words to life [and] it also brings the people together.”<sup>31</sup> The simple Carpathian melodies of the community can certainly invite others to join with the community in song. However, the music of the community can also exclude participation of others. According to Paul Meyendorff, Professor (now Emeritus) of Liturgical Theology at St. Vladimir’s Orthodox Seminary, “The music during [the second epoch] was rather inaccessible. Although it was often based in Slavic chant traditions, it was much more idiosyncratic with different harmonizations.”<sup>32</sup> Natasha Smith, a long time visitor to the monastery, also complains that some of the music is very awkward. She says, “It feels esoteric. It clashes with the rest of the ethos of New Skete.”<sup>33</sup> So, while for monastics, themselves, the music is a source of community participation, it is not always the case for others.

Lastly, New Skete has expanded the participation of the entire community by opening ways for their participation in the liturgical ministry of the service. This includes assisting the celebrant with some of the actions of the liturgy. According to a young server,

There is something profoundly fulfilling and beautiful to me about being part of something rather than watching it. I

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<sup>30</sup> Br. David, interview.

<sup>31</sup> Kevin Lawrence, interview by author, tape recording, New Skete Monastery, 4 June 2016, follow up – 5 August 2016. Henceforth in chapter: K. Lawrence, interview.

<sup>32</sup> Meyendorff, interview.

<sup>33</sup> Natasha Smith, interview by author, Brookline, Mass., 10 September 2016. Henceforth in chapter: N. Smith, interview.

am allowed to serve here and I feel happy and fulfilled doing so. The exposure to the tangible symbols of our faith gives me a closer and deeper connection with the liturgy.<sup>34</sup>

It also includes having more members of the monastic community deliver the weekly homily. According to one chapel community member, “[Expanding the number of homilists] provides more variety and differing points of view, the results of different people’s reading, scholarship, research and reflection.”<sup>35</sup>

### 7.3 – Reception of Reform Principle: Scholarship

As this study has shown, the influence of the scholarship and principles of the twentieth-century Liturgical Movement have greatly influenced the liturgical life of New Skete. In particular, the community has drawn on the work of Juan Mateos, Miguel Arranz, and Robert Taft to inform their liturgical reform efforts. In addition to this scholarship, they have used various liturgical books and *typika* of other monasteries for comparison. Decisions on liturgical matters have been made in conversation with the Tradition and with the pastoral needs of the community in view. According to Br. John, these reforms have greatly edified the liturgical life of the community. He says, “When we first started implementing the reforms proposed by Mateos and Arranz, the service had more meaning to it; it had more body—more meat without all the extra frills that had been added over the years.”<sup>36</sup>

While most people are unfamiliar with the nuances of liturgical history, many of the respondents understand, in a general sense, that the reforms of New Skete have been

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<sup>34</sup> Imani Congdon, interview by author, tape recording, New Skete Monastery, 5 August 2016. For another concurring perspective on the inclusion of girls in the liturgical ministry of the church, see the interview with a long time member of the chapel community, Irene Headwell (Irene Headwell, interview by author, tape recording, 8 June 2016, follow up – 13 August 2016).

<sup>35</sup> Chapel Community Member, interview by author, tape Recording, New Skete Monastery, 19 April 2016, follow up – 9 June 2016. Henceforth in chapter: Chapel Community member.

<sup>36</sup> Br. John, interview.

based on sound scholarship. For the most part, those who have studied the Tradition have been favorably impressed as well. For instance, for many years, Paul Meyendorff would bring his class on the Liturgy of the Hours from St. Vladimir's to New Skete. He reports that since the students were familiar with the traditional structures and Studite reforms from their studies, they were interested in experiencing them. He adds, "They also had become familiar with some of the prayers, so there was very much a positive reaction."<sup>37</sup> Br. Stavros also notes that since the level of liturgical education has increased, many people are no longer as surprised by some of the reforms of New Skete. He says, "They know where things come from and that it is not coming out of our imagination or something. They know the context. They may not appreciate a particular implementation, but [they are more open to the idea]."<sup>38</sup> For some, the reforms that New Skete has implemented in their liturgical celebrations have expanded their horizon of what is possible within the Tradition. One visitor to New Skete explains,

It has helped me to realize how flexible our worship is. The rigidity that we see now [in the received tradition] is more often by choice than by necessity. There are opportunities for the liturgy to really touch us. This is a community that had made reforms with the blessing of their hierarch and in conversation with the Tradition. They have a willingness to use the structure that we have inherited and be meaningful for our lives today.<sup>39</sup>

Many interviewees recognize that some aspects of the liturgical expression at New Skete harken back to an earlier practice of the church. In particular, the more open U-shaped iconostasis represents an older style of delineating the altar area. This is not only connects the past to the present, but has helped to better imagine the liturgy in places

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<sup>37</sup> Meyendorff, interview.

<sup>38</sup> Br. Stavros (Winner), interview by author, tape recording, New Skete Monastery, 7 April 2016, follow up – 15 September, 2016. Henceforth in chapter: Br. Stavros, interview 2016.

<sup>39</sup> Visitor, interview.

where such an iconostasis still exists, connecting the present to the past. According to Dcn. Smith,

St. Sabina in Rome is also in a Basilica style with a low iconostasis. The experience of going to Rome and seeing that type of iconostasis was profound. [Because it is similar] to the architecture of New Skete, I could imagine celebrating liturgy in this space. This vision made the space come alive for me; the church was not just a collection of stones. I felt connected to the early church.<sup>40</sup>

For some, beginning Vespers with the Presentation of light functions similarly. The practice was originally a domestic practice in antiquity, both pagan and Jewish. For the modern worshipper, it connects them to that experience, but now understood from a Christological perspective. This perspective is strengthened by the celebration of the Cathedral vigil that is attached to the Saturday night celebration of the service. According to Paul Meyendorff, “The restoration of a Resurrectional Cathedral Vigil on Saturday night is, for me, one of the most important things that [New Skete] has done. While it serves their needs, it also serves as a model for others.”<sup>41</sup>

For some, the work that New Skete has done is a reminder that the Tradition can be and is living. Fr. Michael Plekon comments, “I have noticed that despite the many volumes of liturgical books that have been produced over the years [by the community], there is always more work to be done. The liturgical life is truly a ‘living tradition’ rather than only the *textus receptus* [emphasis in original.]”<sup>42</sup>

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<sup>40</sup> J. Smith, interview.

<sup>41</sup> Meyendorff, interview.

<sup>42</sup> Plekon, interview.

## 7.4 – Reception of Reform Principle: Clarity

The community has used this liturgical scholarship to not only reclaim past practices, but to bring clarity to the service itself to help engender more conscious participation of the faithful. According to Br. Luke, “The liturgy is clearly understood from the presentation itself.”<sup>43</sup>

### 7.4.1 – Structural Clarity

The services of the Byzantine tradition (especially the daily office) can be quite complicated and long. In parish practice they are often curtailed haphazardly which makes their basic structure unrecognizable. According to Paul Meyendorff, one of the most significant things that New Skete has done is to “ask the right questions ...through their historical study and experience, they have developed a more simplified, more transparent version of the liturgical office.”<sup>44</sup> Many interviewees responded positively to the cleaner and clearer structure of the service. For instance, Br. Ambrose found “the simplicity and beauty attractive” and something that helped to draw him to the monastic life of New Skete.<sup>45</sup> Furthermore, according to Todd Garvin, “[The community] privileges this clarity and intelligibility over rote repetition of traditional forms. This helps to keep the focus on the words and the overall meaning of the service.”<sup>46</sup>

Various structural aspects of the services help to emphasize this. In the Divine Liturgy, for instance, the opening *enarxis* is relatively short. It functions more particularly as an introduction to the service, allowing the readings to be the main thematic focus of the Liturgy of the Word. In addition, the variability that the community

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<sup>43</sup> Br. Luke, interview.

<sup>44</sup> Meyendorff, interview.

<sup>45</sup> Br. Ambrose (Miles), interview by author, New Skete Monastery, 16 April 2016.

<sup>46</sup> Garvin, interview.

uses for this part of the service helps to distinguish the relative importance of the feast. On major feast days, the community celebrates an entire stational service, whereas the *enarxis* is shortened for an ordinary Sunday. Reprising his earlier comment, Br. Christopher says, “This [not only] introduces variety that highlights the richness of some of the hymns, [but] it keeps things fresh and guards again the temptation of just ‘going through [the motions].’”<sup>47</sup>

In the revised structure of the Liturgy of the Word, the Prayers of the Faithful follow the readings. Those familiar with the ancient structure of prayer recognize this as the classic structure of the service.<sup>48</sup> First, the assembly offers praise God and then they petition God for their needs. According to Fr. Michael Plekon, “It should be at the end of the liturgy of the Word as a bridge to the Table. We then continue with the great prayer of Thanksgiving after we have prayed for the world.”<sup>49</sup> However, not everyone with whom I spoke found the placement of this litany to be significant. For them, it was more important *that* the prayers of the community were said rather than where they were intoned.<sup>50</sup>

Most of the structural reforms that New Skete has implemented in the Divine Liturgy are in the Liturgy of the Word. The Synaxis of the Eucharist follows the received tradition more closely, albeit with fewer litanies. The last structural reform that most Orthodox worshippers who are familiar with the received rite notice is the absence of the multiple dismissals at the very end of the service. Some of this added text is a summary of the liturgy that has just been celebrated. However, if the community actually hears

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<sup>47</sup> Br. Christopher, interview.

<sup>48</sup> For instance, see: Meyendorff, interview.

<sup>49</sup> Plekon, interview.

<sup>50</sup> For instance, see: Samsonoff, interview.

and prays the liturgy together, there is no need to recapitulate it in another dismissal. The Liturgy ends with the prayer behind the Ambon and the response of the people.

According to Natasha Smith, “The multiple dismissals of the received rite tend to devalue our words because we are not doing what we say we are doing.”<sup>51</sup>

The main structural reform at Vespers is the Presentation of the Light that begins the service. This helps to recover the symbolism of light that is the basis for both Vespers and Matins. It also draws the attention of the worshipper. According to Todd Garvin, “[The Presentation] is very dramatic and grabs your attention. It focuses my attention on Christ [as the Light] and prepares me for the rest of the service.”<sup>52</sup>

#### **7.4.2 – Performative Clarity**

The clarity of the services at New Skete is enhanced by the rubrical reforms and the movement embedded into the service. The Divine Liturgy, in particular, begins with the movement of the assembly into the worship space. For many, this marks a decisive beginning of the liturgy. For Todd Garvin, it is also a “movement from ordinary reality into sacred space. ...a metaphor for entering the Kingdom of God.”<sup>53</sup>

The community then gathers around the Ambon for the Liturgy of the Word. All the Scriptural passages are read from here. This helps to focus on the readings and draws a clear distinction between the Liturgy of the Word from the Synaxis of the Eucharist. According to Paul Meyendorff,

[This] is a restoration of an old Syrian tradition where you have a Bema that is the focus of the Liturgy of the Word

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<sup>51</sup> N. Smith, interview. Here, also note the inclusion of the phrase, “Let us complete our prayer to the Lord” that introduces the *Aitisis* found after the Great Entrance and in some traditions also after the Anaphora prior to the Lord’s Prayer. In both cases, the phrase is found in the middle of the service and is not introducing a dismissal which it did in the daily services of the classic Cathedral office.

<sup>52</sup> Garvin, interview.

<sup>53</sup> Garvin, interview.



and the altar is only used for the Liturgy of the Eucharist. It makes very clear the structure of the liturgy and the importance of the Liturgy of the Word. In this way, one can speak of Christ being present in the Word—proclaimed and preached—and obviously, in the Eucharist as well.<sup>54</sup>

It is only after the Liturgy of the Word that the clergy approach the altar area for the Offering. Although the members of the assembly readily see this movement, its significance is most apparent to the clergy themselves. The deacon is the first to enter the altar area and begins to prepare the table for the offering. This accentuates the service role of the diaconate. According to Dcn. Smith, “It helps to prepare the altar for the priest” from whose hands the gifts will be offered. As a celebrant, Fr. Michael Plekon asserts that he now understands WHY [emphasis in original] the prayer of Accession is in the text at this point. He adds that people “can also see that [we] are entering a different stage and place of the liturgy.”<sup>55</sup>

The Synaxis of the Eucharist begins with the entrance of the Gifts. Because New Skete has moved the Table of Preparation to the north corner of the worship space (outside of the altar area), the movement of the entrance reclaims its functional dimension. For Todd Garvin, the movement now “makes sense.”<sup>56</sup> The deacon brings the gifts of the people to the main celebrant who remains in the altar area after the Prayer of Accession. It is from there that he receives the gifts from the deacon. This helps to clarify the theological meaning of the offering. According to Fr. John (Br. Thomas),

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<sup>54</sup> Meyendorff, interview.

<sup>55</sup> Plekon, interview.

<sup>56</sup> Garvin, interview.

“The meaning of receiving the gifts is important. Even though the clergy are the ones offering the gifts, we are constantly on the receiving end of them as well.”<sup>57</sup>

New Skete underscores that the Gifts are always to be received and not taken. Their rubrics for clergy communion emphasize this. According to Fr. John (Br. Thomas), “The practice is a reminder that everyone receives the Eucharist. It helps to emphasize that everything here is understood as a gift; everything is received in its fullest sense. Everything we have is received.”<sup>58</sup>

### 7.4.3 – Textual Clarity

The language of the liturgy is something that also helps to facilitate the clarity of the service. The translations are crafted with care and precision and are rendered into modern English, the language of the people. This was attractive to Br. Luke. He says, “When I first came as a visitor [to New Skete], I appreciated the fact that the services were in a modern style of English. It was very clear.”<sup>59</sup> Vera Beecroft, a long time Chapel community member, adds, “I believe the translations used at New Skete have made the language easier to follow. ...the prayers are more understandable.”<sup>60</sup> In general, the language seems to be more approachable for people. It balances both the transcendence of God with God’s imminence. According to Robin Hetko, a long time Chapel Community member, “This helps me to realize that God is approachable.”<sup>61</sup>

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<sup>57</sup> Fr. John (Br. Thomas), interview.

<sup>58</sup> Fr. John (Br. Thomas), interview.

<sup>59</sup> Br. Luke, interview.

<sup>60</sup> Vera Beecroft, interview by author, tape Recording, 3 April 2016, follow up – 12 June 2016. Henceforth in chapter: Beecroft, interview.

<sup>61</sup> Robin Hetko, interview by author, tape recording, New Skete Monastery, 12 April 2016, follow up – 9 June 2016. Henceforth in chapter: Hetko, interview.

An earlier critique of the New Skete translations were that they were overly wordy and tended to be periphrastic.<sup>62</sup> New Skete has since shortened and streamlined some of the prayers to address this concern. According to Fr. John (Br. Thomas), “This allows [one] to not get lost in all the verbiage. It allows one to enter into the service simply by listening and recognizing the words.”<sup>63</sup>

The community has also sought to clarify the text by using inclusive language when possible. Br. Peter suggests that people seem to appreciate this.<sup>64</sup> Jolene Robinson (now Sr. Jolene, a novice in the community) explains that, for her, the New Skete translations help to emphasize the meaning of the words:

[For instance,] if I read the King James version of the Bible, I can still get a lot from it, but I have to work through it. With the New Skete translations, there are fewer obstacles or hurdles to get through to get to the meaning. In addition, inclusive language frees me up to have a more direct access to the word and its meaning. I do not have any of the frustration, resentment and anger because I am not perceived to be included.<sup>65</sup>

However not all attempts at using inclusive language are received positively. Kevin Lawrence notes that some attempts to get rid of the masculine language are not always successful. For instance, in reference to the translation of the Praises, he says, “Praise God for noble [clarification mine] majesty... does not fully reflect that we are praising God for God’s [clarification mine] majesty.”<sup>66</sup>

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<sup>62</sup> See Meyendorff, interview.

<sup>63</sup> Fr. John (Br. Thomas), interview.

<sup>64</sup> Br. Peter (Kushner), interview by author, tape recording, New Skete Monastery, 11 April 2016, follow up – 11 June 2016.

<sup>65</sup> Jolene Robinson (Sr. Jolene), interview by author, New Skete Monastery, 8 July 2017. Henceforth in chapter: Robinson [Sr. Jolene], interview.

<sup>66</sup> K. Lawrence, interview.

The interviewees also commented on some of the specific translations that New Skete uses. For instance, the translation of the Lord's Prayer (ECCL<sup>67</sup>) that has been adopted by the community is not the norm within an Orthodox setting. It can be jarring for those not used to it. However, those who worship regularly with the community see its value. According to Vera Beecroft, "The phrase in the Lord's Prayer, 'lead us not into temptation' has always given me pause. We know that God does not lead us into temptation. 'Save us from the time of trial' seems to be more of what our Lord would utter."<sup>68</sup> The Creed was also another text on which some interviewees commented. While people appreciated the more inclusive language, Nadia Christy, a long time Chapel community member, expressed a desire to use the first person singular instead of the first person plural for the confession. She says, "I think it is important to each person take ownership of their profession of faith."<sup>69</sup> Lastly, the only textual decision that raised an explicit theological question was the phrase in the Eucharistic prayer, "worship *renewed* [emphasis mine] again in word instead of blood." As Paul Meyendorff stated earlier, the interpretation "seems bizarre and certainly changes the obvious meaning of the text, which is that this is not a repetition of the bloody sacrifices of old."<sup>70</sup>

## 7.5 – Reception of Reform Principle: Balance

On the macro level, New Skete has a healthy balance of Eucharistic worship and non-Eucharistic services that flow from and are directed towards the Eucharistic

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<sup>67</sup> ECCL=English Language Liturgical Consultation

<sup>68</sup> Beecroft, interview.

<sup>69</sup> Christy, interview.

<sup>70</sup> Meyendorff, interview.

celebration.<sup>71</sup> In addition, they have striven to maintain a healthy balance within the liturgical services, uplifting the use of Scripture and interspersing the prayers within the service, including time for silence, while pruning the excessive hymnography often found in the received tradition and keeping them to a manageable length.

### 7.5.1 – Scripture

The community has stressed the importance of hearing Scripture directly in their communal celebrations. To that end, they have included readings in all their services. As Paul Meyendorff explains,

New Skete is not even restoring something ancient here, but are adapting the liturgy to their particular needs which is a very important principle of liturgical development. The liturgy is never an end in itself; it is to lead us toward communion with God and one another.<sup>72</sup>

For them, this is one way to encounter God in the liturgy. Br. David explains,

I meet God in the word and very much in the Logos. God is personal, relational. I have a sense of someone speaking with us, not simply to us. Christ as human walks with us in salvation; Christ as Divine is that towards which we walk. We never quite arrive because it is a continual process. It is the whole sense that He is both fellow traveler and destination. That is what I get in liturgy all the time.<sup>73</sup>

Br. Christopher emphasizes that, for him, Scripture plays an important role in communicating the word of God as well.<sup>74</sup> Furthermore, he says, “It should be primary. We should not prefer liturgical poetry. We can have both, but they need to balance and

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<sup>71</sup> This was also an observation from Fr. Alvian Smirensky. Fr. Alvian Smirensky, interview by author, tape recording, New Skete Monastery, 10 April 2016, follow up – 4 August 2016.

<sup>72</sup> Meyendorff, interview.

<sup>73</sup> Br. David, interview.

<sup>74</sup> Br. Christopher, interview.

enrich each other.”<sup>75</sup> According to Fr. Plekon, reading scripture at every service allows him to experience it in a different modality apart from singing psalms.<sup>76</sup>

Reading from the Psalter has always been part of the liturgical experience of the Christian tradition. The psalms give voice to the feelings experienced in the human condition and our relationship with God. According to Sr. Rebecca, “I experience them as expressions of what I am also experiencing and bring this to God.”<sup>77</sup> As part of their liturgical expression, New Skete includes a greater use of the psalms, both for meditation (e.g. *kathisma*) and proclamation (e.g. verses either before or after the readings).

The Byzantine Psalter also includes the Canticles from the Bible that are sung at Matins. New Skete has continued to sing these canticles instead of the poetic canon that often replaces the Biblical text in the received tradition. According to Sr. Rebecca, “These are the revealed texts. That gives them a place of precedence. It can also be a way to enter into the biblical text. For example, Mary uttered the words of the Ninth Ode. When I utter or hear them uttered, I enter into that same spirit.”<sup>78</sup>

In preparation for the celebration of the Eucharist, New Skete attaches the Cathedral Vigil from Matins to the Vesper service of the previous evening. As part of this service, one of the Resurrection Gospels is read. Although this is also done in places where Matins is celebrated in the morning, it is often not heard by many faithful. For those who do, it is an opportunity to not only hear the resurrection Gospel, but, according to Todd Garvin, “to prepare for the celebration of the Day of Resurrection.”<sup>79</sup>

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<sup>75</sup> Br. Christopher, interview.

<sup>76</sup> Plekon, interview.

<sup>77</sup> Sr. Rebecca, interview.

<sup>78</sup> Sr. Rebecca, interview.

<sup>79</sup> Garvin, interview.

In addition to readings from the Psalter and the Biblical Canticles of the Old Testament, New Skete has also re-introduced a reading from the Old Testament at the Divine Liturgy. Many of those interviewed see this as a laudable addition to the Liturgy. For them, it connects the God of the Hebrew Scriptures with the God of the New Testament. According to Fr. John (Br. Thomas),

A reading from the Old Testament is a snap shot of the lineage of the faith, of the way that God has spoken through the ages. God continues to speak. This is the way that we have heard Him, the way that we have interpreted Him. This is the way that God has spoken through other people.<sup>80</sup>

For Bill Samsonoff, the reading from the First Testament adds a “dimension to the whole story. Jesus is foretold in [this book.]”<sup>81</sup> For Natasha Smith, it is not only that Jesus has been foretold, but that the promise of God has been fulfilled. She says, “I really like [the reading from the Old Testament] because it is a connection. The Messiah has come; it is a promise fulfilled. We can read about the prophecies and see them fulfilled in Jesus Christ. God keeps His promises. It reinforces your trust in God.”<sup>82</sup>

In addition to adding the Old Testament reading at the Divine Liturgy, New Skete has also arranged readings of the service into a two-year cycle.<sup>83</sup> According to Br. Marc, this expanded course of biblical texts “challenges us to heed God’s voice from many angles.”<sup>84</sup> Paul Meyendorff suggests that this is an important contribution of New Skete. He critiques the received lectionary, especially the Sunday cycle, as focusing too heavily on the miracle stories of Jesus and not on the teaching aspects of His ministry. He

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<sup>80</sup> Fr. John (Br. Thomas), interview.

<sup>81</sup> Samsonoff, interview.

<sup>82</sup> N. Smith, interview.

<sup>83</sup> To my knowledge, the community has not considered expanding the lectionary to a three-year cycle as has been done in other faith traditions (e.g. Common Lectionary, Revised Common Lectionary).

<sup>84</sup> Br. Marc (Labish), “Lectionary Notes,” unpublished.

summarizes, “I think revising the lectionary is one of the most critical pastoral needs in the Orthodox Church today.”<sup>85</sup>

In order to understand better the Gospel message and be able to apply it to their lives, the community has also included a non-Scriptural reading at the morning Matins service. For many, these commentaries help to bring the Scriptures to life. According to Br. Christopher,

It helps to connect me to the whole Tradition. It reflects the Tradition’s engagement with Scripture, prayer, the spiritual journey, etc. It triggers my own unique reflection. I am not just trying to ‘remember’ what I have heard, but I [engage with the text.] How does this apply to me? How can I keep this thought through the day? How can it continue to deepen?<sup>86</sup>

Sr. Cecelia adds that, for her, “it helps to bring the Gospel message into this century. It also [tends to] incorporate more recent scholarship as well. This helps me to understand how we can love God in this contemporary world.”<sup>87</sup>

### **7.5.2 – Prayers**

In addition to intoning the prayers aloud of the Divine Liturgy, one of the most important contributions of the liturgical expression at New Skete is the incorporation and interspersing of the prayers from the Cathedral office into the Liturgy of the Hours. This retrieves a liturgical unit that had fallen into disuse after the adoption of the more monastic structure. According to one visitor from St. Vladimir’s, “At New Skete [the prayers] are returned to their role as public prayer, lacing together the various units of

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<sup>85</sup> Meyendorff, interview.

<sup>86</sup> Br. Christopher, interview.

<sup>87</sup> Sr. Cecelia (Harvey), interview by author, tape recording, New Skete Monastery, 1 April 2016, follow up – 7 August 2016. Henceforth in chapter: Sr. Cecelia, interview.



psalmody and poetry.”<sup>88</sup> For many, their inclusion and public recitation ground them in the service. They speak to the time of day and, on occasion, the feast. According to Sr. Rebecca, “They highlight a particular theme that we are celebrating and help to draw out the meaning for our own lives.”<sup>89</sup> Moreover, for Yong Hwan Yoo, a visitor to the monastery, they are “signposts, continually calling me to focus on God the Trinity I am worshipping. I am continually moving around in a circle, but through the prayer, I am always focusing on God at the center.”<sup>90</sup>

### 7.5.3 – Silence

For a monastery that has incorporated so much of the ancient Cathedral tradition into their worship, it is somewhat ironic that they have included time for corporate meditation, a more monastic practice. Often these periods of silence come after a reading and for many in the assembly, they provide a time to reflect on what has just been read and how it might apply to their own lives.<sup>91</sup> For others, it is the value of silence itself that is important. Br. Luke explains, “We are reminding ourselves of the value of silence and how you can meet God when you stop everything else and just try to be present and listen.”<sup>92</sup> Others comment on the fact that it allows one to pray within the service more attentively. According to Natasha Smith, “It is centering. Now I can pray from a

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<sup>88</sup> “St. Vladimir’s Students Visit New Skete,” accessed 28 October 2014, <http://newskeete.blogspot.com/2014/10/saint-vladimirs-students-visit-new-skete.html>.

<sup>89</sup> Sr. Rebecca, interview.

<sup>90</sup> Yong Hwan Yoo, interview by author, New Skete Monastery, 9 and 10 June 2016, follow up – 12 June 2016. Henceforth in chapter: Yoo, interview.

<sup>91</sup> For instance, see Sr. Cecelia, interview; Sr. Rebecca, interview; Beecroft, interview; Christy, interview, J. Smith, interview, among others.

<sup>92</sup> Br. Luke, interview.

prayerful place.”<sup>93</sup> It is this ability to really pray the service that gives the celebration added depth for many.

## 7.6 – Reception of Reform Principle: Pastoral Import

As we have seen, New Skete has grounded their reform effort in the Tradition of the Christian East. One of their principles of reform is that any change be in conversation with the Tradition. In addition, they emphasize that it must also speak to the pastoral needs of the community. In particular, the liturgical life of the community has been a conduit to realize more fully and continue to express their personal and communal identity. It has also helped to form the community in the Christian life and ultimately, give them a taste of life more abundant in Christ. For Jolene Robinson (now, Sr. Johanna), “[The liturgy] is how I see the world, how I respond to it, how I measure my relationships with others. It is now something personal. It is not something that I am just learning about, but functioning from inside of it.”<sup>94</sup>

### 7.6.1 – Identity

The most basic identity that the liturgy nurtures is that with Christ. According to Br. Marc, “In the liturgy, we experience our connection with Christ in Jesus in real ways... As the Body of Christ, [we help] to sanctify everything in the world, to appreciate creation for its value, to respect other people, and bring the love of Christ into the world.”<sup>95</sup> Many of the ritual elements of the services emphasize this identity. For Dcn. Smith, the presentation of the light at Vespers reminds the faithful of their baptismal identity. He says, “It has resonances to the baptismal hymn—As many as have been

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<sup>93</sup> N. Smith, interview.

<sup>94</sup> Robinson (Sr. Jolene), interview.

<sup>95</sup> Br. Marc (Labish), interview by author, tape recording, New Skete Monastery, 4 April 2016, follow up – 16 and 18 September 2016. Henceforth in chapter: Br. Marc, interview 2016.

baptized into Christ have put on Christ. Also, it feels Eucharistic to me. Just as the Body of Christ is shared among the faithful, the Light of Christ is also shared.”<sup>96</sup> Another visitor also says that the movement of the liturgy, especially the opening entrance of the Divine Liturgy, affirms, for her, that she is part of the priesthood of all believers.<sup>97</sup> According to Fr. Plekon, “The participation [of the assembly] is telling you who you are as a Christian, a Priest, Prophet, and King, a child of God.”<sup>98</sup> One is joining a community from the past and into the future, all belonging to Christ.

In particular, the monastics are strengthening their monastic identity as well through their communal celebration and the prayers that speak particularly to their life together. According to Fr. John (Br. Thomas),

The whole process of becoming means that I am constantly changing. This is what participating in liturgical life is all about. We constantly look at what seems to be authentic from where we now stand even though we understand that more will be revealed. When a group of people do that in their personal lives, it naturally flows into their work and their prayer. I see myself as changing, constantly discerning who I am. I am becoming more of a monastic.<sup>99</sup>

The Christian experience is always mediated through culture. According to one visitor, “Culture is what gives our faith ‘flesh.’ New Skete has put ‘flesh’ to their experience of Orthodoxy in a certain way.”<sup>100</sup> For many of the monks, they first experienced the liturgy through the Slavic/Ruthenian tradition. They continue to identify with this tradition primarily through some of the music of the service. Others have adopted the music as their own. Sr. Patricia notes, “Even though the Slavic music comes

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<sup>96</sup> J. Smith, interview.

