

THE ANTHROPOLOGY OF GESTE
AND
THE EUCHARISTIC RITE OF
THE ROMAN MASS

This dissertation is submitted
in partial fulfilment of the requirements
for the degree of
Master in Orality-Literacy Studies
in the Faculty of Humanities at
the University of Natal, Durban.

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I, _____, declare that,
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help as I have acknowledged, this dissertation is wholly my own
work, and has not been submitted for a degree in any other
university.

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ABSTRACT

For sixty-five years hardly anyone in the English-speaking world was aware of the anthropological theories of Marcel Jousse, a twentieth century Jesuit scholar. In 1990, Jousse's seminal work, ***Le style oral rythmique et mnemotechnique chez les verbo-moteurs*** (*The rhythmic and mnemotechnique oral style of the verbo-motors*), was translated into English and given the name ***The Oral Style***. His *anthropologie du geste*, called in this study the *anthropology of geste*, presented his discovery of the universal anthropological laws governing human expression: mimism, bilateralism and formulism. Jousse had sought to understand the anthropological roots of oral style, in particular the phenomenal memory of oral style peoples.

In this dissertation, Jousse's theories are summarised and his anthropological laws are used to determine whether three eucharistic prayers of the Roman rite contain elements of oral style expression. ***The Roman Canon, Eucharistic Prayer 1*** and ***Eucharistic Prayer for Children 1*** are set out in binary and ternary balancings. An attempt is made to show that written style expression, an inheritance from the Greeks, houses in its extraordinary complexity the very oral style elements it appears to have superseded. The assertion made is that written style, with its predilection for subordination, actually conserves, preserves and perpetuates oral style balancings, not only in the simple sentence (what Jousse calls *the propositional geste*), but also in clauses, phrases, words, and sound devices.

Support is given to T. J. Talley's view that the Jewish *nodeh lekah* (thanksgiving) and not the *berakah* (blessing) is the prayer source that influenced the structure of the early Christians' eucharist (*thanksgiving* in Greek). The expressions of thanksgiving that are a distinguishing feature of anaphoras from the 1st century AD onwards, continue to shape the eucharistic prayers today. This is offered as one reason why, in

a reconstruction of *Eucharistic Prayer for Children 1* presented at the end of Chapter 5, it is possible to balance one recitative with another, and the recitation of one prayer component with another.

The dissertation concludes by recommending that oral studies of the Christian liturgies of East and West be pursued as they have much to contribute to the orality-literacy debate not only in the matter of liturgical language but also in gaining an appreciation of other gestures of worship.

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ACKNOWLEDGEMENTS

I wish to acknowledge with gratitude many individuals whose generous sharing of expertise, time and patience enabled me to complete this dissertation:

Emeritus Archbishop Denis Hurley of Durban, for clarifying many matters relating to the events and reforms of Vatican II, and for his help in obtaining permission from ICEL to print *Eucharistic Prayer I*, and *Eucharistic Prayer for Children I*;

Professor E. Sienaert for introducing me to the writings of Marcel Jousse, and for his guidance and encouragement;

Brother Maxime Allard, O. P. of the Ottawa Dominican community for introducing me to many works relating to the history of the liturgy and the theology of the Mass, and for the benefit of his incisive comments;

Ms Joan Ashworth for her meticulous editing of the text, and the interest she showed in ensuring clarity of tone and style;

Ms Anne Oberholzer for her invaluable help in editing the balancings of the Latin text and alerting me to the peculiarities of Latin grammar;

Mr Daya Naidoo and Mrs Sandra Naicker of Computer Services Division of the University of Natal, Durban, for their patience and help in solving the mysteries of the computer;

Ms Karen Reid, who recognised, long before the knowledge crystallised in my mind, that the study of Orality - Literacy would draw together the many interests of my life;

Mrs Pina Smith, Ms Barbara Moollan and Ms Joanne Bibby for help with editing.

INTRODUCTION

The interfluent relationship between man and the universe is not a new idea. Science continually probes and proves what we know to be true: the human species is part of a cosmic whole and each individual is an active responding microcosm. In the work of Marcel Jousse, a twentieth century French scholar, we find an explanation of the anthropological laws that govern man's response to the universe. He used the word *geste*¹ to describe a peculiarly human phenomenon: the human composite receives the actions of the universe and replays, balances and stereotypes them at every level of his being - physiological, affective, intellectual. All action in man, whether in the smallest body cell or in his most profound prayer, is geste.

At first it might appear that the title of this dissertation, *The Anthropology of Geste and the Eucharistic Rite of the Roman Mass*, consists of two unrelated topics. But this is not so. In what follows an attempt will be made to explain fully the concept of geste and to show that anthropological geste and the Eucharistic rite of the Roman Mass are profoundly interwoven, and that a study of both can reveal, not only from the vantage point of the Christian - and Catholic - faith, but also from the anthropological standpoint, that the Eucharistic rite is grounded in man as anthropos, and effects through geste at every level of the 'human compound' a transformation of human consciousness and

¹

In this dissertation the noun, *geste*, and the adjective, *gestuel* (coined by Jousse), will be used in preference to the English words *gesture* and *gestural*.

The reason for this choice is obvious: the Oxford Encyclopedic English Dictionary (57) defines *gesture* as "1 a significant movement of a limb or the body. 2 the use of such movement especially to convey a feeling or as a rhetorical device. 3 an action to evoke a response or convey intention, usu. friendly." None of these definitions explain the meaning of *geste*.

Geste, therefore, provides the English language with a new word for a new concept.

Because the words *gesture* and *gestural* were used in the 1990 translation of Jousse's book, *The Oral Style* (37), all quotations remain unchanged.

a divinisation of human energy. (13, 17.)

Any attempt at forming a synthesis - even if such a synthesis is nothing more than a re-statement of old wisdom at a new point in time - owes its debt to great minds. From the start, therefore, this writer must acknowledge with gratitude and awe the work of two great men in particular: Marcel Jousse S.J. (1886-1961), whose life was devoted to discovering the universal anthropological laws that govern human language; and T.J. Talley, whose article, *Sources and structures of the eucharistic prayer* (65), traces the Christian eucharist back to Jewish *nodeh lekah*, prayers of thanksgiving. Other writers, whose learning is no less deserving of recognition and praise and whose names appear in the text and the bibliography, are, for the purposes of this study, the many carriages pulled along the track of truth by the twin engines of Jousse and Talley.

Marcel Jousse's anthropology of geste, which will be spelt out in greater detail in Chapters 1 and 2, is the result of years of research into the phenomenon of the *oral style*, that gestuel, predominantly laryngo-buccal transmission of knowledge in the absence of writing.

Marcel Jousse

A few biographical details will suffice to show that Jousse was eminently suited to such a study. This distinguished French Jesuit anthropologist, philologist and linguist took pride in calling himself a *paysan*, or peasant, for he was born in the rural peasant community of the Sarthe region, southwest of Paris. His community possessed that wisdom and intelligence that he was to observe time and time again in his research. Illiterate, but one with the environment and their social milieu, each one of these Sarthe peasants was a living press, carrying in his memory all the knowledge necessary for his survival and for transmission to the next generation. Jousse himself was an inheritor.

When Jousse was an infant, his mother, an intelligent woman with very little formal education, sang ancient cantilenas to him. Even as an adult Jousse could not recall these songs or the chants of the peasants without a revivication of their rhythms in his body. He also recalled the phenomenal memories of certain old women who safeguarded the accuracy of delivery by correcting errors or variations in recitations.

Various experiences had a profound effect on his awakening interests in rhythm and human memory. As a young child his mother took him to see an Egyptian mummy in the Préfecture museum in Le Mans. The hieroglyphics on what must have been the ancient priestess's sarcophagus so entranced him that he stood there for two hours marvelling at the fact that these mimographs² were once living, gesturing beings engaged in a ritual procession. This was to haunt him most pleasantly throughout his life for it created an elementary awareness of life and death, of living geste and of transformed geste, of the way mimographs, chirography and typography preserve geste (freezing it, as it were) and house in it for ever the corporeal, manual, ocular, auricular and laryngo-buccal gestes of man. In one of his lectures, Jousse told his audience: "What I was dimly groping after without being able to work it out was the important principle ... that language is first and foremost mimicry." (37, p. xxiv.)

By the age of fifteen Jousse was conversant with Hebrew, Aramaic, Latin and Greek - languages that were to shore up his later studies in Philosophy, Semitic Studies and Theology. In 1913 he entered the Jesuit Order, fought in the Great War and, despite the horrors and disillusionment that must inevitably savage the human spirit in such an experience, he emerged as an acknowledged hero. In fact he turned every occasion into an opportunity to pursue his two great obsessions: discovering the universal laws

²

A **mimograph** is a graphic replaying or imitation of a concrete or living reality.

that account for the oral style of spontaneous³ peoples; re-discovering the actual words of Rabbi Jesus of Nazareth. He spoke to those who had encountered or lived among spontaneous peoples, and read their research findings. He did fieldwork among the Amerindians while training to be an officer in America during the war. At the age of thirty-eight he published his synthesis in a book called **LE STYLE ORAL RYTHMIQUE ET MNEMOTECHNIQUE CHEZ LE VERBO-MOTEURS (THE RHYTHMIC AND MNEMOTECHNIC ORAL STYLE OF THE VERBO-MOTORS)**.

This book (which will be called *The Oral Style* in this study) answered a question that crystallized early in Jousse's adulthood. Reformulated by Sienaert in the guise of a literary lucky bean, it reads:

How does man, placed among the innumerable actions of the universe, conserve the memory of these actions and transmit it faithfully from generation to generation of his descendants? More specifically: how does oral man, oral society, in the absence of writing, remember, conserve and transmit its values and beliefs? Or: how does oral memory work? (63, p. 94.)

It is an astonishing book, for the text is a compilation of quotations taken from five hundred sources - the works of anthropologists, philologists, physiologists, psychologists and linguists - all of whom provided one or more part of the jigsaw of the anthropology of geste. It was Jousse's genius to fit together their findings and present a whole picture. Where conventional vocabulary failed him, he invented new words. (See Footnotes 1, 4, and Appendix 1.) With characteristic humility, he told his audience:

A man who writes his book deriving solely from other books contributes nothing new ... and I say this to you all the more readily since my own first book *The Oral Style* was wholly made up of quotations.

(37 p. xv.)

3

Jousse uses the adjective *spontaneous* synonymously with *oral style* to highlight unconscious processes in the communication of oral style peoples.

Reaction to *The Oral Style*

To give unity to the vast store of knowledge which he had "intussuscepted"⁴ presupposes a vision of reality that can only be acclaimed as pure inspiration. And the irony is that, although many admiring experts of his day⁵ heaped high praise on his work and thought, exegetes within the church could not accommodate this vision. Sienaert explains the reasons why silence enshrouded Jousse's work throughout his life:

The fact was that his ideas clashed head-on with age-old tenets of Biblical exegesis: as Father Leonce de Grandmaison, Jousse's by no means unsympathetic superior remarked, even before the publication of ***The Oral Style***: 'You are right. I know very well you are right and yet, in me, my whole training rebels against you....' Such strong visceral opposition, the resistance of a culture for ages based nearly exclusively on the study of written texts, was to continue unabated for the whole of Jousse's lifetime. It was in no small measure responsible for the silence that was soon to surround him, although it is true too that his own unswerving conviction and his uncompromising and even defiant stance, right from the beginning, did little to facilitate matters.

(63, p. 92.)

Discovering the three universal laws that govern human language

Because Jousse's account of oral style will be explained in detail later, a few preliminary explanations will offer a taste of that feast. First is his astonishing claim that "Man is gesture: gesture is man." (37, p. 13.) In an exegetical world in the written style such a claim amounted to a scandal. Had not the Scriptures proclaimed: "In the beginning was the Word"? (John 1:1). Jousse is clear about his discovery:

But to be exact, what I discovered was the Anthropology of Gesture, which is more precisely the

⁴ In Jousse's special vocabulary ***intussusception*** means the reception by the human compound of the actions of the universe. The origins of the word are *suscipere* (to amass) and *intus* (within). (35, p. 232.)

⁵ Among Jousse's admirers were Pope Pius XI, Abbe Bremond, anthropologists Milman Parry and Albert Lord, and the philosopher, Maurice Blondel. (37, p. xiv-xvii.)

Anthropology of Mimicry⁶, which must be regarded as the common denomination of my work as a whole. The oral style with its mnemotechnic devices, only comes into play once the individual has been entirely informed by a reality which he receives and replays through his mimic being as a whole. (37, p. xiii.)

Anthropos, therefore, is universal man im-pressed by the universe. His body plays out the receptions of the universe, replays them, stores them and revivifies them in ex-pressions that are the mimisms of the whole human compound: corporeal, ocular, auricular, manual and laryngo-buccal. This is the geste of man. Among all living creatures, he has the most advanced capacity for replaying the actions or gestes of the universe. His mnemonic faculties are his special endowment for his memory is the accumulation of gestes received by his body. As part of the great natural cycle of energy derived from the sun, he is a unique expression of the rhythm of movement. He is a transformer of energy. The excitations that the universe im-presses on him are detonators that bring about movement in him. And these movements - whether physiological or psychological, that is whether active, affective or intellectual - are gestes.

It was through his study of physiology under Bergson that Jousse formulated the laws of mimicry; through studying the laws of psychology under Dr Pierre Janet that he discovered the psychological counterpart to these laws; by studying ethnography under Marcel Mauss, he identified the different stages and

⁶ *Mimicry*, *mimic*, and *mime* are misleading words in the English translation. In the Oxford Encyclopedic English Dictionary (57), *mimicry* is defined as "imitation to entertain or to ridicule"; a *mimic* is " a person skilled in imitation"; *mime* refers to "the theatrical technique of suggesting action, character, etc., by gesture and expression without using words."

In this dissertation these words will not be used. (See Footnote 1.) In their place will be the following:

Jousse's word *mimisme* or the anglicised *mimism* to refer to the first anthropological law governing human expression;

mimism to indicate actions that by replaying within the human compound become mirror reflections of what has been imposed from the universe;

replay to denote unconscious or spontaneous modelling

imitation to indicate the presence of "voluntary elements" (37, p. 232-33.)

mechanisms of gestuel and oral expression. Jousse makes D'Udine's claim, "In the beginning was gesture" (37, p. 8), his own. From his early preoccupations with mimodrama (corporeal geste) and mimogram, that is, from *corporeal-manual style*, he proceeded to study *oral style*. In some phase in the many millennia of human history, corporeal geste concentrated into manual geste and eventually into laryngo-buccal geste - the geste of spoken language.

In all his research he found that three universal laws govern the language in the oral style: **RHYTHMO-MIMICRY; BILATERALISM; AND FORMULISM** ("le rythme-mimisme" ; "le bilateralisme"; "le formulisme").