<sup>97</sup> Visitor, interview.

<sup>98</sup> Plekon, interview.

<sup>99</sup> Fr. John (Br. Thomas), interview.

<sup>100</sup> Visitor, interview.

from a particular culture, I find that is it almost trans-cultural. It does not fight with our culture. Many people who love it have not grown up with it. It has the ability to speak across cultures.”<sup>101</sup>

The culture that the monastery now finds itself in and that which it seeks to engage is the American context. In many ways, the community is identifying with and speaking directly to their surroundings. Todd Garvin sees the nexus of these cultures in his experience at New Skete:

Culturally it is clear that New Skete has come out of the Slavic/Ruthenian tradition. However, it has incarnated this in a rural, more culturally homogeneous, American setting. Two examples of this are in the language and music. They use contemporary American English and music, while including a nod to their cultural heritage, it is still accessible to the American ear. They are trying to create a more American expression of Orthodoxy. This allows me to bring both my Ruthenian and American self to Orthodoxy.<sup>102</sup>

According to Br. Marc, “We want to be able to speak the Gospel in any culture. We have to use the elements of our culture, as the Russians did in Alaska, to bring the forgiveness and reconciliation of Christ to all.”<sup>103</sup>

### 7.6.2 – Formation

In relaying his early experience of Orthodoxy, Br. Stavros remarks, “My experience in the Ukrainian church was a real ‘wow’ experience. But it did not always challenge me how to live. Does [the liturgy] comment on real life or is it just a bunch of stuff that we sing because we have always done it this way?”<sup>104</sup> New Skete has always

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<sup>101</sup> Sr. Patricia, interview.

<sup>102</sup> Garvin, interview.

<sup>103</sup> Br. Marc, interview 2016.

<sup>104</sup> Br. Stavros, interview 2016.

been sensitive to this question. Many of their reforms have been adopted in order to help the community grow in their relationship with God and neighbor. According to Br.

Christopher,

By listening to the prayers aloud and listening to Scripture, I am alerted to things in my life. [Furthermore,] we are building a community that is engendered by, for instance, the exchange of the Kiss of Peace. We learn from that gesture that everyone in the assembly is neighbor and that we are all in this together.<sup>105</sup>

Br. David concurs. He says, “Participating in the liturgy helps my understanding of who God is. The revelation through Scripture, as it is done in the liturgy, you see an unfolding awareness of God. It is an opening of a relational God. [In addition,] I have the example of people around me [as models.]” Others cite the formative import of reading in common,<sup>106</sup> praying the litanies,<sup>107</sup> and singing together.<sup>108</sup> Others explain the way that the liturgy at New Skete forms them in more general terms. According to Dcn. Smith, “It helps you to become more who you are meant to be as a person—more thankful, loving, giving...your true self.”<sup>109</sup> Todd Garvin summarizes the formative value of the liturgy at New Skete:

In the very general sense, the clarity of the services at New Skete allows me to understand the content of worship. It allows me to continue to learn about and be formed in faith through participating in the service. I find the texts clear and in a language that is accessible. This allows me to hear the teachings of the faith in an idiom that is fully comprehensible to me.<sup>110</sup>

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<sup>105</sup> Br. Christopher, interview.

<sup>106</sup> Yoo, interview.

<sup>107</sup> Christy, interview.

<sup>108</sup> Robinson (Sr. Jolene), interview.

<sup>109</sup> J. Smith, interview.

<sup>110</sup> Garvin, interview.

The relationship with God is not only nurtured through the texts of the service, but through the movement as well. Jolene Robinson (Sr. Johanna) explains, “Physically going to a different place is like a journey. It reminds me that we are on this earth and that Jesus was on this earth, walking and talking among us. The movement does not allow me to stay in my head.”<sup>111</sup> In particular, the movement to the cross and back during the Cathedral vigil is something that helps to write both the crucifixion and resurrection on the bodies of the believers. According to Br. Christopher, “It is a kind of bodily remembrance that helps us to experience the mystery of the cross on a weekly basis.”<sup>112</sup>

The formative value of liturgy is not just something that is confined to the communal celebration, but permeates the rest of their daily lives. According to Todd Garvin, “Liturgy is the heart and soul of what we do when we come together as a worshipping community. It is where we encounter God and connect with one another. We then take that sense of encounter and connection into the world with us as we live our day-to-day lives.”<sup>113</sup> Brother Christopher recalls reflecting on a recent experience similarly:

It is almost like the fragrance that is still accompanying the aftermath of the celebration. We are aware of the fact that God is still present and the power and importance of that particular celebration is that it connects with the next way God is going to manifest God-self in our daily lives.<sup>114</sup>

This is something that is noticed by others as well. Natasha Smith says, “I find that the liturgy carries over to the life outside the formal communal celebration. There is

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<sup>111</sup> Robinson (Sr. Jolene), interview.

<sup>112</sup> Br. Christopher, interview.

<sup>113</sup> Garvin, interview.

<sup>114</sup> Br. Christopher, interview.

beauty and simplicity [in the liturgy as well as] in their daily lives.”<sup>115</sup> Another visitor says, “One of the things that strikes me is how obvious hospitality is integrated into their lives. I feel welcomed in their home.”<sup>116</sup> From their liturgical lives, the community has learned to become more and more God-like—to be more thankful, loving and giving of themselves.

### 7.6.3 – Transformation

The process of becoming more and more God like (i.e. *theosis*) is the goal of the Christian life. The experience of the encounter with God in liturgy allows the worshipper to grow closer to God. For Robin Hetko, “The liturgy is a process of realigning myself towards God. For me, it is a journey so that one can [continually] be transformed.”<sup>117</sup> According to Br. Christopher, “The prayers focus our collective and personal consciousness to God. They educate us and convert us—initiating healthy change. [For me,] they explode like little time bombs that detonate in my heart. It is an inner movement towards God.”<sup>118</sup> For another visitor, the desire to be one with Christ is transformative for the community as well. She says, “Gathering together in worship is the desire to be one in Christ and be transformed as a community.”<sup>119</sup>

For some, the experience of the Divine Liturgy at New Skete, in particular, can be a transformative event, one that is usually only recognized in hindsight. According to Br. Christopher,

People are deeply moved when they come to liturgy [at New Skete]. They get a different experience of the

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<sup>115</sup> N. Smith, interview.

<sup>116</sup> Visitor, interview.

<sup>117</sup> Hetko, interview.

<sup>118</sup> Br. Christopher, interview.

<sup>119</sup> Visitor, interview.

Eucharist, for example, as reality on a deeply symbolic level, but in a very real way, inviting those who come to a taste of the Kingdom. This taste that over time becomes something that they recognize as transformative and deeply important in their lives.<sup>120</sup>

For Robin Hetko, the Divine Liturgy is, at times, a taste of the time of God's reign. She says, "The Liturgy is an experience of *kairos* [decisive or pregnant moment in time]. I feel as if I am lost in time—out of time—it feels like a cohesive energy with the body of the people there."<sup>121</sup> Vera Beecroft describes the experience as mystical. She says, "In Him, we live. The Divine Liturgy is truly heaven on earth through time here, our connections with all—past, present, and future. I can not put into words the mystical sense it all portrays and is."<sup>122</sup>

Many of the respondents spoke of being transformed by the experience of God's love and compassion in the liturgical celebration.<sup>123</sup> For Sr. Rebecca, "Through our liturgical practice, I experience a total free giving of a God of love, compassion and forgiveness. God gives to everyone. It is up to me to open myself to God. ...Liturgical life is the key that opens something in me that is more permeable to God's presence."<sup>124</sup> Fr. Michael Plekon summarizes a liturgical experience that is often difficult to put into words. He says, "In the liturgy [at New Skete] you are brought to a different place and a different understanding of what we are doing; it is a sea change."

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<sup>120</sup> Br. Christopher, interview.

<sup>121</sup> Hetko, interview.

<sup>122</sup> Beecroft, interview.

<sup>123</sup> For example, see Chapel Community member, interview; Beecroft, interview.

<sup>124</sup> Sr. Rebecca, interview.



## 7.7 – Aesthetics

For most respondents, the *way* the liturgy is celebrated at New Skete is the most striking feature of the liturgical experience at the monastery.<sup>125</sup> It engenders that transformative experience that many find hard to articulate. The services are reverent, beautiful, and inspire awe at being in the presence of and encountering God in the celebration. According to Fr. Plekon, “The liturgy at New Skete is always mindfully celebrated, with care, with love, and with seriousness, but humanity is never disparaged.”<sup>126</sup> Br. John explains his experience. He says, “[The services] are simple and yet have a lot of meat to them—Scriptures, psalms, music, etc.—all celebrated reverently. We [celebrate the liturgy] evenly and gently and it gives me time to think, absorb, and understand what is going on.”<sup>127</sup> The incorporation of periods of silence into the service helps to engender this contemplation as well. Nadia Christy says, “[I especially like] the quietness of the services. [Services] are not hurried. In so many parishes, we rush through everything. The pacing here is reverent ... You get that sense that God is present.”<sup>128</sup>

The beauty of the space and service also makes a deep impression on worshippers.<sup>129</sup> For Natasha Smith, God’s care for the world and love of the world are reflected in the physical beauty of the space. For her, this message is found in the

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<sup>125</sup> For example, see the interviews of Brs. David, Luke, Peter, John, Fr. John (Br. Thomas), Robinson (Sr. Jolene), Beecroft, Chapel Community member, Christy, Garvin, K. Laurence, Meyendorff, Plekon, Samsonoff, J. Smith, N. Smith, and Visitor

<sup>126</sup> Plekon, interview.

<sup>127</sup> Br. John, interview.

<sup>128</sup> Christy, interview.

<sup>129</sup> Almost all respondents spoke about the beauty of the services at New Skete. For example, see Beecroft, interview; Br. Peter, interview; Fr. John (Br. Thomas), interview; Chapel Community member, interview; Christy, interview; Garvin, interview; J. Smith, interview; N. Smith, interview; Robinson (Sr. Jolene), interview; Samsonoff, interview, among others.

iconography, the flower arrangements, and the glow of the lit candles.<sup>130</sup> For Dcn. Smith, the shafts of light that shine in the space, more generally, accentuate that sense of beauty and reflect the presence of God:

The filters of the windows create shafts of light that will move at different times during the day. This helps to create a prayerful or sacred space. This might be the same feeling one has when you see shafts of light in nature (e.g. like light coming through the clouds). It is the glory of God—God as beauty.<sup>131</sup>

For many, the beauty of the space enhances the entire experience of worship.

Vera Beecroft elaborates,

I encounter God through the beauty, majesty of the whole atmosphere at New Skete. God is reflected through the icons, His word, the prayers, the feeling you get when you enter into the sacred space, when you enter with the people and the saints of the church on the next level all walking toward Christ enthroned.<sup>132</sup>

Br. Luke summarizes, “I think it is a sense of awe and wonder—the majesty and glory of God as creator of everything. What we notice outside is what God has done; what we notice in the church is what we have done in response to God.”<sup>133</sup> God has invited us to relationship with Him. New Skete responds to this invitation, celebrating services with reverence and beauty that inculcate a sense of awe and wonder in the worshipper at the majesty, compassion, and love of God. In worship, the assembly is made aware of the presence of God in their midst, they learn about this God and all that has been done for them. In response, they give thanksgiving. Through their own self-offering as members of the Body of Christ, they are continually being formed and ultimately, through the

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<sup>130</sup> N. Smith, interview.

<sup>131</sup> J. Smith, interview.

<sup>132</sup> Beecroft, interview.

<sup>133</sup> Br. Luke, interview

agency of the Holy Spirit, transformed by this experience. They continue to grow more fully into the Life of Christ, drawing closer to God and one another.

## **Conclusion**

### **Evaluation Summary**

This study began by asking if the Liturgical Movement in the West, whose early pioneers had looked to the Christian East for inspiration, had any affect on the Eastern Christian Churches themselves. Inherent in the question is the presupposition that there was no parallel liturgical movement in the East. This study has shown that not only was there such a movement in the East, but that there was an exchange of ideas between the West and the East that was ultimately beneficial to both. The renewed and reformed liturgical life at New Skete is one beneficiary of this exchange.

The monastics of New Skete was able to draw on the scholarship and principles from the Liturgical Movements of both the West and East to inform their own liturgical reform efforts. From this inspiration, they formulated their own reform principles to meet the pastoral needs of their own community. The principles that were important to them included emphasizing the communal character of worship; promoting reforms based on sound scholarship and in accord with the Tradition; improving the clarity of the service in structure, performance and with the texts used; striking a proper balance of Scripture, prayer, and hymnography, all while keeping the service to a manageable length; and, most importantly, helping to meet the pastoral needs of the community. In addition, they also emphasized the importance of appealing to the aesthetical dimension of liturgy. For them, worship should be reverent and beautiful and, ultimately, help the faithful encounter both the imminence and transcendence of God.

Throughout the analysis of their liturgical life, I have critiqued their reform efforts along these principles. In addition, others have shared their experience of worshipping at

New Skete, assessing their principles similarly. (See the reception of their reform efforts detailed in Chapter 7.) For the most part, their reforms have been well received by those open to their efforts. In addition, they have largely done what they intended to do. Communal participation is engendered by the architecture and iconic program of the worship space, the movement of the assembly (e.g. entrances and processions), the placement of the celebrant, the communal exchange of the Kiss of Peace, hearing the prayers read aloud, including short responsorial refrains for everyone to sing, and expanding the ministerial roles within the community. However, one area where communal participation generally falls short is with the use of more complicated choral pieces.<sup>1</sup> This is where the understanding of community becomes more exclusive, implying the monastic community in particular. In recent years, the New Skete has moved away from this difficult music, although it is still part of the repertoire for various *stichera* as well as feast days. I realize that not everything in the service needs to be sung by everyone all the time, as participation can be both external and internal. The assembly can participate by just listening on occasion, letting the words and music penetrate their being. Still, the attempt to recreate the heterophony championed by the Moscow Synodal School should be rethought in light of the goal of inculturating the liturgy into a twenty-first century American context and encouraging the participation of those living in that realm.

As this study has shown, the liturgical reforms that the community has implemented are based on sound scholarship (e.g. from the work of Mateos, Arranz, and

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<sup>1</sup> This is especially true for those harmonizations based on Russian folk harmony. In general, they include awkward voice leading which makes the music difficult to sing and are filled with open chords that makes the music difficult to keep in tune. In addition, the music of this genre has too much dissonance for the western ear.

Taft primarily) and in consonance with the larger tradition of the Church. In many cases, New Skete has recovered prayers and practices from the ancient cathedral traditions of Jerusalem and Constantinople. This has allowed them to experience the breadth and depth of the Tradition, enhancing their liturgical life.

New Skete has also sought to promote the clarity of the service through their reform efforts. To reprise the comments of Br. Marc, “Mateos often said that the golden age of worship is [not any particular epoch, but] when it is obvious to the people what is happening.”<sup>2</sup> They have adopted structures and practices with this principle in mind, both on a macro level (e.g. the Liturgy of the Word celebrated around the ambon and opening Vespers with the presentation of the Light) and within the liturgical units themselves (e.g. the inclusion of an associated prayer and not only the small synapte that usually outlines the unit.) They have simplified the rubrics of the service and adopted movement that clarifies the inherent logic of the service as well (e.g. the opening entrances and approaching the altar during the Divine Liturgy only for the Offering, etc.) Moreover, they have translated the texts into language that is clear, understandable, and accessible to the average worshipper. Still, some of the translations need to be adjusted to reflect better the theology of the Orthodox Church (e.g. the translation of Ps. 50/51 [that implies that the faithful not only suffer from the consequences of the sin of Adam and Eve, but are “guilty” of it as well], the prayer of the Prothesis rite [which prematurely “consecrates” the elements] and some phrases in the Eucharistic Prayer that appear to imply a *renewal* of the sacrifice of Christ.) In addition, the translations of some of the newer prayers of the (concluding) litanies for Vespers and Matins need to be reexamined

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<sup>2</sup> Br. Marc, interview 2016.

in light of their original source.<sup>3</sup> Moreover, particular attention needs to be paid to the theological consequences of readdressing a prayer and mixing metaphors used in the Trinitarian doxologies. In general, the desire for variety and inclusivity is helpful and pastorally beneficial to the community. However, in some instances, it might be better to compose an original prayer rather than rework a received version in a way that changes its fundamental meaning.

New Skete has also reformed their services to ensure a greater balance of its constitutive elements, limiting the overabundance of hymnography usually found in the received tradition. In particular, they have emphasized the primacy of Scripture (e.g. including readings at every service, re-adding an Old Testament reading to the celebration of the Divine Liturgy, returning to the biblical canticle at Matins, adding more canticles to the cycle, moving from a one-year cycle to a two-year cycle of readings more broadly, and including a non-Scriptural reading as well.) In addition, they have added time for communal meditation into the flow of the service to allow the faithful to absorb the meaning of the readings or previous action. They have also inserted or re-inserted the prayers into the stream of the liturgy that help to highlight the theological themes of the service. These additions have deepened the experience of the liturgy at New Skete and greatly contributed to the edification of the faithful.

The pastoral import of their reform efforts has always been a primary concern for the community. In particular, including the prayers within the service and expanding their variety has been one of their greatest contributions. These prayers speak to the

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<sup>3</sup> Prior to this study, the monks assumed that all the newer prayers of the litany and inclination were the original work of Fr. Laurence. However, this study has shown that some of them were from the “little hours” of the Great Church. See analysis in Chapter 6.

Christian identity of the worshipper, often emphasizing baptismal themes,<sup>4</sup> and also teach the faithful about God, how to talk to God, and how to grow in their relationship with God and one another. They not only form the person and community in the faith, but, ultimately, help to lead them to a transformative encounter with God in the liturgy, one that can then inform their everyday lives.

In addition, the liturgical life of the community reflects the Slavic identity of the founding monks and has a particular pastoral resonance for them and others from that cultural background who worship with them (e.g. the Russian design of the small church, the inclusion of a number of Slavic saints on the calendar, and especially, the use of Slavic-style choral music). Although the liturgy is filtered through this particular cultural lens, it still easily speaks to the contemporary worshipper in an American setting today.

Finally, the community has emphasized the need for worship to be reverent and beautiful. The pacing of the service is not rushed and attention is paid to detail. Of course, what one considers beautiful always has a subjective quality to it. But what is ultimately beautiful is an experience of the living God. It is this aspect of their liturgical life that is recognized most often by those who worship with them and is an experience with which I concur from my own participation in their liturgical life.

### **Significance of This Study**

In the Introduction to this dissertation, I stated that this study has important historical significance. Objectively, the liturgical reforms of New Skete are an example of an enacted liturgical reform effort in the Christian East. This work is a case study on this effort. This study also shows the influence of the scholarship and principles of the

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<sup>4</sup> Some also speak to the monastic identity of the community.



Liturgical Movement of the twentieth century on one community in the Orthodox world. In particular, the reforms of this community are based on the scholarship of the Russian liturgiologists of the late nineteenth and early twentieth centuries, have been augmented by scholars from the West who built on the work of these liturgiologists, enhanced by the theological dialogue between the West and the East, and given impetus from the reforms of Vatican II. This dissertation also highlights the monastery as an arena that continues the tradition of liturgical creativity within the Church. In general, change is difficult and hard, especially institutional change. The value of the monastery for liturgy is that liturgical change can be worked through in a particular setting. The liturgical expression can then be tested, addressing any problems that arise. The tested reforms can then be models for the wider church when it is (or segments of it are) ready to incorporate them into their own liturgical life. Historically, liturgical uniformity has not been normative. It need not be the case today.

This study has also shown that the work of New Skete is important in other ways as well. From a methodological point of view, this is a study of liturgical development that spans over fifty years, reflecting, in miniature, the process of liturgical development throughout history. As with other liturgical developments throughout history, the reform efforts of New Skete have ebbed and flowed according to both external (e.g. ecclesial situation) and internal factors. In the course of their history, they have responded to critiques, both external (e.g. Taft) and internal (e.g. their own members). Most importantly, it was these internal pastoral considerations that informed the process, an important principle in liturgical development.

From a pastoral perspective, this study shows how one community has reclaimed many of the prayers and practices of the ancient Cathedral office of both Jerusalem and Constantinople (primarily through the work of Mateos and Arranz) and, among other things, to inform the Christian identity of the faithful and engage them, encouraging the faithful to manifest that identity in the liturgical celebration. For instance, the use of processions and short responsorial refrains are a constitutive part of the work of the people of God at New Skete. The faithful are concelebrants of the service, exercising their anointing as “priests” in the Body of Christ.

Furthermore, the study shows how the liturgical celebration can be a primary source of growth in the relationship with God and neighbor, both in its overall structure and embedded liturgical units and in its specific prayers (mentioned above), hymns, and readings as well as its movement, ritual, and aesthetic dimension (e.g. music). Moreover, New Skete has emphasized that the aesthetic dimension of the liturgy matters. It is by the reverence and beauty of the service that most people are moved.<sup>5</sup> They are prepared to be so by the clarity and intelligibility of the underlying structures, etc. of the reform effort, although they may not be able to immediately recognize or articulate the relationship between the structure of the service and its experiential import. However, it tills the “soil of their hearts” for a transformative experience that they can then carry with them after they leave the communal celebration. Furthermore, it is the emphasis on liturgical aesthetics, in particular, that might have import for those who lament a loss of reverence and beauty in the reformed Catholic Mass in the Roman Church and thus,

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<sup>5</sup> See comments in Chapter 7.

argue for a “reform of the reform.”<sup>6</sup> Although they may correctly diagnose this lacuna in the celebration (or in some celebrations) of the Mass, the remedy that they propose (i.e. a return to the Tridentine Mass) ignores the positive theological and ecclesial contributions of Vatican II that are part of the reformed rite in the Roman Catholic Church. The Divine Liturgy at New Skete is an example of a liturgy that includes the main liturgical units in the Liturgy of the Word (e.g. opening hymns, three readings, sermon, and the prayers of the faithful) while still retaining the strong pneumatological and Trinitarian emphasis of the Eucharistic Prayer that is now constitutive of the reformed rite in the Roman Catholic Church as well. Although it is a liturgy of the Byzantine rite, it could serve as a model from which those who argue for the “reform of the reform” could emulate, albeit within the bounds of their own tradition.

From an ecclesial point of view, this study shows the attempts of one community to expand the bounds of the visible Church while still working within the canonical framework of a particular Tradition. For instance, including Western saints, many from the first millennium of Christianity, and other modern figures in the iconic program of the church as well as remembering them in the Synaxarion says that they are also part of the Body of Christ. Although ecclesial divisions remain, they can begin to be transcended by focusing on these figures as models to whom all can look to emulate. It also lays the foundation for a type of “liturgical ecumenism” that can share the faith with others in a liturgical setting, privileging an expression of the faith based on models drawn from the undivided Church (e.g. the daily services of Vespers and Matins) and focusing on what Christians can still do and say together as members of the Body of Christ in the

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<sup>6</sup> In addition, those who argue for the “reform of the reform” in Roman Catholic circles might also find value in emulating the placement of the celebrant, especially at the Divine Liturgy at New Skete—standing with the assembly for the Liturgy of the Word and only approaching the altar for the Offering.

Eucharistic celebration (e.g. explore the Gospel message, pray for the world, greet and ask for forgiveness from one another, proclaim the basic creed of the faith). Moreover, this study shows that by inviting all to worship with them, they can minister to and evangelize those seekers that visit their community. According to Jolene Robinson (now, Sr. Johanna), “New Skete aims to connect to a wide vision of Christianity and make Christianity accessible and relevant to others. ... The goal seems to be what Christ embodies—to be compassionate, aware, and responsive.”<sup>7</sup>

For the Orthodox, this study has shown that the Church today need not be afraid of change and that liturgical renewal and reform is both necessary and desired by many, both laity and clergy alike. According to Br. Marc, “A lot of clergy have come and say that it is refreshing to see a different take [on the liturgy. They say that it] gives them new insight into what is going on.”<sup>8</sup> In addition, this dissertation has shown the value of reclaiming some aspects of Byzantine tradition that have fallen into disuse in order to meet the pastoral needs of the faithful today. The larger Church could learn from the example of New Skete. For instance, for the celebration of Vespers and Matins, the Church could learn the efficacy of reclaiming the communal dimension of the service and making it accessible to people by re-adopting ancient cathedral practices, including the practice of interspersing relevant prayers throughout the service. For the Divine Liturgy, the Church could see the value in rebalancing the Liturgy of the Word to emphasize the readings and including a reading from the Old Testament, pruning repetitive litanies, and reclaiming some of the functional movement of the service. Finally, it could see that liturgy is alive and the Holy Spirit is continuing to work in the Church.

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<sup>7</sup> Jolene Robinson (Sr. Jolene), interview.

<sup>8</sup> Br. Marc, interview 2016.

## **New Skete: Areas for Future Development**

After fifty years of liturgical reform, what is next for the members of the New Skete community? In what ways can the liturgical life of the community develop further? Aside from addressing some of the critiques in this work, I suggest that they can also continue to explore the wider tradition of the Christian East, including elements from the Syrian tradition that are in consonance with the Chalcedonian expression of the faith. In some ways, they have already done so.<sup>9</sup> In addition, they can explore variations of the Eucharistic prayer, both those from the early Tradition of the church and more modern versions that are in consonance with the Orthodox faith.<sup>10</sup> Moreover, they can celebrate on occasion some of the other services or liturgical expressions of the Church (e.g. the various Akathist hymns and Kontakia, the former in a more communal fashion than is currently popularly practiced and the latter, in its constitutive dialogical parts). Each would lend variety and depth to their current liturgical practice and continue to be a model for others.

## **Areas for Future Research**

The scope of this dissertation was outlined in the Introduction to this work. There are many aspects of New Skete's liturgical life that have not been covered in this writing (e.g. the Lenten and Paschal variations of the services, the services of Great [or Holy] week, the other Liturgies that the community celebrates [James and Basil], occasional services [e.g. Funeral, Healing, Tonsuring, etc.]) These could and should be covered in future studies to complete an examination of the liturgical life of the monastery. In

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<sup>9</sup> For instance, many of the festal variable prayers as well as some enhancements to the Funeral service have been inspired by the Syriac tradition. See: Monks of New Skete, *Sighs of the Spirit*.

<sup>10</sup> For instance, the North American Academy of Liturgy (NAAL) has a group that works on modern Eucharistic Prayers.

addition, proposed major areas of study could include a historical and theological exploration of the New Skete Lectionary, a textual study of the hymns used by the community (e.g. *Troparia* and *Kontakia*), and an ethno-musicological study on the chant and choral music sung by the community that seeks to emulate the Russian folk song tradition.

Future work could also include a comparative study with other monasteries that have been influenced by the Liturgical Movement (e.g. the bi-ritual monastery of the Holy Cross in Chevetogne [Belgium] and the Eastern Rite Catholic monastery, Monastère de l'Épiphanie, in France [south of Avignon]).

### **Concluding Vignette**

As part of the liturgical reform efforts of the community, New Skete has composed new prayers and hymns. This study closes with the one of the hymns (*oikos*) for August 7, the Synaxis of the Founding of New Skete. May those who glimpse the liturgical life of New Skete through this work be enlightened similarly.

Moses bowed before the burning bush; Elijah went up in a fiery chariot; while Peter, James, and John were overwhelmed by your glory on Tabor. You led us to a mountain also, and we too were amazed to see how good it is to be here and live together like brothers and sisters. Help us remember the vision of that day, lest we loose heart; help us to persevere to the end, firm in our faith. Fire our hearts that we may be strong in our sufferings as you were in yours. After all, if you have led us to great things, why, then, can we not hope for greater. Some of us however, were not here in those days. Nonetheless, at whatever hour we have arrived in the vineyard, let us come and remain wholeheartedly, that together, we may overcome the difficulties of life by your unfathomable wisdom. Give us one heart and one mind, Savior, and grace our life with beauty by filling us with your eternal light.

## Appendices

### Appendix A: Experience at New Canaan Received Byzantine Rite in Ruthenian Tradition

#### A.1 – Introduction

The story of the Monks of New Skete began with a group of Byzantine Franciscan monks worshipping in the Ukrainian and Ruthenian traditions of the Byzantine rite. The Byzantine tradition has a complicated history and its liturgical expression is no less so. In its received form, it is an amalgam of the ancient Cathedral rite of Constantinople and the practices of the Sabaite monks of Palestine. This combination not only informs the order and texts of the services (and the use and balance of Scripture, including psalmody, and hymnody), but the rubrics and other performative aspects as well. In addition, the Byzantine tradition is expressed in two main variations—the Greek or Byzantine and the Slavic traditions. Moreover, each local church follows its own customs and celebrates in its respective liturgical language. The Byzantine Franciscans followed the Slavic expression, using the “customary Ukrainian and Russyn practices [of] the time,”<sup>1</sup> including celebrating its services in Church Slavonic.