The concretism of oral style language

Jousse identified what so many researchers after him merely confirmed: the concretism of language in the oral style. Language is action. It is not the word which is the unit of thought in this world: it is the propositional geste - the equivalent of a Subject Verb and Object - that is, a simple sentence. Propositional gestes are transformed corporeal gestes which in turn are transformed actions of the universe. These propositional gestes balance each other in ways that reflect the fact that man is two-sided. They emerge as formulaic expressions. It is a spontaneous world where memory is the paramount faculty to ensure the survival of society and to transmit the knowledge necessary for the survival of the next generation.

Oral style society

An oral style society does not possess books that it can refer to for knowledge or entertainment. Whereas our Written Style society stores its wisdom, its literary art, its sciences, its technology in the technology of writing (and its technological extensions: chirography and typography), spontaneous peoples develop phenomenal memories and mnemotechnical devices that enable them to memorise hundreds of thousands of lines. This is attested to by the many studies done in the "ethnic laboratory",

that is to say, among the spontaneous peoples themselves. It would be extremely difficult to find among the many researches into oral style that have been published since Marcel Jousse's death any that offer a greater insight or a more comprehensive analysis than those contained in his book **The Oral Style**.

Jousse recounts the research of a certain M. Rattray, a British anthropologist who had himself "naturalised" into Ashanti society in West Africa. As an initiated priest of their god, Tam, Rattray managed not only to write down but also to make phonographic recordings of their recited histories of the kings. His description of the Ashanti's oral style methods of record-keeping is worth quoting because it illustrates an oral milieu which preserves and transmits knowledge in the absence of writing. (Words and phrases in square brackets are insertions by Jousse to steer the reader's attention accurately along the topic.)

There exist among them a caste of professional historians, who relate the noble deeds of kings in [rhythmic schemas] which they sing to special melodies which vary with every reign; their purpose is similar to that of [the reciters of every oral style milieu]. Each [reciter] has a certain number of disciples to whom he teaches his [recitation], word for word, as well as the appropriate melody, note for note; *any danger of mutilation or corruption is precluded by the fact that, once admitted into the caste, the [reciter] will be punished by death for the slightest mistake either in text or in notation.* The result of this system is that recitations composed over a period of more than eight hundred years have come down to us intact. (37, p. 173.)

Not every spontaneous society inflicted such fearsome punishments for faulty recitation but all devised ways of preserving, transmitting and creating recitations that carried their most essential and valued knowledge. The Palestinian milieu that informed Rabbi Jesus of Nazareth was one of them. What can be said of the oral style of the Ancient Greeks, the peoples of the Koran, the Assyro-Babylonians, the Chinese, the Berbers, the Malagasy, the Hindus, the Slavs, the Ethiopians and countless others can also be said of the oral style of Ancient Palestine.

The thought and language of oral style peoples is different from that employed in our written style milieu, for we are an alphabetised people, the inheritors of the Greek shift from concretism to abstraction, from orality to literacy, from concretism to "algebrosed"⁷ thinking.

Because algebrose permeates every aspect of the life of literate man, the effects of writing on the liturgical rite of the eucharist and on an active response to the Living Word will be discussed in Chapter 4.

Oral style language is rooted in the concrete world of action. Nouns are used as agents always acting on other nouns. Adjectives take on the role of actors too. The balanced proposition, parallelism, rhythmic schemas, the cliché,⁸ alliteration, assonance, counting systems were all employed in recitatives and recitations. That is the way it had to be if memory was the only book or encyclopedia or library. When Walter Ong (55, pp. 37-57) listed the nine characteristics of oral expression in 1982, he was merely reiterating (fifty-seven years after the publishing of *The Oral Style*) what Jousse had already discovered and acknowledged: that oral style expression is additive, aggregative, redundant, conservative, focussed on human experience, agonistic, participatory, homeostatic and situational. Through the thought patterns and linguistic statements of those patterns, the memories of the listeners were recharged. The most important skill was linguistic acuteness. Havelock identifies it succinctly:

The only possible verbal technology available to guarantee the preservation and fixity of transmission was that of the rhythmic word organised cunningly in verbal and metrical pattern and which were unique enough to maintain their shape. (32, p.43.)

⁷ **Algebrose** is another Joussian term. It refers to the abstract quality of the written style, even to algebra itself where any letter can mean anything.

⁸ **Cliché** in the oral style is the stereotyped phrase, the formula. Skill in the use of cliché is highly esteemed, because it carries the wisdom of a people.

The Palestinian ethnic milieu

At this point it is necessary to discuss briefly the Palestinian ethnic milieu for it was in this oral world that Jesus lived and because of this one would expect that his brilliant mind would distil the purest form of rhythmic schema, and of recitation, drawing not only on the old - the rhythms, parallelisms, metaphors, and sound devices of his language - but on the new, creating new teachings, new consciousness through a new relevance. It is not surprising, therefore, to hear him quote from the **Torah** the greatest commandment, or to listen to the many rural images rooted in the ordinary lives of farmers, taxmen, fishermen and women. The mnemonic faculties and mnemotechnical devices that had moulded the consciousness of Jesus were also available to all the Rabbis, the Scribes, the Pharisees, the members of the Qumran communities, the Zealots, and disciples like the hothead Paul studying under Rabbi Gamaliel and Jesus' own disciples. So when Jesus composes the balancings of the *Beatitudes* or of the *Lord's Prayer* what is heard pleases the ear for the teaching is balanced, formulaic, rhythmic and memorizable in a new and fresh vision.

Steeped as he was in the **Torah**, the **Psalter**, and the **Prophets**, in the prayer formulas of synagogue worship, and of the religious domestic meal, Jesus' genius was his ability to re-present and teach the religion of Yahweh in a personal and unique way by using the formulaic jewels known in his time, and this selection was done by a mind and memory honed by a society in covenant with Yahweh. Like his contemporary rabbis, and all reciters in oral style societies, formulae were "employed ... because they are useful and serve the need of the moment, and he [the reciter] is free to adjust them as and when he wishes ...to serve him." (26, p. 63.)

Another mnemotechnical device that Jesus uses is repetition. What Ruth Finnegan writes about the aesthetic aspect of rhythm is as true for the Homeric bard as for Jesus:

Repetition - whether as parallelism, or in phrases

called 'formulae' - has great literary and aesthetic effect. The recurrent familiar ring of the [formulae] is more than a useful device aiding the [rabbi] to compose or the audience to translate a message: it is a beautiful and evocative element ... the more so for its repeated recurrence. (26, p. 128.)

In his book, *Les Rabbis D'Israël Les Récitatifs rythmiques parallèles*, published in 1929, Jousse illustrated, with many examples, the parallelisms used by the rabbis before, during and after Jesus' lifetime. This source will be discussed in Chapter 2.

Here, however, it is fitting to mention what a high art it was to balance propositions synonymously, antonymously and in consequence. Of course, the acoustic treat of alliteration and assonance is lost in translation; nevertheless, one cannot but be amazed at the rabbis' skill in making their teaching memorable by the devices of parallelism.

It was within the context of Roman-occupied Palestine that Jesus grew to a fullness of being that identified totally with the God of Abraham (Jn 8:33), Isaac (Matt 8:11) and Jacob (Lk 13:28), the God of Moses (Matt 23:2) and the Prophets (Lk 4:17), the God who was faithful to his promises (2 Cor 1:20). In his own humanity he became the perfect son of God, perfect in the knowledge and love of his Father. The apostle Paul explains this mystery to the Philippians where he tells them that Christ became "obedient unto death, even death on a cross. Therefore God has highly exalted him and bestowed on him the name which is above every name that at the name of Jesus every knee should bow, in heaven and on earth and under the earth, and every tongue confess that Jesus Christ is Lord to the glory of God the Father." (Phil. 1:8-11)

That is the *mirabilia Dei* that Jesus memorialised at the Last Supper, not as a memorial of something past, but as an accomplished deed to be prolonged as long as man lives on earth, to be a sacrifice of praise for all. This is the Eucharist; it is a sacrifice of thanksgiving.

Two concepts: RITE and LITURGY

It will be noticed in this study that the words *rite* and *liturgy* are used interchangeably. Some clarification is necessary to justify this practice. The reasons that the word *rite* was chosen for the title of this dissertation are anthropological and religious. During this century, the word *liturgy*, long out of usage, has returned to ecclesial vocabulary. It is derived from the Greek word *leitourgia* used by the apostle Paul (Phil 2:29-30) and its meaning has been greatly enriched by centuries of prayer, study and lived faith. While the word *liturgy* refers not only to public worship, but also to Christian life, the word *rite* refers to the structural organisation of the sacraments and worship.

Davies defines rite as "a formal act constituting a religious observance." (16, p. 468.) It is a universally found phenomenon - certainly in the major religions. All rites take ordinary human actions and transpose them to a spiritual significance by surrounding them with religious associations. All sacraments have their natural analogues. (9, pp.63-77.) For example, eating is transposed in the eucharist. The bread retains its ordinary appearance, texture and taste, but it becomes a new reality: it is now the Body of Christ who is spiritual food for the believer. Rites must be rooted firmly in concrete reality, for, as Davies rightly observes, when they become detached from the natural order and human activity, they lay the way open to mere magic or intellectualism. Davies quotes two typologies that clarify the position of the eucharistic rite: that of J. Cazeneuve and that of van Gennep. Cazeneuve describes the first and second types of ritual that belong to magic and taboo respectively. However, it is the third type that is of special relevance to this study: "Those whose object is to facilitate humankind's contact with the holy in such a way that it may be preserved and at the same time enter into a relationship with the source of its being." (16, p. 469.) Such rites are believed to have been enacted by the god/gods who then effect spiritual transposition through them. The Christian eucharist fits this description perfectly: Christ offered the sacrifice of thanksgiving at the Last Supper in a

ritual that was to make possible the divinisation of man by perpetuating the effects of the sacrifice of his life on Calvary. That is why he continues to be the celebrant through whom the community has access to the Father. The three types of rites listed by van Gennep (rites of separation, transition and incorporation) are rites of passage. Baptism and the eucharist can be interpreted as a crossing of the threshold from death to life, from the concrete to the spiritual, from the human to the divine.

Davies lists four concepts that underpin religious rites. First is symbolism: natural objects or human actions symbolise the divine. Hence, the eucharistic bread symbolizes Christ, the bread of life. Second is consecration: man is able through the rite to share in a reality that is the root of his being and that transcends him. Third is repetition. The divine action is made present as actively and vitally as in the first enactment. For example, the eucharist makes present the power of Christ's total submission to the Father's will on the cross. Fourth is the concept of remembrance. It seems hardly necessary to expound on the significance of this word when the command of Christ, "Do this as a memorial of me", is so well known. Yet the explanation of this concept offered by Davies is worth quoting to highlight the continuance in time of the sacred action and the constant remodelling of the community through the ritual remembering.

They [ritual acts of remembrance] are the media for preserving and transmitting the founding tradition of the community and at the same time for sharing experience. This shared experience through the rites sustains the common faith and framework of understanding whereby the community is perpetuated and renewed. (16, p. 469.)

What has been written about rite is also true of liturgy but it is necessary to trace the evolution of the word *liturgy* from its original Greek *leitourgia*, meaning public service, to appreciate its specifically Christian sacramental usage.

When the apostle Paul sends Epaphroditus to the Philippians he exhorts them to "receive him in the Lord with all joy; and honour

such men, for he nearly died for the work of Christ, risking his life to complete your service to me." (Phil 2:29-30) Here the word *service* is the Greek *leitourgia* meaning ministry or service, but the same word also meant the cultic service of the Almighty. For that reason any study of the eucharistic rite is a study of liturgical action; any study of the liturgy is pre-eminently a study of the eucharistic rite.

But that is a twentieth century reflection. Variants of *leitourgia* hardly occurred in official church writings before our own century. Treatises written in the Middle Ages were given titles such as *De Divinis Officiis* or *De ecclesiasticis officiis* (48, p. 8). Writers of the Reformation period abandoned the word *officiis* in favour of other vocabulary. Mortimart notes that in 1588 Sixtus V gave the name *Congregatio sacrorum rituum* to the body of liturgists to whom he entrusted the reform, universalising and preservation of the Roman rite. When Georg Cassander used the noun *liturgia* and the adjective *liturgicus* in the late sixteenth century, he was referring to Byzantine rite. The new terms became popular among church writers in describing the eucharistic rite. Two centuries later the words had acquired a wider meaning: they now denoted the whole cultus of the church. During the nineteenth century many religious writers used the word *liturgy* but it was not until the twentieth century that the church found expression for the word by formulating a teaching that relies on biblical and patristic language. The formulation stated in *Constitution on the Sacred Liturgy* in the **Documents of Vatican II** is the closest the Council Fathers came to writing a definition of the word *liturgy*:

Rightly, then, the liturgy is considered as an exercise of the priestly office of Jesus Christ. In the liturgy, by means of signs perceptible to the senses, human sanctification is signified, and brought about in ways proper to each of these signs; in the liturgy the whole public worship is performed by the Mystical Body of Jesus Christ, that is, by the Head and his members. (21, p. 141.)

The theology, Christology, and eschatology of the Eucharist are vast studies and quite beyond the knowledge of this author and

certainly beyond the parameters of this study. However, to study the orality of early Eucharistic texts and the elements of oral style that still underlie the written style of modern Eucharistic prayers, there will be occasion to touch on the religious significance of the prayers as they evolved. It is in this area that much recourse will be had to the many theologians and liturgists listed in the bibliography.

Origins of the eucharistic prayer

In order to discover the oral roots of the Eucharist, one must study the prayer formulae out of which it grew. Just as a return to the sources has proved more fruitful to Christian theologians on their quest towards a theology of the Eucharist rather than the writing of many theologies on the Eucharist, as has been the case especially since the sixteenth century, so any attempt at identifying oral elements in our alphabetised liturgy must return to those texts that house the original prayer formulae of Jewish worship, especially, the *nodeh lekah* (thanksgiving formulae) used in synagogue worship and in religious meals.

Early sources

Among the many texts that give an early Christian Eucharistic prayer, or fragments thereof, the **Didache** and the **Apostolic Constitutions** merit special attention because they show us the liturgy of the eucharist in the making. The **Didache**, a manuscript found by Philoteos Bryennios in 1873 in the Monastery of the Holy Sepulchre at Constantinople, contained the Letter of Barnabas, and the two Letters of Clement, and the **Didache** or **Teaching of the Lord to the nations given through the twelve apostles**. Lucien Deiss highlights its significance for the Syrian Christian community, former pagans of Antioch:

For the *Didache* sheds a very vivid light on the period immediately following the apostolic age. It makes a unique contribution to our knowledge of the early Church and its initial legislation. In addition, it served as an archetypal model for all later collections of apostolic constitutions and canons.

(18, p. 73.)

Deiss notes that there is little agreement among scholars as to the date of its composition. Analysis shows that it was possibly a compilation of many texts and that certain passages may have been written in the middle of the first century. It gives us the oldest eucharistic prayer. Its formulae are thoroughly Judaic. Bouyer (10 p. 26-27) recounts the finding of a fragment of the Didache eucharistic prayer at the Dura-Europos synagogue, leading initially to the view that the structure was an early Christian church. Deiss cites the view of T.J. Talley:

It does not appear improbable that Didache 10 is, or is meant to seem, a careful adaptation of the Birkat ha-mazon [a berakah] to the requirements of the Lord's Supper. (18, p. 74.)

The ***Apostolic Constitutions*** is the largest compilation of early Christian liturgical and canonical texts. It is, in fact, apocryphal. The texts are not, as the author would have us believe, the teaching of the apostles handed on to Pope Clement for dissemination among the early Christians. The author drew from several other texts: the ***Didascalia*** of the apostles, the ***Didache***, the ***Apostolic Tradition*** attributed to Hippolytus of Rome. Although there are hints of Arianism here and there, this fourth century manuscript is an authentic source where an developing liturgy can be observed.

A study of early texts and of the many Eastern and Western eucharistic rites, some of which have survived into the twentieth century, reveals that it would be a fruitless venture to attempt to find a eucharistic formula. A more practical approach is to do what J. G. Davies recommends in his book, ***A Dictionary of Liturgy and Worship***. Davies recognises the cross-pollination of the many anaphora (eucharistic rites) and believes that the only way to distinguish one from another is to start with a model:

In order to clarify the issue we will first ennumerate the possible component parts of a developing anaphora of classical structure, and then establish their disposition in the anaphorae of the great liturgical families. The possible component parts are as follows: 1. introductory dialogue; 2. preface or first part of

the thanksgiving; 3. Sanctus; 4. post-Sanctus or second part of the thanksgiving; 5. preliminary epiclesis (alternative or additional post-Sanctus); 6. narrative of the institution; 7. anamnesis; 8. epiclesis; 9. diptychs or intercessions which may be divided; 10. concluding doxology.⁹ (16, p. 14-15.)

While it is not the purpose of this study to examine or compare rites, the list given by Davies is most useful in tracing oral elements in the eucharistic rite of the Roman Mass, for these components are to be found in different "permutations" in liturgies as far back as the *Didache*.

METHODOLOGY

The purpose of this study is to try to discover the presence of oral style elements in three Eucharistic prayers of the Roman rite. The theories of Marcel Jousse will be presented and applied as a-temporal principles in seeking to find orality in the eucharistic prayers; the sources of his theories will not be examined. This will be followed by a discussion on the influence of Jewish *nodeh lekah* on the eucharistic rite. A short history of the Roman rite will establish the antiquity of the rite. Three eucharistic prayers will be presented in binary and ternary balancings and an attempt made to reconstruct an oral style eucharistic recitation. The conclusion will give a few brief theological reflections, and suggestions for further research.

Changes of tone

There is inevitably a shift of tone in several places in the text. The reasons for this are important to note.

1. The topic requires a multi-disciplinary approach: anthropology, physiology, psychology, linguistics,

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Epiclesis is a Greek word meaning "invocation". The Holy Spirit is invoked to effect consecration.

Anamnesis is a Greek word meaning memorial, remembrance, but note the comment on p. xiii.

A **doxology** is a praise formula. It, too, is derived from Greek.

ecclesiology, history, theology and other fields of study are among the many disciplines contributing, in a broad way, to the dissertation.

2. In an attempt to present the theories of Jousse faithfully and accurately, the influence of his style will be experienced. It was felt appropriate to reflect the density of his writing by quoting frequently from ***The Oral Style*** to clarify important concepts. It also gives the reader the opportunity to experience the extraordinary intermingling of Jousse's editorial comments with the many texts he himself quoted.
3. Each discipline has its own vocabulary, expressions and images and these inevitably affect the tone of the language.

Exegetical theories

Exegetical theories have changed since 1925. The exegetical views held by Jousse are not necessarily those accepted by this author.

Reasons for choosing eucharistic prayers in the Roman rite

The ***Roman Canon***, ***Eucharistic Prayer 1*** and ***Eucharistic Prayer for Children 1*** were chosen for analysis in Chapter 4 because they represent distinct liturgical experiences in the history of the Church. The Latin language had been used in the eucharistic prayer since the fourth century (68, p. 230). The Roman Canon was the Latin eucharistic prayer that had been in use since the Council of Trent and was replaced by vernacular translations after Vatican II. ***Eucharistic Prayer 1*** remains close to the ***Roman Canon*** in the general arrangement of the prayers. The Church has wisely made provision for children allowing adaptations of the eucharistic prayer to suit their growing religious consciousness. To a person whose work involves the education and care of children this is an area of special interest and concern.

Since liturgical reform has affected the spiritual life of the faithful, a study of liturgical tradition and language ought to lead to a greater appreciation of Christianity. Such a study should offer insights on aspects of the orality - literacy debate and increase understanding of problems that arise out of the tension between oral style and written style. Since the 1960's, several generations have experienced the liturgy in ways that are unique in history: the introduction of the vernacular, the new emphasis on community participation, together with the falling away of old chants, changes in church architecture, church vestments, and the teaching on the priesthood of every baptised person (1 Pet 2:3-9; 21, pp. 26-27), has required adjustment, a willingness to adapt and a new vision.

Four other considerations prompted the choice of the Roman eucharistic rite : the honour of having more than forty years familiarity with it especially during the radical reform years that followed the Council of Vatican 11 (1962-1965); the joy of participating in those reforms at local level; the changed perceptions that resulted from those reforms; the spiritual enrichment witnessed in the Church. In short, the action of the Spirit.

CHAPTER 1

THE ANTHROPOLOGY OF GESTE

Any survey of research on twentieth century theories of personality or on the psychology of cognition, for instance, *Personality Theories* by Hjelle & Ziegler (33), and *Cognition* by Matlin (47), leaves the reader with little sense of the unity of the human phenomenon: man. While the various researches are impressive and subject to the strictest measures of validation and reliability, a reading of them can have the effect of distancing the human mind from their substance: the wholeness of one's self. This is not a criticism that could be levelled against Marcel Jousse. His starting point is the organic world in which man is the creature that shares not only the physiological programming of all organisms but also the aptitude to transform energy into higher states of consciousness. Jousse's discovery of the anthropology of geste was founded on the strictest adherence to scientific facts as they were presented in those days, and his approach was multi-disciplinary. In his foreword to *The Oral Style* Jousse defines the boundaries of his research:

It goes without saying that this rudimentary grouping together of facts has no metaphysical aim. We are content to furnish philosophers and psychologists with material they will be able to use in various ways for speculative purposes; we have limited ourselves to writing an essay that will synthesise the *positive* experimental data on Oral Style and to the exclusively *scientific* interpretations of that style advanced by specialists in linguistics and experts in experimental psychology and phonetics.

(37, p. 9.)

What is most satisfying about Jousse's synthesis, perhaps because

it is most obvious, is that the wholeness or unity of the "human compound" - a phrase beloved of Jousse - is its organic unity. Whatever great heights a person may reach, whether as a scientist, mathematician, artist, repentant sinner or saint, his actualising of himself is gestuel from his conception to his death.

In this chapter an attempt will be made to present a number of major facts in Jousse's theory on the psycho-physiology of geste: the transformation of energy; the phenomenon of rhythm which man shares with all living things; man's tendency to replay the actions of the universe and the tendency of gestes to replay gestes; the ability to store and spontaneously revivify past gestes; the tendency to revivify past gestes voluntarily; the tendency of gestes to balance each other - a reflection of man's biological bilateralism; man's instinctive tendency to stereotype his gestes.

The laws that govern physiological man govern psychological man; what is found in the expressions of the body has its counterpart in the psyche. Both are profoundly bound. Mimism, bilateralism and formulism, the fundamental laws of human language, are the same laws that impel the human compound to replay, balance and stereotype not only physiological actions but the gestes appropriate to every state of consciousness.

Underlying this dissertation is an assumption that faith-full participation in the action of the Eucharistic liturgy effects a further transformation of consciousness expressed in a greater intensity of life; psycho-physiological geste is transformed by feeding on and mingling with the energy of God. This is what Corbon calls synergy in his book, *The wellspring of worship* (13). Although the concept is not explored in *The Oral Style*, one can infer that Jousse's thinking accords with it.

It is the belief of the Christian that in eucharistic communion man can already experience in a unique and sacramental way union with God. It is expressed by Jesus in the famous words: "I and the Father are one" (Jn 10:30), and in his prayer: "that they

may be one even as we are one, I in them and thou in me so that they may become perfectly one, so that the world may know that thou hast sent me and hast loved them even as thou hast loved me." (Jn 17:22-23.) The eucharist is the rite through which worshippers assembled in community seek to absorb that divine energy that empowers them, through the reception of Christ himself, to live a Christ-life, expressing in time that same love and self-giving which Christ consummated on Calvary for all mankind and for all creation. It is an action through which man can enter divine life in the knowledge and love of God. Furthermore, the eucharist is a taste of that most powerful resurrection energy, the gift of the Spirit of God himself. This experience has anthropological origins.

Man is a transformer of energy

Jousse begins his scientific exposition of the oral style by stating that man is a transformer of energy. Like all living organisms man is part of the great ecological chain which stores energy that is derived from the sun. Plant life borrows this energy and animals absorb it from the plants. Man absorbs it from plant and animal. This energy is stored in man's tissues in the form of chemical compounds ready to be detonated and converted into movement. If the tissue is muscle the movement will be mechanical; if the tissue is the nervous system the movement will be nervous.

The universe constantly im-presses (63, p. 94) its actions on man and these actions are the excitations that detonate the chemical compounds stored in his tissues. The body's response is the physiological reflex or geste. A baby's gestes are physiological; only gradually does emotion and cognition emerge as components of response. Excitations come also from within: internal stimuli are imposed by our emotions and mental states, and these bring about gestes. Even the inhibiting of an action is a geste.

If we think that affective, intellectual and active gestes act independently, this mistaken idea may reflect the many influences that have grafted us onto another plant, the plant of

disassociation from our anthropological roots. Among these influences are the following: Plato's notion of the separation of body and soul; ethnicity; the explosion of knowledge in our century that has necessitated severe compartmentalisation and specialisation of knowledge; our passion for abstraction that is the hallmark of our alphabetized minds.

Jousse is careful to point out the complexity of the total human response to "receptions" (a term he used to denote modifications of the body by external or internal stimuli). He quotes Luquet:

Generally speaking all states of consciousness are at once affective, intellectual and active; the only difference between them is in the relative proportions of these elements: every state of consciousness comprises, in addition to the primary phenomenon, whether affective, representative or active, psychic elements pertaining to the other two classes, more remote and less evident, but nonetheless always present.
(37, p. 9.)

Quoting Godfernaux, Jousse states that if the individual is understood to be "an ensemble of movements [of gestures] combined in different ways" (37, p. 9), it follows that the psychology of man is the psychology of geste, and to understand the gestuel action of man, the researcher must describe the receptions and the reactions of man to the actions im-pressed upon him by the universe and to the actions upon actions within. It is an acknowledged fact that human beings display tendencies or "dispositions to react always in the same manner to certain modifications produced on the surface of the body" (37, p. 10), that is to say, to stereotype gestes. Jousse does not attempt to describe the complexity of receptions or of gesticulation¹⁰. That is the work of those who would study the psychology of geste. Jousse's focus is the anthropology of geste; his preoccupation is with the extraordinary condensing of geste from corporeal to ocular, from corporeal to auricular, from corporeal

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Jousse used the French noun *la gesticulation* to describe an ensemble of gestes that follow a reception. Unfortunately the English word *gesticulation* denotes the using "of gestures instead of or in addition to speech" (57). A mental shift is necessary to accommodate Jousse's new concept.

to manual, and especially from corporeal-manual to laryngo-buccal.

Such was Jousse's understanding of anthropos that he was able to outline a psychology of anthropological geste; in fact, his book, **The Oral Style**, would be the essential starting point for any aspirant psychologist of the anthropology of geste, for its brief is the whole man responding to a whole cosmos. He sees man as anthropos actively receiving ("intussuscepting") and reacting to external and internal impressions, and this phenomenon is marked by varying degrees of complexity. The stimulus that makes a baby clench his fist is not the same as that which prompts a protester to do the same action. The baby expends energy prompted by excitations of the middle brain; the protester consciously expresses anger and political solidarity.

Further complexity can be observed in what Baudin calls "associations of reflexes" (37, p. 11). He described "simultaneous associations" as, for example, when certain parts of the body move simultaneously with the automatic movement of one part. There are also "successive associations" as for example the actions of the digestive process. And it is the brain that controls these physiological "chains of reflexes". These are but two among the many extremely complex chains, ranging from the simplest physiological interconnections manifest in babies and insane people, to the highest levels of thinking. Baudin summarises the function of the automatic organic reflexes:

Organic life ... is secured by the endless interplay of organic reflexes [gestures] with interior stimuli. It is these reflexes that maintain the dynamic continuity [the perpetual gesticulation] of the vital functions of the assimilation and dissimilation of food, the circulation of the blood, etc. All this takes place by means of [gestures] independent of our will, but not independent of each other, nor of the vital needs of the organism. They serve mutually as excitations of each other: they combine and follow each other so as best to sustain the needs of life. We find here a primary instance of physiological automatism, of which the prodigious activity of the heart, so energetic, indefatigable, and rhythmic, gives us the most splendid example." (37, p. 12.)

Physiological Rhythm

Among the experts Jousse selected to express his reality, that is, his intussuscepted synthesis of the anthropological foundations of oral style, he found consensus on a universal principle: rhythm in matter. Energy in inorganic matter such as light, heat, sound, electricity is conducted in waves; organic and animate life propagate themselves and are maintained by complex rhythms. Jousse quotes Bolton's definition of rhythm:

Certain phenomena, sometimes accompanied by others, have [mathematically speaking] a period that ceaselessly repeats itself. Whether in the vastness of the universe or the earth, movement is periodic ... In physiology rhythm means, in fact, the regular alternation [no longer mathematical but, one could say, vital] of periods of activity and periods of rest or lesser activity... . (37, p. 14.)

Rhythm is, therefore, deeply rooted in the matter of which man is composed and in his metabolism. The chemical reactions that take place, whether in a cell, tissue or in his whole organism are subject to explosions of energy followed by rest. Periodic alternation varies in length: the periodicity of an exterior geste such as hitting a tennis ball occurs at long intervals, whereas interior motor gestes occur at shorter intervals. Those microscopic gestes that manifest themselves in changed moods and facial expressions are very short. It can be seen that there is a progression from the macro to the micro, from exterior to interior, from physiological to psychological. Periodicity becomes shorter with interiorising, but the expenditure of energy remains controlled and the unity of behaviour is maintained. This gestuel economy is nowhere more powerfully displayed than in the involuntary gesticulations of respiration and the pulse. They serve as models to understand the innumerable other automatic gestes that make up the human compound. Jousse compares the ever-changing, ever-alternating, ever-simultaneous rhythmic gestes in man to a dance, most perfect when spontaneous, and spontaneous when allowed to be free.