#### A.2 – Setting

The liturgy of the Byzantine Church is usually celebrated in a space that has been consecrated to God and serves the purpose of the gathering. In the Byzantine tradition, the form of the space is highly dependent on its function. It complements the act of the community gathered in prayer whose actions are based originally on the celebration of the Divine Liturgy at the Cathedral of *Hagia Sophia* in Constantinople. Traditionally, the

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<sup>1</sup> Br. Marc (Labish), interview by author, tape recording, New Skete Monastery, 4 April 2016, follow up – 16 and 18 September 2016. Henceforth in chapter: Br. Marc, interview 2016.

space is divided into three parts—the narthex, nave, and sanctuary, often with a large dome over the nave area. This division and its theological interpretation support a movement for the worshipper that is both forward and ascending.<sup>2</sup> The interior is usually decorated with numerous icons, generally in a specific iconic program in which the icon of the Theotokos and Christ child is above the altar area and the icon of Christ the *Pantocrator* (i.e. “ruler of all”) is in the center dome. In addition, a distinctive feature of most Byzantine churches is the icon screen that separates the sanctuary from the nave, the height and transparency of which depends on the place and time.<sup>3</sup>

The architecture of the building does more than facilitate function, though. It also expresses a community’s identity and memory.<sup>4</sup> For instance, typically, the outside of Russian churches includes Slavic-style cupolas and three-bar crosses that are marks of their cultural heritage and the inculturation of the faith.<sup>5</sup> The ecclesial architecture and its art also support the formation of the worshipper and provide an atmosphere to aid their transformation. The icons that fill most Byzantine churches provide instruction to the

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<sup>2</sup> The theological prototype for interpreting Orthodox architecture is found in the writing of Maximus the Confessor. See St. Maximus the Confessor, *The Church, the Liturgy and the Soul of Man*, trans. Dom Julian Stead (Still River, Mass: St. Bede’s Publications, 1982). For a summary of the history, paradigm shifts, and the relationship of liturgy and architecture in the Byzantine tradition, see Nicholas Denysenko, *Theology and Form: Contemporary Orthodox Architecture in America*. (Notre Dame, Indiana: University of Notre Dame Press, 2017), 11–43. (Henceforth in chapter: Denysenko, *Theology and Form*.) He uses the work of Chirovsky as a basis. See Andriy Chirovsky, “Towards a Byzantine Liturgical Architecture,” *Diakonia* 18 (1983): 203–37.

<sup>3</sup> The history of the iconostasis is beyond the scope of this project. More more information, see: Leonid Ouspensky, *The Theology of the Icon* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1978). (This work was later expanded and released in two volumes in 1992 with a revised translation by Anthony Gythiel and selected translations by Elizabeth Meyendorff.)

<sup>4</sup> Denysenko, *Theology and Form*, 13. Denysenko also argues that the architecture that a community uses for their worship space also expresses its mission and ecclesiology.

<sup>5</sup> For more information on Russian church architecture see Dimitri Alexandrow, “Main Developments in Russian Church Architecture,” *Orthodox Life* 67, no. 1 (2016): 5–16. Here, he includes descriptions of the basilica style of some Cathedrals as well as the wooden architecture of the country church. In addition, see related articles in *The Wheel*, Vol 5 (Spring 2016). For a survey of various architectural styles of Orthodox churches in America, see Denysenko, *Theology and Form*.



faithful, proclaiming the Gospel in visual form. They also serve to mediate between the earthly and heavenly realms, helping to draw all into communion with God.<sup>6</sup>

The use of light is another important design consideration in many Byzantine churches. For instance, the dome of Hagia Sophia appears to float on a ring of small windows that refract light into the vast space below. Theologically, the use of light connects natural light to the uncreated Light of God. It also provides natural beauty and warmth to the worship space.<sup>7</sup>

Many of these design considerations would be in view in years to come during the construction of the worship spaces at New Skete. While at New Canaan, one of the first things that the monks did was to add an iconostasis to their worship space, including a curtain above the Holy Gate. This was typical for those worshipping in the Ruthenian tradition and reflected a turning toward their ecclesial heritage. However, the use of a solid icon screen (and curtain) is not without liturgical problems.<sup>8</sup> Ideally, it helps to set apart the sanctuary from the nave, drawing the attention of the worshipper to the action in the sanctuary and inviting them to participate in it. However, depending of the level of transparency, it often tends to become more of a barrier to doing so. In addition it can set up an unnecessary dichotomy between the sacred and profane, the sacraments and prayer,

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<sup>6</sup> For more on the function of icons, see my article, “Iconic Encounter: Seeing and Being Seen by God’s Word,” *Liturgy* 31, no. 1 (2016): 26–33.

<sup>7</sup> Based on comments from Robert M Arida, “Liturgy and Space,” accessed 9 February 2016, [http://www.holytrinityorthodox.org/articles\\_and\\_talks/Liturgy%20and%20Space.htm](http://www.holytrinityorthodox.org/articles_and_talks/Liturgy%20and%20Space.htm).

<sup>8</sup> For instance, the doors and curtain of the iconostasis can be closed at various times in the service. The rubric comes from the monastic tradition, but was incorporated into the received rite. While at New Canaan, the monks’ chapel had a full iconostasis with curtains in front of the “Holy Gate” (or what are sometimes called the “Royal doors”) and followed the general rules for opening and closing them at various times in the services according to the Ruthenian Recension. See *The Order for the Celebration of Vespers, Matins and the Divine Liturgy according to the Ruthenian Recension*, trans. Matthew A Berko (Washington, DC. 1958), 13–16.

clergy and laity, and male and female.<sup>9</sup> Furthermore, a solid iconostasis with closed curtain can reduce mystery to magic and hinder the dialogue of the liturgy between the clergy and the people. New Skete would take these drawbacks into consideration when building and decorating their future worship spaces.

### **A.3 – *Excursus*: An Introduction to the Hours**

#### **A.3.1 – Two ways of Praying**

The early Christians gave preeminence to the apostolic injunction, “pray without ceasing” (Thess. 5:17). They believed that one was to be in constant communication with God. One framework for this communication was and still is the celebration of the “Liturgy of the Hours.” Mateos, building on the work of Anton Baumstark, distinguishes four stages in the early development of the Office: Christian prayer as private devotion, the Egyptian monastic and ecclesiastical offices of the fourth century, and the urban monasticism of the latter half of the fourth century.<sup>10</sup> The main principle of what has

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<sup>9</sup> Here I am paraphrasing the thoughts of Robert M. Arida found in his article, “Another Look at the Solid Iconostasis in the Russian Orthodox Church,” *SVTQ* 52, no. 3–4 (2008): 339–366. For more info on the development and problem of the iconostasis from a more sympathetic viewpoint, see: Leonide Ouspensky, “The Problem of the Iconostasis,” *SVTQ* 8, no. 4 (1964): 186–218.

<sup>10</sup> Juan Mateos, “The Origins of the Divine Office,” *Worship* 41, no. 8 (1967): 477–485. See also Robert Taft, S.J., *Beyond East and West: Problems in Liturgical Understanding* (Rome: Edizioni Orientalia Christiana, 2001), in particular 261–276 (Henceforth in chapter: Taft, *BEW*); Robert Taft, *The Liturgy of the Hours in East and West: The Origins of the Divine Office and Its Meaning for Today* (Collegeville, Minn.: Liturgical Press, 1993), especially 13–91 (Henceforth in chapter: Taft, *Liturgy of the Hours*); Juan Mateos, S.J., “La vigile cathédrale chez Egérie,” *OCP* 27 (1961): 281–312 (Henceforth in chapter: Mateos, “Egeria”). For more on these categories, see Paul Bradshaw, *Two Ways of Praying: Introducing Liturgical Spirituality* (Maryville, Tenn.: OSL Publications, 2008). On the monastic and cathedral offices and their relationship to the early Church, see Taft, *Liturgy of the Hours*. For a short description of the Cathedral Office, see Ron Grove, “Towards Recovering the ’asmatikai akolouqiai. What Were the “Sung Services” of the Great Church(es) Like?” *SL* 30 (2000): 189–95. For a thesis on the psalmody of the Egyptian desert office, see Stig Simeon R. Frøyshov, “The Cathedral–Monastic Distinction Revisited. Part I: Was the Egyptian Desert Liturgy a Pure Monastic Office?” *SL* 37, no. 2 (2007): 198–216. For a study of the evolution of the Liturgy of the Hours at Constantinople at the ninth century during the time of bi-ritualism with insights into how the two practices influenced each other, see Stefano Parenti, “The Cathedral Rite of Constantinople: Evolution of a Local Tradition,” *OCP* 77 (2011): 449–469. For a study of the Cathedral rite as a way to reconnect liturgy and spirituality with special emphasis on the Old Spanish or Mozarabic rite, see Graham Woolfenden, “The Ancient Cathedral Office and Today’s Needs,” *Worship* 67, no. 5 (1993): 388–407. For a study of the theology of the Office East and West that builds on the earlier work of Mateos, Taft, etc., see Gregory W. Woolfenden, *Daily Liturgical Prayer: Origins and Theology*

been called the “Cathedral” mode of praying is its hierarchical dimension. It involved a number of ministerial roles (which included the laity), each living out their baptismal vocation as members of the Body of Christ and included performative elements for the entire assembly (e.g. short responses to psalms or petitions as well as processions.) The main focus of the gathering was to offer praise and thanksgiving to God as well as to intercede for the world. The Cathedral office was celebrated at fixed times of the day with fixed forms. The psalmody used reflected these times of the day. The ritual expression involved the use of light, incense, movement and bodily posture. For the purposes of this study, it is important to note that the Armenian and E. Syrian (i.e. Assyro-Chaldean) offices have retained the closest expression to a purely Cathedral office.

By contrast, the “monastic” office was more individually focused (even when praying in a group.) The primary purpose was to engender personal spiritual growth through private prayer and meditation on Scripture, especially the Psalter which was read in course throughout the week. The focus was not so much on the meaning of the texts of the psalms, but on their recitation as a vehicle for meditative prayer. The monastic office was simpler and freer in form and was not necessarily concerned with celebrating the time of day.<sup>11</sup> There was little, if any, ritual as part of the service.<sup>12</sup>

Over the course of time, most traditions, including the Byzantine, developed into more of a hybrid tradition with the addition of Cathedral rite elements into a monastic

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(Burlington, Vt.: Ashgate, 2004). Henceforth in chapter: Woolfenden, *Daily Liturgical Prayer*. For a history of the two rites and their influence on Byzantine practice particularly, see Alexander Schmemmann, *Introduction to Liturgical Theology* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1966 and 1975).

<sup>11</sup> The monastic office was celebrated at different times of the day and later these times were given particular associations, especially with the passion of Christ.

<sup>12</sup> The tradition today that most closely follows a purely monastic rite is the Coptic tradition. However, it is not germane to the focus of this study.

structure of praying and/or the application of Monastic elements to the basic Cathedral office. In combination, they can complement each other—the “Cathedral” mode in its orientation to the priestly ministry of the worshipper and the “Monastic” mode to the attention paid to providing spiritual food for strength and growth to continue that ministry. In practice, a proper balance of both is needed for a healthy spiritual life and ministry.

In general, the liturgy of the morning and evening offices in most traditions share many common themes.<sup>13</sup> They include a focus on the Paschal mystery often through an eschatological lens (e.g. many morning canticles and the baptismal themes found in some of the prayers), dedication to the day or night (e.g. hymns and prayers), focus on the theme of light<sup>14</sup> and its association with Christ as the Light<sup>15</sup> of the world, praise and thanksgiving for the light overcoming the darkness, some attention to repentance and forgiveness (e.g. Ps. 140 (LXX) at Vespers and Ps. 62 (LXX) at Matins), the use of incense, and prayer for the assembly and world (e.g. litanies). The liturgy of the hours connects liturgy and life. More particularly, their celebration is a continual proclamation of life as Life in Christ. For Taft, they “like all Christian liturgy, [are an eschatological]

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<sup>13</sup> For a summary of various themes and commonalities of the morning and evening services of various traditions, both East and West, see Woolfenden, *Daily Liturgical Prayer*. Also, see Taft, *Liturgy of the Hours*, especially pages 331–365, 367–373. The office shares these themes with the Eucharistic celebration which grounds the celebration of the hours and to which they continually point.

<sup>14</sup> Light is a natural symbol for the day and a base theme in the Hebrew Scriptures as well as in other religions of the Near East. For the use of light as a basic image in early Christian thought, see J. Pelikan, *The Light of the World: A Basic Image in Early Christian Thought* (N.Y.: Harper and Brothers, 1962).

<sup>15</sup> See Jn 1:4–9, 8:12 (9:5), 12:45–46, etc. For further development of the theme of light, see Taft, *BEW*, 172–180. A rite of light in Vespers is found in the witness of Egeria as well as the Ambrosian, Constantinopolitan Cathedral, and older E. Syrian practices. For more information, see Woolfenden, *Daily Liturgical Prayer*, 281.

proclamation of the salvation received in Christ, and a glorification and thanksgiving to God for that gift.”<sup>16</sup>

### A.3.2 – Use of Psalmody

The Psalter is used extensively for the Liturgy of the Hours. As such, it has been called the “Prayerbook” of the Church. Within the tradition of the “Cathedral” and “Monastic” modes of praying, it was divided and used differently. The Constantinopolitan Psalter was divided into 74 antiphons, six of which were fixed with 68 others distributed between Vespers and Matins in a two-week cycle. There were 2542 verses and after each verse a short refrain was sung, “Alleluia,” after the odd numbered refrains and a short refrain, usually from the text, after the even numbered.<sup>17</sup> In contrast, the Palestinian Psalter is divided into 20 sections, each further sub-divided into three sections, usually containing three psalms each. There are 4784 verses. In addition, the biblical odes are part of the Psalter.<sup>18</sup> The traditional monastic practice is to read the Psalter over the course of a week.

Historically, the Christian church has used the Psalter in various ways. For example, only a portion of a psalm might be used in a specific instance. Although written as songs of the Hebrew people, in the Christian context, they are often interpreted through a Christological lens. Moreover, the theology of a psalm can be affected by its praxis. Is this the Church speaking to God or God speaking to the Church? (i.e. Our

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<sup>16</sup> Taft, *BEW*, 274.

<sup>17</sup> On the number of verses, see Miguel Arranz, “L’office de l’Asmatikos Hesperinos (‘Vêpres chantées’) de l’ancien Euchologe byzantine,” *OCP* 44 (1978): 107–130, 391–412 (Henceforth in chapter: Arranz, “Asmaticos Vespers.”). On the refrains in the Constantinopolitan Psalter, see Oliver Strunk, “The Byzantine Office at Hagia Sophia,” *Essays on Music in the Byzantine World* (N.Y.: W.W. Norton, 1977). Henceforth in chapter: Strunk, “Byzantine Office at Hagia Sophia”.

<sup>18</sup> For more information on the Palestinian Psalter and its use in the Byzantine rite, see Archimandrite Job Getcha, Archimandrite Job, *The Typikon Decoded: An Explanation of Byzantine Liturgical Practice*, trans. Paul Meyendorff. (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 2012 (Henceforth in chapter: Getcha, *Typikon*).

words to God or God's words to us?) Is the entire assembly praying a psalm together, standing and praising (i.e. speaking to) God, a practice more indicative of the Cathedral mode of praying, or is one person reciting the text while the rest of the assembly sits and meditates on it as God's words to us, a practice that reflects a more monastic mode of prayer? There are times and occasions for the psalms to function in each manner. Any liturgical reform should take into consideration the theology implied in the practice.

## **A.4 – A Review and Evaluation of Vespers in the Received Rite of the Byzantine Tradition (Ruthenian Recension)**

### **A.4.1 – Brief History**

The Byzantine Office has a long history of mixing Cathedral and monastic elements in its practice.<sup>19</sup> Political, theological, and geographical factors all played a role in this hybridization.

The Byzantine office of Vespers has retained many Cathedral elements, including the use of light, rite of entrance, fixed vespereal psalmody, evening incense and supplication<sup>20</sup>. However, over time it has incorporated more and more elements from the monastic tradition (e.g. the use of the Psalter [i.e., *Kathisma*], the singing of the Hymn of Light–*Phos Hilaron*, the recitation of *Kataxioson*, and the Prayer of Simeon<sup>21</sup>) as well as a great deal of hymnody. This is the office that the monks celebrated at New Canaan. A scheme of the Rite is below.

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<sup>19</sup> For the history of the Byzantine office, see Robert Taft, *The Byzantine Rite: A Short History* (Collegeville, Minn.: Liturgical Press, 1992), Thomas Pott, *Byzantine Liturgical Reform* (Crestwood, N.Y.: St. Vladimir's Seminary Press, 2010), Alkiviadis Calivas, *Essays in Theology and Liturgy: Aspects of Orthodox Worship* (Brookline, Mass.: Holy Cross Orthodox Press, 2003), and Woolfenden, *Daily Liturgical Prayer* among others.

<sup>20</sup> For a description of Jerusalem Cathedral usage based on the manuscript of Jerusalem MS 635/305 (sixteenth century) see Dmitrievskii, *Opisánie*, vol. III, 361–71 (Re: Nicholas Uspensky, *Evening Worship in the Orthodox Church*, trans. Paul Lazor [Crestwood, N.Y.: St. Vladimir's Press, 1985]), 40–44). Henceforth in chapter: Lazor, *Uspensky-Evening Worship*.

<sup>21</sup> The Lavra of St. Sabbas (Sinai MS 863) shows the origin of the following elements of Vespers: Ps. 103 (LXX), *Kathisma* 1, *Phos Hilaron*, *Kataxioson*, and the Prayer of Symeon (Lazor, *Uspensky-Evening Worship*, 69).

### A.4.2 – Structure

#### Daily Vespers (with Great Vespers variants) Received Rite

Initial Blessing – “Blessed is our God...”

Invitatory

- “Come, let us worship...”
- Initial Psalm 103/104  
(Celebrant reads “Candlelighting” Prayers silently – Vespers [1] – [7])

Great Synapte

Monastic Psalmody

- 1 antiphon (Great Vespers; Often omitted in parish practice)

Vesper Psalmody and Offering of Incense

- Psalms 140/141, 141/142, 129/130, 116/117  
(10 [Great-Sun], 8 [Great-Festal], 6 [Daily] *sticheria* [strophes], doxasticon and *theotokion* between latter verses)  
(Incensation)

Introit

- Entrance (Great)
  - Entrance Prayer – Vespers [8] [Usually said silently by Celebrant]
- Hymn of Light (*Phos Hilarion*) (Sung (Great), Recited (Byzantine practice-Daily))

Reading(s)

- *Prokeimenon*
- Possible Reading(s)  
(Great Vespers before some feasts – 3 readings, usually from Old Testament)  
(Lenten – 2 OT readings (Genesis, Proverbs))

Intercessions

- *Ektene* (Great) (Response: Triple, “Lord, have mercy”)
- *Kataxioson* (“Count us worthy...”)
- Aitesis (Response: “Grant this, O Lord”)

Peace to all

Prayer of Inclination – Vespers [9]

Concluding

- *Aposticha* (Psalm verses and *stichera*)  
(On vigil/Great Vespers of some feasts – *Lity* and *Artoclasia*)
- Canticle of Simeon (*Nunc dimittis*)
- *Trisagion*
- Lord’s Prayer
- Tropari(a)  
(• *Ektene* – Slavic practice)
- Dismissal (Monastic)

The office begins with an initial blessing from the Palestinian office. (In Slavic practice, the office first begins with the censuring of the church with the celebrant carrying a candle. This would seem to be a remnant of the opening rite of light found in the evening service witnessed by Egeria.<sup>22</sup>) It is followed by an invitation to “Come” and “worship” (Ps. 95:6). This invitation is not native to the hours, but is borrowed from the entrance rite of the Divine Liturgy. It is, however, followed by an opening psalm from the Palestinian office, Ps. 103/4.<sup>23</sup> During the recitation of the opening psalm, the prayers from the Constantinopolitan Cathedral office, the so-called “Candle lighting prayers,” are, in current practice, said “silently” by the celebrant.<sup>24</sup> This invitation is following by the Great Synapte (or litany). Traditionally, this litany was said at the end of a service. Around the tenth century, it was moved to the beginning of most services in the Byzantine rite. The monastic psalmody follows, although this is usually omitted at Daily Vespers. (In Slavic practice, the first *Kathisma* is sung here at Great Vespers.)

The traditional psalmody of Vespers follows, beginning with Ps. 140/1 and includes a Great Incensation<sup>25</sup> during the second part of the psalm.<sup>26</sup> Various *troparia* are sung between the final verses, the number and kind of which depend on day and feast.

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<sup>22</sup> *Egeria's Travels to the Holy Land*, trans. John Wilkinson (Jerusalem: Ariel Publishing House, 1981), 24.4. Henceforth in chapter: *Egeria*.

<sup>23</sup> In the Constantinopolitan office, the opening psalm was 85/86.

<sup>24</sup> These are sometimes called the “Candle lighting” prayers, but have no connection to the ritual action of candle lighting. They were the prayers from Cathedral Vespers that were interspersed throughout the service. For the connection between the prayers and the sung office, see the work of A. Dmitrievskii, “Vecherniia molitvy,” *RusSP* 33 (1888), 494–507, 36 (1888), 20–32 (Ref: Getcha, *Typikon*). Also, see the work of Miguel Arranz, “Les prières sacerdotales des vêpres byzantines,” *OCP* 37 (1971): 85–124 and Arranz, “Asmaticos Vespers.” The reciting of these prayers in silence was also part of Ruthenian practice.

<sup>25</sup> The Great Censing includes censing within the sanctuary (the altar table and *Prothesis* table) as well as throughout the entire nave and narthex areas, including any people in the assembly.

<sup>26</sup> Psalm 140/1 was the last psalm of the opening antiphons from Cathedral Vespers. It was accompanied by incensing as the assembly moved from the narthex, the place in which the opening antiphons were sung into the nave. The received practice retains the psalm and censing at this point, but its original meaning tends to be lost within a scheme in which the assembly is already in the nave. In its context, it evoked a



The prayer of the Entrance (Vespers [8]) is now intoned and during Great Vespers, the entrance follows.<sup>27</sup> According to Egeria, this was the point at which the bishop joined the service.<sup>28</sup> In the received practice it is a ceremonial procession of the clergy from the altar area, existing through the north door, walking around the north side of the nave and then returning back, up the center aisle and into the altar area through the Holy Doors. This is followed by the singing of the Hymn of Light, *Phos Hilaron*, when the lights in the nave and sanctuary are usually turned on brightly.<sup>29</sup>

Unless it is a major feast, there is no reading from Scripture during Vespers.<sup>30</sup> However, the daily *prokeimenon* is still intoned. In the tradition, the *prokeimenon* is usually intoned before the readings; however, it is not clear that it is attached to the readings.<sup>31</sup> According to Getcha, it is a remnant of the ancient practice of reciting an entire psalm at this point.<sup>32</sup>

After the readings, the *Ektene* (i.e., Litany of Fervent Supplication) is intoned. This litany is out of place and most likely was added to the service from the practice of

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sense of the Exodus as the assembly moved from the darkness of the narthex into the light of the nave. In the received practice, the refrain to the antiphon, “Hear me, O Lord,” one of the ten refrains sung between the verses in the Constantinopolitan Psalter, can still be heard. (For more information on the refrains to the Psalter in the Cathedral practice of the Great Church, see Strunk, “Byzantine Office at Hagia Sophia.”)

<sup>27</sup> This prayer is misplaced in the Received Rite. Most likely, it should be placed before Ps. 140/1 as prayers in the Constantinopolitan rite were said prior to the psalm antiphon that accompanied it. Ps. 140/1 was the entrance psalm into the nave. St. Vladimir’s Orthodox Seminary made this change in their ordo of Vespers to reflect this (Paul Meyendorff, “Monastic and Cathedral Rite,” seminar lecture, presented at St. Vladimir’s Orthodox Theological Seminary, n.d. (c. 1990s). Audio Cassette).

<sup>28</sup> *Egeria* 24.2,3,4.

<sup>29</sup> In the received tradition, the Presentation of the Light and the lighting of the lamps has fallen into disuse. It is extant in the Vespers portion of the Presanctified Liturgy. We have witnesses in antiquity that the lighting of the evening light was a major focal point of Vespers, usually accompanied by a prayer (e.g. Egeria.) There is no prayer for the light in the received tradition.

<sup>30</sup> During Festal Vespers, usually three readings from the Old Testament that prefigure the feast or saint are read.

<sup>31</sup> Miguel Arranz, “Les prières presbytérales de la Tritoektî de l’ancien Euchologe byzantine,” *OCP* 43 (1977): 344.

<sup>32</sup> Getcha, *Typikon*, 90.

the stational liturgies in Constantinople.<sup>33</sup> The monastic prayer, *Kataxioson* (i.e., “Count us worthy, Lord, of passing this evening without sin”), is then intoned.<sup>34</sup> The prayer is followed by another litany, the *aiteisis* (i.e., “Angel of Peace”). This is most likely the placement of the litanies that customarily ended the service. However, after the Prayer of Inclination (Vespers [9]) that would normally function as a benediction, an additional monastic ending has been appended to the office. This begins with the *Aposticha* which is composed of psalm verses with *stichera* interspersed from the Octoechos,<sup>35</sup> the Canticle of Simeon (i.e. *Nunc dimittis*), the *Trisagion* prayers and Lord’s prayer that usually end the monastic hours, a repetition of the *ektenē* (in daily Vespers Slavic practice), and finally, the monastic dismissal.

#### A.4.3 – Theological themes/emphases

Byzantine Vespers retains many of the themes that are in the traditional evening offices found in a number of traditions. (See above.) The Paschal character of the office is prominent. It is closely associated with the proclamation of the Light of Christ (i.e. *Phos Hilaron*<sup>36</sup>) and, depending on the day of the week, feast, time of the year, etc., is

<sup>33</sup> Taft posits that this litany is not original to the office, but was added from the Penitential processions of the stational liturgy of the Great Church (Robert F. Taft, “The Byzantine Office in the Prayerbook of New Skete: Evaluation of a proposed reform,” *OCP* 48, no 2 (1982): 347). I concur with his opinion as this litany was found after the readings at those offices and was subsequently incorporated into the Divine Liturgy at the same point.

<sup>34</sup> This prayer is composed of a series of biblical verses from the Septuagint: Daniel 3:26, Ps. 32:22, Ps. 118:12, Ps. 137:8. It is attested to at this point as early as the 7<sup>th</sup> c. by the account of John and Sophronius (See: Arranz, *Oto Tserkovnoe–Istoriia Tipikona* (Rome, 1998), 57. [Ref: Getcha, *Typikon*, 90.]

<sup>35</sup> The *Aposticha stichera* were once connected to the lity procession that took place every day at the Anastasis in Jerusalem at the end of Vespers from the basilica to the Golgotha. (See *Egeria* and Foundulis, “Vechernia,” *Vechnoe* 334 (1976) (Ref: Getcha, *Typikon*, 91). For more information on the lity (procession) and the Artoclasia (the Blessing of the loaves of bread and wine) see Getcha, *Typikon*, 109–110.

<sup>36</sup> *Phos Hilaron*: Gladsome Light of the holy glory of the holy, blessed, heavenly, immortal, Father, O Jesus Christ: arriving at the hour of sunset and having seen the evening light, we praise Father, Son and Holy Spirit, God. For it is worthy for You to be praised at all times with happy voices, O Son of God and Giver of life; therefore all the world glorifies you (Holy Cross Greek Orthodox School of Theology, *Holy Cross Weekday Service Book*, unpublished, revised 2004).

supported to a greater or lesser degree with the hymnography of the Church (e.g. hymns from the Octoechos). The end of the calendar day is marked and the beginning of a new liturgical day is inaugurated (e.g. *Phos Hilaron*). For this day and the light of Christ as well as the God of creation (Ps. 103/104), the assembly gives praise and thanksgiving to God (e.g. *Phos Hilaron*.) During the vesper psalmody (i.e. Ps. 140/1, 141/2, 129/130, and 116/117) as well as the *Kataxioson*, the worshipper repents and asks for forgiveness.<sup>37</sup> Chrysostom says that Ps. 140/1 was selected for the time of day because it prescribed “some saving treatment and medicine for the purification of sins, so that through this spiritual song, at the coming of evening we may purify ourselves of everything which might have defiled us during the day.”<sup>38</sup> During this psalmody, incense is offered as a sign of repentance.<sup>39</sup> Lastly, although misplaced relative to their original placement in the service or borrowed from other services, the office contains various forms of intercession—synapte, *ektene*, aitesis—in which the people exercise their priestly ministry of praying for and drawing all closer to God.

#### **A.4.4 – Textual issues**

None to note.

#### **A.4.5 – Performative Characteristics**

As we have seen above, Byzantine Vespers is rich in theological meaning and symbolism. Embedded in its structure and rubrics are many of the practices of the ancient Cathedral rite. However, the assembly can often be disconnected from the

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<sup>37</sup> Ps. 140/1 and 141/2 are psalms for forgiveness. Ps. 129/30 is a prayer for deliverance from personal trouble and Ps. 116/117 functions as the doxology to the unit, a psalm in praise of the Lord.