Certain early twentieth century researchers, using ergographs and dactylographs, studied the influence of rhythm on human physical and mental performance. Their findings confirmed Jousse's notion that rhythm permeates even intermediary gestures. He highlights this fact in the words of Stetson:

This nervous explosion to which intermediary gestures are periodically subordinated, is not peculiar to simple regular movements. Complex gesticulation too falls into similar groupings. The letters of the alphabet written separately with a pen, syllables and words typed on a typewriter, and especially words actually spoken aloud, provide us with living examples of the subordinating of a series of gestures, utilising the nervous energy of an explosion.

(37, p. 16-17.)

Dynamogenesis

Rhythm is "dynamogenic". According to Bourgués and Dénéreaz, dynamogenesis is "a momentary increase in energy, but involves in the long run a consumption thereof." (37, p. 19.) Any stimulus, either external or internal, sets the whole organism in motion because the nervous system is a network controlled by the brain. But it is sound that is the most dynamogenic. Sound can speed the flow of blood, ease the drudgery and hardship of labour, facilitate memorisation, enhance the intellect. It is common knowledge that rhythmic songs, chants and movements are used in spontaneous societies to accompany work, and to facilitate learning by heart. So powerful is the imprint of rhythm on the nervous system and on the whole human compound that it remains when other faculties have not developed as is the case in a baby, or have collapsed as is apparent in the insane.

It is at this point in his exposition of the anthropology of geste that Jousse can declare with confidence: "*In the beginning was rhythmic gesture.*" (37, p. 21.)

Since that memorable day in the museum in Le Mans when Jousse stood entranced by the hieroglyphics on the coffin of the ancient Egyptian priestess, an awareness of man's tendency to replay

grew. What Jousse had intuitively surmised was easily substantiated in the vast body of research he read as an adult. Man's musculature replays the sensations it receives. He cites the insight of Delacroix and Wundt: "in the presence of an object our whole body [reacts with more or less visible gesticulation] and assumes an attitude that imitates it." (37, p. 23.) The universal law of mimism is to be found in every human expression - corporeal, ocular, auricular, manual and laryngo-buccal. If we watch a ballet, our musculature dances the ballet, im-pressed as it is ocularly and auricularly.

However, such reflex replaying gesticulation depends on the intensity of an individual's dynamogeny. Bourgés and Dénéhéaz (37, p. 23) offer an explanation of this phenomenon. They claim that dynamogeny is affected by the intensity of excitation or irritability of the organism. To the extent that the organism is excited, the dynamogenic rhythm is activated. Ironically, those organisms that are "more depleted, impoverished and threatened" experience a more intense "dance" of their receptions. Many of the great artists and scientists, for example, Beethoven, Mozart, van Gogh, Stephen Hawking, illustrate this astonishing fact. Their depleted state is a condition for the expression of their genius. d'Udine declares: "Every artistic genius is a specialised type of mime", and Verriest, also quoted by Jousse on the same page, concludes that:

It is therefore the case that, when an actor is acting very powerfully, the identification of the spectator with the actor and through him with the author of the drama becomes complete. It is this [gestural] projection that underlies our deepest and most sensitive emotions. (37, p. 24.)

Observation of children gives sufficient evidence that replaying and imitating is natural to man. Children respond to receptions by imitating them spontaneously, but, where education does not channel their energy in fruitful ways, this spontaneity is deadened, and the child becomes disassociated. Interference by education, by notions of respectability, by the twisted images of the media, can alienate the individual from his true self, playing, as it were, two tapes in his consciousness: the real and the false.

States of consciousness

Jousse's anthropology of geste explains the complex reality of consciousness in gestuel terms. Receptions from without and from within bring about movement, all of which is stored in the musculature. Only certain gestes are recruited into consciousness at any given moment, a necessary economy, for we would not function as human beings if all our gestes were consciously present all the time. There is, therefore, a kinaesthetic storehouse that is tissue and that does not need consciousness to subsist. Hence, having once learnt to ride a bicycle a rider does not have to re-learn the skill, or having once learnt the piano one does not have to start at the beginning. It is important to recognise the fact that these kinaesthetic memories endure throughout the organism: the whole body remembers, the eyes remember, the ears remember, the hands remember. These submerged gestes are active. Support for these facts is found in the research of Ribot and Draghicesco: "It is this [this infinitude of past gestures lying under the threshold of consciousness and setting each other off] that makes possible [revivification] of past states and the totality of their multiple connections." (37, p. 27.)

Ribot pointed out that states of consciousness are made up of motor elements: "For motor action [permanent gesticulation, macroscopic and microscopic] is distributed right through the psyche of the human compound." (37, p. 27.)

Jousse rejects the use of the metaphors of "image" and "imagination" inherited from Aristotle (though not the essentials of his thought) and favours the concrete and living words: "motor action", "revivification" and "reviviscence". His understanding of these words was complemented by the claims of Ribot and Rey (37, p. 28) and can be summed up briefly. First, motorial gestes are present and active in all states of consciousness; second, all gestes - both submerged and conscious - can be revived; third, the reception that contains many complex motor elements has the greatest potential for revivification; fourth, even if a similar geste displaces one already subsisting in the mind, it

will spring back once the restraining newcomer is removed.

Degrees of reviviscence

In his examination of the degrees of reviviscence, or activity of a geste, Jousse identified two states: a state of latency and the phenomenon of interior thought. When gestes abide in a latent state, they take the form of tendencies or dispositions. Tendencies that realise themselves take the form of interior thought which in turn begets modified attitudes and physical actions that are observable and elicit responses from others. An interior thought can also produce changes in attitude and action that are not perceptible by others. Jousse quotes the words of Janet to explain the operations of consciousness:

This action, however, [this gestural reviviscence] has been strong enough to produce in the subject himself reactions entirely similar to the preceding ones ... These reactions *of the subject to himself* and to his own actions are a well-known phenomenon: they constitute the phenomenon of consciousness, which also appears in the case of complete actions, actions which are equally perceptible to other people. But actions which are insufficiently developed, merely [reviviscent], can produce reactions [gesticulations] only in the mind; and this kind of activity is characteristic of consciousness.

(37, p. 29.)

At one end of the scale are exterior perceptible gesticulations; at the other end are those merely sketched interior actions. Janet illustrates this continuum by listing the extreme and intermediate activities of speech: interior speech, quivering of the mouth, murmuring, whispered speech, loud speech.

Jousse was fascinated as much by the play (the receptions) of gestes in the human compound as by the re-play of gestes (the memory). In the writings of Dr. Janet he found confirmation of his assumptions about human memory. Quoting Janet, he defined memory as a faculty of action: "Memories are nothing but [gestural reviviscences, more or less incomplete repetitions of past receptions] which we re-enact in ourselves." (37, p. 29.) Reviviscences are not only a powerful reproductive force in the human compound; they are also creative. Not only do memory-

reviviscences seek to express themselves in exterior gesticulation but the mind builds "composite-gesticulations" out of "fragments of gesticulations". Dugas's analysis explains this tendency:

We not only resuscitate ... emotions felt in the past, with all their psychological and physical accompaniment [set off in the order in which they previously occurred], but also [by combining prior gesticulations in new ways] we evoke new emotions, and deep-seated psychological problems, without precedent in our past life. (37, p. 30.)

The same tendencies are the foundation of creative expression; the human mind constantly abbreviates, selects and combines past gestes and acts them out exteriorly. No wonder Shakespeare's Theseus could say in *A Midsummer-Night's Dream*:

The lunatic, the lover, and the poet,
Are of imagination (that is, of spontaneous gestuel
revivification) all compact:
One sees more devils than vast hell can hold,
That is the madman; the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination (spontaneous gestuel revivification)
bodies forth
The form of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name. (Act V:7-17)

The voluntary imitation of gestes

Man is more than the accumulation of gestes that tend automatically to repeat themselves once enacted; he is more endowed than the animals. There is in man a mental capacity which we call the will, and which exercises control over all his actions - physiological and psychological - but does not control organic automatisms. Dumas and de Saussure describes the role of the will:

It is the will's task to trigger and direct all our [gesticulations]. But its aims must in the end be carried out by the muscles and nerves; this is why it cannot do more than manipulate the reflexes which are wonderfully multiplied and attuned as life becomes more complex.
(37, p. 31.)

So fundamental is the tendency towards mimism that it manifests itself in the will. Dumas and de Saussure elaborate on this phenomenon:

[The] voluntary imitation of our own reflexes, our own [automatic imitative] movements and our own natural attitudes thus [normally and universally] becomes one of the most general determinants [of *semiology*, that is to say] the social expression of emotion [and of our various corresponding mental attitudes], and this [semiological] imitation very quickly becomes automatic and habitual. (37, p. 32.)

The transformation of a physiological, psychological or mechanical movement into a semiological geste (for example, smiling, frowning, putting one's hands on one's hips) results in the many social signs that are in fact an artificial language. It is possible to trace the progressive stages in the transformation of natural into artificial language starting with uncontrolled gestes of extreme emotion, and culminating in the movements of thought and our intellectual actions on these thought. Actions that are perceptible to others range from the completed exterior or initiated form to mere representations. Representations may be imitations of actions or objects, as for example when one physically sketches an action or object, or abbreviations such as the covering of one's mouth with one's hands to express shock. At the point when geste becomes abbreviated and uses one action to represent a complex compound of gesticulations, language becomes conventional. An example of this abbreviated language is that used by deaf-mutes. Their language consists of corporeal-manual signs that represent the most typical quality or action of the object or action signified. This language is removed from its anthropological origins for it has grown simple, limited and abstract. It merely signifies real actions or objects. Now these actions express feelings, that is mental attitudes, therefore artificial gestes can only be understood by reference to the attitudes that imitate it. To complicate matters, we may experience these feelings in varying degrees or not at all. Jousse points out that "They (conventional gestures/signs) are no longer the instinctive intuitive mimic reactions of the human organism to a reception: they need to be

explained "etymologically", by reference to such a reaction."
(37, p. 33.)

All semiological revivification of replaying gestes is social action - in short, the transmission of knowledge. Mental attitudes, that is, feelings, are instrumental in the assimilation of knowledge, for they impel the individual to imitate semiological gestes. These corporeal gestes become the receptions of those who perceive them, and by replaying those receptions, the knower takes on a resemblance to the object known. Jousse must have been acutely aware of the religious implications of this theory for in his book, *La manducation de la parole*, resemblance to Christ is shown to be possible only through eating the Word and eating the Teacher in the eucharist. This "eating" does not bring about a kind of pantheistic supplanting of the human personality; it enhances, it glorifies the personality, through the energising presence of God in the person as the One known, assimilated, loved and imitated. Jousse is careful to emphasise the fact that in appropriating and reproducing the object known, the individual retains his individuality. He quotes Kleutgen and Finnobogason respectively to clarify this fact:

Now it is impossible for intelligence to appropriate an object in its physical being; it can therefore possess it only by *imitating* it [by *miming* it] and by reproducing it within itself in a manner that corresponds to its own nature, engendering it a second time as it were.

It is not every type of resembling that turns a thing into [an imitation] of something else; this term is reserved for "resembling" the aim of which is to *imitate* or to reproduce something else. Now the resemblance between him who knows and the object known ... is ...[an *imitation*,] and that by its very nature, for it is generated in the cognitive faculty in order to imitate, to reproduce, the known object and somehow to reproduce it. (37, p. 33.)

Our imitation of receptions is the experience of the whole human compound and not merely intellectual gesticulation. Thought does not belong exclusively to the brain or any single organ or limb. When the Apostle Paul says: "Have this mind among yourselves, which you have in Christ Jesus" (2 Phil. 2:5), he is acknowledging the transforming effect of knowledge of the Son of

God, the Word of God. Janet, quoted by Jousse, expresses the same fact: "To the extent that one succeeds [automatically or voluntarily] in reproducing a given expression, attitude or modulation of voice, the appearance and state of one's whole body, are in a certain way transformed." (37, p. 34.) Tonquedec claims that to know a person or thing in the true sense of the word, the known must be present in the knower, the knower and known must "fuse", must unite; the knower must "become" the known, must "become assimilated" to the known, "all of which comes about through reception of the species". (37, p. 35.)

Corporeal-manual language

In all his research and observations of spontaneous people, debilitated people and children, Jousse noted an undeniable fact: the hands "speak" a complex gestural language through corporeal representation of objects and actions. Semiological corporeal-manual gesticulation is less under the control of the will than any other part of the body; it reflects moods and mood changes far more unconsciously than the body or the face. This is so even among people who have been disassociated by the culture of writing and the values of civilisation. What was equally astonishing for Jousse and his contemporary experts was the discovery that semiological corporeal -manual gesticulation is a universal language allowing immediate "conversation" among undisassociated people. Such societies or individuals are able to select the most salient, the most essential feature, action, or characteristic of objects and things and this serves to indicate the whole idea. Dugas (37, p. 37) believes that such conversation is proof that vast numbers of what Jousse calls "imitative gestural reviviscences" are present in his whole self and that an individual's corporeal-manual gesticulation is, in fact, his thinking about them. Corporeal-manual language makes visible and explicit the stages of human thought - what Jousse calls the "*substratum* of human thought". Dugas states this fact emphatically:

...there can be no [reviviscence] - whatever its nature or origin, whether it be reproducing a past [reception] or representing some construction of the mind or physiological

or psychological state, connected with organic or mental activity, deriving from one sense organ or another - without its being linked to a movement, producing an action [a gesture] or at least giving some hint of one.

(37, p. 37.)

Laryngo-buccal gesticulation

The tendency to replay all receptions is so strong in man that he is impelled to imitate by sound as well as by hand. Sound emanates from the throat and the mouth, hence sound gesticulation is called laryngo-buccal gesticulation. Man imitates what he hears, sees, smells, tastes and feels through sound imitations. These are not merely onomatopoeic: they are, in the words of Lévy-Bruhl, "Lautbilder ... a sort of sketch or reproduction of what one wants to express ... descriptive ...vocal ... gestures." (37, p. 39.) One might well wonder why laryngo-buccal gesticulation gradually took precedence over corporeal-manual gesticulation. It is certain that they existed side by side for long eons in man's history. Ribot (37, p. 40) lists the physiological advantages. Laryngo-buccal gesticulation prevailed because it was the fittest: it could travel over a greater space; it could operate in the darkness; it released man's hands to do other activities; it employed the mouth, and the ear - both organs of a far more highly refined musculature than the hand. There are also psychological advantages but Jousse does not treat on these; they can be inferred from his book. The fact that corporeal-manual gesticulation still prevails, even if it enjoys only a secondary position among disassociated peoples, is testimony to its anthropological origins. Even today there are tribes in which manual gestes are vital in the expression of thought and emotion and the voice and hand share semiological gesticulation more or less equally.

The concentration of semiological corporeal-manual gesticulation into laryngo-buccal gesticulation has enormous implications for our understanding of both. One would expect to find in spoken language abridged manual thoughts. Reality was made flesh in man's hands before he gave voice to it. The voice reproduces manual gestes but in smaller form. Hence the importance of the

verb in the speech of oral style people. The oral style world is a concrete world in which semiological gestes are transpositions of the things and objects represented. It is a concrete world where all is action. Jousse constantly returns to the fact that semiological geste involves the whole person. Man's active affective and intellectual endowments constitute his whole mental disposition. It is semiological gesticulation that manifests consciousness through reactions and imitations of receptions or reviviscences. Jousse's words clearly state the wholeness of this human phenomenon:

... semiological gesticulation is but the manual, visible or laryngo- buccal, audible, abridgement of this whole mental disposition of the human being when brought face-to-face with other creatures and with himself; it is the "gesticulation of consciousness" transposed into a system of muscles ad usum exterorum. (37, p. 43.)

The complex reality of consciousness will be understood fully only when we are able to identify the characteristics of conscious actions. So fused is semiological gesticulation with consciousness that the intelligence can grasp abstractions only by reference to concrete gestes of experience. Kleutgen compares the action of the intellect searching for the abstract to the way we can discover the moral principle underlying a particular action that we might observe. (37, p. 44.)

Instinctive concretism in semiological gesticulation

Because corporeal-manual gesticulation is characterised by great refinement and descriptive power, laryngo-buccal gestes are similar structurally and in style to imitation of receptions and reviviscences. Those peoples who have not been exposed to a civilisation of writing or print speak two oral languages: corporeal-manual and laryngo-buccal. This language is rich in detail of the actions of the universe. These actions can be described only by imitation. Jousse refers to such people as "men who think by re-living their actions". (37, p. 45.) Their semiological gesticulation has been subject to minute transformations even as our spoken language is today, and this in turn is a re-enactment of an ever-changing universe. A study

of oral language shifts our minds to understand the fluidity of language. It is in the fluidity of language that it is possible to discover the laws that underpin oral style. All actions, objects and states are transposed realities, imitated, and assimilated into man. The receptions of the concrete universe projected onto man are projected back on their origins through mimism simultaneously, spontaneously and incessantly.

A world where metaphor flourishes

It is easy to understand why metaphor should flourish in a world of concrete geste. Oral style intuitive thought would seek to extend itself through the whole mental disposition, therefore, all attempts to describe abstract ideas or states of the soul are given in language that describes the body's action that expresses that state. Jousse gives several examples from Semitic vocabulary to illustrate this fact. One example is the collection of metaphors that express anger in Hebrew:

On one occasion the metaphor will be taken from the rapid animated breathing that accompanies passion (**נָפַח**); on another from heat (**חָמָה, נִרְחַח**) or from boiling (**עֹרַח**); on one occasion from the action of loudly snapping something (**נִלְחַח**); on another from quivering (**נִרְעַח**).
(37, p. 47.)

Jousse points out that in Hebrew the idea and the sensation remain united whereas in Aryan languages they are generally divorced. This is the result of alphabetization, which has algebroded much of our language.

A second example of the concrete metaphor is the Amharic word "zaphan" which is descriptive equally of "dance" and "song". Its original meaning is "swaying the head or body in time to a beat". These movements are sometimes used to accompany a chant or recitation. It has always been the practice of Hebrew, Koranic and countless other oral style peoples to use swaying gestes to facilitate memorisation.

A third example of the primacy of metaphor is to be seen in the class of Chinese characters called Kia tsie which means "to borrow". These characters, which are ancient written representations of manual gestures, are now given metaphorical extension, making it possible to create analogies between the concrete reality and abstractions. Perny explains the significance of this:

One could say that it encompasses, by itself, all other classes of characters; for nearly all the images of shapes of sensible things enter into this class and become there genuine metaphors ... In it, a single character often creates an entire image, expresses a whole idea, [a whole mental attitude,] with several shades of meaning.

(37, p. 49.)

The subtle intentions of the writer or speaker can be very elusive because of the possible uses that Kia tsie allows: the using of one character for another; the intention to create allegory, metaphor, irony and even anaphrasis.

Other spontaneous societies are equally prone to subtle metaphorical semiological gesticulation. Spontaneous African societies, for instance, rely on proverb to allude to their thoughts on a matter, and those proverbs are always imitations of concrete experience, balanced and formulaic.

In oral style speech it often happens that an idea becomes associated with another idea. Jousse states that correlations and affinities form between words: "Called into life ... by some analogous thing, it will take the form of an identical semiological gesture". (37, p. 50.) Temperament, sensations, feelings all play a role in the forming of these associations. They assume great value among spontaneous peoples for they are vital links in their reasoning. We might regard puns as verbal diversions, but an oral style speaker would reverence them for in naming an object or person or state he imitates that object person or state, merges with it, and therefore gives concrete reality or substance to it. It is a transposed form of that reality and a substitute for it. Hence the Hebrew reverence for the name of God; devout Jews will not utter it.

Jousse cites as another example the Chinese association of the colour red with *hi*, the Chinese for joy . Because one of their small spiders has a red body, that creature has taken on associations of joy and is used as a symbol of that emotion. Another example is that of an affinity forming between two or more words that are pronounced the same. Homophones such as the Greek word "psyche" (moth/soul) and the Chinese "tie" (butterfly/seventy years old) are linked phonetically, therefore one comes to represent the other. Jousse describes this semiological geste in terms of one mental disposition evoking a second mental disposition, creating associations that suit the temperament of a particular people. He regards such verbal correlations as "précis" of "infinitely complex mental dispositions". Chinese lends itself to an extraordinary degree to the creation of pun because words are monosyllabic, articles are not used, and there are no suffixes to distinguish masculine from feminine. Such word play is a source of enjoyment and is enlisted as a mnemotechnical device in the transmission of knowledge. Herder, quoted by Jousse, acknowledges the living vitality of these playful semiological gestes:

... so long as a nation has more sensations than thoughts, so long as language is on the lips and ears rather than directed to the eyes only, through the shape of letters, so long as it has few or no books, just so long will these assonances [duplicated by plays on meaning] be as [natural] to it as pleasing. (37, p. 52.)

The propositional geste

It is not the word, however, that is the unit of thought and expression. It is the propositional geste. We have seen that thought can and does use many organs to replay and imitate actions, and that laryngo-buccal gestes prevailed over corporeal-manual for practical reasons, and owing to the greater muscular suppleness of the mouth and ears. Hence we have given the name language (from F. "langue", tongue) to the laryngo-buccal expression of thought. Nevertheless, it is possible to recite action corporeally as is apparent in the corporeal-manual semiological gesticulations of deaf-mutes and of those peoples who still rely as much on manual as on laryngo-buccal miming.

Jousse uses this as evidence that the larynx and the mouth are no more closely linked to thought than the eyes, the ears or the hands to any other organ.

To understand the propositional geste it is necessary to consider the syntax of those who use only corporeal-manual gesticulation. The language of a deaf-mute is what Jousse called "a gestural recitation of action". (37, p. 54.) Goguillot names the two tendencies that result in the propositional geste. He states that the deaf-mute, unaffected by spoken language, "has a natural tendency to express events in the order in which he sees them happening, and to express successively all the phases of a single event." (37, p. 54.) These two tendencies produce a gestuel unit, a propositional geste. In a sentence, therefore, such as "The cat chases the mouse" the deaf-mutes' gestuel syntax would be arranged as follows: The mouse - the cat - chases. In Jousse's opinion a study of the most ancient writings, especially hieroglyphics, would unearth a similar syntax, further evidence of which is to be found in ancient Roman prose and Old French. He also maintained that it is we who distort this spontaneous syntactic geste and force spontaneous gesticulators to learn our syntax. Jousse defines the propositional geste in the words of Lévy-Bruyl:

The real and living unit, is not [in fact] the gesture or the isolated sign, nor the word [that voiced gesture], but the sentence, or complex whole whatever its length, which expresses a complete and indivisible meaning. The significance of a gesture [manual and visible, or laryngo-buccal and audible] is determined by the context only. Thus the gesture "boomerang" can express not only the idea of this object, but at the same time, according to the context, the idea of striking or killing something with it, or of manufacturing it, stealing it, etc.

(37, p. 55.)

A word is not a gestuel unit. Our teachers have taught us to abstract words, but from infancy our experience of them is in the context of a sentence - a propositional geste. While words may have a wide network of associations, the ways in which they may be combined in sentences is limited. In fact, these combinations are determined by usage. In oral and written style societies the meaning of syllables and words is determined by the whole

propositional geste. Where both societies differ is in the value accorded to clichés. Usage of propositional gestes, minute changes and refinement of reviviscent gestes and laryngo-buccal imitation of these gestes, creates efficient ready-made expressions. In spontaneous societies the cliché is regarded as an art, and an individual is honoured for skill in using the most apt cliché in a situation whereas in alphabetized culture (for example, in academic circles), the use of cliché is judged to be indicative of limited thought and language. Infancy and toddlerhood are the apprenticeship years where the child learns the combinations of sounds that make up a limited number of propositional gestes which he will use spontaneously, easily and unconsciously throughout his life. Jousse uses the assertions of Vendryes to describe the process:

All this, stored in [the auricular receptor organs in the form of subtle reviviscent gestures and mirrored by instinctive laryngo-buccal movements which try to reproduce series of sounds that have been heard, all this] constitutes so many verbal [gesticulations] taking shape as they multiply; for by a process of substitution to which the mind of the child very soon grows accustomed [and which will in fact last his whole life], these [auricular and laryngo-buccal gestures] become adapted to represent [to mimic in a transferred way] the infinite variety [of mental dispositions vis-a-vis] things, ideas or feelings and to take on the colour of every nuance of thought. (37, p. 57.)

So it is that language becomes automatic and mechanical. Words arrange themselves in propositional clichés like conditioned reflexes and according to their own logic. The words seem to "know" how to arrange themselves without reference to consciousness, a phenomenon actors know well. Propositional gestes are "imitations of the actions of man", (37, p. 60), unities in three phases. Jousse presents this dynamism in a formula where the verb is transitive: "The agent acting the acted." (37, p. 60.) It is a complex notion and merits clarification and reiteration in the words of Sienaert:

This universe Jousse conceives of as a dynamic whole in which all parts interact constantly. They act, are being acted upon, and react incessantly, hence his (Jousse's) formula for a tri-phase cosmological energy, a cosmos of which the essential, infinitely multiplied element is an Action acting upon another

Action:

Agent	agissant	Agi
Agent	acting	acted (63, p. 94.)

All is intertwined; all is one.

Language in the oral style is propositional, additive, aggregative and flexible. Each propositional cliché carries the same weight as the others. Connectives are few, for propositions are juxtaposed, and co-ordinate. Syllogistic movements are impossible in this style. It is only in written style that syllogism emerges, for the grammatical construction of written sentences is complex. Complexity in written style arises from the use of subordinate clauses, great numbers of conjunctions and pause marks.

The accumulated store of propositional formulas (clichés) are revered by spontaneous peoples, for the wisdom of the past is the tried and proven wisdom of the ancestors, therefore it is preserved jealously and accurately, and transmitted to the future generation. A well-chosen proverb and not a line of argumentation decides an issue. To know large number of proverbs is advantageous, for the bigger the current reservoir of sayings the greater is an individual's chance of succeeding in an argument, and the more highly esteemed is the teacher or entertainer. Herder comments on the importance of traditional clichés as "a traditional memory-resource from which [spontaneous] peoples derive that energetic concision, accuracy and rapidity of expression which becomes impossible the moment one traces letters in order to express one's thought." (37, p. 62.)

Jousse mentions in particular the Rabbis of Israel as composers who drew from a large store of aphorisms. Although they were a literate society the Rabbis refused to write down their teaching. Disciples had to learn the actual words of their rabbi and pass on this teaching unaltered. Rabbi Iéshoua (See Appendix 1) of

Nazareth used the same methods of learning and of teaching.¹¹ It is from a study of the clichés of an undisassociated people the one learns the preoccupations of that people. A study of the formulas of the *tôrâh* and the prophets reveals the preoccupation of the Hebrews: the Divine Teacher, Creator of heaven and earth, Saviour of his people, Giver of the Word. Jesus' genius is to be seen not only in his mastery of the formulae of the *tôrâh* but particularly in his "divinely original" reconstruction of the *tôrâh* in the *besôrâ*. He was moulded by a propositional syntax in which the copula "and" was virtually the only conjunction used to join a string of clauses. His reciters, the disciples, learnt his words by heart with as much diligence as the disciples of a Hillel or a Gamaliel.

Ethnic mental dispositions, the propositional geste and the implications for translation

Translation of the *tôrâh* or of the *besôrâ* involves the communication of mental dispositions. The complexity of this communication of one people's mental disposition to that of another people is enormous. A brief reflection on what it means for an individual to know something and to communicate that idea to another will suffice to illustrate the macro event of translation.

When we say that we have an idea of something, we do not realise that idea is a limited one, subject to our unique motive, affective and intellectual states. One person's perceptions are different from his neighbour's because they are, in Derennes' words,

a hotch-potch of representations, reminiscences, pleasurable sensations, reflections, even of impressions and emotions They actually tell not so much what these objects are in themselves as what they are to us they express not so much their nature as their practical utility. (37, p. 73-74.)

¹¹

Biblical scholars today would reject the notion that Jesus was identified with the rabbinic class and their didactic methods.

Ideas change with experience and are difficult to describe. The awesome truth is that we are an enclosed world. Consciousness is incommunicable. We need to communicate but we also need to enjoy the comfort of private perceptions, hence the difficulties we experience in conversations and discussions where each speaker struggles to (or resists the struggle to) re-shape his ideas, that is, to create the same mental disposition using the same propositional gestes. We acquiesce in the illusion that we communicate our ideas in speech and geste. Derennes unfolds the facts:

Mimicry and language ... are only signs and, in a way, projections of psychic states which are not directly accessible to us. It is for this reason that objective observation must ... presuppose that others feel and think like us and that the human species is constituted according to a universal type, everywhere constant in various individuals. This principle (of analogy) enables us to transpose signs into psychological intuitions previously experienced by us, for it is only in ourselves that we find the original text of the human soul; everywhere else we are forced to make use of translations. (37, p. 75.)

Jousse quotes Baudin to explain how ideas are transmitted:

If men have come to understand one another, it is only by having trained themselves to associate the same ideas with the same [propositional gestures]. To understand something always means to rediscover in oneself [the mental disposition] attached to [a propositional gesture]. When someone enunciates in our presence a new idea, one for which we have no equivalent, we will fail to understand it until we construct it for ourselves out of our old ideas. (37, p. 77.)

If this is the case between individuals, what of the communication between nations, or between the ancient and modern world!