<sup>38</sup> PG 55:427, English translation from Lazor, *Uspensky-Evening Worship*, 132–3.

<sup>39</sup> Note that the offering of incense now takes on a new meaning. Whereas during the Cathedral office, it was offered at this time when moving from the narthex to the nave and thus acting primarily as a means of sanctifying the space for worship, it is now associated more particularly with the offering of repentance and supplication to the Lord.

performance of the celebration. In addition to the issue of whether the service is celebrated in a language that is understood by the faithful, other aspects of the celebration often do not lend themselves to their participation. The many hymns and responses are often intoned by a cantor(s) or choir, even though many of the responses lend themselves to congregational participation. Depending on the practice (e.g. either Byzantine Greek or Slavic) the doors to the sanctuary can remain closed for most of the service, separating and disconnecting the assembly from the presider. This was the case in the Ruthenian recension.

#### **A.4.6 – Pastoral Import**

The main theological themes are apparent in the service despite whatever performative barriers may be in place. There is ample hymnography that connects the worshipper to the day, feast and/or time of the year as well as instructs them in the faith. However, because of the various performance practices (e.g. hymns sung by a chanter that are either sung overly drawn out or sung too quickly), this theology is not always apparent to the worshipper. In addition, because most of the prayers of the service are said silently by the celebrant, their formative value is missing. This will be a lacuna that New Skete will address in their reform effort.

#### **A.4.7 – Evaluation with Reform Metrics**

So, how does Byzantine Vespers compare to the principles of liturgical reform that would become important measures of the efficacy of the service for the monks of New Skete? Although the communal character of the received service is embedded in the text and rubrics, the celebration of the service is often less so. Often the dialogue does not extend beyond the celebrant and the chanter/choir, leaving the assembly few ways in

which to participate actively in the celebration. The clarity of the service can sometimes be obscured by the variations in its structural components (e.g. an entrance prayer with no entrance). The clarity can be further obscured by some of the performative aspects of the service (e.g. a blessing given by the celebrant when the Holy Doors are closed so that no one actually sees said blessing.) Proportionally, the proliferation of hymnody is often out of balance with the text. It can often obscure the continuity of the psalm to which it is attached. In addition, there is often no discernment regarding repetitions of said hymns. Whereas, previously, there may have been alternating choirs (or chanters) with each side singing said hymn, it makes little sense for the same chanter to sing the hymn twice. Although often a meditation on Scripture and often a welcome supplement, it is not a substitute for the direct reading of scripture. Unless it is a festal Vespers, there is no reading the Scripture outside of the psalms. Lastly, adding a monastic addendum to the dismissal elongates the dismissal of the service and obscures both the clarity of the inherent structure of the service and the balance of the elements within it.

From a pastoral perspective, however, Fr. Stelyios Muksuris sees the hybrid nature of Byzantine Vespers in a positive light. He says, “This synthesis of liturgical offices reflects two very human and sound approaches to the worship of God—one contemplative and the other externalized in ritual expression.”<sup>40</sup> But, because the “Candle lighting” prayers of the service are not part of the received structure and therefore, not said aloud, worshippers miss the opportunity to have the themes of the service reinforced. Although the received tradition has retained many elements of the original cathedral service, other constitutive elements of the service are missing. Br.

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<sup>40</sup> Stelyios S. Muksuris, “And the Two Become One Text: Rethinking the Mutual Influence between the Monastic and Cathedral Liturgy,” *Worship* 90 (Nov 2016): 569.

Stavros remarks, “we now have a Vespers lacking the more prominent and liturgically effective elements of the past such as the blessing of the light, a balance of psalmody and prayer, and the public role of the prayers themselves.”<sup>41</sup> This will be a lacuna that New Skete will address in their reform effort.

## **A.5 – A Review and Evaluation of Matins in the Received Rite of the Byzantine Tradition (Ruthenian Recension)**

### **A.5.1 – Influences**

Unlike Byzantine Vespers whose structure in the Received Rite can be more clearly deduced, the structure of Matins is much more complicated. It is an extremely complex and not fully explored form of Christian worship.<sup>42</sup> Like Vespers, it is a combination of Cathedral and Monastic practices. Mateos has shown that it is a conflation of four distinct offices that have accumulated various layers of accretions over the years.<sup>43</sup> It begins with a short office, originally in honor of the sovereign or benefactor of the monastery, called the “Royal Office.” This is followed by a nocturnal, monastic office that contains mostly psalmody and hymns. On Sundays and feast days, a Cathedral-type vigil follows with particular emphasis on the resurrection. Lastly, the morning office proper is celebrated. Below is the scheme of daily and Sunday/festal Matins.

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<sup>41</sup> Br. Stavros, “Review Review of *Evening Worship in the Orthodox Church*, by Nicholas Uspensky,” *SVTQ* 29, no. 4 (1985): 361.

<sup>42</sup> Monks of New Skete, *A Book of Prayers* (Cambridge, N.Y.: Monks of New Skete, 1988), xxxiii.

<sup>43</sup> Juan Mateos, “Some Problems in Byzantine Orthros – Part I,” trans. Robert A. Lewis, unpublished, 1. Originally published: “Quelques problèmes de l’orthros byzantine,” *Proche-Orient Chrétien* XI (1961): 17–35 (Henceforth in chapter: Mateos, “Problems Byzantine Matins I”). See also Taft, *Liturgy of the Hours*, especially 277–283. I have used this division in the analysis of this office.

## A.5.2 – Structure

### Daily Matins Received Rite (with variants)

Priest vested – *epitrachilion* (stole)  
Celebrant placement – At altar

Initial Blessing – “Blessed is our God...”

[Incensation-Great]

*Trisagion* Prayers, Lord’s Prayer

Royal Office

(Invitatory – “Come, let us worship...”)

(Pss 19/20, 20/21, *Trisagion* Prayers)

*Troparia* (*troparion*, *kontakion*, and *theotokion*)

*Ektene* [Incensation around Holy Table]

Nocturns

Invitatory

“Glory to the holy, consubstantial, life-giving and undivided Trinity...”

[Sign of cross over Gospel book with censer]

“Glory to God in the highest... O Lord, you shall open my lips...”

Morning Psalms (*Hexapsalmos*) – Pss. 3, 37/38, 62/63, 87/88, 102/103, 142/143

[Twelve prayers of Matins said silently by celebrant: Matins [1] – Matins [12]]

Great Synapte

*Theos Kyrios* with verses from Ps. 117/118 (Lent: Is. 26)

*Troparia* (Lent: Trinitarian *troparia*) – *Troparion*, *Theotokion*

Monastic Psalmody (Often omitted in parish practice)

Psalmody with sessional hymns; optional small synapte after each stasis

Morning Office Proper

Ps. 50/51 (Lent: Intercessions)

Canon

Odes 1, 3

Small Synapte

Odes 4–6

Small Synapte

Kontakion, Oikos

Synaxiarion

Odes 7–9: Magnificat

[Incensation-Great]

Small Synapte

Lauds

*Exapostilarion* (Lent: *Photogogikon*)

Pss. 148–150 (with intercalated strophes, if appointed)

Little Doxology (with *Kataxioson*)

## Intercessions

- Synapte with aitesis

## Concluding

Peace be to all

Prayer of Inclination – Matins [13]

- *Aposticha*
- (Ps. Prayer 91/92:1–2; Slavic practice)
- *Trisagion* Prayers
- Lord’s Prayer
- Tropari(a)
- *Theotokion*

[If no Divine Liturgy follows → First Hour

Invitatory – “O come, let us worship...”

Prayer

Daily Epistle, Gospel

Intercessions – *Ektene*]

Dismissal (Little)

## Sunday/Festal Matins Received Rite (with some Variants)

Priest vested – *epitrachilion* (stole) and *philoneon*

Celebrant placement – At altar

[If Divine Liturgy follows – (In some traditions, preparation is done here – Kairon (Priest preparation), fully vest, wash hands, Proskomedie)]

Initial Blessing – “Blessed is our God...”

[Incensation-Great]

*Trisagion* Prayers, Lord’s Prayer

## Royal Office

(Invitatory – “Come, let us worship...”)

(Pss 19/20, 20/21, *Trisagion* Prayers)

*Troparia* (*troparion*, kontakion, and *theotokion*)

*Ektene* [Incensation around Holy Table]

## Nocturns

## Invitatory

“Glory to the holy, consubstantial, life-giving and undivided Trinity...”

[Sign of cross over Gospel book with censer]

“Glory to God in the highest... O Lord, you shall open my lips...”



Morning Psalms (*Hexapsalmos*) – Pss. 3, 37/38, 62/63, 87/88, 102/103, 142/143

[Twelve prayers of Matins said silently by celebrant: Matins [1] – Matins [12]]

Great Synapte

*Theos Kyrios* with verses from Ps. 117/118 (Lent: Is. 26)

*Troparia* (Lent: Trinitarian *troparia*)

Monastic Psalmody (Often omitted in parishes)

Psalmody (and Patristic reading) with sessional hymns; small synapte after each stasis

## Cathedral Vigil

Psalms and Hymns

[If Divine Liturgy follows – (Preparation is traditionally done here – Kairon (Priest preparation), fully vest, wash hands, (Proskomedia))]

- Ps. 118/119 or *Polyeleos* (Pss. 134/135–135/136 (Lent: add Ps. 136/137) (Sundays; On Feasts in Slavic and Romanian usage: Icon enthroned, Megalynarion)

[Incensation]

- *Evlogitaria* (Sundays-Resurrection)

- Small Synapte (Sundays)

- *Hypakoë* (Sundays) or Sessional Hymns

- *Anavathmoi* (Gradual hymns)

Reading

- *Prokeimenon*

- “Let us pray to the Lord!”

(Ekphonesis)

“Let everything that breathes praise the Lord!”

- Reading – Gospel of Resurrection (or Feast)

[Gospel chanted by priest from south side of holy table]

- Sundays: Resurrection *troparion* (“We have seen Christ’s resurrection...”)

[Gospel enthroned, venerated]

## Morning Office Proper (Orthros)

Invitatory

Ps. 50/51

Intercessions

Idiomelon – (On Sundays: “Jesus, having risen from the grave...”)

Intercession (“O Lord, save your people...”)

Canon

Odes 1, 3

Small Synapte

Odes 4–6

Small Synapte

Kontakion, Oikos

Synaxiarion

Odes 7–9: Magnificat

[Incensation-Great]

Small Synapte

Lauds

*Exapostilarion* (Sundays include, “Holy is the Lord our God!”)  
 Pss. 148–150 with intercalated strophes  
 “Glory to you who have shown us the light”  
 Great Doxology (with *Kataxioson*)  
*Trisagion* Prayers  
*Troparion*/Apolytikion

Intercessions [*\*\*If Divine Liturgy follows – said silently during Great Doxology*]

- *Ektene*
- Synapte with aitesis

Concluding

Peace be to all  
 Prayer of Inclination – Matins [13]  
 Apolysis/Dismissal (Monastic)

The initial blessing is of Palestinian monastic origin and is usually followed by a great censuring of the worship space during which time the *Trisagion* Prayers and Lord’s Prayer are said. The liturgical unit of the *Trisagion* Prayers and Lord’s Prayer usually concludes the monastic hours and can be confusing at this point. It is most likely that it was the end of an hour that became attached to the beginning of what became known at “Matins” or “Orthros.”

This is followed by what is called the “Royal Office.”<sup>44</sup> It is a special prayer for the patron of the monastery, especially those with “royal” patronage. The structure includes an invitation to worship, psalmody, the *Trisagion* Prayers (with Lord’s Prayer), *troparia* (often, “O Lord, save Your people”), an *ektene* and incensation.<sup>45</sup> Among other things, the repetition of the *Trisagion* Prayers (with Lord’s Prayer) can be monotonous.

<sup>44</sup> For more on the history of the Royal Office, see Getcha, *Typikon*, 71. It seems to have first appeared in the eleventh century and was common by the fourteenth century.

<sup>45</sup> Mateos suggests that the inclusion of the “royal” psalms (Ps. 19–20) is a later addition to the office. They do not appear in either the twelfth century (Gk. Sinai 865) or thirteenth century (Gk. Sinai 866) Horologia (Mateos, “Problems Byzantine Matins 1,” 20).

A monastic nocturnal office is the next section of the service. Mateos posits that this part of Orthros is actually an old (no longer extant) midnight office.<sup>46</sup> It begins by praising the Trinity and is followed by the *hexapsalmos*, the six psalms.<sup>47</sup> During the recitation of these opening psalms, in the current practice, the celebrant says the all the prayers, originally from Cathedral Matins, inaudibly. Mateos suggests that many of these prayers still belong throughout the office (e.g. Matins [12]).<sup>48</sup> After the opening synapte (which, as presented earlier, was formerly one the concluding litanies of the office), the *Theos Kyrios* (i.e. “God is the Lord”),<sup>49</sup> invoking the revelation of God, is sung. This is a resurrectional hymn and was previously only sung on festal occasions. It has now become a permanent part of daily Matins as well, supplanting the verses from Is. 26 that

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<sup>46</sup> He uses both extrinsic and intrinsic arguments for this assertion. From an extrinsic perspective, he suggests that since the present day mesonyktikon [midnight office] is excluded from the vigil and, therefore, is most likely a newer office that has failed to be inserted into the older structures (although it might contain some older elements.) Here he cites the *Typikon* of Evergetis (twelfth century manuscript found in the Univ. of Athens no. 288 and included in Dmitrievskii, *Opisánie* I, 320, 339.) Secondly, he compares the liturgical structure to the Chaldean, Maronite, and Syrian rites and notes that the nocturnal psalmody belongs to a midnight office in those traditions, albeit under different names (J. Mateos, “Les matines chaldéennes, maronites et syriennes,” *OCP* 26 (1960): 51–73).

From an intrinsic perspective, he argues that the inclusion of the phrase “Glory to God in the highest” is a practice of great antiquity by comparing its inclusion with other oriental liturgical services. In addition, the inclusion of psalmody and prayers reflect a more meditative office. Mateos posits that it was a midnight monastic office that became attached to the morning office.

<sup>47</sup> Mateos and Arranz have linked the inclusion of these psalms to the rule of the Angel known by Cassian. (Miguel Arranz, “Les prières presbytérales des matines byzantines,” *OCP* 38 (1972): 71 n. 1 [Henceforth in chapter: Arranz, “Prayers Matins”]). Skaballanovich links it to the rule of Benedict (Getcha, *Typikon*, 71, n. 15). However, Armand Veilleux, “La liturgie dans le cénobitisme pachomien au quatrième siècle,” *Studia Anselmiana* 57, Rome 1968 has demonstrated that there were at least two traditions of monastic prayer in fourth century Egypt that informed this practice (Robert Taft, “Book Review: Paul F. Bradshaw, *Daily Prayer in the Early Church*,” *OCP* 49 [1983]: 471).

<sup>48</sup> Arranz has demonstrated that these prayers derive from the Cathedral office and were originally meant to accompany various antiphons and actions. (See Arranz, “Prayers Matins.” and Arranz, “Asmaticos Orthros.”) Dmitrievskii was the first to note that the prayers correspond to various moments in the service by comparing the likeness of the ekphrasis that still remain within the received text. (A. Dmitrievskii, “Utrenniia molitvy,” *RusSP* 42 (1886), 186–92. Ref: Getcha, *Typikon*, 73–74.) Various attempts to incorporate the Cathedral prayers into the monastic structure of the emerging office were made by the Studite monks and others who followed this pattern before the complete take over of the office by the neo-Sabaitic synthesis.

<sup>49</sup> “God is the Lord and has revealed Himself to us. Blessed is He who comes in the name of the Lord.”

were intoned at this time (and to which both Matins [2] and Matins [3] directly refer.)<sup>50</sup>

The liturgical unit concludes with hymnody. The remaining part of the nocturnal office is filled with psalmody (or Patristic reading) punctuated with sessional hymns and small synapses.<sup>51</sup>

On Sundays and festal occasions, the Cathedral vigil is inserted at this point.<sup>52</sup>

Unlike the monastic vigil that was primarily for monastics and centered around midnight, this service was intended for the faithful and celebrated closer to daybreak.<sup>53</sup> Egeria witnesses to an independent morning office of fixed psalms and refrains, specifically for the celebration of the resurrection.<sup>54</sup> The distinctive elements of this office include the *Polyeleos* and the reading of one of the Resurrectional gospels.<sup>55</sup> In the received practice, this part of the service begins with either Ps. 118/119 or the *Polyeleos* (i.e. “many mercies”) psalms (Ps. 134/5-135/6 to which is added 136/7 in lent.)<sup>56</sup> (In Slavic and

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<sup>50</sup> Verses from Is. 26 are still retained in daily Lenten Orthros. Although Mateos suggests that this was part of an ordinary, non-festal office as it does not include any reference to fasting or penitence (Mateos, “Problems Byzantine Matins 1”). This is an example of retaining older elements of the office at more sacred times of the year (re: Baumstark).

<sup>51</sup> The small synapte is a liturgical unit surrounding a prayer. However, in the received practice, the prayers are usually missing and what remains is a synapte with only the doxology or *ekphronesis* of what was once the recitation of a prayer.

<sup>52</sup> For a witness to the daily celebration of (some aspects of) the Cathedral vigil, see Dmitrievskii, *Opisánie*, Vol. 1, *Typika*, Pt. 1, 135 and Mateos, *Typikon* II, 92–93.

<sup>53</sup> In one of the oddities of Byzantine practice, this is usually the time that the celebrant prepares for the Divine Liturgy that is to follow: vesting, washing his hands, preparing the bread and wine for the Offering, etc. It is called “Kairon.” Whereas this part of Matins was originally a communal celebration with the clergy and faithful, in present practice it becomes more of a “monastic” type office as the presiding clergy are absent from its celebration.

<sup>54</sup> Mateos, “Egeria,” 286–288.

<sup>55</sup> This vigil differs from the Sabaitic vigil that lasted from sunset to sunrise. See the 14<sup>th</sup> c reform by Patriarch Philotheos of Constantinople (re: Getcha, *Typikon*, 105–116). For more on this reform, see the work of N. D. Uspenskii on the vigil (Lazor, *Uspensky-Evening Worship*).

<sup>56</sup> Mateos posits that this belongs to the ancient Cathedral vigil of Jerusalem and is analogous to the three psalms preceding incensation and the reading of the Gospel in Egeria (Mateos, “Egeria,” 303, 307 and Juan Mateos, “Some Problems in Byzantine Orthros – Part 2,” trans. by Robert A. Lewis, unpublished, 24. Originally published: “Quelques problèmes de l’orthros byzantine,” *Proche-Orient Chrétien* XI (1961): 201–220. [Henceforth in chapter: Mateos, “Problems Byzantine Matins 2”]). For more history, see Getcha, *Typikon*, 103–4.

Romanian practice, the icon of the feast is enthroned at this time and incensed.) Ps.

118/119 is an alternative for Sundays.<sup>57</sup> On Sundays the *Evlogitaria* and *Hypakōe* are also sung. These are a series of *troparia* in honor of the resurrection (or, if celebrated on Saturday, in memory of the dead) inspired by Ps. 118/119, using v. 12, “Blessed are you O Lord, teach me Your statutes” as a refrain.<sup>58</sup> The *Anavathmoi* or hymns composed on the basis of the Gradual psalms (Pss. 119–133 LXX) connect this part of the vigil to the reading of the Gospel that follows.<sup>59</sup>

The section of the reading begins with a *prokeimenon*. This is followed by a lost prayer, for which only the doxology remains, and then a second *prokeimenon* from Ps. 150. Arranz explains that the Gospel reading in the sung office of the Great Church was preceded by Lauds (i.e. Ps. 148–150), the final verse of which became fixed to the Gospel as a *prokeimenon*. When the reading of the Gospel was shifted to its current place, the *prokeimenon* from Ps. 150 went with it.<sup>60</sup> On Sundays, the Gospel reading is followed by the resurrectional *troparion*, “We have seen Christ’s resurrection.” The

<sup>57</sup> Ps. 118/119 (*Kathisma* 17 in the monastic Psalter) is an ancient element of Matins (N.D. Uspenskii in Getcha, *Typikon*, 111, n. 24).

<sup>58</sup> In contemporary practice, these are often sung at every resurrectional vigil, regardless of whether Ps. 118/9 or the Polyeleos is sung (Getcha, *Typikon*, 112). This is another example of hymnography supplanting the psalm verses to which they were originally attached.

<sup>59</sup> The psalms of ascent were the psalms sung on the steps leading up to the Temple in Jerusalem. The received tradition has composed a *prokeimenon* with verse for each of the eight tones to reflect this movement. Mateos posits that this was a Studite monastic innovation inserted into the Jerusalem Cathedral vigil from the Cathedral Pannychis of the Great Church (Mateos, “Problems Byzantine Matins 2,” 28–30 (original, 207–209). He relies greatly on the work of Dmitrievskii for this section in particular. He posits that the *Anavathmoi* are an office of three antiphons, typical of the Constantinopolitan office. The prayers for these antiphons are found in Dmitrievskii, *Opisanie* II. See n. 101 in Mateos reference above. The Sabaitic tradition has retained the hymnography, but has suppressed the psalm verses themselves. Also, no prayers are said at this time.

<sup>60</sup> Arranz, “Prayers Matins,” 90, n. 2. Different traditions witness to an alternative placement of the Gospel reading: before the psalms of lauds (e.g. Syrians of Tikrit), after the psalms (e.g. Syrians of Antioch) (Juan Mateos, “Chaldean, Maronite and Syrian Matins,” *OCP* 26 [1960]: 17).

received rite still retains many of the features of the cathedral vigil outlined and explained by Mateos, but some elements are now dangling and prompt confusion.<sup>61</sup>

The monastic morning office proper follows with the recitation of Ps. 50/51. This is (or was) the beginning of the morning office in many traditions—Roman (before the reform of Pius X), Armenian, Syrians of Antioch, Maronite, Syrians of Tikrit, and Coptic.<sup>62</sup> The psalm is followed by introductory intercessions and a hymn that was formerly sung as a refrain to the psalm, itself. (On Sundays: “Jesus, having risen from the grave.”) After the invitatory, a large section of hymnody known as the canon is sung. This is a poetic meditation based on eight Old Testament and one New Testament canticle.<sup>63</sup> In the received (parish) practice the scriptural verses are usually omitted and only the *troparia* remain.<sup>64</sup> Interspersed within the canon are a number of small synapses that include only the doxologies of their once attached prayer, more hymnody (e.g. part of the Kontakion), and the *Synaxarion*.<sup>65</sup> There is an incensation during the singing of the ninth Ode, the Magnificat.<sup>66</sup>

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<sup>61</sup> See Mateos, “Problems Byzantine Matins 2,” 33. Mateos outlines the scheme of the Byzantine Cathedral vigil as follows: three psalms with “Alleluia,” *Hypakōi* with psalm verses, (possible patristic reading(s)), *Anavathmoi* with antiphons, selected psalm with response (ie. the first prokemenon), “Let everything that breathes” (Gk. Πᾶσα πνοή [pása pnoī]), Gospel, and the *Troparion* (“We have seen Christ’s resurrection”).

<sup>62</sup> Mateos, “Problems Byzantine Matins 1,” 15.

<sup>63</sup> See a listing of the Biblical odes in the Terms-Definitions appendix. There are nine canticles, but number two is often not included in the canon outside of the *Triodion* season. The ninth canticle is composed of two odes (The Magnificat [Lk. 1: 46–55] and the Prayer of Zacharias The *Benedictus* [Luke 1:68–79]).

<sup>64</sup> Mateos gives a short history of the development of the canon from the canticle with popular participation to festal canon with limited *troparia* (i.e. irmoi or katavasias at the end) to the insertion of more stophes between the scriptural verses to the disappearance of the scriptural verses (Mateos, “Problem Byzantine Matins 1,” 17 n. 48).

<sup>65</sup> The *Synaxarion* is a short synopsis or description of the life of the saint of the day or the feast.

<sup>66</sup> In parish practice, daily Matins is rarely celebrated. In monasteries that follow the Slavic tradition, one or more canons may be taken. In general, in Greek parish practice, only the Katavasias are sung. In the Greek (Violakis) *Typikon* of 1888, the Gospel, *Troparion* (i.e. “Having beheld the resurrection”) and Ps. 50/51 are moved to after the eighth Katavasia, before the ninth. Although this does not conform to any of the possible places of the Gospel according to Mateos (Mateos, “Problems Byzantine Matins 2,” 36), it was

The section of lauds begins with the hymn of light (i.e. the *Photogogion*) or, more commonly, what is called an *exapostilarion*.<sup>67</sup> On Sundays, this is prefaced by the psalm verse, “Holy is the Lord our God.”<sup>68</sup> The praises are then sung, the latter verses interspersed with a number of hymns (i.e. the *stichera* of lauds).<sup>69</sup> The Great Doxology follows (with the monastic prayer, *Kataxioson*). Originally this was only sung at festal Matins. On fast days *kataxioson* was intoned instead.<sup>70</sup> Lauds concludes with the *Trisagion* and the singing of the *Troparion* for the day/feast. If the Divine Liturgy follows, the concluding litanies and prayers are said silently by the celebrant during the Great Doxology or omitted.

### A.5.3 – Theological themes/emphases

If one is very attentive and wades through the conflation of services that comprise the received rite of Matins, one can still discern the major thematic elements of the morning and evening office. The Paschal spirit is fully present with the singing of the canon, albeit one step removed from its scriptural foundation.<sup>71</sup> The singing of *Theos Kyrios* also emphasizes the Paschal theme of the office. Rising for prayer to meet the day

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moved later into the service in order that more of the faithful, who do not normally attend Matins or, at least, not the beginning, could hear the resurrection Gospel on a weekly basis. This is an example of a liturgical reform for pastoral considerations, the impetus of which helps to inform New Skete’s liturgical reform efforts.

<sup>67</sup> The *Photogogika*, the hymns of light, are now only sung in lent. Although the term is often used interchangeably, the *Exapostilaria* are a set of hymns that are tied to the day or feast more particularly.

<sup>68</sup> Based on the twelfth century *Typikon* of Evergetis, Fountoulis posits that the psalm verse was sung on Sundays and the *Photogogikon* sung during the week. The *Exapostilaria* were added later. I want to thank Fr. Alkiviadis Calivas for bringing this to my attention (Email dated 19 June 2017).

<sup>69</sup> In the Palestinian monastic redaction on non-festal days, Lauds is read. At Festal Matins, Lauds is sung as in the Constantinopolitan tradition. An anointing is a contemporary practice that has been at the dismissal of Matins. In Greek practice, there is often an anointing at Lauds that was/is a ritual element of the lity. In Slavic practice the anointing is performed after the gospel.

<sup>70</sup> Mateos, “Problems Byzantine Matins 1,” 17–18. On weekdays, “Glory to God in the heights” with some psalm verses was usually placed before the *kataxioson*. On feast days, the *kataxioson* is inserted between “Glory to God in the heights...” and the *Trisagion* which seems to have accompanied the entrance of the celebrants into the sanctuary for the Divine Liturgy.

<sup>71</sup> Many of these canticles are from the Paschal Vigil and, as such, continue the Paschal spirit.

has an inherent character of dedication. According to Mateos, “It is a preparation, the first fruits of the day’s labor, consecrated to the Lord with the hope that all accomplished during the day will also belong to the Lord.”<sup>72</sup> The theme of light of this day explicitly is pronounced in the *photogogion* or *exapostilarion*. For this, the faithful give God praise and thanksgiving (e.g. Cantic of the Three Youths (Dan 3: 57–88). They also offer to God repentance for their sins (e.g. 50/51). Quoting Basil of Caesaria, “When the day is breaking, all together, as from one mouth and one heart, we sing a psalm of confession to the Lord, each one making his own these words of repentance.”<sup>73</sup> By the fourth century in Syria (fifth century in Palestine), incense was also part of the offices of the Church. It could be used variously as a sacrifice for the expiation of sin and/or for prayer and intercession. In the Byzantine morning office, it signifies prayer and intercession.<sup>74</sup> The daily office concludes with various litanies of intercession.<sup>75</sup> According to Mateos, the spirit of the morning office included light—both to signify the moving from the night to the day as well as the coming of Christ who brought us from darkness into light—praise, and dedication. The Byzantine office of Matins retains these key themes, although its structure and thus, its thematic resonance, are often confusing.

#### A.5.4 – Textual issues

None to note.

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<sup>72</sup> Juan Mateos, “The Morning and Evening Office,” *Worship* 42, no.1 (1968): 34. Henceforth in chapter: Mateos, “Morning and Evening Office”.

<sup>73</sup> Basil of Caesaria, Letter 207, PG 32, 763 quoted in Mateos, “Morning and Evening Office,” 34. Additionally, according to Chrysostom, the singing/reciting of Ps. 62/3 was for purification of the soul (Chrysostom, PG 55, 427–55).

<sup>74</sup> In the evening office, the incense is more closely associated with propitiation and penitence (Ps. 140/1).

<sup>75</sup> As mentioned earlier, if the Divine Liturgy follows, these litanies are omitted or said silently by celebrant. The litanies are also part of the Divine Liturgy so they are said at that time.