The more accurate translator is one who has at least lived in the milieu which produced the text. Such a one will be in sympathy with the mental dispositions of that milieu, and take utmost care to translate the propositional gestes of the writer, substituting each word for a word in the second language. It is a healthy response in any translator to feel uneasy about his translation, for he must realise that it is inevitable that there

can never be complete correlation of words and propositional gestures because just as no person is identical to another, no ethnic milieu shares the same mental disposition as another.

It was in the oral ethnic milieu of ancient Palestine that the members of the early church learnt by heart the formulaic teaching of the new testament. It was that ethnic milieu that had cultivated the formulaic prayers of synagogue worship, and of religious meals. It was those teachings and prayers that were transposed into the liturgy that Christians call the Eucharist.

THE ORAL STYLE

CHAPTER 2

THE ORAL STYLE

Just as a builder lays one brick upon another, so Marcel Jousse proceeds to expound on the oral style, having described the anthropological laws that are its foundation: rhythm-mimicry, bilateralism and formulism.

He had discovered the fact that at every level - motive, affective and intellectual - man's existence is structured on rhythm-mimicry. Every stimulus is received, replayed and retained as an active geste acting on other gestes and ready for revivification in gestes that range from the most barely sketched psychological reviviscences to completed action involving the whole human compound. It is the sequential nature of movement that makes it rhythmic. All actions follow the same pattern: movement followed by rest or lesser activity.

He had discovered that the law of bilateralism, reflecting as it does man's physical structure, is equally important and pervasive in the oral style. Just as bilateralism produces physiological symmetry and balance in movements -right and left, up and down, back and forth (63, p. 96) - so does it manifest itself in man's psyche. Characteristic of all gesticulation is that it should seek balance. In this chapter it will be seen that laryngo-buccal gesticulation manifests the constant urge to achieve equilibrium through metaphor and analogy, through the sound devices of alliteration and assonance, but especially through parallelism.

The existence of a third anthropological law (the tendency to stereotype gestes) was found to be equally fundamental in explaining human expression. This law of formulism was seen to

have physiological origins. It brings about habitual geste and facilitates automatic recall, namely, the automatic replay of gestes. From the great mass of intussusceptions formulism makes for easy selection of stereotyped gestes. In the oral style the accumulated knowledge of a people is stored in easy-to-recall formulas, not as rigid, unchanging devices, but as flexible aphorisms. Just as the ground plan of a house can have a vast number of arrangements of rooms, so can formulism allow for a vast number of combinations and juxtapositions to enable a people to make a relevant response to an ever-changing concrete world.

Parallelism

Jousse begins his exposition of the oral style by justifying the examination of psycho-physiology of the propositional geste. In a paper given at the International Congress of Anthropology in 1931, he said that it is only by examining the propositional geste that we can

establish the psycho-physiological origin of the linguistic phenomenon known, since Lowth, by the name of 'parallelism of clauses'... One can say without any exaggeration, that it plays as vital a role in the world of thought and human memory as does gravitation in the physical universe. Indeed the deep-seated laws of the "human compound" of flesh and spirit dictate that each improvised utterance has a curious tendency to trigger, in the phonatory system of the speaking subject, one or more utterances of parallel construction and of similar or opposed meaning.

(37, p. 95-96.)

In true oral style all that has been uncovered so far must again be employed to explain the anthropological basis of parallelism. Drawing on the insights of Baudin to articulate his own, Jousse emphasises the gestuel identity of knowledge. Every reception contains a motive, affective and representative element. It is the same with ideas, that is, with tendencies that have realised themselves. Ideas "direct the action [of the various gestural systems]." (37, p. 96.) Nor are they divorced from human energy:

It follows, therefore, that there is in us no knowledge that is not linked to [fused with] some [underlying gestures], inborn or learned, whose energy the knowledge brings into play. All ideas are energy ideas. They are not themselves energy, only knowledge. But they have the energy

of the underlying gestural tendency which realises itself through them. The same [mental disposition] will thus be more or less alive or dead depending on whether or not it can release the energy of a tendency. (37, p. 96.)

Van Ginneken's explanation of the automatic activity of our psychic life offered Jousse an accurate and concise explanation of this phenomenon and accorded with his own insights. Receptions and reviviscences are constantly seeking representation through the gestes of vision, hearing, the voice, the hand, the entire body. Those gestes assume a spontaneous style, one geste acting upon the next in a series. As they are being realised we become conscious of them but up to that point we have no consciousness of their automatic activity. Psychic gestes set off all reflexes. Furthermore, all psychic gestes are reflexes that are triggered by psychic stimuli. Although we cannot explain these automatisms, we do know that "they are, like the others, instinctive reflexes, and again, like all others, automatic and unconscious, at least so long as they escape the control of the faculties of thought and will." (37, p. 97.)

We know very little about the play (the receptions) that trigger mental operations. We have to examine the chains of propositional gestes that reveal to us our reasoning in order to appreciate, in some measure, the automatic links that are representative of the automatisms of intellectual reflex gestes. Like gestes in the animal world, these chains of intellectual/propositional gestes are spontaneous; any interference causes hesitation and awkwardness. All this proves that primary intellectual activity 'is uncontrolled and unreflective, although we have learned to submit it to the control of thought" and will.' (37, p. 97.) To claim that thought is automatic is to claim that it is instinctive, that a stimulus triggers it and that thereafter, it functions spontaneously. Quoting Van Ginneken, Jousse draws parallels between action, emotion and thought:

This is the reason why, just as we are conscious of emotion and action only through their results, we are conscious of thought only through its results; we know our ideas, judgements and reasonings only to the extent that they are formulated [that they come into play in one form or another], that is to say once they have been defined. Their beginnings escape us ... (37, p. 97.)

While it is possible for us to express (through manual or laryngo-buccal gestes) a propositional geste and then, by using our free will do something different, we frequently express another one immediately afterwards. The reason for this is that a semiological motor mechanism triggers the second propositional geste during the period of rest or inertia that follows the expenditure of energy. It is a vital part of the economy of geste (which imitates the economy of biology) that a use is found even for inertia. Van Ginneken defines the universal principle called parallelism:

(Thus) very often [we experience the automatic triggering of a propositional gesture - whether manual, laryngo-buccal etc.of] a type similar [in respect of its form and meaning] to the one which has immediately preceded. In this way inertia [allowing the instinctive oscillation of all organic gesture to play freely] is responsible for the transition from one activity to the other. (37, p. 98.)

Spontaneous peoples display this psychological automatism in the flow of their sentences (propositional gestes) where style consists not in complexity of concepts and sentences, not in the flourishing of abstraction, persuasion and irony, not in acquaintanceship with written sources, researches and theories, but in the acoustic enchantment of balance, of the repetition of a propositional geste dressed either identically or slightly differently. While our culture of writing might stigmatise a contemporary style that favours repetition and redundancy, and rightly so since the art of rhetoric requires different devices for different purposes, the oral style reveres it. Jousse, too, venerates its manifestation in human history in a conviction founded on scientific fact:

But all our condemnations have not prevented, and will probably never prevent, humanity from reciting its thought from the double balancing of symmetrical, synonymous, propositional gestures. In any case, mere observation of the data from very different ethnic communities suffices to demonstrate the play (not mathematically correct, but supple and organic) of what we may call *the law of universal oscillation*.
(37, p. 99.)

The phenomenon of parallelism operates with ease when the subject is unaware of its action; it belongs to the unconscious levels of human gestural activity. Once it is reflected upon, that is, once it is subjected to the control of thought, it is disabled, for thought introduces self-criticism and causes indecision and hesitation. If animals are precise and uninhibited in their gestures it is for the same reason: their actions are instinctive and habitual and outside the control of thought. (37, p. 99.) The improvisations of spontaneous peoples are not poetry uttered by ready-made poets. Jousse emphasises the true nature of such utterances in the words of Delacroix: 'these are the instinctive balancings of stereotyped propositional gestures, of "ready-made formulas, of clichés of the spoken language." ' (37, p. 100.)

Rhythmic elements in oral style

Having described mimism in the form of the psychological automatism that is parallelism, Jousse proceeds to examine the rhythmic elements of this replaying that pervades in the Rhythmic Schema, the Recitative, and the Recitation. He focuses first on the *Rhythmic Schema*, that "set of two, sometimes three parallel Balancings, each Balancing being given rhythm in accordance with the characteristic rhythm of the propositional gestures of the language being spoken." (37, p. 100)

Jousse cites the research of Paulhan among the Merina, a spontaneous people in Madagascar. In reciting his haïn-teny, the Merina reciter

marks no other pause than the one which recurs, always identical to itself, at the end of each [Balancing, corresponding to a propositional gesture] ... A haïn-teny is composed of a certain number of [such] rhythmic phrases [following the characteristic rhythm of the propositional gestures of the language recited]. (37, p. 100.)

Evening entertainment among the Merina takes the form of exchanges of rhythmic schemas that become increasingly more rhythmic as the performance progresses. The energy expended in these recitations is far greater than that which is characteristic of our spoken language. Everyone gets caught up

in the interchange of rhythmic schemas and a kind of group control is exercised by members whose shorter rhythmic interjections ensure that the main reciters keep to the topic. Paulhan reports that "The retorts of the two adversaries gradually grow longer and more rhythmical." (37, p. 100.)

The recording and analysis of such complex variations of tone, pitch, duration and intensity can only be done adequately and objectively with technological help, that is, with the help of sound recording. Jousse constantly emphasises this fact. He quotes a few rhythmic schemas but not without bewailing, in the words of d'Souza, the limitations of writing, that "unfaithful servant of the tongue", and affirming the pre-eminence of the living voice:

To speak of the tongue is to speak of language, speech, sound, vibration, movement [above all, dance], it is to speak of combinations (harmony or rhythm) in movement. In reality the especially expressive combinations [the balancings of the living rhythmic schemas] that make up the verbal product called [recitation] cannot be transmitted except by the voice [and its accompanying choreographic gestures], or by the records of the phonograph, if only they were less imperfect and more accurate. (37, p. 102.)

What follows are examples of Merina binary and ternary rhythmic schemas. Much to Jousse's disappointment, and in sympathy with Paulhan's sensitivity to exact representation, he had to accept the limited range of typographical functions available in the printing of his book, and instead of presenting the binary and ternary groupings on one line, indentation of second and third propositional gestures was used to show their system of balancing.

My mouth is gagged by shyness,
my lips are bound by shame. (J. Paulhan:103).

May your speech be strange,
may your language be hesitant.

The son of the reed is thrown down by the wind,
the son of the vero is crushed by the oxen.

Think of regrets, Andriamatoa:
They do not put their heads in at the door to be told:
"Come in".
They do not sit down to be told: "Tell me the way".

At first they do not give counsel
but later they jeer.

We don't drive them before us like sheep,
but they come following, like dogs,
they dangle behind like the tail of a sheep.

(37, p. 103.)

It will be noticed that the parallel balancings here are synonymic. They can also be antithetic as in the following example:

I am not the carefree wild cat,
but the cat that obeys the law.

(37, p. 104.)

The recitation determines how many rhythmic schemas will be used. A series of single balancings may suit a particular propositional geste, binary and/or ternary schemas may suit another. Jousse quotes an example of antithetical rhythmic schemas from rabbinical literature:

1. The Things that were passed on in writing
you will not be allowed to pass on orally.
2. The Things that were passed on orally
you will not be allowed to pass on in writing.
1. Whoever learns the Torah in his youth
the words of the Torah enter his blood and
they come out of his mouth precisely.
2. Whoever learns the Torah in his old age,
The words of the Torah do not enter his blood,
and
They do not come out of his mouth precisely.

(37, p. 105.)

The parallel balancings of one rhythmic schema - whether synonymic or antithetic - can also influence the formation of other rhythmic schemas, as the following Merina rhythmic schemas show:

1. This smoke, towards the West,
is not smoke
but coquetry.

2. This rice being pounded, towards the East,
is not rice being pounded
but a whim.
- (37, p. 105.)

What is true of the balancing of a propositional geste, and binary or ternary rhythmic schemas, is also true of the recitative. Jousse, quoting Van Ginneken, states that

There are present [standing ready in the organism] not only the [propositional] constructions which have just proceeded [either in a balancing, or in a rhythmic schema], but [also] all the more or less conscious constructions, in short, all the constructions possessing [for one reason or another] psychic energy. Under the influence of this series of similar constructions there develop the fixed arrangements of words. (37, p. 105-106.)

"and", in the words of Jousse, "at a higher level, the fixed arrangements of the balancings and rhythmic schemas in the form of short, parallel, stereotyped *recitatives*." (37, p. 106.)

Jousse selected one of these "parallel, stereotyped recitatives" from Paulhan's research among the Merina to illustrate that even at the highest level of oral style laryngo-buccal gesticulation there is the activity of psychological automatism:

Recitativ 1

1. May I come in, Rasoa-the -Precious?
Who asks?
2. It is I, Andriakoto-of life,
little one who wears the red *lamba*
With the purple fringe.
3. I have a *salaka* of silk
my teeth are deforested.
4. I am the Beautiful-one-who-looks-at-the-sky,
I make gallop the Tall-one-breath-of-life.
5. I wash my feet with milk,
I wash my mouth with honey.
6. I bring silver of exact weight
I bring piastre coins.
7. - If you bring silver of exact weight,
If you bring piastre coins,

8. Our calf is badly tied up
our door is well closed,
father and mother sleep here.

Recitatif 2

1. May I come in, Rasoa-the -Precious?
Who asks?
2. It is I, Andriakoto-of life,
little one who wears the red lamba
With the purple fringe.
3. I have a salaka of silk
my teeth are deforested.
4. I am the Beautiful-one-who-looks-at-the-sky,
I make gallop the Tall-one-breath-of-life.
5. I wash my feet with milk,
I wash my mouth with honey.
6. I bring well-fattened meat,
I bring small balls of fat,
7. - If you bring well-fattened meat,
if you bring small balls of fat,
8. Our calf is well tied up,
our house is badly closed,
father and mother do not sleep here.

(37, pp.106-107.)

Here is psychic energy, here is automatic play, here is predominantly spontaneity and, in smaller measure, the controlling influence of the will that uses periods of inertia to link chains of reasoning and judgement in the oral style. Here also is the spontaneous use of formula, a gestuel stereotyping at a high level of psycho-physiological functioning.

In his book, *Les Rabbis d'Israël - le récitatifs rythmiques parallèles - genre de la maxime*, Jousse explains the origins of formulaic propositional gestures. Three sentences will suffice to summarise his ideas:

Any rhythmic schema that makes a propositional gesture "dance" on the laryngo-buccal muscles of an improviser or reciter, acquires, by that very fact, the tendency to "dance" againBy the law of automatism and the law of least resistance , this propositional gesture - merely

sketched, and , so to speak, in search of its definite form - will be amplified and dance itself out according to a verbal and rhythmic schema that offers itself of its own accord. The same ... occurs in respect of all the prepositional gestures ... to enable the members of this or that ethnic milieu to communicate with one another.

(37, p. 109.)

The following example is taken from **Les Rabbis d'Israël** and illustrates laryngo-buccal "dancing".

Recitatif 1

1. **Prompt** à apprendre
et **prompt** à perdre:
son Défaut efface sa
Qualité.
2. **Lent** à apprendre
et **lent** à perdre:
sa Qualité efface
son Défaut.

Recitatif 2

1. **Prompt** à apprendre
et **lent** à perdre:
celui-là a la bonne
Part.
2. **Lent** à apprendre
et **prompt** à perdre:
celui-là a la mauvaise
Part.¹²

(36, pp.176-177.)

The language of any undisassociated people is composed of a limited number of propositional gestes, and a limited number of rhythmic schemas that are transmitted unaltered from one generation to the next. Reciters and improvisers, who have assimilated these rhythmic schemas, unconsciously produce schemas of a similar rhythm, structure and meaning. Creativity consists

¹²

Recitative 1

1. **Quick** to learn
and **quick** to forget:
his fault wipes away his quality.
2. **Slow** to learn
and **slow** to forget:
his quality wipes away his fault.

Recitative 2

1. **Quick** to learn
and **slow** to forget:
that - the good Part.
2. **Slow** to learn
and **quick** to forget:
that - the bad Part.

not in innovation but in imitation, not in refinement of argument, but in quick, off-the cuff but relevant proverb. Among the Ancient Arabs subtle proverbs were applauded. Letourneau, quoted by Jousse, comments on the high regard of Koranic peoples for these "Stringed beads" (rhythmic schemas). Eloquent speech consisted of stringing together "isolated sentences [well-known balancings] subtle turned proverbs, that struck the audience ... by the elegance of [clichéd] expressions, the skillful construction of rhythmic schemas." (37, p. 112.) The artistic elaboration or abridgement of rhythmic schemas is always subordinate to the recognisable structure and rhythm. It is the stuff of proverb. Two examples from Merina recitation will suffice to show how an idea is expressed in an identical or similar way. In the following rhythmic schemas (pp. 110-111), the reciters express the idea of hesitation.

Shall I go on a visit? I have a wife.
If I stay here I shall be ashamed.

Lemons on the roadside:
Shall I take them? I am not their master.
If I stay here I shall want to eat them.

A suggestion of limitation or slight error is expressed in the following:

It is not the heat of the house that makes the house warm,
it is the harmony of the couple that makes the house
warm.

It is not the white earth one is dirtied by
it is the stain, spouse of the skin.

Jousse notes that improvisation was open to all. He cites from the New Testament one example of this improvisation that is attributed to the Virgin Mary: the *Magnificat* (Luke 1:46-55). Similar formulas are found in the *Canticle of Anna* (1 Kings: 11.1-10).

The rhythm of oral style language is a living rhythm, not confined to the impositions of the artificial metrical feet we are trained to identify. The description Jousse gives of the composition of rhythmic schemas illustrates the universally found

balance of freedom and constraint, and the way in which rhythmic schemas elaborate themselves:

Each balancing of each rhythmic laryngo-buccal schema is naturally composed of a certain number of syllables, which according to the rate at which they are pronounced, throw into greater or lesser relief the rhythm of energetic explosions necessary for a whole series of muscular movements ...The syllables thus intensified have their traditionally assigned place in the propositional gestures transmitted from generation to generation, and this nearly always unbeknown to the individuals who are equally unaware of the quality of duration, pitch, quantity inherent in each syllable pronounced with emission of sound.

(37, p. 114.)

Jousse warns against attempting to impose modern metrics on the parallelisms or rhythmic schemas. The "izli" (short sentences with binary or ternary balancings) spoken by the Berbers in the Atlas mountains, and the rhythmic schemas of the Basque pastoralists are balanced through the energetic explosions that intensify certain syllables or words in the propositional gestures. Only sound recording machines would detect these. Basque recitations are declamatory; they are always declaimed in the same tone, and to foreign ears they do not sound rhythmic. The "izli" are recited without musical accompaniment. Energetically stressed words or syllables that form the balancings in the izli **tend** to be of equal value, whereas this is not as easy to hear in the Basque recitations. Pastoralists who recite the latter do not observe pauses in a uniform way. Nevertheless, if even these recitations were analysed by technological means, evidence would be found to show that the physiological laws of rhythm are obeyed. Jousse claims that it is an innate " tendency of the organism to equilibrate its various gestures: hence the universality of parallelisms" (37, p. 114).

The number of syllables in a rhythmic schema is variable but over time and in most countries rhythmists have experienced the imposition of certain numbers. Jousse quotes Hérélles figures: "...the number of syllables in the rhythmic schema varies between 14 and 25, that of the shorter [balancing] is 5 [even 4] syllables long and the longest 15 syllables." (37, p. 115.) Disassociation from the anthropological freedom of the rhythmic

schema has marked literature for many centuries. At the beginning of the twentieth century it burst forth again in French symbolist writing, in the Spanish writing of Rubén Darío and in the poetry of Walt Whitman. Hérelle's calculations again confirm the gestuel authenticity of this new phenomenon:

In the [rhythmic schema] thus resuscitated, assonance [- instead of meaning -] divides discourse into units in which the number of syllables does not matter, but which in practice rarely exceeds 16 or 17, a figure corresponding more or less to the psychological condition of normal respiration. (37, p. 115.)

Small wonder that this writing was not received with enthusiasm by early twentieth century man! Listeners - and especially readers - had learnt a different corporeal, visual, and laryngo-buccal dance. Western literates might not have known or understood metrics but they could respond to poetry written according to its artificial rules.

To illustrate how oral reciters are guided by their ear and not a knowledge of metrics, Jousse cites research on the Arabs' use of rhymed prose or *sadj*. Among this linguistic group, rhymed prose was the language of story-telling, oracles and Koranic recitations. All the balancings corresponded to each other in three ways: the correspondence of the number of words; the correspondence of open and closed vowels; the correspondence of a single word, pair of words and the same sequence of tones. It is not the case that the Arabs imposed Khalil's metrics (p. 117) on the rhymed prose; it is, in the words of Jousse, "the automatic parallelism of propositional gestes that instinctively creates the balancings of oral style's binary and ternary schemas. Within the framework of these balancings, each linguistic system develops its own kind of rhythm..." (37, p. 119). Hence English gravitates towards the iambus, French towards the anapaest, and Ancient Greek towards the dactyl. Again Jousse advocates the use of sound technology to discover the facts about the differences among linguistic groups; failure to acknowledge the limitations of human hearing can only result in subjectivity and inaccuracy.

Instinctive use of rhythmic schemas

Rhythmic schemas enhance memory. Instinctively oral-style reciters and improvisers employ the rhythmic schema to communicate their knowledge often in a singsong chant or in a song. Jousse, quoting Lalo, states that "all spontaneous rhythm is only muscular movement made easier." (37, p. 125.) The mnemonic powers of reciters are astounding and directly attributable to their use of mnemotechnical devices. Jousse explains the phenomenon in the words of Van Gennepe: "...The [recitations] ... are juxtapositions of relatively few clichés or traditional formulas. The uttering of these clichés occurs automatically according to fixed rules. Only their order varies." (37, p. 125-126.) Citing research done among the Guslars of former Yugoslavia, Van Gennepe noted that each improviser specialised in a genre (history, eulogy, etc.) and was capable of reciting vast numbers of rhythmic schemas, even in excess of 100 000. Like all oral-style reciters, their selection was made to suit the situation. For in oral-style societies, the art of relevance is the assurance of success; a pithy proverb can crown a man a king.

It would be a mistake to think that in spontaneous societies the rhythmic schema is a poetic luxury, a mere vehicle for expressing emotion euphonically. Its purpose was didactic: it was the facilitator of exact memorisation. In the words of de la Grasserie, written at the end of the nineteenth century, Jousse states a fact that Parry (58), Havelock (32), Ong (55), Finnegan (26) and many others have reiterated in the latter half of the twentieth century:

Among all peoples [the rhythmic schema] was at first the only form of history, the only form of science, such as it then was, [a science that was, of necessity, concrete and full of imagery, after the manner of which we create artificially, in writing what we call poetry] ... The earliest [rhythmic schema] was, then, not [an expression] of feeling, but above all a [mnemonic expression] of thought. (37, p. 127.)

In societies where there were no books, or where writing was not regarded as a means of storing information, everything had to be stored in the memory. The rhythmic schemas were the mnemonic means by which the knowledge of a people was stored and transmitted. Citing the observations of Wacyf Boutros Ghali, Jousse refers to the many grammars, treatises on medicine, alchemy, logic and mathematics of the Arabs that were memorised in rhythmic schemas (37, p. 128). Gradually, as writing became known and practised and accepted as an aid to memory, the role of the rhythmic schema diminished. There came a time when rhythm lodged in poetry, as separate from its original practical function as our poetry is from prose. (The erosion of the rhythmic schema, the demise of its narrative, didactic and mnemonic uses, was one of the great losses brought about by the gains of alphabetization and "algebrozing" that had its beginnings even in Archaic Greece.)

What has been said about the Arabs, the Guslars, the Berbers and the other oral-style peoples is not different from what can be said of Jesus of Nazareth. For him, the rhythmic schema served a didactic purpose. Like all the rabbis of his day, like Saul who was to become Paul, like the Aramaic rhythmists who wrote the various letters to the early Christian communities, he taught according to the customs of his people and the universal practice of spontaneous communities. His learners would have learnt by heart his exact words with the ease that long absorption of rhythmic schemas gives; his yoke was easy, and his burden light.¹³

So powerful was the imprint of these rhythmic schemas, so high was the respect for the rhythmic schema as a preserver of ideas, that the writers of the gospels and the letters of the New Testament superimposed Hebrew or Aramaic on Greek translation rather than the reverse. (If these rhythmic schemas enchanted the ear - and inevitably they did - this was part of the total experience of rhythm, but it was a secondary function.)

¹³

While these views were favoured by Jousse and by exegetes of his time, they would be rejected by modern biblical scholars.

What, then, was the function of writing in Ancient Jewish society? It was an aide mémoire. Jousse states that originally "All literary works were created for a type of delivery [recitation], and not for reading *in petto*, [still less for a **purely visual** reading,] the latter would be reserved for the symbols of mathematics and other similar sorts of language." (37, p. 130.) Jousse explains that the purpose of reading from stele, cylinder, animal skin or parchment roll was

in most cases, to "start" or "restart" the laryngo-buccal "motor mechanisms" of recitation-by-heart, to "eat the counter-scroll" of the rhythmic schemas, as the Jews so aptly expressed it in their terminology, which, it should be said, took from the practice of eating many of its beautiful, but almost untranslatable, "didactic metaphors", traditional symbols of the Word of Yahweh and his Instruction passed on *from mouth to mouth*: Food and Drink, Pastor (literally: "he who makes eat" = "he who makes learn orally")¹⁴ and Ewe, Pasturage and Springs, the Hungry and Thirsty, the Sated and the Refreshed, the Full and the Empty, Sweetness of Honey on the palate and Freshness of Waters for the Throat (and for the *Soul*) etc. (37, p. 130.)

Citing Norden's inference from the writings of St Augustine, Jousse concurs that silent reading in the Ancient World was unknown. He quotes a text from the book of Ezekiel in which the prophet is commanded by God to "eat the book". In a vision the prophet saw a hand containing a counter-scroll stretched out towards him. Even a few verses will be seen to have significance for an understanding of the importance of memorisation in Ancient Palestine:

...
And written on it were Laments
and Recitatives and Curses.
And he said to me : "Son of Man,
eat what you find here"

And I opened my mouth,
and he had me eat the scroll.

...
And I ate it and it was in my mouth,
honey sweet
And he said to me: "Son of Man,
go to the house of Israel
and tell them my Words ... "

¹⁴

This topic is explained in detail in Jousse's book, *La manducation de la parole*. (38)

And he said to me: "Son of Man,
 all the Words that I say to you,
 Remember them by heart
 and with your ears listen to them.

...
 And speak them and recite them ..."

(Ezek. 2:9; 3:1-4, 10-11)

(37, p. 131.)

Drawing from the insights of Edward Thorpe, Jousse cites scriptural support to confirm his assumptions on the use of writing as an aid to memorising. Referring to David's elegy on Jonathan, Thorpe translates 1 Samuel 1:18 as follows: "In order to teach this [by heart] to the sons of Juda, it is found written in the book of the Just." Here the word "book" means the counter-scroll, and the "Just" is the "precise reciter", just as to "keep" the commandments meant to store them in one's memory and to practise them.

Having stated the facts about rhythm as a mnemonic device, that is to say, as a preserver of knowledge, Jousse comments on the use of prose in the oral-style world. His views are expressed in the words of Dumont:

When writing was unknown, or its use not widespread, large-scale composition was impossible in prose [which no doubt flowed and had its rhythm - as does all human gesture - but it was not a strong rhythm]; only [rhythmic schemas with a marked beat, a marked gait, as the Hebrews would say], could engrave on men's memories certain easily-forgotten truths, and more particularly the form in which they had been expressed. (37, p. 132.)

Always conscious of the losses of disassociation that have resulted from a transition to a written-style culture, Jousse advocates educational methods that restore the gestural richness of anthropological origins. He is critical of the cerebral, visually-biased education of his day. (What would he have said of our world of television, computer games and schools that could be mistaken for morgues!) He commends the creative energies of Mlle Mulot who, in his day, founded the *Système Éducatif Français*, a pedagogical system involving total corporeal gesticulation, and, therefore, total involvement of the young

person. In this system the rhythm schema is restored as a mnemotechnical device and dance and song play a major role. According to Mancey, quoted by Jousse, its benefits are inestimable: rhythm penetrates body and mind; it prevents the dissipation of energy by channeling it into activity, particularly dance; it creates habits; it becomes a durable acquisition; it conserves and increases energies; it directs the child's attention to useful matters; it fosters a pleasant disposition; it guarantees repetition. (37, p. 133.)

A living press

Forty years before Havelock (32) expounded on the didactic purpose of the rhythmic schemas of the *Iliad*, Jousse had done the task! He had recognised that the oral-style reciter or improviser was a living press, the epics recited to audiences sensitive to the living rhythms of language were not primarily entertainments, but lessons in the accumulated knowledge of that linguistic group. (An epic like the *Iliad* contained knowledge about navigation, the operations of war, law, proper familial and social relationships, etc. It was history not poetry.) The explanation of the meaning of epics in oral-style society given by de la Grasserie accords fully with Jousse's view:

history [recited in rhythmic schemas and necessarily concrete language] is not [yet] poetry [to the oral composers and reciters of the time.] *It becomes so only when it [has gradually come to be regarded as] legendary, mythical [and is imitation as such]. [What our rhetoric calls] epic poetry is in fact [with the reservations noted below] history [for the rhythmists], but history that is no longer such [for us], since the supernatural [which is sincerely believed in by these rhythmists, even though they are pagans, but is regarded by us merely as part of the apparatus] intervenes in it at every point.*

(37, p. 135-136.)