### **A.5.5 – Performative Characteristics**

In practice, what was once a very communal service (e.g. Cathedral Matins) has been reduced to almost a “reader” service. The absence of most prayers and the proliferation of hymnody make it difficult to see the underlying logic of (parts of) the service. Also, because most of the hymnody is “performed” by a cantor or select group of singers, the assembly is not able to participate actively in what could be a formative event.<sup>76</sup>

### **A.5.6 – Pastoral Import**

Still, positively speaking, given the theological themes present in the service, Matins can be a valuable way to begin each day. The faithful exercise their baptismal, priestly ministry as members of the Body of Christ, interceding for the world. They become aware of the need for repentance and the promise of God’s forgiveness. In response they offer to God praise and thanksgiving and have the possibility of a transformative encounter with the risen Christ in their midst.

### **A.5.7 – Evaluation with Reform Metrics**

So, how does the received rite of Orthros compare to the evaluation metrics upon which New Skete will base their own reforms? The communal character of worship and the participation of the assembly were and still are of prime importance to the monks in their reform efforts. It is clear that the present rite of Matins does not engender community participation nor building. Although based on the cathedral rite and still retaining some cathedral-style participatory elements, the service has been heavily

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<sup>76</sup> This short evaluation does not even consider the use of a liturgical language that the assembly might not be able to understand nor the practice of closing the doors and curtains at various times in the service. Although these are not altar services, the clergy remain in the altar area, thus emphasizing their clerical status as set apart from the laity and not as one who leads the community from within the community.

monasticized and the Cathedral elements either obscured or overtaken by the proliferation of more complicated hymnography. It is the lack of clarity in both its structural and performative aspects that can make the service so difficult to understand. According to Br. Stavros, “The order of the traditional Matins is absolutely cluttered with elements of morning worship from several sources, all so fragmented that their meaning is lost. The canon is especially perplexing... The actual Old Testament canticles have been replaced in the present form of the Canon by *troparia* which [often] stray far from any reference to the original scriptural content.”<sup>77</sup> The structure is complicated by not only the combination of the various offices that currently make up the Matins service, but by the various types of Matins found within the tradition.<sup>78</sup> Moreover, the remnants or debris of various practices, patched together, can make the whole thematically difficult to comprehend.

Balance between the use of Scripture, prayers, and hymnography is another criterion in the New Skete reform effort. Clearly that balance is heavily skewed towards hymnography in the received rite. Other than the psalms and the resurrectional gospel reading, there is no Scripture reading in the service. In addition, most of the prayers from the Cathedral rite, many of which could still be used within the present structure, have been suppressed. In addition, the service can be overly long. Depending on the amount

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<sup>77</sup> Br. Stavros (Winner), “The Restored Office at New Skete,” *Gleanings* 1, no. 1 (1973): 38.

<sup>78</sup> E.g. Matins with “Alleluia,” Matins for the deceased with “Alleluia,” Daily Matins with “God is the Lord” and doxology read in the Hagiopolite form, Matins with Great Doxology, and Festal Matins with Polyelos. See Getcha, *Typikon*, 81–82, 101–105 for the respective order of these services. In addition, vigils that include Matins: Different versions for the Saturday vigil office commemorating a saint or the departed, different versions of the Sunday vigil office, and the use of different combinations of hymnography depending on the rank of feast or saint. See charts in Getcha, *Typikon*, 119–121. In addition, although minor, various rubrical directives contradict one another. For instance, there are rules for standing still during the reading of the Hexapsalms and yet the priest moves from the altar area to in front of the Holy Doors for the reading of the silent prayers (Getcha, *Typikon*, 72, 74).

of hymnography taken during any particular celebration, the service can last between 3.5 and 5 hours.

Still, a celebration of the service can still have a positive pastoral import. The faithful can exercise their baptismal calling to grow closer to God through their participation in the Body of Christ, always being aware of their own faults and striving to overcome them to grow in relation to the Christ in their midst.

The reforms of New Skete will seek to address these critiques of the service—both structurally and performatively in order to meet the pastoral needs of their community.

## **A.6 – A Review of the Divine Liturgy according to Chrysostom**

### **A.6.1 – Influences**

Unlike the liturgy of the hours, the Byzantine Divine Liturgy has retained much of its Cathedral structure. The influence of the celebration in Constantinople was formative for its development. Eventually, monastic practice influenced the service as well. This is especially true of the churches that follow Slavic practice. In addition, various mystagogical commentaries of the service, often interpreting the liturgy as a drama of the life of Christ, resulted in some textual and rubrical interpolations to its primitive structure.<sup>79</sup> Furthermore, the Ruthenian liturgy, in particular, has been influenced by

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<sup>79</sup> For an example of a commentary that understands the Divine Liturgy in terms of the life of Christ, see: *St. Germanus of Constantinople on the Divine Liturgy*, trans. Paul Meyendorff (Crestwood N.Y., 1984). For an interpretation of St. Germanus' explanation, see: Robert Taft, "The Liturgy of the Great Church: An initial Synthesis of Structure and Interpretation on the Eve of Iconoclasm," *Dumbarton Oaks Papers* 34-35 (1980-1981), 45-75. For a more modern mystagogical interpretation of the liturgy that focuses on God's invitation and our response, see: Steven Hawkes-Teeple, "Toward a Modern Mystagogy of Eastern Liturgies," *Worship Traditions in Armenia*, ed. Roberta R. Ervine, St. Nersess Armenian Seminary (Crestwood, N.Y.: St. Vladimir's Seminary Press, 2006), 285-295.

Roman Catholic practices, both directly and indirectly through the seventeenth century liturgical reforms of Patriarch Nikon.<sup>80</sup>

### A.6.2 – Structure

Below is the schema of the Divine Liturgy according to Chrysostom from the received tradition. It includes many of the variations typical in Slavic practice. This was the basic structure of the Liturgy that the monks celebrated while at New Canaan.

### Divine Liturgy Received Rite

*Ordo* of the Divine Liturgy according to St. John Chrysostom

Trans. Isabel Florence Hapgood

Published by the Antiochian Orthodox Christian Archdiocese– 1975.

#### i. *Prothesis*

*Blessed is the Kingdom...*

#### 1. *Enarxis*

- Great/Peace Litany (Synapte)
- 3 Antiphons – Ps. 102/103, 145/146, Beatitudes (Matt. 5:3-12)) with Feast Day substitutes (with short Synaptes and Prayers–Basil interspersed)

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<sup>80</sup> There are many studies of the Byzantine Divine Liturgy. For a short history of the evolution of the Divine Liturgy and a pastoral critique, see: Juan Mateos, “The Evolution of the Byzantine Liturgy,” John XXIII Lectures, Vol. 1, 1965: Byzantine Christian Heritage, John XXIII Center for Eastern Christian Studies, Fordham University (N.Y., 1966). Some of the monks attended these lectures and Mateos’ work was the impetus for many of their reforms to the Divine Liturgy. I found a copy of the lectures in the library at New Skete, which had been downloaded from [kiev-orthodox.org](http://kiev-orthodox.org) and which I have used for reference. It is also now available online at <http://kiev-orthodox.org/site/english/639> (Henceforth in chapter: Mateos, “Evolution of the Byzantine Liturgy”). For a more detailed history of the Liturgy of the Word, see Mateos’ articles in *Proche-Orient* 15 (1965), 16 (1966), 17 (1967), 18 (1968) and 20 (1970), which have been the basis for his work, *La Célébration de la Parole dans la Liturgie Byzantine*, OCA, 191 (Rome, 1971). This work has recently been translated into English and edited by Steven Hawkes-Teeple in Eastern Christian Publications (Fairfax VA, 2016). For a detailed history of the Divine Liturgy according to Chrysostom, see the multi-volume series by Robert Taft, *The History of the Liturgy of St. John Chrysostom*, vol II–The Great Entrance, OCA 200, (Rome, 1978), vol. IV–The Diptychs, OCA 238 (Rome, 1991), vol. V–The Precommunion Rites, OCA 261 (Rome, 2000), and vol. VI–The Communion, Thanksgiving, and Concluding Rites, OCA 281 (Rome, 2008). For a more succinct review of the Byzantine Divine Liturgy, see: Hugh Wybrew, *The Orthodox Liturgy: The Development of the Eucharistic Liturgy in the Byzantine Rite* (Crestwood N.Y., 1990). Henceforth in chapter: Wybrew, *The Orthodox Liturgy*.

For a summary of the reforms of Nikon and its influence on the theology of the Russian church, see Lazor, *Uspensky-Evening Worship*, 191–240. See also, Paul Meyendorff, *Russian Religious Reform: The Liturgical Reforms of Nikon in the 17<sup>th</sup> century* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1991).

## 2. Little Entrance (and prayer)

- *Come, let us worship*
- *Troparia/Kontakia* (for day, etc.)
- *Trisagion* Hymn (and Prayer-Basil)

## 3. Liturgy of the Word

- Readings – *Prokimenon*, Epistle, Alleluia verses, (Prayer) Gospel (Great Incensation during Epistle reading)
- (Sermon; alternatively given at the end of the service, during clergy communion or omitted)

## 3b. Litanies

- Fervent Supplications (i.e. *Ektene*) (and, possibly, for the Dead) and accompanying prayers
- Litany – Catechumens
- First Prayer of Faithful, (repetition of Great Litany/Synapte), Second Prayer of Faithful

## 4. Liturgy of the Eucharist

- Cherubic Hymn (Prayer(s) for priest)
- Great Entrance with Litany of remembrances followed by conclusion of Cherubic Hymn (*Orate Frates* dialogue, *Troparia* of Good Friday)
- Litany (including remnants of Great Litany (Synapte) and ‘Angel of Peace’ (*aitisis*))
  - Prayer of Offering
- Kiss of Peace (concelebrating clergy) and Creed
- *Anaphora*: Thanksgiving, Economy of the Son, (prayers from the Third hour), Epiclesis, Commemorations (abbreviated, usually silent)
- Litany – Before Lord’s Prayer (including the ‘Angel of Peace’ petitions (*aitisis*)), Prayer
- Lord’s Prayer and Prayer following Lord’s Prayer
- Communion (Fraction, Prayer for reception, Clergy communion, (Prayer of Thanksgiving) If communicants: Communion of Faithful), Hymns
- Litany – Thanksgiving (and prayer)
- Dismissals (Prayer “Behind Ambon”, etc.)

A service of preparation of the gifts precedes the celebration of the Divine

Liturgy.<sup>81</sup> (This is usually done privately by the celebrating presbyter.) The Liturgy

<sup>81</sup> An examination of this service and its development is beyond the scope of this project. It should be noted that in addition to preparing the bread and wine of the offering, a number of smaller particles of bread are set aside at this point in remembrance of the Theotokos, angels, prophets, saints, the living and the departed. Some of the preparatory text can be traced to liturgical commentary of Germanus. See reference above. For more information on the Byzantine prothesis rite, see: Stelyios S. Muksuris,

proper follows. It is divided into two main sections, the Liturgy of the Word and the Liturgy of the Eucharist. This meta-structure has remained constant since its inception. Over the course of its history, though, elements have been added, duplicated, moved, replaced and/or deleted from this underlying structure.<sup>82</sup> This has left a service cluttered with additional and repetitious litanies, misplaced prayers, and anachronistic rubrics that can often obscure its inherent structure. These accretions would be something that that monks would eventually evaluate and seek to address in their reform efforts of the Divine Liturgy. A cursory summary of the received rite (Slavic practice) follows.<sup>83</sup>

After the opening blessing, the Liturgy begins with an *anarxis* that includes the Great Synapte and the service of three antiphons. This is followed by what is now called the “Little” Entrance, hymns for the day,<sup>84</sup> and the *Trisagion* Hymn and *Trisagion* prayer. All of this precedes the Liturgy of the Word. Except for the opening synapte, these hymns, prayers, and procession all evolved from the celebration of the stational liturgies of Constantinople.<sup>85</sup> In Greek practice, the refrains for these antiphons are still sung. In Slavic practice, the opening antiphons have been replaced by the Jerusalem (monastic)

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*Economia and Eschatology: Liturgical Mystagogy in the Byzantine Prothesis Rite* (Brookline, Mass: Holy Cross Orthodox Press, 2013).

<sup>82</sup> For information on how liturgies develop, see: Robert Taft, “How Liturgies Grow,” *Beyond East and West: Problems in Liturgical Understanding* (Rome, 2001). For a discussion particular to the Byzantine liturgy, see: Peter Galadza, “Schmemmann Between Fagerberg and Reality: Towards an Agenda for Byzantine Christian Pastoral Liturgy,” *Bolletino della Badia Greca di Grottaferrata (BBGG)*, III s., 4 (2007), 7-32 and a response by Nicholas Denysenko, “Towards an Agenda for Liturgical Reform in the Byzantine Rite: A Response to Peter Galadza,” *BBGG*, III s., 7 (2010), 45-68.

<sup>83</sup> It is not my intention to discuss the entire history of the Byzantine liturgy, but to highlight some elements from its history that will eventually be part of the reform efforts of New Skete.

<sup>84</sup> These hymns include various *troparia* and *kontakia* of the feast or festal period, church, and the saint that is being remembered that day. The listing of saints commemorated throughout the year is found in the *Menaia*. Although there is a basic *menaia* that is part of the calendar of the church year, each national church adds and/or prioritizes the saints that are most meaningful to them and commemorates them accordingly. For more information on the origin and history as well as local usages, see: Getcha, *Typikon*, 31–35.

<sup>85</sup> For more information on stational liturgies, see: John Baldovin, *The Urban Character of Christian Worship: The Origins, Development and Meaning of Stational Liturgy*, OCA, 228 (Rome, 1987).

*typika* psalms and the Beatitudes for an ordinary celebration of the Eucharist.<sup>86</sup> Often, this opening section of praise can be overly long and obscure the focal point of the liturgy of the Word.<sup>87</sup> In addition, the Great Synapte, which was originally after the readings,<sup>88</sup> now opens the service. By doing so, Mateos ironically suggests that within a section dedicated to praise of God, beginning the service with a synapte shifts “the emphasis on man’s [sic] needs rather than on God’s praise.”<sup>89</sup> The psalm verses and readings follow, forming the nucleus of the Liturgy of the Word. (In the received practice, the Old Testament reading has fallen into disuse.<sup>90</sup>) The Liturgy of the Word ends with various dismissals, a repetition of the Great Synapte, and prayers for the “faithful.” The structure of this part of the service is the traditional dismissal of the Cathedral office.

The Liturgy of the Eucharist begins with the Cherubic Hymn and various prayers for the priest followed by what is called the “Great Entrance” of the gifts. In Slavic practice, various petitions for the community usually interrupt the Cherubic Hymn. At the conclusion of the hymn, the priest places the gifts on the altar, recites the Holy Saturday *troparion* (an interpolation from the mystagogical interpretation of the Great Entrance) and covers the gifts. Additional litanies (e.g. for the gifts; and in Slavic practice, remnants of the Great Litany, as well as the *Aitisis*) are then intoned while the priest prays the “Prayer of the Offering.” The litany for the gifts is the only litany native

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<sup>86</sup> The antiphons and their refrains are still retained for a festal celebration.

<sup>87</sup> Here, I paraphrase the critique of Mateos. See Mateos, “Evolution of the Divine Liturgy.”

<sup>88</sup> Mateos, “Evolution of Byzantine Liturgy.” See also the references in Juan Mateos, « Evolution historique de la liturgie de saint Jean Chrysostome, » *Proche-Orient Chrétien*, 15 (1965), 333-351. Here, he cites the *Apostolic Constitutions* VIII, 10 and the Homily of John Chrysostom on 2 Cor. 18:3 (PG 61:527) among sources as witnesses to the placement of the Prayer of the Faithful. See also Juan Mateos S.J., *Le Célébration de la Parole dans la Liturgie Byzantine*, OCA 191 (Rome: PIO, 1971).

<sup>89</sup> Mateos, “Evolution of the Byzantine Liturgy,” 5.

<sup>90</sup> Mateos, “Evolution of the Byzantine Liturgy,” 5.

to this position.<sup>91</sup> In addition, the “Prayer of the Offering” was originally a prayer of access to the altar for the clergy. In the received tradition, it has been partially altered to reference the gifts instead of the clergy.<sup>92</sup> To prepare for the offering, (usually only) the clergy exchange of the Kiss of Peace while the assembly recites the Creed. The Eucharistic Prayer (i.e. Gk. *Anaphora*, “Carry up”) follows. This is a long prayer, interspersed with responses and hymns of the faithful that retells salvation history from a Christian perspective, calls down the Holy Spirit on the gifts, and commemorates the dead and the living. It is often followed by a repetition of the *aitisis* and a prayer (usually said silently) of preparation for partaking of the gifts. The prayer introduces the Lord’s Prayer that is recited/sung by the assembly. In the Liturgy of Basil, the Lord’s Prayer is followed by another prayer of preparation for reception of the Eucharist by the assembly. However, in the Liturgy of Chrysostom, it is followed by a prayer of blessing, most likely originally included for those leaving the assembly at this time (i.e. those who are not communing).<sup>93</sup> The preparation for Communion continues with the fraction and another prayer for worthy reception. After the reception of the gifts, the liturgy concludes with a prayer of thanksgiving, a dismissal prayer behind the Ambon, and a number of other dismissals, most from monastic provenance.

### **A.6.3 – Theological themes/emphases**

From a theological perspective, the celebration of the Divine Liturgy is rich encounter with God through Word, Tradition, our relationship with others, and direct

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<sup>91</sup> Wybrew posits that the *aitisis* was originally part of the dismissal for the Catechumens. See Wybrew, *The Orthodox Liturgy*, 119.

<sup>92</sup> Mateos, “Evolution of the Byzantine Liturgy,” 9.

<sup>93</sup> Mateos, “Evolution of the Byzantine Liturgy,” 19.



communion.<sup>94</sup> In short, the faithful learn about God and what God has done for them and in response they give God their thanksgiving and praise (e.g. the Eucharistic Prayer). They offer their gifts and in return they receive the gift of Life in the form of the Body and Blood of their Lord. In addition to praise and thanksgiving, the Divine Liturgy provides the foundation for all the themes found in the daily office—a celebration of the Paschal mystery with an emphasis on the light of the Trinity, repentance and forgiveness (e.g. preparatory prayers for reception, Lord’s Prayer), incense (e.g. of the space and people), and intercession (e.g. the various litanies). It is the source from which the daily office flows and the summit to which it continues to return. In addition to commemorating the day or feast (e.g. daily *troparia* and *kontakia*), the Divine Liturgy includes a special emphasis on the eschatological dimension of the encounter with God—the celebration of the “Eighth” Day.

#### A.6.4 – Textual issues

As we mentioned above, the order of the Divine Liturgy includes a number of interpolations to its basic text. Some are from monastic provenance. For instance, in Slavic practice, the opening antiphon psalms and in some renditions, the Prayers of the Third hour that are inserted prior to the Epiclesis.<sup>95</sup> Some are from the various allegorical interpretations of the service (e.g. the recitation of the *troparion* of Holy Saturday after

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<sup>94</sup> For a commentary on the theology of the Divine Liturgy, see Alexander Schmemmann, *For the Life of the World* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1973), 23–46. For a well-developed theology of the service, see Alexander Schmemmann, *The Eucharist* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1988).

<sup>95</sup> *Service Book of the Holy Orthodox-Catholic Apostolic Church*, trans. Isabel Florence Hapgood (Englewood, N.J.: Antiochian Orthodox Christian Archdiocese, 1975), 105 (Henceforth in chapter: *Service Book*-Hapgood). According to Paul Harrilchak, this interpolation originated in the sixteenth century, first among the Greeks, but proved more durable among the Slavs and Romanians. He suggests that, perhaps, it was polemically inspired. See *The Divine Liturgy of the Great Church*, ann. Paul N. Harrilchak, (Reston, Va.: Holy Trinity Orthodox Church, 1984), 86.

the Great Entrance<sup>96</sup>) as well as various additional texts from Pascha, Ascension and Pentecost, said by the celebrant during and following communion of the clergy and people. In addition, there are a number of anachronistic texts (e.g. the diaconal command to close the doors prior to the recitation of the Creed<sup>97</sup>) that are still part of the celebration. Furthermore, at times, the prayers themselves are improperly translated (e.g. Prayer of Accession (mentioned above), Prayer of Inclination after the Lord's Prayer.) New Skete will look at these texts critically as they seek to reform the service.

#### **A.6.5 – Performative Characteristics<sup>98</sup>**

The Byzantine liturgy is a sensory feast for the worshipper, appealing to all five senses. There is plenty for the assembly to see (e.g. icons, clergy movement), hear (e.g. Scripture, hymns), smell (e.g. incense), taste (e.g. Body and Blood of Christ), and touch (e.g. reverencing of icons, lighting of candles, etc.) However, as Br. Stavros warns, “Much of what we proclaim about the genius and beauty of the Orthodox Liturgy is frustrated by the way we worship.”<sup>99</sup> The most basic problem for the faithful is that the celebration of the service can be in a language that is not understood by them (e.g. Church Slavonic, Liturgical Greek). Even if done so, the prayers of the service are often said silently by the celebrant or while the chanter or choir is singing, leaving the worshipper unable to hear the prayer that is not only done in their name, but contains so much of the theology of the faith. As such, they are often reduced to “spectators” in a celebration where the clergy and chanters/choir are perceived to be the “performers.”

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<sup>96</sup> *Service Book-Hapgood*, 97.

<sup>97</sup> *Service Book-Hapgood*, 100.

<sup>98</sup> The performance of the Divine Liturgy varies greatly between national churches, dioceses, and even individual parishes. What I am describing here was the basic practice of most Orthodox and Byzantine Rite parishes in the US in the 1960s.

<sup>99</sup> Br. Stavros (Winner), “Liturgy: Theory and Practice—An Example from Finland,” *SVSQ* 33, no. 2 (1989): 181.

Movements or rubrics, in which the entire assembly once participated, have been clericalized (e.g. the opening Entrance procession, exchanging the Kiss of Peace). Many of the performative actions of the Offering are out of view of the assembly, hidden behind the closed doors of the iconostasis. According to Wybrew,

[There seem to be] two services conducted simultaneously. The one is performed within the sanctuary by the clergy and is largely both invisible and inaudible to the people in the nave ... While the Liturgy may be celebrated for the people, it is not celebrated with them.<sup>100</sup>

Most importantly, the reception of the Eucharist by the laity can be infrequent. All of this can leave the laity less connected to a service that, at its core, has great theological depth and power.

#### **A.6.6 – Pastoral Import**

As we have seen, a celebration of the Divine Liturgy is rich in theological depth and sensory experience. However, it can suffer from some of the same pastoral shortcomings as Vespers and Matins due to its performance (as described above).

#### **A.6.7 – Evaluation with Reform Metrics**

The Byzantine Divine Liturgy has a long history. Positively, it is one that has accommodated itself to the changes of its historical and cultural circumstances. In doing so, it has acquired liturgical units, rearranged prayers, added other elements (e.g. litanies) and dropped others. However, these many accretions cannot only make for a long service (approx. two hours), but they can obscure its structural clarity as well as its inherent logic and power. In addition, the service still includes many anachronistic rubrics and textual changes that also obscure the clarity of the celebration. The balance of the various

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<sup>100</sup> Hugh Wybrew, *The Orthodox Liturgy*, 9.

elements of the service is skewed by the recitation of prayers that are often not heard by the assembly. In many cases, a proliferation of litanies substitutes for this deficiency, but often the texts of the litanies do not reflect the theme of the unheard prayer.

Nevertheless, despite the layers of development that can clutter the text of the service, Scripture still remains prominent. Embedded in the text of the service are numerous Scriptural references. The readings are still the focal point for the Liturgy of the Word. However, the Old Testament reading has fallen into disuse.

Despite some of its shortcomings, the Liturgy can still be rich in pastoral import. It allows the faithful to re-actualize their baptismal covenant (e.g. recitation of the Creed), can teach and form them in the faith (e.g. the various readings, prayers, and iconic program) and help them to encounter the Triune God directly, most salutarily through the reception of the Mysteries. However, in order to do so, the faithful need to understand and more actively participate in its celebration—praying the prayers of the service and partaking of the Mysteries. At the time that the monks were in residence at New Canaan, this lack of communal participation was the most glaring shortcoming of the celebration of the Byzantine Divine Liturgy. This would be one of the first things that they would seek to address in their reform efforts.

## A.7 – Excursis: The Byzantine Lectionary

As mentioned above, the Byzantine liturgy is replete with scriptural references. In addition, lessons from the Scriptures are read directly during the Liturgy of the Word at the Divine Liturgy. A selection of resurrectional gospel passages is also read at Sunday Matins (i.e. the 11 Resurrectional Gospel readings). Selected readings from the Old Testament are read at Vespers of Feasts and during the weekday services of Great Lent at Vespers (i.e. Genesis and Proverbs) and the Tritoehti (i.e. Isaiah), and Holy Week. However, most of the Old Testament is not read in common.<sup>101</sup> In general, the Byzantine lectionary is a one-year scheme of readings in three independent cycles—one for Sundays, one for Saturdays, and one for weekdays.<sup>102</sup> It is the result of a long evolution and synthesis of the traditions of Jerusalem and Constantinople with readings for various feasts, events being commemorated, and saints punctuating a continuous reading of passages divided according to the period of the year.<sup>103</sup>

In the received rite, the Old Testament reading at the Divine Liturgy has fallen into disuse.<sup>104</sup> The readings for Divine Liturgy are now only from the New Testament.

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<sup>101</sup> Aside from selected writings from the prophets during the services of Holy Week, almost nothing is read from the historical books, wisdom literature and prophetic literature from the Old Testament.

<sup>102</sup> For a more detailed description of the Byzantine lectionary, see Getcha, *Typikon*, 53–66.

<sup>103</sup> The first period starts at Pascha and goes to Pentecost. Other periods are from Pentecost to the beginning of the Ecclesial year (after the Feast of the Cross), from then until the *Triodion* cycle (3 weeks prior to the start of Great Lent), and the *Triodion* period (i.e. until Pascha.) For a short description and some history of the development of the lectionary, see David M. Petras, “The Gospel Lectionary of the Byzantine Church,” *SVTQ* 41, no. 2–3 (1997): 113–140 (Henceforth in chapter: Petras, “Gospel”). For other references, see Paul Anderson, “The Greek Orthodox Lectionary and the New Testament: History, Text and Traditions,” *The Journal of OCABS Orthodox Center for the Advancement of Biblical Studies*, 5, no. 1 (2012), 1–4; Gabriel Bertonière, *The Sundays of Lent in the Triodion: The Sundays without a Commemoration*, OCA 253 (Rome, 1997); Mary-Lyon Dolezal, *The Middle Byzantine Lectionary: Textual and Pictorial Expression of Liturgical Ritual*, PhD diss (Chicago, Ill.: University of Chicago, 1991); Georges Barrios, *Scripture Readings in Orthodox Worship* (Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1977); and Alexis Kniazeff, “La lecture de l’Ancien et du Nouveau Testament, dans le rite byzantine,” *La Prière des Heures. Paris: Les éditions du Cert* (1963), 201–252.

<sup>104</sup> They are retained in the vesperal liturgies of Christmas, Epiphany, Pascha, and Pentecost.

However, approximately only one-quarter of the New Testament is read on Sundays.

The pericopes often focus on Christ as a miracle worker and the teachings of our Lord are not given much attention or emphasis. In addition, a number of parables repeat throughout the year.<sup>105</sup> The monks will seek to address these deficiencies in their liturgical reform efforts.

## A.8 – Music

Music is an important aspect of the Byzantine liturgical celebration.<sup>106</sup> It communicates the text of the service and contributes to an environment that engenders prayer and contemplation.<sup>107</sup> In the Eastern Christian realm, each national church tends to have its own musical traditions that reflect the conscious of a people and their culture. The choral tradition and congregational singing are especially strong in the Slavic tradition.<sup>108</sup> Many of the monks had experienced choral singing in the Ukrainian church

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<sup>105</sup> For instance, the story of the expulsion of the demons into pigs is read on both the fifth and twenty-third Sundays after Pentecost, the story of the paralytic whose sins are forgiven is read on both the sixth Sunday after Pentecost and the second Sunday of Lent. For more examples, see Petras “Gospel,” 137.

<sup>106</sup> It is beyond the scope of this project to explore ecclesial music more fully. It is important to the Byzantine liturgical expression, in general, and the life of New Skete, in particular, so some mention is necessary.

<sup>107</sup> For more information on the place of music in Byzantine worship, see: Mark Bailey, “Composing Orthodox Liturgical Music in the Contemporary World,” *SVTQ* 40, no. 1–2 (1996): 65–75. (He outlines various metrics for composing liturgical music: liturgical function (e.g. procession, Anaphora: dialogical, meditative), textual/cultural, dogmatic, musical sound/artistic taste.); Mark Bailey, “The Ministry and Song of the Liturgical Assembly,” *Jacob’s Well*, accessed 24 July 2007, <http://www.jacwell.org/Liturgical%20Music/1998-Spring-Bailey.htm>; Mark Bailey, “Psalmic Music in Orthodox Liturgy as Foundation, Movement, and Ministry,” *Jacob’s Well*, accessed 24 July 2007, [http://www.jacwell.org/spring\\_summer2000/psalmic\\_music\\_in\\_orthodox\\_liturg.htm](http://www.jacwell.org/spring_summer2000/psalmic_music_in_orthodox_liturg.htm); David Drillock, “Music in the Worship of the Church,” *Jacob’s Well*, accessed 26 July 2007, <http://www.jacwell.org/articles/1996-FALL-Drillock.html>; David Drillock, “Texts for the Study of Music and Song in the History of Orthodox Liturgical Worship,” *Jacob’s Well*, accessed 26 July 2007, [http://www.jacwell.org/Liturgical%20Music/texts\\_for\\_the\\_study\\_of\\_music\\_and.htm](http://www.jacwell.org/Liturgical%20Music/texts_for_the_study_of_music_and.htm); David Drillock, “Words and Music in Orthodox Liturgical Worship: An Historical Introduction,” *Jacob’s Well*, accessed <http://www.jacwell.org/articles/1998-WINTER-Drillock.html>.

<sup>108</sup> For more information on Russian church music, see: Johann von Gardner, *Russian Church Singing*, Vol. 1 (Crestwood, N.Y.: SVS Press, 1980); Joan L. Roccasalvo, *The Plainchant Tradition of Southwestern Rus’* (Boulder, CO: Eastern European Monographs, 1986); Alfred J. Swan, *Russian Music and its sources in Chant and Folk-Song* (London: John Baker Publishers Ltd., 1973); Nikolai Uspensky, *The Early Russian Art of Singing* [in Russian] (Moscow: Vsesoiuznoe Izdatel’stvo, 1971).

as well as congregational singing in the Carpatho-Russian church prior to entering the monastery at New Canaan.<sup>109</sup> This had a formative impact on their experience of the liturgy. In particular, Br. Marc reports that Fr. Laurence loved Russian choral music and translated many of the Slavonic texts of the Galician, Ukrainian and Russyn music while at New Canaan.<sup>110</sup> These would be the basis for some of the early liturgical chants associated with their new monastery, New Skete.

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<sup>109</sup> Br. Marc, interview 2016.

<sup>110</sup> Br. Marc, interview 2016.

## Appendix B: Liturgical/Hymnographic Terms and Definitions

(Definitions my own unless otherwise noted.)

***Apostichon*** – (pl. *aposticha*; From Greek, “[hymns] on the verses.”) These are a set of hymns (*stichera*) sung between verses of selected psalms towards the end of Vespers and Matins. Unlike other *stichera*, they generally precede the psalm verse.

**Canon** – A poetic reflection on the Biblical canticles

- 1 – Song of Moses (Ex. 15: 1–19)
- 2 – Song of Moses (Dt. 32:1–43) usually omitted
- 3 – Prayer of Anna, mother of Samuel (1 Sam. 2:1–10)
- 4 – Prayer of Habakkuk (Habakkuk 3: 2–19)
- 5 – Prayer of Isaiah (Isa. 26: 9–20)
- 6 – Prayer of Jonah (Jonah 2: 3–10)
- 7 – Prayer of the Three Youths (Dan. 3:26–56, LXX)
- 8 – Song of the Three Youths (The *Benedicite*, Dan. 3: 57–88)
- 9 – Song of the Theotokos (The Magnificat, Lk. 1: 46–55) and the Prayer of Zacharias (The *Benedictus*, Luke 1:68–79)

Originally, each verse (or set of verses) of the canticle were followed by a poetic composition (*troparion*). Over time, the scriptural verses fell into disuse and only the *troparia* remained. The canon begins with an initial *troparion*, the *irmos* which sets the meter and melody for the corresponding *troparia* (see definition.) The canon concludes with a repetition of the *irmos*, called the *katavasia*.

• **Canticle Response** – Short responses for each biblical canticle.

***Dogmaticon*** – (pl. *dogmatica*) These are hymns that celebrate the mystery of the doctrine of faith on the incarnation. They are usually sung at the end of the incense psalmody at Vespers. [*Hymns of Entreaty*, xix.]

***Euchologion***– Book of Prayers, generally used by clergy. Contains the prayers and hymns connected to the performance of the various sacramental actions of the Church. (Manuscripts can vary greatly.) Types:

- *Archieratikon* (Slavonic, *Chinovnik*)—Bishop’s service book.
  - *Hieratikon* (Slavonic, *Sluzhebnik*) – Priest’s service book. Contains the priest’s parts of the daily office, Divine Liturgy, and some supplemental material.
  - *Mikron Euchologion* (Slavonic, *Trebnik*; English, Book of Needs)—Contains texts for sacramental services.
- [Lazor, *Uspensky-Evening Worship*, 244.]

Collections:

- Jacques Goar, *Euchologion sive ritual graecorum* (Venice, 1647, reprinted in Paris, 1731)
  - One of the first critical editions of the *Euchologion*
  - Based on two Italo-Greek manuscripts:



- (1) Barberinum Sancti Marci from Florence (Barberin 336)
  - Eighth century copy of Constantinopolitan *Euchologion* made in S. Italy
- (2) Codex Bessarionis (Grottaferrata G. b. 1), 13<sup>th</sup> c.
  - A. Dmitrievskii, *Opisanie...* 2 volumes (nineteenth century)
    - Based on 162 different euchologies (Note: Dmitrievskii found that no two manuscripts were identical in content of size. Vol. 2, *Euchologia*, i-vii)

**Exapostilarion** – (From Greek *exapostellein*, “to send forth.”) Originally, the *exapostilarion* was a hymn to invoke the divine light. They can also speak about the day’s celebration.

- **Photogogika** – *Exapostilarion* used for lent. These are usually more ancient and more particularly, refer to light. [*Troparia and Kondakia*, xii.]

**Gospel Stichera:** (From Greek *eothis*, “dawn.”) These hymns celebrate the resurrectional theme of each of the eleven Sunday morning gospels.

**Horologion**—Book of the Hours. Contains fixed parts of the service for the daily office.

**Hypakoë** – (From Greek *ypakouein*, “to listen.”) Jerusalem *Troparion*. A poetic composition similar to the *troparion* but of Jerusalem origin. It is usually used as a response, most frequently in the Office of the MyrrhBearers. In the language of the Chaldean Church, it called “onita.” It is also comparable to the antiphon of the Roman Church. [*Troparia and Kondakia*, xii.]

**Irmos** – (From Greek *eirmos*, “to tie or link.”) An initial *troparion* of an ode or a canon, based on the theme of the canon. The rhythm and melody of the *irmos* are followed by the remaining *troparia* of the canon.

**Katavasia** – (From Greek *katavasis*, “to go down.”) The last *troparion* of a canon. It is named as such as originally, it was when the two alternating chanters/choirs would descend from their stalls and meet in the middle to sing the final *troparia*. There is one *katavasia* for each ode, with seasonal and festal variations.

**Kondakion** – Originally, the *kondakion* (or spelled in English, kontakion) was originally a long didactic poem with a short introductory hymn called a *proimion* and a large number of longer compositions, each called an *oikos* or *ikos*. Today, we call the first hymn the “kondakion” and usually retain only one *ikos*. In the received tradition, the “kondakion” is sung at Matins after the sixth ode of the canon and at other offices and the Divine Liturgy. It is thematic of the day or celebration. [*Troparia and Kondakia*, xii.]

**Lity** – (From Greek *litomai*, “fervent prayer.”) Technical liturgical term denoting a procession usually to the narthex of the church where hymns for the feast are chanted. It takes place at the close of Vespers and includes supplicatory petitions and the blessing of loaves, wine and oil. In a more general sense, especially as it originated in Jerusalem, a

*lity* (or *lite*) can apply to any liturgical procession made to a holy site located in or around a church building. Such processions to the holy places became a common feature of liturgical worship in fourth century Jerusalem. [Lazor, *Uspensky-Evening Worship*, 243–4.]

**Menaion** – (From Greek, “month,” pl. *Menaia*.) Twelve volume set for service books containing the variable parts (“propers”) for the fixed feast days of the liturgical year, Sept. 1– August 31. [Lazor, *Uspensky-Evening Worship*, 244.]

**Oktoëchos** – Book of the Eight Tones. It is one of the cycles of prayer in the vast collection of Orthodox hymnology. Composed and arranged to be served by the music of eight different melodic systems. They form the basis for daily worship. Originally composed by John of Damascus for Sunday worship only (i.e. Resurrectional themes). It was then expanded for the other days of the week. Technically, the former is called the Great Oktoëchos. Popularly, it is called the Parakletike because of the tone of supplication and entreaty in the hymns. [*Hymns of Entreaty*, xiii.]

The themes of the weekly cycle are as follows:

- Sunday – Resurrection of Christ
- Monday – Angelic Powers
- Tuesday – St. John the Baptist
- Wednesday – The Cross
- Thursday – The Apostles
- Friday – The Cross
- Saturday – All saints, the departed

**Ordo** – Term used to refer to the shape and scope of worship as a whole, along its broadest and most general lines. In addition, each service has a particular ordo. (See *Typikon*.)

**Pentecostarion** – The book that contains the hymnography and biblical readings for the Paschal season.

**(The) Praises** – These are hymns sung after the final verses of the psalms at lauds, 148–150 at the conclusion of Matins/Morning Office.

**Prokeimenon** – (From Greek *prokeimenon* (pl. –a), “that which proceeds.”) This refers to the psalm verses, usually intoned prior to a reading.

**Sessional Hymns** – *Kathismata* (From Greek *kathemai* “to sit.”) These are hymns appointed to be sung after the reading of each antiphon of the monastic Psalter and after the third ode of the canon.

**Skeuophylakion** – (From Greek “storehouse,” from *skeuos* “vessel, utensil” + *phylakion*, *phylakeion* “fort,” from *phylak-*, *phylax* “guard”) This was a small building attached to the northeast corner of Byzantine church as a place to store sacred vessels, oils, etc. and prepare the bread and wine for the Eucharist.

**Sticheron** – (pl. *stichera*) The *stichera* are hymns that are sung between psalm verses. (e.g. between the Vesper Psalmody) [*Hymns of Entreaty*, xix.]

**Theotokion** – (pl. *Theotokia*) The *theotokion* is a hymn that celebrates the Mother/Birthgiver of God. There are various kinds of *Theotokia*: [*Hymns of Entreaty*, xix]

- **Theotokia stichera** – These are hymns interspersed with the verses of various psalms at Vespers and Matins.
- **Theotokia troparia** – These serve as companion hymns to the irmi of the canon and the sessional hymns.
- *Theotokia* can be designated as festal (for feastdays), ferial (for weekdays and ordinary commemorations), and **Stavrotheotokion**, having to do with the cross.

**Triodion** – The book of the three odes. It contains the hymnography and biblical readings for pre-Lenten and Great Lent.

**Troparion** – A poetic composition originally intended as a refrain to the chanting of appropriate verse from a psalm. It is most likely of Constantinopolitan origin. In past times, it was sung in a number of ways (e.g. popular processions). Today, it is most frequently the thematic hymn of a feast. [*Troparia and Kondakia*, xii.]

**Typika** – (Sg. *Typikon* or *Typica/Typicon*) In general, it is the rule of monastic community (i.e. foundational *typikon*). In particular, it refers to the way their liturgical life is organized and celebrated (i.e. liturgical *typikon*). It contains directives and rubrics governing the order of the services for each day of the year.

## Appendix C: Prayer Texts

### C.1 – Vespers: Prayers Used (New Skete Translations)

Received Prayers from *A Prayerbook*, 1976.

[xxx] = New Skete deletions

xxx = interpolations/additions

\_\_\_\_\_ = New Skete (substantive) word changes

[] = optional

RR=Received Text

Revised, if substantive changes to previous version

#### ***“Candle lighting” Prayers:***

##### **Vespers [1]**

O compassionate and merciful Lord, abounding in patience and mercy, attend to our prayer, hear the sound of our pleas! Show us some sign of your favor. Guide us, that we may walk the path of your truth. Gladden our hearts that we may revere your holy name. After all, you are great, the only God, and no other can compare with you, Lord! You are powerful in your mercy and gracious in your mighty strength, able and ready to help and comfort and save all those who place their trust in your name.

For you deserve all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

[Vespers 1a] O compassionate God, abounding in patience and clemency: Attend to our entreaty and hear the voice of our prayer! Teach us your ways, that we may walk the path of your truth; and give joy to our hearts, that we may always respect and revere your holy name.

For you deserve all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

[Vespers 1b] O our merciful God, you are great and you work wonders; you alone are God and there is no other to compare with you. You are powerful in mercy and gracious in strength, able and ready to help and comfort and save all those who place their trust in you.

For we give you all glory, honor, and worship, O most holy Trinity: now and forever, and unto ages of ages.

##### **Vespers [2]**

Do not rebuke us, Lord, when you are displeased with us; do not punish us in your anger with us! Rather, deal tenderly with us, O Healer and Physician of our souls. Lead us to that haven of safety that is the performance of all that you wish of us. Enlighten the eyes of our hearts that we may recognize the truth. For the sake\* of the Theotokos and all your saints, let us pass the rest of this day, and indeed the rest of our life, in peace and without sin.

For yours is dominion, and yours is the kingdom and the power and the glory,  
 Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

(\*RR=Through the intercessions)

*Revised (7/26/2003):*

*O healer and physician of our souls, deal with us according to your loving kindness. Do no rebuke us nor chastise us! Rather, lead us to that haven of safety where we are free to grow to our full stature in Christ. Enlighten the eyes of our hearts that we may know the truth, and let us pass the rest of this day, and indeed the rest of our lives, in your peace and without sin, by the prayers of the Mother of Christ our saviour and those of all your saints.*

*By the mercies of the same Christ with whom you are blest, together with you eternal Spirit: now and forever, and unto ages of ages.*

### **Vespers [3]**

Lord our God, be mindful of us your sinful and unprofitable servants, and do not disappoint us in our expectations for mercy. Grant us who invoke your holy and adorable name everything that we need for salvation, and count us worthy of loving you with the greatest reverence of our hearts, and of doing your will in all things.

For you are good and full of love for us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

*O our sovereign God, be mindful of us, who are so often sinful and unprofitable disciples, and let us not be disappointed in our expectations for mercy. Instead, grant us what we need to grow in your transcendent love, so that we may always do your will with all the reverence of our hearts.*

*For you are good and full of love for us, O God, and we call on your holy name, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.*

### **Vespers [4]**

O you, who are ever praised by holy powers with their unceasing hymns of endless praise: Fill our mouths with your praise that we may ever extol your holy name. ~~And grant unto us part and inheritance with all those who fear you in truth and keep your commandments.~~ By the prayers of the Theotokos and all your saints, let us also share the inheritance of all who truly hold you in awe and keep your commandments.

For you deserve all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

*O you who are ever praised with the heavenly hymns of the angelic powers, fill our mouths and hearts with your holy praise, so that we may ever extol your holy name. By the prayers of the Theotokos and all your saints, let us, also, share in the inheritance of all who truly hold you in awe and keep your commandments.*

For you deserve all glory, honor, and worship, O most holy Trinity: now and forever, and unto ages of ages.

### Vespers [5]

O Lord—our Lord, who hold all things together in the spotless palm of your hand, who are long-suffering with us and displeased with our wickedness\*: Be mindful of your tender mercies and visit us in your goodness. Enable us to pass through the remainder of this day untouched by the many subtle snares\*\* of the evil one, and by the grace of your all-holy Spirit, preserve our life from every assault.

Through the mercy and love for mankind of your only Son, with whom you are blessed, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Adapted (1965) - \*you are so very patient with all of us, and grieved by the wrongs we do*

*Revised (1988 book): \*\*manifold deceits*

*Revised (7/26/2003):*

O divine and only Source of being, who hold all things together in the spotless palm of your hand, who are long-suffering with us in the face of our sinfulness: Be mindful of your mercy and compassion, and come to us in your great goodness. Enable us to escape the manifold deceits of the evil one during the rest of this day, and preserve our life in peace and safety.

Through the grace of love for humankind of our Savior Jesus Christ, with whom you are blest, together with your Holy Spirit: now and forever, and unto ages of ages.

### Vespers [6]

O Great and wondrous God! You direct and sustain all things in your ineffable wisdom and rich providence. You have enriched us with all the good things of this world, and by these very gifts you have guaranteed us the promised kingdom. As you have enabled us to avoid evil during the day that has passed, so let us live the present evening and the night that follows without reproach, in the presence of your holy glory, praising you, our only God, good and full of love for us.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

O great and wondrous God, who direct and sustain all things in your ineffable wisdom and rich providence: You have enriched us with all the good things of this world, and by these very gifts you guarantee us the kingdom you promised us. ~~[As you have enabled us to avoid evil during the day that has passed, so]~~ Let us live the present evening, and the night that follows, without reproach in the presence of your holy glory, and grateful for your love for us.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### Vespers [7]

[7a->] O great and exalted God! You alone are immortal and dwell in unapproachable light! In your wisdom, you created the entire universe: You separated light from darkness, giving the sun charge of the day, and the moon and stars, the night. At this very hour, you permit us, sinful as we are, to approach you with our evening hymns of praise and glory. In your love for us, direct our prayers as incense in your sight, and accept them as a delightful fragrance. Throughout this present evening and the night that is to come, fill us with your peace. Clothe us in the armor of light. Rescue us from the terror of night, and from everything that creeps about in darkness. Give us that sleep which you designed to soothe our weakness, a sleep free of all evil dreams.[<-7a] O Master and Giver of gifts, as we lie in bed this night, fill us with compunction, and enable us to keep your name in mind. Then, gladdened by your joy and enlightened by you precepts, may we rise to glorify your goodness, imploring your great tenderness of heart, not only for our own sins, but for those of all your people. And for the sake of the Theotokos, touch all our lives with your mercy.

For you are good and full of love for us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### *Adapted (1988 book) – Vespers [7b]*

A master of all things, from whom we receive all the blessings in life: When we go to bed tonight, enable us to remember your name, that, even as we lie in bed, we may be moved to compunction. Give us the grace to reflect on your precepts, so that, filled with your joy, we may rise from sleep ready to glorify your goodness, appealing to your great tenderness of heart with our prayers and supplications, not only for our own sins, but for those of all your people. And, by the prayers of the Theotokos, come and visit our lives in your mercy.

For you are good and full of love for us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### *Revised (7/26/2003):*

#### Vespers [7a] Prayer for Hymn of Light

O great and holy God, who alone are immortal and dwell in unapproachable light: In your *infinite* wisdom you created the entire universe. You separated the light from darkness, giving the sun charge of the day, and the moon and stars, the night. ~~[At this very hour, you permit us, sinful as we are, to approach you with our evening hymns of praise and glory. In your love for us, direct our prayers as incense in your sight, and accept them as a delightful fragrance.]~~ Throughout this present evening and the night to come, fill us with your peace. Clothe us in the vesture of light, rescue us from all our fears and from any lurking danger, and give us that sleep designed to soothe our weakness, a sleep free of all disturbing dreams.

For you are good and full of love for us, O God, and we give you glory in the Holy Trinity; now and forever, and unto ages of ages.

## Vespers [7a] Prayer for the Offering of Incense

*O great and exalted God:* Now at this very hour, you *again* permit us, sinful as we are, to approach you with our evening hymns of praise and glory. In you love for us, direct our supplications as incense in your sight, and accept them as a delightful fragrance, [7b] and as an appeal to your great tenderness of heart, in the face of our own sins, and those of all your people. And, by the prayers of the Theotokos, come and visit our lives in your mercy.

For you are good and full of love for us, O God, and we give you glory in the Holy Trinity: now and forever, and unto ages of ages.

## Vespers [7b] Prayer of the Litany

*O maker and master of all things, from whom we receive all the blessings of life:* When we go to bed tonight, enable us to remember your name and so be moved to compunction. Give us the grace to reflect on your precepts, so that we may rise from sleep *filled with your joy* and ready to glorify your goodness.

For you are good and full of love for us, O God, and we give you glory in the Holy Trinity: now and forever, and unto ages of ages.

**Fixed Prayers:****Vespers [8]**

In the evening, in the morning and at midday, we praise and bless you, we give you thanks and we entreat you, Master of all things! \*Let our prayer rise like incense before you, and preserve our hearts from all evil words and thoughts. Rescue us from all those who hunt after our souls, for our eyes are fixed on you, O Lord, and on you we count: Do not disappoint us!

For you deserve all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (1988 book)* – added, “O Lord and lover of mankind”

*Revised (7/26/2003):*

In the evening, in the morning...and we entreat you, O origin and lover of all creation: Let our prayer rise like incense before you, and let our hearts be overtaken by your great mercy. Our eyes are firmly fixed on you, O God, for you never disappoint us. *Keep us safely centered on your sublime presence.*

For *this* you deserve all glory, honor, and worship, O Trinity one in essence and undivided: now and forever, and unto ages of ages.

**Vespers [9] – (Prayer of Inclination)**

You suspended the heavens over the earth, O Lord our God, and then you came down from them to save us. Look down, now, upon your servants and heirs, as they bow their heads and bend their necks to you, their awesome but merciful judge! It is not from men that they expect help, but from you that they hope for mercy and salvation. Protect



them this evening and throughout the coming night\* from all their enemies, from every assault of the powers of hell, from vain and useless thoughts, and from evil memories.

And may your mighty power be blessed and glorified, Father, Son, and Holy Spirit: now and forever, and unto the ages of ages.

*Revised (1988 book)* – added, “and throughout their lives”

*Revised (7/26/2003):*

You suspended the heavens over the earth, O all-holy wisdom of God, and the you were born in our very midst to save us. Look *kindly* at your servants and heirs, now, as they bow their heads and bend their necks to you, their awesome but merciful judge. [It is not from anyone else that they expect help, but from you that they hope for mercy and salvation.] This evening and during the coming night, [and throughout their lives,] protect them from all adversity and harm, from vain and useless thoughts, and from evil memories.

For the power and glory of your reign lasts forever, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### **Additional Prayers (1965)**

**Prayer for Lighting of Lamps**– (loosely based on themes from the Prayer of Light in the *Apostolic Tradition*)

Behold us, O Lord our God! Another day has come to a close, and again we stand before you, offering you evening praise and worship. As the light of day slowly leaves us, we give you thanks for sending us your eternal Light, our Lord Jesus Christ. Enable us, holy Master, to live each day of our life in him, for he is the true sun that knows no setting, and through him and in him we render you all honor and thanksgiving.

For you are good and full of love for all mankind, and we sing your praises with all the Powers of heaven, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

Apostolic Tradition 25: “We give you thanks, O God, through your Son Jesus Christ our Lord, through whom you have enlightened us, revealing to us the light that does not perish. After we have, therefore, finished the length of night, having been filled with the light of day that you created for our satisfaction, now, since we do not lack the light of the evening by your own grace, we praise you and glorify you through your Son Jesus Christ our Lord...”

### **Additional Prayers (1988)**

*(Numbering by Arranz):*

**Vespers [IX]** – (Asmaticos–Prayer of Antiphon)

Blessed are you, almighty Lord and master, for lighting up the day with the brilliance of the sun, and the night, with the brightness of the moon and stars. Bless'd are you for allowing us to live through this day and for bringing us to the beginning of another night. Hear the prayers we offer you together with all your people and forgive us

our sins, whether of malice or of weakness\*. Gather together these evening prayers of ours and bless your heirs with an abundance of your mercy and compassion. Surround us with your holy angels, arm us with weapons of justice, strengthen us in your truth, protect us with your mighty power, and deliver us from the snares of the evil one. Make this coming night and every day of our life perfect, holy, peaceful, and sinless, and preserve us from scandal and from evil dreams, by the prayers of the Theotokos and all your saints.

For you are one to have mercy on us and save us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

(\*RR= voluntary or involuntary)

*Revised (7/26/2003):*

Vespers [IXa] Blessed are you, almighty God, for lighting up the day with the brilliance of the sun, and the night with the brightness of the moon and stars. Blest are you for having given us this day and *the grace we need*. Forgive us our sins, whether of malice or of weakness. Gather together these evening prayers we offer, *in union with all those of all your people*, and bless you heirs with an abundance of your mercy and compassion.

For you are the one to have mercy on us and save us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

Vespers [IXb] *Blessed are you, almighty God, for lighting up the day with the brilliance of the sun, and the night with the brightness of the moon and stars. Blest are you for giving us this day and the grace we need.* Surround us with your holy angels, lead us to the hope of justice, strengthen us in your truth, protect us by the power of your presence, and deliver us from the snares of the evil one. Make this coming night and every day of our life perfect, holy, peaceful, and sinless, and preserve us from scandal and from evil dreams, by the prayers of the Theotokos and all your saints.

For you are the one to have mercy on us and save us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### **Vespers [X] – (Asmaticos–Prayer of Second Antiphon)**

O Lord, our Lord, who have rescued us from the arrows that fly by day: Rescue us, as well, from everything that stalks about in the darkness. Receive the lifting up of our hands as our evening sacrifice. Deem us worthy of passing this evening and the night that follows without reproach, and untouched by evil. Spare us all the agitation and cowardice suggested by the evil one. Fill our souls with compunction and our reason with a deep concern for the answer we must give you at the time of your awesome judgment. Fill us with the awe and reverence for you, and purify our innermost being of everything that holds us bound to this world, that, even in the silence of the night, we may ponder your precepts. Dispel from us all evil dreams tonight, and preserve us from evil imaginations and desires.

By the good pleasure and love of your only Son, with whom you are bless'd, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

**Vespers [XI]** – (Asmaticos–Prayer of Third Antiphon/*Trisagion*)

O holy God, O great and eternal lover of mankind! You have deemed us worthy, once again, of standing in the presence of your glory and singing the praises of your great marvels. Be merciful to us, your unworthy servants, and enable us to praise you unwaveringly, with a contrite and humble heart, and to give thanks to you for the great gifts you bestow on us at all times. Remember the weakness of our nature and do not let us perish because of our sins. Rather, take pity on our lowliness and help us to walk in the light of justice, that we may escape the darkness of our sins. Clothed in the armor of light, let us pass this evening and the night that follows safe from the cunning of the evil one, and enable us to praise you confidently as the only God, good and full of love for us.

For you are holy, O our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Vespers [XIII]** – (Asmaticos–First Prayer of Faithful)

We come to you now with all our hearts, O Lord, our God, and we call upon your holy name, giving thanks to you for protecting us throughout the day that has passed and for leading us to the light of evening. We beseech you: Grant that we may spend this evening and the coming night, as well as every moment we have here on earth, without fear of reproach. Clothe us in the armor of your Holy Spirit, that we may be able to resist the spirits of evil and the passions of the flesh. Preserve us from sin and make us worthy of your eternal kingdom.

For you deserve all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

We come to you now with all our hearts, O merciful God, and we call ... light of evening ~~[We beseech you:]~~ Grant that we may spend this evening and the coming night, as well as every moment of our life, without fear of reproach. Clothe us in your Holy Spirit, that we may be able to resist the spirits of deception and evil. Shield us from sin, and bring us finally to your eternal kingdom.

For yours is dominion, and your is the kingdom and the power and the glory,  
Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

[Doxology from: **Polyeleos [1]** – (Ancient–Small Hours, Midnight [2] (Prayer of Second Antiphon))]

**Vespers [XIV]** – (Asmaticos–Second Prayer of Faithful)

O Lord, our God, who dwell in unapproachable light! In your great mercy, you have led us through this day and brought us here to offer you this evening worship. Receive the prayers of your unworthy servants, protect us from the darkness of sin, and enlighten the eyes of our hearts that we may truly understand your marvels, in all things glorifying you, the only true God and friend of mankind.

For your is dominion and yours is the kingdom and the power and the glory,  
Father, Son, and Holy Spirit: now and forever, and unto ages of ages

*Revised (7/26/2003):*

O holy God, ... Receive our prayers of your struggling servants, protect us from the shadows of sin, and enlighten the eyes of our hearts, that we may truly understand your marvels and in all things glorify you. ☩

For you are the only true God and friend of humankind, O Lord and savior Jesus Christ: now and forever, and unto ages of ages.

**Vespers [XIX]** – (Asmaticos–Prayer of Inclination (at *skevophylakion*))

As we bend our necks to you, O all-holy master, we entreat you: Grant us an upright and steadfast frame of mind, that we may always contemplate your heavenly glory and find our rest in reflecting on your ineffable greatness.

For yours is dominion, and yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

As we bend our necks to you, O all-holy master, ~~[we entreat you:]~~ grant us an upright and steadfast frame of mind, that we may always contemplate your heavenly glory, and find our rest in reflecting on your ineffable greatness.

For the power and the glory of your reign lasts forever, Trinity one in essence and undivided: now and forever, and unto ages of ages.

**Vespers [XXI]** – (Asmaticos–Prayer of Inclination) “Lord, Lord, who through the manifestation in the flesh of your only begotten Son and our God...”

**Vespers [XXIb]** – (Asmaticos–Prayer of Inclination) “in his name, we implore you to enlighten our souls and bodies, that we may come to the knowledge of your truth and the faithful observance of your precepts.”

**From Prayer for Lighting of Lamps (1965)** – “As the light of day slowly leaves us, we give you thanks for sending us your eternal Light, our Lord Jesus Christ”

**Composite Prayer with Vespers [XXIb] Prayer for Hymn of Light**

O Lord, our God, who are the very source and origin of light! At the end of this day, we, your unworthy servants, come before you with our evening praise and spiritual worship. As the light of this world fades into darkness, we give you thanks for sending us your eternal light, our Lord, Jesus Christ. In his name, we implore you to enlighten our souls and bodies, that we may come to a knowledge of your truth and faithful observance of your precepts.

For you are our God and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

O holy God, who are the very source of light! At the end of this day, we, your struggling servants...

For you are our God and we give you glory, together with your only Son and your Holy Spirit: now and forever...

**First Hour**

You, O Christ, are the true light that enlightens and sanctifies everyone who comes into this world! Sign us with the light of your face, that we may recognize it in that light beyond our reach\*. And by the prayers of your most pure mother and all the saints, direct our steps in the performance of your commandments.

For we may ever give glory to you, your eternal Father, and your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):* \*recognize it in our souls' true desire

**Pannychis [1] – (Prayer of First Antiphon)**

Throughout the day that has passed, O Lord, we have delighted in contemplating the marvelous handiwork of your creation. Overwhelmed by admiration for it, we glorify you as the creator and artisan of all these extraordinary wonders, rightly praising you as the end of this day draws near. As we ponder your providential foresight whereby you call forth darkness and it becomes night, thus providing us with the rest from our work and wildlife with the opportunity to find food, we cry out to you with the prophet: How manifold are your works, O Lord; in wisdom you wrought them all. Therefore, we implore you: Do not hide from us, though our sins displease you, O sun of justice! Rather, in your love for us, enlighten us with the light of your grace, that day and night we may glorify your immeasurable greatness.

For to you belongs all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

Pannychis [1a] Both day and night, O holy God, we delight in contemplating the marvelous handiwork of your creation. ~~{Excised phrase inserted into 1b}~~ As we ponder our providential foresight—whereby you call forth darkness and it becomes night, thus providing us with rest from our work and wildlife with the opportunity to find food—we cry out to you with the prophet: How manifold are your works, O Lord; in wisdom you wrought them all. ¶ In your love for us, continue to enlighten us with the light of your grace, that day and night we may glorify your immeasurable greatness.

For to you belong all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

Pannychis [1b] Overwhelmed by admiration for creation, O holy God, we glorify you as the creator and artisan of all these extraordinary wonders, rightly praising you as the end of this day draws near. Continue to shed your light on our lives, in spite of our wrongdoing. O sun of justice, and embrace us with your saving love.

For to you belong all glory, honor, and worship, O all-holy and life-giving Trinity: now and forever, and unto ages of ages.

**Pannychis [3]** – (Prayer of Third Antiphon)

O Lord, our God! From the intelligent, bodiless powers of heaven who reflect the light of your inaccessible glory, you receive a sleepless and uninterrupted praise as they unceasingly worship and serve your divinity. So, now, look on our lowliness and accept this psalmody we offer you in imitation of these spirit powers, in spite of the weakness of our nature. Forget how unworthy we are, O Lord. Rather, be ever mindful of your goodness whereby you brought us from nonexistence into being. For you sustain us in this life, inspiring us, through your holy scriptures, to offer you the sweet fragrance of praise, that we may glorify you alone, O ineffable and incomprehensible maker and master of all things. Prostrate before you in spirit, then, we glorify you, entreating you to lead us from the darkness of sin to eternal happiness in the light of your face.

For yours is dominion, and yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

O most compassionate God: ~~[From the intelligent, ... nature.]~~ Forget how unworthily *and distracted we act so oftentimes*. Rather, be ever mindful of your goodness, whereby, you brought us from nonexistence into being. For you sustain us in this life, inspiring us, through your holy scriptures, to prostrate before you in spirit and offer you the sweet fragrance of praise. ~~[that we may glorify... entreating you to]~~ Keep us then, on the path to eternal happiness in the light of your face.

For you deserve all glory, praise, and honor, O most holy Trinity: now and forever, and unto ages of ages.

**Tritoekti [1]** – (Prayer of First Antiphon)

O God, who are enthroned on the cherubim and glorified by the seraphim! Look upon us, your humble and unworthy servants, and raise our minds and hearts to the glorification of your great goodness. Preserve us from the snares of the enemy, so that, enlightened by the brilliance of your divine light and guided by your will to doing only what is right, we may be found worthy of the heavenly kingdom as members of your chosen flock.

For you are one to have mercy on us and save us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Tritoekti [7]** – (First Prayer of Faithful)

O Lord, our God, whose coming into our midst dispelled the deception of idolatry and polytheism: By your marvelous works, you have brought us to know you as the only creator and artisan of all that is and, thus, you have enabled us to place all our hope in you. Keep us true to your name and consecrate us in the truth, and send your mercies upon us and upon all your people.

For you are our enlightenment and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Tritoekti [8] – (Second Prayer of Faithful)**

O Lord, our God! Because our nature is so weak and prone to every spiritual and physical evil, you have placed a limit on the number of our days here on earth. But you have also promised a reward of eternal blessings to all those who struggle against the evil one during this life. Therefore, master, confirm us in the awe and reverence in which we hold you and strengthen us in the performance of your commandments, guiding us always along the path of righteousness and justice.

For bless'd and glorified is your honorable and magnificent name, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Additional Alternate Prayers (Added ~2000, Reflected in 2011 Ordo, Unpublished; Unknown=Unknown origin, Numbering Mine):**

**Alternate Polyeleos Prayer****Polyeleos [1] – (Ancient–Small Hours, Midnight [2] (Prayer of Second Antiphon))**

Now as we offer you this evening worship, O God of power and goodness, we give you thank to the best of our ability, and we beseech you: Keep the treasure of knowing you safe in our hearts, place words of wisdom on our lips, and deliver us from everything that stalks about in darkness.

For yours is dominion, and yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

Now as we offer you this evening worship, O God of power and goodness, we give you thanks to the best of our ability. ~~[and we beseech you:]~~ Keep the treasure of knowing you safe in our hearts, place words of wisdom on our lips, and deliver us from everything that seeks our ruin.

For your reign is forever, and we give you all our praise and honor, one God in Trinity: now and forever, and unto ages of ages.

**Gospel Prayers:****Gospel [1] – (Gospel Prayer–Liturgy JChrysostom received)**

In your love for mankind, master, flood our hearts with the spotless light of your divine wisdom and open the eyes of our mind that we may understand the message of your good news. Instill within us an awe for your blessed commandments, so that, overcoming all the cravings of our flesh, we may enter into a spiritual way of life, pleasing you in all our thoughts and actions.

For you are the enlightenment of our souls and bodies, Christ, our God, and we give glory to you, your eternal Father, and your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

**Gospel [2]** – (Gospel Prayer–Liturgy James transposed from Prayer after the Gospel)

Lord Jesus Christ! You told your disciples and apostles that many prophets and just ones had desired to see what they were seeing and to hear what they were hearing. So, now, count us worthy of hearing your words of salvation that, truly understanding them, we may bring forth fruit worthy of their message. Enable us to adhere to truth and innocence of life and to persevere in goodness, lest we remain but passive recipients of this good news.

For you are the way, the truth, and the life, O Christ, our God, and we give glory to you, your eternal Father, and your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

Lord Jesus Christ! You said that many prophets and just ones [saints] had desired to see what your disciples and apostles were seeing and to hear what they were hearing. So, now, as we listen carefully to your words of salvation, count us worthy of truly understanding them, so that we may bring forth fruit of their message. [Enable us to adhere to truth and innocence of life and to preserve in goodness, lest we remain but passive recipients of this good news.]

For you are the way, the truth, and the life, and we give glory to you, O Christ our God ~~[and we give glory to you, your eternal Father, and your all-holy, good, and life-giving Spirit]~~: now and forever, and unto ages of ages.

**Gospel [3]** – (Gospel Prayer–*Sighs of the Spirit*, Unknown/original)

O benevolent and generous God and Father: By sending your only Son, our Lord Jesus Christ, into our midst, you taught us, through his word and example, how to live in your presence. Now, as we are about to hear the words of the holy gospel once more, we beseech you to cleanse our minds and hearts of all sluggishness and distraction, so that, hearing this good news with understanding, we may always endeavor to practice it in our daily lives.

For your Son is the enlightenment of our souls and bodies, O God our Father, and we give glory to you and to him, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

O benevolent and generous God: You sent your living word, our Lord Jesus Christ, into our midst to teach us, through word and example, how to live together as your people. Now, as we are about to proclaim the holy Gospel, cleanse our minds and hearts of all sluggishness and distraction, so that hearing this good news with understanding, we may always endeavor to practice it in our daily lives.

For your light is the true enlightenment of our souls and bodies, O God ~~[our Father]~~, and we give glory to you through Christ Jesus in the Holy Spirit: now and forever...



**Gospel [4]** – (Gospel Prayer–*Sighs of the Spirit*, Unknown/original)

You, O Christ, are the brilliant glory of your Father, his unique Son and express image, and you revealed yourself in the flesh of our humanity, to dispel the darkness of our minds and hearts. Now, as we listen once again to your good news, make us wise by the light of your teachings, sanctify us by your divine truth, and enable us to be obedient to your instructions, that at all times we may fulfill your blessed commandments.

For you are indeed our God and we give you glory, together with your eternal Father and your all-holy, good, and life-giving Spirit, now and forever, and unto ages of ages.

*Revised (7/26/2003):*

You, O Christ, are the brilliant glory, the only begotten, and the express image of the Father, and you revealed yourself in the flesh of our humanity, to dispel the darkness of our minds and hearts. Now as we once again proclaim your good news, make us wise by the light of your teachings, and strengthen us by your divine truth ~~and enable...commandments~~.

For you are indeed our God, and we give you glory in the holy Trinity: now and forever, and unto ages of ages.

**Gospel [5]** – (Gospel Prayer–*Sighs of the Spirit*, Unknown/original)

O Lord Jesus, our compassionate saviour, who sent your servants to all the nations of the world to spread the good news and proclaim your goodness, to explain your teaching and to tell us secrets hidden from eternity: Now, send down your grace upon us, enlighten our minds and hearts, and enable us to listen attentively to the words of your holy gospel. Help us not only to hear this good news, but to live it with courage and wisdom as well, that we may bear fruit, thirty-fold, sixty-fold, and even a hundred-fold.

For you are indeed our God and we give you glory, together with your eternal Father and your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (7/26/2003):*

O Lord Jesus, our compassionate saviour, who sent your disciples to all the nations of the world to spread the good news and proclaim your boundless love, to explain your teaching and tell us secrets hidden from eternity: Now send us your grace ~~upon us...hearts~~ and enable us to listen attentively to the words of you holy gospel, so that in our own lives we may bear fruit thirty-fold, sixty-fold, and even a hundred fold.

For you are indeed the *light of our lives* and we give you glory, O Christ ☩: now and forever, and unto ages of ages.

**New Alternate Evening Litany Prayers:****Evening Litany [1] – (Unknown)**

As we conclude our evening worship, O Lord, we pray that you will make us worthy to continue as beneficiaries of all your gifts. Enable us to praise you with

sincerity of heart, that we may enjoy your mercies and compassion not only during this evening, but throughout the coming night, and at every moment we have before us: By the prayers of the Theotokos and all our saints.

For you deserve all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

O gracious and abundant Provider of all that is good, count us worthy to continue as beneficiaries of all your gifts. May we always praise you with sincerity of heart, even as we await your mercies and compassion this evening and throughout our lives: By the prayers of the Theotokos and all your saints.

For you alone are good and full of love for us, O God, and we give you glory, together with your only Son and your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages. [Doxology from Evening Litany [3]]

### **Evening Litany [2] – (Unknown)**

Now that we have reached another evening, O Lord, our God, we give you thanks for the gift of the day we are just completing. As the evening progresses and the night arrives in its wake, keep our minds and hearts focused on you and on this way of life we have professed. Remove from us everything that would coarsen and corrupt us, whether of body or soul and lead us back to you who alone are the source and benefactor of our lives.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

O beneficent God, we give you thanks for the gift *of our life together* and of the days we have completed. As the evening progresses and night arrives in its wake, may our minds and hearts stay focused on you and on this way of life we have professed. Let us strive for purity and single-mindedness in our search for you, who alone are the source and benefactor of our lives.

For you deserve all glory, honor, and worship, together with your only Son and your Holy Spirit: now and forever, and unto ages of ages. [Doxology from Evening Litany [1]]

### **Evening Litany [3] – (Ancient–Small Hours, Ninth Hour [3] – Prayer of Third Antiphon)**

When we reflect on our nature and ponder our failures, O Lord, we become more and more conscious of the great gulf that lies between your love for us and our behaviour. In your mercy, enable us to grasp the awesomeness of that day of your judgment and live in a way that will receive your final, favorable decision about our lives. *And during this evening and the night that lies before us\**, let us indulge ourselves one more in your bountiful compassion.

For you alone are good and full of love for us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

(\*RR=not in original)

*Revised (7/2/2003):*

When we reflect on the way we live, O our God, we become more and more aware of your great love for us and our own inability to grasp that love ~~[awesomeness... lives]~~. During this evening and the night that lies before us, let us continue to live in the hope of your mercy and find rest in your bountiful compassion.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages. [Doxology from Evening Litany [2]]

#### **Evening Litany [4] – (Unknown)**

No word of ours, O Lord, our God, could describe all the beauty with which you have surrounded us, much less the wisdom and power that brought it into being. And as we contemplate the beauty of our humanity, in spite of all its faults and weaknesses, we are embarrassed by the way we continually fail to appreciate your wondrous love for us. This evening, then, grace our minds and our hearts with a greater sensitivity to all these gifts and lead us to your eternal kingdom.

For yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

No word of ours, O our creator and God, could describe all the beauty with which you have surrounded us, much less the wisdom and power that brought it into being. Even the beauty of our own humanity, in spite of all our faults and weaknesses, displays your wondrous love for us. This evening, then, grace our hearts and minds with your transforming light, and lead us to your eternal realm.

For yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

#### **Evening Litany [5] – (Unknown)**

Everything that we are and have comes from your great benevolence, O Lord, though we often forget it. As we come to another evening, impress upon our minds how indebted we are to you, and enable us to manifest this awareness by the way we live. During the coming night, remove all evil thoughts and memories from us and fill us with the love of you and one another: By the prayers of the Theotokos and all the saints.

For you are a God of mercy and compassion, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

Everything that we are and have depends on your great benevolence, O God ~~[though...]~~. This evening, may our *hearts and minds open to the contemplation of how* indebted we are to you, and may we show this awareness by the way we live. During the coming night, shield us from all evil thoughts and memories, and fill us with gratitude for you and for one another: By the prayers of your Son's mother and all the saints.

For you are a God of mercy and compassion, and we give you glory, O most holy Trinity: now and forever, and unto ages of ages.

**Evening Litany [6] – (Unknown)**

During the evening that is now upon us, O Lord and giver of every good gift, grace us with hearts that are intent on always doing what is right and pleasing to you; animate our minds with true understanding, and fortify our wills with integrity. Free our reason from everything that would corrupt it, and let us not be enslaved by our passions and emotions. Strengthen our dedication, and lead us to the eternal kingdom.

For you are a God of mercy and compassion, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

During the evening that is now upon us, O ~~Lord~~ giver of every good gift, grace our hearts with the intent of only doing what is right and pleasing to you; animate our minds with the true understanding, and fortify our hearts with integrity. Free our reasoning from everything that corrupts us; make use of our passions and emotions to strengthen our dedication; and lead us to your eternal realm.

By the grace and mercy and love for us of your only Son, the same Lord Jesus Christ, with whom you are blest, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages. [Doxology from Evening Litany [8]]

**Evening Litany [7] – (Unknown)**

O Lord, our God and master! The magnificence of your wisdom and power and love are staggering for our simple human minds. Nevertheless, we know that you can and will do all that we ask that is good and useful for our salvation. Therefore, we beseech you this evening to preserve us from every fascination with this world and from all duplicity in thought and word and action: By the prayers of the Theotokos and all your saints.

For you alone can make us holy, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

O Creator and almighty Sovereign: The magnificence of your *divine* wisdom and power and love are staggering for the human *heart and* minds, but we know that you can and will do all that is good and useful for our growth and holiness. ~~[Therefore...]~~ Preserve us from *deception, blindness*, and duplicity even in thought: By the prayers of the Theotokos and all your saints.

For you alone can make us holy, and we give you glory, together with your living Word and your Holy Spirit: now and forever, and unto ages of ages.

**Evening Litany for Saturday Night/Festal [8] – (Unknown)**

In your great love for us, O Lord, you bring us to the eve of another celebration of the resurrection of your only Son. Prepare our minds and hearts to receive him tomorrow in the holy mysteries of his Body and Blood. By this participation, enable us to unite ourselves not only with his holy cross but with his resurrection as well, that these holy mysteries may bring about in us the fullness of the heavenly kingdom.

By the grace and mercy and love for us of your only Son, the same Lord Jesus Christ, with whom you are bless'd, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

In your great love for us, O holy God, and on the eve of another celebration of the resurrection, prepare our hearts and minds for tomorrow's Eucharistic celebration. Through the holy mysteries of the body and blood of our savior Jesus Christ, enable us to embrace not only the cross but his resurrection as well, that this mystic participation may bring us to the fullness of your heavenly kingdom.

For you are the God of mercy and compassion, and we give you glory, Trinity one is essence and undivided. Now forever and unto ages of ages. [Doxology from Evening Litany [6]]

### **New Alternate Evening Prayers of Inclination:**

**Evening Inclination [1]** – (Ancient–Small Hours, Ninth Hour [5] (Prayer of Inclination); Doxology original)

Incline your ear to us this evening, O Lord\*, and hear our prayer, and bless and protect and sanctify\* all those who bow their heads to you.

By the grace and mercy and love for us of your only Son, with whom you are bless'd, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

(\*RR= "protect and sanctify" not in original)

*Revised (7/2/2003):*

Incline your ear to us this evening, O saving God, and bless and protect and sanctify all who bow their heads to you.

By the grace and mercy and love for us of your only Son, with whom you are bless'd, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

### **Evening Inclination [2] – (Unknown)**

As we begin another evening and in the night that follows, O Lord, drive far from your servants every evil and hostility, and surround them with your grace and love and peace.

By the grace and mercy and love for us of your only Son, with whom you are bless'd, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

As we begin another evening and the night that follows, O loving God, drive far from us, your faithful servants, every evil and hostility, and surround us all with your grace and peace.

By the ~~{grace and}~~ mercy and love for us of Christ our Saviour, with whom you are blest, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

**Evening Inclination [3] – (Unknown)**

With the power of the precious and life-giving cross of our Lord Jesus Christ, O Lord, protect your servants from all evil during this evening and the night that follows.

For you are merciful and loving God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

With the power of *your* precious and life-giving cross, O Lord Jesus ~~Christ, O Lord~~, protect us, your devoted people, from every evil during this evening and throughout the night that follows.

For you are full of compassion, O Christ God, and we give you glory  $\text{H}$ : now and forever, and unto ages of ages.

## C.2 – Matins: Prayers Used (New Skete Translations)

Received Prayers from *A Prayerbook*, 1976.

[xxx] = New Skete deletions

xxx = interpolations/additions

\_\_\_\_\_ = New Skete (substantive) word changes

[] = optional

RR=Received Rite Text

Revised, if substantive changes to previous version

### Matins [1]

We give you thanks, Lord our God, for raising us from bed and pouring the words of your praise into our mouths, that we may adore and invoke\* your holy name. We entreat your mercies which you have revealed throughout our lives: Now, too, send forth your help to those who stand in the presence of your holy glory, waiting for your rich mercy. Enable those who worship you in awe and love, to praise your inexpressible goodness.

For you deserve all glory, honor, and worship, Father, Son and Holy Spirit: now and forever, and unto the ages of ages.

*Revised (1988 book) = \*worship and praise*

*Revised (07/18/2003)*

We give you thanks, O savior and benefactor of our souls, for raising us from bed and putting the words of your praise into our mouths, as we worship your holy name. By the mercies you have revealed to us throughout our lives, now, too, send forth the good Spirit of your love to those who stand in the presence of your holy glory, awaiting your rich mercy.

For you deserve all glory, honor, and worship, Father, Son and Holy Spirit: now and forever, and unto the ages of ages.

### Matins [2]

Early does our spirit rise from the night, O our God, for your commands are a light upon earth. Fill us with awe, teaching us to accomplish what is right and holy, that we may glorify you, our only true God! Lend an ear to us and hear us; and remember by name, Lord, all those who are here praying with us, and save them by your might. Bless your people and sanctify your inheritance. Give peace to this world of yours, to your churches, to the clergy, to our civil authorities and to all your people.

For blessed and glorified be your great name, so deserving of all honor, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (1988 book) – slight rephrasing of text, excised ending*

Early does our spirit rise from the night, O God\*, for your commands are a light upon earth. Fill us with awe and reverence for you and teach us to do what is right and holy, for it is you along whom we worship as our true God. Lend an ear to us and hear us, O Lord, and remember by name all those who are here praying with us and save

them by your might. ~~[Bless your people and sanctify your inheritance. Give peace to this world of yours, to your churches, to the clergy, to our civil authorities and to all your people.]~~

For bless'd and glorified is your most honorable and magnificent name, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### **Matins [3]**

Early does our spirit rise from the night, O God, for your commands are light for us. Teach us your justice, O God; teach us your commandments and your statutes. Enlighten the eyes of our understanding\*, lest we fall into the sleep of death in the state of sin. Dispel all darkness from our hearts, and graciously let the sun of justice shine upon us. With the seal of your Holy Spirit, preserve our life from every assault, and direct our steps along the path of peace. Let us greet the morning and the coming day with joy, as we offer you our morning service\*\*.

For yours is dominion, and yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (1988 book) - \*understanding and keep us alert; \*\*prayers*

### **Matins [4]**

O God and Master, who are holy and inscrutable! Who commanded the light to shine forth in the darkness! You have blessed us with rest during the night that has passed, and now you call us to praise your boundless goodness. We entreat your tender mercies: Accept us and the praise we bring you this morning together with our humble thanks, and grant us everything we need for our salvation. Make us children of light and day, heirs of the good things of eternity. In your immense compassion, be mindful of all your people present here with us who unite their voices to ours. Be mindful, too, of our absent brethren wherever they may be throughout your dominion. Do not forget their need of your help and your love, and bestow upon all of us your great mercy. Grant that, safe and sound in soul and body, we may ever zealously persevere in glorifying your wondrous and blessed name.

For you are a God full of mercy, tenderness, and love for all men, and we give glory to you, Father, Son, and Holy Spirit: now and forever and unto ages of ages.

*Revised (1988 book) – slight rephrasing of text, excised ending*

O holy God and master! O you who surpass our understanding! Who commanded the light to shine forth in the darkness! You bless'd us with rest during the night that has passed and, now, you call us here to praise and invoke your goodness. Be moved by your own tenderness of heart, master: Accept us as we worship\* you this morning, as we give you thanks to the best of our ability, and grant us all that we need for salvation. Make us sons and daughters of light and day, and heirs of the wondrous blessings of eternal life. ~~[In your immense compassion, be mindful of all your people present here with us who unite their voices to ours. Be mindful, too, of our absent brethren wherever they may be throughout your dominion. Do not forget their need of your help and your love, and bestow upon all of us your great mercy. Grant that, safe and sound in soul and body, we may ever zealously persevere in glorifying your wondrous and blessed name.]~~



So that ever safe and sound in soul and body, we may persevere with confidence in glorifying your wondrous and blessed name, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (07/18/2003)*

\*Accept us as we offer our incense to you this morning...

### **Matins [5]**

O holy Father! Unfailing source and treasury of all goodness! All-powerful Author of marvels, O Master of all things! We bow low before you, entreating you to support our lowliness with your help and your compassion. Remember, Lord: we are your servants. Accept us, then, and these prayers we make to you this morning as the fragrance of incense offered in your sight. Do not reject us, but touch our lives with your mercies. Be mindful of all who rise early to praise you with your Son and Spirit. Be their comfort and their defense, and receive their worship upon your immaterial altar in heaven above.

For you are our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Adapted (1965 Sunday)*

O holy Father! Omnipotent and almighty Wonder-worker! O treasury of gifts and ever-flowing well-spring! We adore you and pray you: shower us with your mercy and compassion to help and protect us in our lowliness. Remember us, Lord, and accept our morning prayers as incense before you. Do not reject even one of us. *Rather, by the prayers and intercessions of our most holy Lady, the Theotokos, and all the saints, visit us all in your immense mercy.* Be mindful of all those who offer you this morning worship; help them and protect them, and receive their praise and supplications upon your immaterial altar in heaven above.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (1988 book):*

O holy Father! Unfailing source and treasury of all that is good! All-powerful ruler of all things and author of marvels! We all fall down in adoration before you, entreating you to assist and support us in our lowliness through your mercies and compassion. Remember us, O Lord, and accept these prayers we make to you this morning as the fragrance of incense in your sight. Do not reject any of us, but encircle our lives with your abundant loving kindness.

For you are our God and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### **Matins [6]**

We thank you, Lord God of our salvation, for the way you do all things for our good, that we may always look upon you as the Saviour and Benefactor of our souls.

During the past night you gave us rest; now you raise us from bed and bring us here to worship your great name which deserves all honor. Therefore, we beg you, Lord, give us grace and strength to sing your praises with understanding, and to pray to you unceasingly, working out our salvation in fear and trembling with the help of your Christ. ~~[Be mindful, O Lord, of those who cry aloud unto you in the night; hearken unto them, and have mercy, and crush under their feet invisible and warring enemies.]~~

For you are the King of peace and the Saviour of our souls, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (07/18/2003)*

We give you thanks, O God of our salvation, for the way you do all things for our good, and for this we always look to you as the creator and benefactor of our souls. During the past night, you gave us rest, and now you raise us from bed and bring us here to worship your great name, which deserves all honor. ~~[Therefore, we beg you, Lord]~~ Give you the grace and strength necessary to praise you with devotion and understanding, and to pray to you unceasingly, working out our salvation [in great awe and trembling] with the help of your Christ.

For he is the king of peace and the savior of our souls...

### **Matins [7]**

[7a->] O God and Father of our Lord Jesus Christ! After raising us from bed and gathering us here for prayer, give us the grace to open our mouths and offer you our thanks to the best of our ability. Accept our humble gratitude and teach us your judgments. For unless you direct us by your Holy Spirit, Lord, we do not know how to pray to you as we should. [<-7a] And if we have sinned to this very moment, from malice or weakness, Lord, forgive us everything and spare us. For if you mark our sins, Lord, who will survive? You, after all, are the only one who can redeem us, the only holy one, the mighty help and shield of our lives, and our songs of praise are yours forever!

And may your mighty power be blessed and glorified, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### **Matins [8]**

You have shaken from us the laziness of sleep, O Lord our God, and enabled us to hear the holy call to raise our hands in prayer at this hour, singing forth the praises of the judgments of your justice. Accept our prayers and entreaties, our morning worship of praise and supplication. Give us unshakeable faith, O God: give us firm hope and sincere love. Bless our comings and goings, our activity and our work, our deeds and our desires. Enable us to begin this day praising and blessing the ineffable boundlessness of your goodness.

For blessed and glorified be your precious name and your mighty power, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (1988 book) – slight rephrasing of text*

You have shaken from us the laziness of sleep, O Lord, our God, summoning us here by a holy calling to raise our hands to you in prayer that at this hour, we may praise

the judgments of your justice. Accept our prayers and entreaties, our songs of praise and our morning worship. Give us unshakable faith, O God; give us firm hope and sincere love. Bless our coming and goings, all our words, thoughts, and action, as well as our desires [and all the work of the coming day]. Enable us to begin this day by praising and blessing the lavishness of your ineffable goodness.

For bless'd is your holy name and glorified is your divine majesty...

*Revised (07/18/2003)*

You have shaken from us the clouds of sleep, O living God who never sleeps, and you have called us here to raise our hands to you in prayer, so that, at this hour, we may praise the judgments of your justice....

For blest is your holy name and glorified is your divine majesty, O most holy Trinity: now and forever, and unto ages of ages.

### **Matins [9]**

In your love for mankind, Master, flood our hearts with the spotless light of your divine wisdom and open the eyes of our mind that we may grasp the message of your Good News. Instill within us an awe for your blessed commandments, so that, overcoming all the cravings of our flesh, we may enter into a spiritual way of life, pleasing you in all our thoughts and actions.

For you are the enlightenment of our souls and bodies, Christ our God, and we give glory to you, to your eternal Father, and to your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

### **Matins [10]**

O Lord our God, who pardon those who do penance! You have shown us how to acknowledge and confess our sins by giving us the example of the prophet David, whose repentance won him pardon. Pity us, then, in your great mercy, O Lord, for we have fallen into many sins. In your immense and tender compassion, wash away all our fault. ~~[Against you have we sinned, O Lord, you who knows the hidden and secret things in the heart of men and who alone hast power to forgive sins; and as you have created a clean heart within us and established us with your governing Spirit and made known unto us the joy of your salvation, cast us not away from your presence. But inasmuch as you ar good and love mankind, graciously vouchsafe that even until our uttermost breath, we may offer unto you the sacrifice of righteousness and oblation upon your holy altar.]~~

Through the mercies and compassion and love for us of your only Son, with whom you are blessed, together with your all-holy, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (1988 book):*

O Lord, our God, who pardon those who repent! ... In your great mercy, have mercy on us as well, master, for we have fallen into a multitude of serious sins, and, in your immense and tender compassion, wash away all our guilt.

*Revised (07/18/2003)*

O our saving God: ~~[who pardon those who repent]~~ You have shown us how to acknowledge and confess our sins by giving us the example of the prophet David, whose repentance won him pardon. In your great mercy, have mercy on us as well, O master of all, for over and over again we fall into sin; and, in your immense and tender compassion, wash away all our guilt.

### **Matins [11]**

O God our God! Of your own free will you fashioned the powers of reasoning and speech! Humbling ourselves before you, we beg you to accept our songs of praise which we offer as well as we can in union with all creation. In return, gift us with an abundance of your grace. Every knee in heaven, earth, and hell bends before you, O only true and merciful God, and all creation sings the praises of your inaccessible glory.

For all the powers of heaven praise you, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Adapted (1965 Sunday)*

O God our God! It pleased you in fashion the powers of reasoning and speech that we might use these to offer you our songs of praise together with all creation. We bow low before you, O Lord, asking you to smile upon our feeble efforts and gift us with an abundance of your grace.

For all the powers of heaven praise you, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (1988 book): slight rephrasing of text*

O God, our God, who created the intellectual and rational powers of heaven to accomplish your will, we pray and beseech you: Accept our songs of praise which we offer you as well as we can together with all your creation and reward us, in exchange, with the rich gifts of your bounteous goodness. For every knee in heaven, on earth, and in hell bends before you, O only true and merciful God, and all creation, [living and inanimate,] praises your inaccessible glory.

For all the powers of heaven praise you, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (07/18/2003)*

O only true and merciful God, who are unceasingly praised by the intelligent and bodiless powers of heaven: Accept the songs of praise that we your people, together with all creation, offer you in thanksgiving for the rich gifts of your bounteous goodness. For every knee in heaven, on earth, and in hell bends before you, and all that lives and breathes praises your resplendent glory.

For you deserve all glory, praise, and honor, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Matins [12]**

Praise and honor, glory and thanksgiving are the blessing we give you, Lord God of our fathers, for having escorted us through the shadows of the night and shown us, once more, the light of day! We beseech your goodness: In your great tenderness, wash away our faults and receive our prayer, for we seek refuge in you, our mighty and merciful God. Make the light of your justice shine forth in our hearts. Illumine our minds and keep watch over our senses, that we may finally reach life everlasting, after walking the path of your commandments every day of our lives as we should. You are the very source of light, and we beg you to count us worthy of delighting in the vision of your inaccessible light.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (1988 book): slight rephrasing of text*

We praise you, we sing to you, we bless you, and we give thanks to you, O God of our fathers\*, for having escorted us through the shadows of the night and for showing us, once more, the light of day. But we beseech your goodness: Show us your kindness in spite of our sins and receive our prayer in your great tenderness, for we seek refuge in you, our mighty and merciful God. Make the true sun of your justice shine forth in our hearts: illumine our minds, and keep watch over our senses, so that, walking the path of your commandments in simple decency as in broad daylight, ~~[You are the very source of light]~~ we may finally reach life everlasting, worthy of enjoying your inaccessible light.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (07/18/2003) – \*forebearers*

**Matins [13] – (Prayer of Inclination)**

O holy Lord, who dwell on high and behold the humble as well as your entire creation with your all-seeing eye: To you we have bent the neck of our hearts as well as our bodies, and we implore you to stretch forth your invisible hand from your holy dwelling and bless us all. In your goodness and love for mankind, forgive us all our sins, whether of weakness or of malice, and grace us with the good things both of this world and of the world to come.

For you are ever merciful and saving, o our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Additional Prayers (1965)****Prayer of Incense (Daily) – (Original, Received themes expanded)**

O holy Lord Jesus Christ our God! In your loving kindness, look upon your servants who come before you with their morning worship, and accept this oblation of incense which they offer you [celebrant puts incense into the brazier and blesses it, and into the thurible and blesses it also, as he continues] as a spiritual fragrance. Receive it upon your immaterial altar in heaven above, as you receive the prayers and intercessions of our most

holy Lady, the Theotokos, and all your saints. For love of them, Lord, send down upon us in return the grace of your Holy Spirit.

For you are the true happiness and you of those who love you, O Christ our God, and we give glory to you, your eternal Father, and your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

**Prayer of *Trisagion*** – (Divine Liturgy–Basil)

O holy God! As you rest among the saints the seraphim praise you with the Hymn of the *Trisagion*, the cherubim sing your glories, and all the powers of heaven fall down in adoration before you. From non-existence you brought us into being, creating man in your own image and likeness, and adorning him with all your gifts. To him who asks, you give wisdom and understanding. You do not look down on the sinner, but for his salvation you offer him repentance. And now you allow us, lowly and worthless as we are, to stand before the splendor of your holy altar to offer you the praise and worship you deserve. Accept from our sinful mouths, master, the thrice-holy hymn and in your goodness, visit us. Forgive us every offense, whether of malice or of weakness. Sanctify our souls and bodies. Let us serve you in holiness all the days of our life, through the prayers of the holy Theotokos and of all your saints who have pleased you from the beginning.

For you are holy, O our God, and we give you glory. Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Additional Prayers (1988) (Unknown=Unknown origin)**

**Matins [XIV]** – (Asmaticos– Second Prayer of Faithful)

By the genius of your wisdom, O Lord, our Lord, the day attains its length, the powers of heaven praise you, and every living being is drawn to worship you according to its own capacity. We beseech you: give us the grace of a peaceful day, so that we may live in a way that is pleasing to you and pure, maintaining our hearts free of every stain at all times, while enjoying the benefits of your gifts to the full. And count us ever more worthy of blessing your generosity and goodness without fear of condemnation.

For you deserve all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto the ages of ages.

*Revised (07/18/2003)*

By your infinite wisdom, O Lord our God, the day attains...  
(excised – “We beseech you”)

**Pannychis [3]** – (Prayer of Third Antiphon)

O Lord, our God! From the intelligent, bodiless powers of heaven who reflect the light of your inaccessible glory, you receive a sleepless and uninterrupted praise as they unceasingly worship and serve your divinity. So, now, look on our lowliness and accept this psalmody we offer you in imitation of these spirit powers, in spite of the weakness of our nature. Forget how unworthy we are, O Lord. Rather, be ever mindful of your

goodness whereby you brought us from nonexistence into being. For you sustain us in this life, inspiring us, through our holy scriptures, to offer you the sweet fragrance of praise, that we may glorify you alone, O ineffable and incomprehensible maker and master of all things. Prostrate before you in spirit, then, we glorify you, entreating you to lead us from the darkness of sin to eternal happiness in the light of your face.

For yours is dominion, and yours in the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### **Apostolic Constitutions Matins [I] – (Prayer of Litany)**

O God of spirits and of all flesh, incomparable and independent, who gave the sun charge of the day and the moon and stars, the night: Look kindly on us, now; accept our morning thanksgiving, and have mercy on us. We have never raised our hands in praise of any other god, for there are no strange gods among us. You are the eternal one, the infinite one who gives us being and bestows on us life and well-being through our Christ. Through him\*, make us worthy of eternal life as well.

Through the same Lord, Jesus Christ, with who you deserve all glory, honor, and worship, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (07/18/2003) – excised “through your Christ. Through him,”*

### **Apostolic Constitutions Matins [II] – (Prayer of Inclination)**

O God, faithful and true, who are merciful thousands upon tens of thousands of times with those who love you, O friend of the lowly and protector of the poor, O you whom all things need because they are all subject to you: Look on your people as they bow their heads to you, and bless them with a spiritual blessing. Guard them as the apple of your eye, preserve them in piety and justice, and make them worthy of eternal life [missing addendum from RR, “of Jesus Christ your son”].

For you are one to have mercy on us and save us, O God and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### **Morning Litany [i] – (Unknown)**

We extol you, O eternal God, for the magnificent works of your wisdom: For it is you who dispatch the dawn to its post and enthrone the morning in all its glory, and in your bountiful mercy you light up the earth and those who dwell on it with the constant, recurring light of the sun. As even the smallest creatures welcome the day and its blessings, so let us welcome it by praising you for showing us the light of your face once more. Throughout this day, give us the words to thank you for your word, for your peace, and for your Holy Spirit, and let us always be mindful of your holy will and your divine designs

For you are, indeed, our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (07/18/2003) – We extol you, O beautiful and famous God,...*

*For you are, indeed, our God, and worthy of all glory...*

**Morning Inclination [i] – (Unknown)**

You chose us, you loved us, and you saved us, O holy and everlasting king, forever delighting in the goodness you draw from us. As we bow our heads to you this morning, give joy to all who keep faith in you, grant hope to those who search for it, and liberate those who are fettered in mind and body. Let the light of your Christ shine forth on us all, so that all arrogance and wickedness may vanish from our lives.

For you are holy and there is no other god but you, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Additional Alternate Prayers (Added ~2000, Revised and Reflected in 2011 Ordo, Unpublished; Unknown=Unknown origin, Title numbering-mine, internal numbering-Arranz)**

**Polyeleos [1] – (Ancient–Small Hours, Midnight [2] (Prayer of Second Antiphon))**

Now as we offer you this morning\* worship, O Lord and offer you our thanks to the best of our ability, keep the treasure of knowing you safe in our hearts, place words of wisdom on our lips, and deliver us from everything that seeks our ruin\*\*.

For yours is the dominion, and yours are the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto the ages.

(\*RR=arrive in the middle of the night)

(\*\*RR=walks in the darkness)

**Polyeleos [2] – (excerpt from Pannychis [3b], Prayer of Third Antiphon-second part with interpolations, deletions)**

*Most compassionate God:* Forget how distracted and forgetful\* we so oftentimes become. Inspire us to be ever mindful of your goodness, whereby you brought us from nonexistence into being. Sustain us in this life through your holy scriptures *and the mysteries of our life together* so that we may adore you in everything we do, and offer you a sweet and worthy praise.

For you deserve all glory, praise, and honor, O most holy Trinity: now and forever, and unto ages of ages.

(\*RR=unworthy)

**Prayer of Praises – (excerpt from Pannychis [3a], Prayer of Third Antiphon-first part)**

O ineffable and incomprehensible maker and provider of all things:] From the intelligent, bodiless powers of heaven, who reflect the light of your inaccessible glory, you receive a sleepless and uninterrupted praise, as they unceasingly worship and serve your divinity. So, now accept this psalmody we who are made in your image and likeness\* offer you in imitation of these spirit powers.

For you deserve all our glory, praise, and honor, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

(\*RR=in spite of the weakness of our nature)



**Alternative Morning Antiphon Prayer [1] – (Adaptation of Matins [4a])**

O divine source of all wisdom and authority, who surpass our understanding! You blessed us with rest during the night that has passed and now you call us here to praise and invoke your goodness. Be moved by your own tenderness of heart: Accept us as we offer you incense\* this morning, as we give you thanks to the best of our ability, and grant us all that we need for salvation. Make us sons and daughters of light and day, and heirs of the wondrous blessings of eternal life.

So that ever safe and sound in soul and body, we may persevere with confidence in glorifying you as you deserve, all-holy and divine Trinity: now and forever, and unto ages of ages.

(\*RR=we worship you)

**New Alternate Morning Litany Prayers:****Morning Litany [1] – (Unknown)**

Your kind and loving patience with us, O Lord, enables us to come before you once more, beseeching you to give us the strength to live this day in harmony with all that you have taught us throughout the ages. Raise us up from our troubles and do not permit us to perish in our transgressions. Be with us throughout this day, that we may work out our salvation with your divine help and attain the heavenly kingdom.

For you are merciful and loving God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (as of 7/2/2003):*

Your loving kindness and patience, O all-gracious God, strengthens us to live this day in harmony with all that you have taught us throughout the ages. Raise us up from our troubles, grant us faith and endurance, and enable us to triumph over all that comes between us and your holy presence and inspiration.

For you are a just and compassionate God, and we give you glory, Trinity one in essence and undivided: now and forever, and unto ages of ages.

**Morning Litany [2] – (excerpt with interpolations Ancient–Small Hours, First Hour [1] (Prayer of First Antiphon, partial))**

*On this new day, O Lord, we praise you again for all the gifts you have showered on us throughout our lives. And we beseech you: Give us health of mind and body, together with tranquility of spirit. Fill us with true faith, with living hope, and with unfeigned love for you and all our brothers and sisters. Give success to the work of our hands; enable us always to perceive your marvels, and make us faithful to the end.*

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto the ages of ages.

*Revised (as of 7/2/2003):*

On this new day, O Lord Jesus, we thank you again for all the gifts you have showered on us throughout our lives. Give us health of mind and body, together with tranquility of spirit. Fill us with true faith, undaunted hope, and unfeigned love for you

and all our sisters and brothers. Enable us to live and work as devoted servants of your gospel, your compassion, and your promise of eternal life.

For this you deserve all our gratitude, together with your heavenly Father and the Holy Spirit: now and forever, and unto ages of ages.\*

(\*Doxology based on Morning Litany [6])

**Morning Litany [3]** – (Ancient–Small Hours, Third Hour [3] (Prayer of Third Antiphon)  
“O God, who created the superior heavenly powers for your eternal glorification...”

O God, who created the superior heavenly powers for your eternal glorification, it was your will that we, too, should be capable of offering your prayers and supplications for ourselves and for our sins, expressing our gratitude to you for all the benefits we have received from you. So, now, accept the prayers we make to you this morning\*, and grant us whatever we ask for that is good for our salvation.

For yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

(\*RR=hour)

*Revised (7/2/2003):*

O good and holy God, who created the angelic hosts for your eternal glorification and service, it was your desire that we, too, should offer you our gratitude for all the benefits we have received from you. Enable us to persevere in your service according to the gifts bestowed on us by your Holy Spirit.

For yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto the ages of ages.

**Morning Litany [4]** – (Ancient–Small Hour, Third Hour [4] (Prayer of Apolysis))

You have honored us with your own image and likeness, O Lord, our God, and clothed us in the marvelous vesture of free will. Deliver us this day from everything that threatens us, and keep watchful care over us through faith and righteousness all the days of our lives, that we may constantly advance in the performance of all that you wish of us.

For yours is dominion, and yours is the kingdom and the power and the glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

You have honored us with your own image and likeness, O source of all wisdom and love, and clothed us in the marvelous vesture of free will. Deliver us today from everything that threatens this gift, and keep watchful care over us all the days of our lives, so that through faith and righteousness, we may constantly advance in the performance of all that is good and holy.

For yours is the dominion, and yours is the kingdom and the power and the glory, most holy Trinity: now and forever, and unto the ages of ages.

**Morning Litany [5]** – (Ancient–Small Hours, Ninth Hour [2] (Prayer of Second Antiphon))

O Lord, our God! You never despise us for falling into sin, but you judge us worthy of your kingdom, thanks to your divine dispensation and life-giving\* mysteries. O king and lover of mankind, by your ineffable divinity, you yourself be our armor of refute and salvation against the traps set for us today by the intrigues of the enemy, that we may always count on you, our benefactor, our redeemer\*\*, and our savior

For bless'd and glorified is your most honorable and magnificent name, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

(\*RR=of your saints)

(\*\*RR=liberator)

*Revised (7/2/2003):*

O irresistible God! You judge us worthy of your kingdom, thanks to your divine dispensation and life-giving mysteries. O true friend of humankind, by your ineffable power and goodness, you yourself be our armor of refuge and salvation against the traps set for us today by the intrigues of the enemy, for we can always count on your presence and victory in our midst.

For blest and glorified is your most honorable and magnificent name, Trinity divine and holy, on God: now and forever, and unto ages of ages.

**Morning Litany [6]** – (Ancient–Small Hours, Ninth Hour [4] (Prayer of Apolysis))

O God, whose will it is that at all times we should pray unceasingly without losing heart, lest the adversary find a way to intrude into our lives and ensnare us: *We entreat you this morning*, to protect us from him and from his kind\*, and show the world that we are worthy of standing at your right, with the elect, on that day *when you give us what we deserve*, in your perfect justice.

For you deserve all glory, honor, and worship, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

(\*from this generation)

*Revised (7/2/2003):*

O God who are everywhere present and fill all things with grace, who desire us to prayer unceasingly without losing heart: Protect us this morning from the designs and power of evil. Show the world, through our life together, that you wish us all to stand at your right, with the elect, on that day of judgment.

For you are full of mercy and compassion, O God, and we give you glory, together with our saviour Jesus Christ and the Holy Spirit: now and forever, and unto ages of ages.\*

(\*Doxology based on Morning Litany [1])

**New Alternate Morning Prayers of Inclination:**

**Morning Inclination [1] – (Unknown)** Loose thematic resonance with Ancient–Small Hours, Third Hour [2])

Bless us, O Lord, with the grace that will make us consciously ready and willing to do all that is right during this coming day, so that the gifts of your Christ may blossom forth in each of us.

For you are full of mercy and compassion, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

Bless us, Lord Jesus, with the grace that will make us consciously ready and willing to do all that is right during this coming day, so that the gifts of the Holy Spirit may blossom forth in each of us.

For this you deserve all our thanks, together with your heavenly Father and the Holy Spirit: now and forever, and unto the ages of ages.

**Morning Inclination [2] – (Unknown)**

As we begin another day, O God, we entreat you to grant us wisdom, understanding, and strength to live in a way that pleases you.

By the grace and mercy and love for us of your only Son, with whom you are bless'd, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

As we begin another day, O God, grant us true wisdom and understanding, and the strength and desire to progress on the path of mercy and peace.

By the grace and mercy and love for us of your only Son, with whom you are blest, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

**Morning Inclination [3] – (Unknown;** Loose thematic resonance with Ancient–Small Hours, Sixth Hour [2] (Prayer of Second Antiphon, similar)

For all those who bow their heads to you, O Lord, keep this day free of every snare of the evil one, that they may walk before you without reproach.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

*Revised (7/2/2003):*

Cover all those who bow their heads to you with the vesture of enlightenment, O source of light itself, so that they may walk before you without reproach.

For you are indeed our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

### C.3 – Divine Liturgy: Prayers Used (Incipits and Text) (New Skete Translations)

[xxx] = New Skete deletions

xxx = interpolations/additions

\_\_\_\_\_ = New Skete (substantive) word changes

[] = optional

RR=Received Rite Text

Revised, if substantive changes to previous version

#### Divine Liturgy 1965 – Received Rite (selections)

**Antiphon [1]** (Basil/RR) – “Your power, Lord our God, defies words! Your glory escapes our grasp! Your mercy is boundless, and your love for mankind is beyond description!”

**Antiphon [2]** (Basil/RR) – “O Lord our God, save your people and bless your inheritance!”

**Antiphon [3]** (Basil/RR) – “You gave us the grace for these common and united prayers, promising to grant the requests of two or three”

**Prayer of Entrance** (Basil/RR) – “O God, our Lord and Master! In heaven, you created the orders and armies of angels”

**Prayer of *Trisagion*** (Basil/RR) – “O holy God! As you rest among the saints the seraphim praise you”

**Prayer Before the Gospel** (James/RR) – “In your love for mankind, Master, flood our hearts with the spotless light of your divine wisdom”

**Prayer of “Offering”/Access to Altar** (RR) – “You alone, O holy Lord God almighty, accept the sacrifice of praise from those who call on you with their whole heart. Accept also the prayer we sinners offer to you and bring us\* to your holy altar”  
(\*RR=it)

**Prayer of Inclination after Lord’s Prayer** (RR) – “We thank you, invisible King, for working out all things in your immeasurable power, and for calling all things from non-existence into being... Therefore, Master, clear the present path\* for the good of each of us”  
(\*RR=distribute these offerings)

#### **Prayer in Preparation of Communion** (Ruthenian) –

Lord, I believe and profess that you are the Christ, the Son of the living God... Remember me, Lord, when you come into your kingdom! *Remember me, Master, when you come into your kingdom! Remember me, Holy One, when you come into your kingdom! ... O God, have mercy on me a sinner! O God, in your mercy wipe out my sins! I have sinned very often, Lord; forgive me!*

**Prayer Behind Ambon (RR)** – “Save your people and bless your inheritance, O Lord, for you always bless those who bless you”

**Divine Liturgy 1978 (variants)**

**Prayer of Entrance [JChrys]**

O Make and Benefactor of all creation! Receive your Church which approaches you. Bring about all that is best for us. Lead everyone to perfection and make us worthy of your kingdom. By the grace and mercy and love for mankind of your only Son, with whom you are blessed, together with your all-holy, good, and life-giving Spirit: now and forever, and unto ages of ages.

**Prayer of the *Trisagion* [JChrys]**

O our God, Holy of holies! O only Holy One who rest among the saints, in whom is that glory which cannot be surpassed or equaled by any other! Holy are you who made all things merely by your word! Holy are you whom the four-formed living beings glorify with unceasing voice! Holy are you who are adored and praised by the angels and archangels who hover before your invisible presence! Holy are you who never sleep, who behold and hear the never-silent praise of the many-eyed cherubim! Holy are you who are borne aloft upon the six-winged seraphim as they hover about singing the victory hymn! Holy are you whom the principalities and powers and dominions adore in heaven, while men praise and serve you on earth! In your love for us, accept from our sinful mouths this thrice-holy hymn and grant us your abundant rich mercy and compassion: For the sake of the Theotokos and all your saints, who have pleased you from the beginning. For you are holy, O our God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto the ages of ages.

**Prayer of Accession** – same as 1965 (now recognized as a prayer of Ascent or Access to the Altar)

**Prayer of “Offering” [JChry]**

O Lord our God, who set forth that spotless Lamb, your only Son, for the life of the world: Look now upon us and upon these Gifts, and make this bread the precious Body of your Christ and this wine his precious Blood, that our souls and bodies may share in them unto the remission of our sins and life everlasting. For blessed and glorified be our precious and magnificent name, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Prayer in Preparation for Communion (RR)** – “Lord, I believe and profess that you are the Christ, the Song of the living God...”

**Prayer Behind the Ambon [JChrys]**

O Lover of Mankind! What songs of praise, what thanks can we give you in return for the freedom you have bestowed on us when our sins had condemned us to death! How can we repay you for allowing us to share in the eternal and heavenly delights of the Body and Blood of your Christ! We entreat you: Keep us, your servants

and ministers, free of all condemnation. Maintain us and those here present with us in honor and piety of life. Deem us worthy of sharing in the mysteries of your altar to our very last breath, that, having observed your commandments and attained holiness of body and soul, we may be found worthy of your heavenly kingdom, together with all who have pleased you: By the prayers and intercession of the all-holy Theotokos and all your saints. For you are holy and full of love for us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Prayer of Dismissal (simplified)**

For the sake of his most pure Mother, his glorious and illustrious apostles, and of all his saints, may Christ, our true God, [on Sundays: who rose from the dead], have mercy on us and save us for he is good and full of love for all mankind.

**Divine Liturgy 1987 (additional variants)**

(... indicates doxological ending of prayer)

**Prayer of Preparation – Prayer of “Offering” [JChry]**

O Lord our God, who set forth that spotless Lamb, your only Son, for the life of the world: Look now upon us and upon these Gifts, and make this bread the precious Body of your Christ and this wine his precious Blood, that our souls and bodies may share in them unto the remission of our sins and life everlasting. For blessed and glorified be our precious and magnificent name, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Antiphon [1] (Tritoekti [2])**

O Lord, our God, we beseech you to be patient with us sinners and deal mercifully with the work of our hands, for you know the frailty of our nature. Preserve us from every temptation, from every danger, present or to come, as well as from the powers of darkness that run rampant in this world of ours, and lead us to the kingdom of your son, our God.

For your most holy name is eternally glorified

**Antiphon [2] (Tritoekti [3])**

O almighty Lord, our God, whose glory is incomprehensible, whose compassion is immeasurable, and whose love for us is ineffable: In your mercy, look upon us and all your people and do not let us fall under the power of sin, but deal tenderly with us. Lead us to that haven of safety wherein lies your holy will and make us able to accomplish your commandments, so that we will not be embarrassed the day we appear before the awesome judgment seat of your Christ.

For you are good and full of love for all mankind, and we give you glory

**Prayer of Great Entrance (RR-Celebrant) – “No one is worthy”**

**Anaphora** (after the Anamnesis):

We offer you your own from what is already yours, *always and everywhere*. ~~{You we praise, you we bless, to you we give thanks, O Lord, and we pray to you, O our God.}~~

We also offer you this worship, renewed in word instead of blood, asking, praying, and beseeching you to send down your Holy Spirit upon us and upon these gifts that lie here before us. ...

May they cleanse the souls of those who share in them and forgive them their sins...

We also offer you this worship, renewed once more in word instead of blood, for all those who have fallen asleep in the faith...

**Prayer of Inclination** (after Lord's Prayer) [Lit-GregNazianzus]

O you who suspended the heavens over the earth and then came down to save us, who shower your grace upon us in such abundance, and who always give us more than we can ever ask for or even think of: O gracious lover of mankind, stretch forth your invisible hand, so bless'd and ever overflowing with mercy and compassion, and bless your servants, cleansing them of every stain of flesh and spirit. By your grace, make them partakers of these gifts, that offering you this prayer in holiness and justice, we may worthily share in your most holy body and most precious blood that lie here before us.

For you are worshipped and glorified because all glory and majesty, all dominion and power belong to you, to your eternal Father, and to your all-holy Spirit: now and forever, and unto ages of ages.

**Divine Liturgy post-2001 (additional variants)****Antiphon Prayers** (Festal – Example: Transfiguration<sup>1</sup>)

## Prayer of the First Antiphon:

O holy Father: At the transfiguration of your only Son on mount Tabor, you gave us a pledge of what we shall be when you bring our adoption to perfection. Grant that by listening to the voice of the Lord Jesus at all times, we may indeed become heirs with him.

For you alone are good and full of love for us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

## Prayer of the Second Antiphon:

O holy Father: As we celebrate the glorification of your beloved Son on mount Tabor, we beseech you to enable us to persevere in faith and love, so that we may join him in eternal glory.

For you alone are good and full of love for us, O God, and we give your glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

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<sup>1</sup> Monks of New Skete, *Sighs of the Spirit* (Cambridge, N.Y.: Monks of New Skete, 1997), 398-399.



**Prayer of the Third Antiphon:**

O holy Father: On this feast of the transfiguration of your beloved Son on mount Tabor, we beseech you: Let us grow in knowledge of you, let us bring forth fruit in every good work, and let us live the gospel in your presence all the days of our life.

For you alone are good and full of love for us, O God, and we give you glory, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Second Prayer of the Faithful** (Received Rite, edited)

Over and over again we fall before you, O gracious lover of humankind, begging you to hear our prayer. ~~{Cleanse our souls and bodies of every defilement of flesh and spirit, and let us stand before your holy altar, without being condemned.}~~ Grant that those who are praying with us may grow in faith and spiritual understanding just as they grow in daily life. Enable them to serve you always in a spirit of reverence and love; let them share in your holy mysteries without blame or condemnation and deem them worthy of your heavenly kingdom.

So that ever guarded by your mighty *love*, we may give glory to you, Father, Son, and Holy Spirit: now and forever, and unto ages of ages.

**Alternate Second Prayer of the Faithful** [Prayer of the Third Antiphon]

O you who have given us the grace for these common and united prayers, promising to grant the requests of two or three who join their voices in calling on your name: Fulfill the petitions of your servants for the benefit of all. In this life, let us come to a knowledge of your truth, and grace us with everlasting life in the age to come.

For you teach us to pray in your name, O Christ our God, reconciling us with the Father, to whom we give glory in the Holy Spirit: now and forever, and unto the ages of ages, amen.

**Prayer of Accession**

O Lord God almighty....and that the good Spirit of your grace may rest on us, on these gifts that we are about to bring forth\*, and on all your people.

(\*RR=that lie here before us)

**Creed**

We believe in one God, the Father almighty.... For us ~~[men]~~ and for our salvation, he came down from heaven and became incarnate of the Holy Spirit and the Virgin Mary, and became human\*; he was crucified...

(•Often translated as “man”)

**Anaphora/Offering**

Priest: We offer you your own from what is already yours.

People: In all things and for all things, we praise you, we bless you, we give thanks to you O Lord, and we pray to you, our God.

**Alternate Prayer of Inclination** (after Lord's Prayer) [Lit-Basil]

O Lord and master, Father of mercies and God of all consolation! Look upon your servants who bow their heads to you: Bless them and sanctify them. Watch over them, confirm them, and strengthen them. Draw them away from all that is evil and urge them on to what is good. Grant that, without fear of condemnation, they may share in these life-giving mysteries and attain the remission of sins and fellowship in the Holy Spirit.

By the grace and mercy and love of your only Son, and your all-holy, good, and life-giving Spirit, with whom you are bless'd: now and forever, and unto ages of ages.

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