Today scholars can see that the *Aeneid* and the writings of Virgil cannot be classified as "epos", for the writers have moved far away from the spontaneous and rhythmically didactic character of the *Iliad*. In true epos everything is believed, the gods are living presences, individual words are embedded and rest unquestioned in the bed of the propositional geste. Later epic

poems reveal a shift in consciousness. The poets no longer believe in the gods though they characterise them brilliantly; the gods have become a poetic device. The historical rhythmic recitations have ceased to be history. (History has detached itself and become a genre subject to abstraction, to analysis, to criticism; it has been subjected to the alphabet.)

Law, science, religion, navigation, alchemy, ethics were all recited for a didactic purpose before they dispensed with rhythmic schemas. In fact, individual achievement was a measure of an individual's skills in the reciting of rhythmic schemas in original forms pertinent to the situation. Kings, warriors, priests, sailors who achieved greatness did so on the strength of their mastery of the rhythmic schema. Jousse lists several ancient and contemporary examples (37, p. 137-142) of the power of the rhythmic schema in spurring men on to war, in defending oneself against enemies, in exhortations to obedience, in justifying political actions and warding off countless other human crises. Jousse uses Dumont's analogy to account for the importance of the rhythmic schema:

In propagating political [religious, scientific, etc.] ideas, [rhythmic schemas] at that period fulfilled the function that the press does for us. [Recitations in rhythmic schemas] passed from mouth to mouth just as a newspaper does from hand to hand (37, p. 137.)

There are several recitations in biblical literature that are testimony to this living press (of which Yahweh himself was the editor!) What follows is a beautiful example quoted by Jousse from the Pentateuch:

Henceforth put in writing for yourselves [as a check]
the following sequence:
And have the children of Israel learn it by heart,
and put it in their mouth,
So that this sequence may be for me a witness
against the children of Israel.
For I am leading them to the land that I promised to their
fathers
where milk and honey flows.
They will eat, they will have their fill and get fat
and will turn to foreign gods:
They will serve them and despise me
and break our alliance.

But behold! there will swoop down on them
 numerous evils and pains.
 And this sequence will be recited before them as a
 testimony,
 for it will not be forgotten by the mouth of their
 sons.

(Deut. 31: 19-21)

(37, p. 137.)

The fact that rhythm in our written-style culture is seen, heard and felt to belong properly to fiction, that is to say, to poetry and non-scientific prose, required further clarification. This Jousse found in a paragraph by Dumont who set out to account for the inseparability of fiction and rhythm:

It is therefore essential to understand thoroughly that, in principle, [rhythmic form] does not belong more intrinsically to [fiction] than to *all the other modes of thought*. There is, however, this difference, that in the latter case, it served as an ornament [and also as an aid] to the truth [to a science more or less rich in images, like language itself], that it embellished it, [even as it made it memorable]. On the one hand rhythm is an esthetic element added to works with a moral and utilitarian purpose; on the other it is an esthetic element fusing with works that are of themselves of an esthetic nature. There is thus a closer [affective] affinity between [the rhythmic schema] and fiction than between [the rhythmic schema] and truth. (37, p. 140-141.)

Once writing took over a mnemonic role, rhythm lost its mnemonic usefulness. It was inevitable that in poetry and drama, in novels and in plays, it should have assumed a greater aesthetic prominence. This might account for the modern mistake of equating poetry with verse, and rhythmic schema with poetry.

The oral composer/adapter

The rhythmic schemas used by improvisers and reciters in spontaneous societies are the heritage of everyone in that milieu. (From the cradle rhythmic schemas are caught and taught. Even from an individual's infancy he learns instinctively to appreciate creative improvisation; he is charmed by innovative regroupings of traditional formulas that pour with ease from the mouths of some and doubtlessly, he emulates them.) He is - to

use a Hebrew image - "put under the yoke from childhood" - and, swaying like the ox at its labour, he learns sacred vocabulary, the constant play on words, the allusions to the objects and experiences of everyday life (37, p. 146.). At each stage of growth the child is given a suitable burden of learning that is both mnemonic and enjoyable, that dynamogenises his whole being towards complete gestuel actualisation. (Jousse describes the training of Afghan oral composers (p.154-156) and the progression from the status of *shâgird* (disciple) to *ustâd* (master). Only when the novice *dum* has absorbed his master's recitations can he launch forth independently and start reciting on his own. It is a system essentially the same as the rabbinical teaching methods used in Jesus' lifetime.)

It was to an oral-style community that Jesus taught the wonderful parallelisms of the Beatitudes, the balancings of the prayer to the Father, the Recitation on the Last Judgement in Matthew 13, to name a few well-known words of the Word. He was steeped in the recitatives of the **Torah** to the point that its spirit permeated his own, not in the legalistic entanglements of those who perverted it, but in living out "even unto death" the greatest commandment (Deut. 6:5; Lev. 19:18).

It was this combination of genius and identification with the divine and the human that accounts for the beautiful recitatives of the Gospel such as that quoted by Jousse as an illustration of Jesus' refined art of relevance in his choice of formulas:

Recitative 1

**The Malkoûtâ of Heaven is like a treasure
hidden in a field.**

**The man who finds it hides it,
and, in his joy, he walks away;**

**Then he sells all he has,
and buys the field.**

Recitative 2

**The Malkoûtâ of Heaven is like a merchant
searching for pearls of Beauty.**

When he **finds** a pearl of great value,
 **he walks away;**

Then he sells all that he has
and he buys

(Matt. 13:44-46.)

(37, p. 147-148.)

These are Matthew's transcribed recitatives using a series of dots, as was the common practice, to invite the learner or reciter to finish. They were an ancient form of our "etc". Jousse believed that in order to develop an appreciation of the subtleties and symbolisms of the clichés such as Jesus used, one would have to learn a great number of them in Hebrew or in their Aramaic transfers. These formulae can never be fully appreciated by us for they reach our eyes and ears after several translations and their polysemantism belongs to an ethnic mental disposition removed from us by time and place. The original auditors understood the Hebrew logic in the metaphors and the allusions and networks of meaning that were evoked in these semiological laryngo-buccal gesticulations. The losses caused by transfer-translations was a continuous preoccupation in Jousse's studies, and a recapturing of original meaning, especially of Jesus' words, an all-consuming passion. He quotes d'Hautefeuille:

To know a thing is not to discover what it has in common with one or more things (this is merely to discover a way of replacing or imitating it) *it is on the contrary to experience its unique individuality, its original structure, it is to grasp "what will never be seen again".* To see the colour of a sky that is there behind those trees is not just to realise that it is blue, *it is to be penetrated by this unique and precise shade that no one word could translate and that no brush, perhaps, will ever be able to capture again.* (37, p. 149.)

All those who engaged in writing the rhythmic schemas of the Old and New Testament felt an awe-full responsibility to preserve the original concrete reality of the living word. Jousse fittingly quotes the words of John "the disciple Jesus loved"¹⁵ (=instructed by preference):

¹⁵

Exegetes no longer identify the words of John's Gospel with "the disciple whom Jesus loved".

What was from the beginning
 what they had heard,
 What they had seen with their own eyes,
 what they had gazed upon,
 What their hands had touched,
 of the living word.

(1 Jn 1:1)

(37, p. 149.)

Jousse elaborates on this justifiable anxiety of Jesus' first disciples to preserve the living word by referring to the writing of Matthew and Mark.¹⁶ Matthew undertook to write the living recitations of Jesus but in Aramaic, the original language, to facilitate memorisation for Greek-speaking Christians. In a gathering for the breaking of bread, those of Aramaic ethnic origin and those of Greek origin would listen as the metûrgemân (interpreter-translator) translated Jesus' formulaic, rhythmic recitatives with their typically Hebrew word play and word-links. While the Aramaic-speaking believers enjoyed the original words with their rich meanings, the Greek-speaking Christians "tried, in their way, to translate as best they could the marvellous but untranslatable 'Hebraic logic of the metaphors' and plays on words of the living transcribed besôrâ." (37, p. 150.)

Jousse draws on the writing of Bacuez to account for the writing of the bêsorâ. Because the Aramaic Christian communities would have no need for a written text of the Aramaic gospel of Matthew since the living recitations were in their memories, a Greek speaker (whose name was not known even by Papias or Jerome) wrote a transfer translation and that became the source for translations into other languages. As the message of Christ spread translations of that source removed their auditors even further from the original semiological rhythmic, metaphorically unique gesticulation of Jesus' words. And since then, inevitably, "by the very laws of psychology, every individual in every ethnic community and in every century would read his own mental

¹⁶

Again it must be remembered that Jousse's explanation of the origins of the gospels of Matthew and Mark is influenced by the biblical scholarship of his time - views that are widely discredited today.

attitudes and the logic of his own ephemeral metaphors." (37, p. 151.) The earliest quotations of Jesus' recitations that we have today belong to that text. But, alas, it is lost along with other texts: Tobias, Judith, Ecclesiasticus and 1 Maccabees.

Greek-speaking communities, who were among the first converts to the Gospel, belonged to a different oral milieu. Zealous to memorise the words of their Master, the Greeks among Peter's Roman community appointed Mark (Peter's transfer-translator, and a disciple who knew by heart the recitations in Aramaic and Greek) to write these recitations in Greek. If Peter had reservations about this undertaking (and he may have feared certain losses to the living, explained word) he neither expressed them nor forbade the project. In his silence we can see the anxious concern of the apostles to transmit the living words in their gestuel fullness.

Much has been written and said concerning the "family resemblance" between certain letters in the New Testament, and these commentaries have not been without adverse criticism of, for example, repetitions at close intervals. But this is not a weakness. It is intrinsic to the oral style. The style of the letters varies as is to be expected, for individual transfer-translators differ in style, and as Wacyf Boutros Ghali points out "the Palestinians, like the Arabs, most commonly expressed themselves in [rhythmic schemas] and that harmony determined their thoughts" (37, p. 157). They were actively, affectively and intellectually shaped in "*the prophetic mould*" (p. 158), a phrase coined by Father de Grandmaison whose thought concurred with that of Jousse in many respects. Jousse quotes the explanation given by Parisot in Vigouroux:

...in the language of the Bible the terms "seer or prophet" and "musician or cantor", ["rhythmist"], are ... interchangeable ... [But let us not forget: it was *because* rhythmic] and sung oral traditions supplied the place of written records among the nations of antiquity [that] singing was cultivated in the schools of the prophets ... Eusebius tells us that these wise men of the nation *instructed* their disciples by means of [mnemotechnical] sentences, riddles, rhythmic stories, songs and refrains.

(37, p. 158.)

Jousse is careful to point out in the words of Magenot: "*Their main function was to instruct the people.*" That is why someone like Amos, a shepherd, could arraign the unfaithful people of Israel in the oral style not far removed from the prophetic school. In his prophecies formulae are repeated, metaphors are drawn from country life, balancings harmonise, the structure of formulae is similar, and now and then the refrain reappears at the end of formulae. Whatever explanation is offered regarding the preaching style of Amos and the record of it that his book presents, we can be sure that he was semiologically moulded by the mimism, bilateralism and formulism that found laryngo-buccal expression in rhythmic schemas as they did for all his contemporaries - rustic, priestly, and royal.

By this stage in his research Jousse had presented a psycho-physiology of memory. Nevertheless, he deemed it necessary to reiterate his findings on the topic. His reiteration is a necessary repetition if a reader understands that the phenomenon of linguistic misunderstanding can be explained only by reference to the uniqueness of each ethnic group's spontaneous logic which is the largely reflex (automatic) semiological gesticulation of an oral-style, and to their unique use of mnemotechnical devices (an exercising of control by the will). In faithfulness to Jousse's oral style of writing, where repetition is not a fault but a virtue when the restatement is slightly different, a brief summary of his psycho-physiology of memory will now follow. Where his phrasing is economical and where a re-phrasing would remove essential information, Jousse's words (37, p. 163-165) will be quoted verbatim.

Mnemonic faculties

To grow up as a member of any "spontaneous oral ethnic group" is to be instilled with a "certain number of stereotyped propositional gestures". The child assimilates these gestes through the dance of the body's musculature or through laryngo-buccal transpositions of the same rhythmic gestes into

propositional gestes. Propositional gestes are the "semiological gestural revivification" of the ternary, or, more infrequently, the binary actions of "an agent acting the acted". This is an unconscious process.

Gradually, and nearly always unconsciously, the child "moulds" the semiological gestes (manual and laryngo-buccal) to his own mental dispositions that remain incommunicable and unchanged by even the most enriching experiences or intellectual advances. These primitive mental dispositions dressed, so to speak, in the collective clichés of that linguistic group, play in the "form of mimic rhythms triggered by receptions" that, "in most cases, have not lost contact with the things whose most salient characteristics they imitate."

Two important sentences account for Jousse's insistence on learning all the clichés of a linguistic oral style group to ensure the authentic intussusception and replay of the recitations of a particular ethnic group:

And this mimic, affective character of one phase of the propositional gesture often, quasi-automatically triggers another propositional gesture which counterbalances the first one as synonym, antithesis or consequence. It is therefore absolutely necessary for us to relive this initial imitatory quality and its affective irradiations in the organism if we want to understand the living logic that links together certain underlying ethnic mental dispositions. (37, p. 163-164.)

An individual who is nurtured in the semiological manual or laryngo-buccal gesticulations of his linguistic ethnic group has an instinctive grasp of the logic of the linked gestes, for they have become virtual reflex actions. Individuals outside that linguistic group do not share the same semiological gestuel linking; in fact, the links may "disappear, become transformed or turn into their opposites." The reason for this is that foreigners "will associate their own mental dispositions with the propositional gestures now transposed and translated into another semiological system."

A linguistic stranger to the **Torah** would be puzzled by the vast

number of concrete objects that constitute a network of links that give access to the Holy of Holies of the Divine Recitations. He would feel confused and ignorant of the mysteries signified semiologically by such diverse objects as, for example, "the dove, the lily, pomegranates, milk and honey, the heart, stomach, breasts, shepherds and ewes, town watchmen or sentinels, love, justice, ways, paths, the king, the kingdom, the father, the son, the inheritance, servant, breath, storerooms, treasures, pearls, fruits, lips, mountains, streams, the house, etc., etc." Only by reliving the semiological manual and corporeal gesticulation to the Hebrews would he unconsciously and consciously develop the same logic and the same mental disposition as their oral reciter composers; propositional gestures would set each other off in an incessant fulfilment of the principle of "Agent acting acted". In the process he would learn the mnemotechnical devices that account for the phenomenal memories not only of Hebrew reciters but of all the oral reciter composers of all generations and ethnic groups.

Having assembled all the facts Jousse now reveals the whole meaning of the terms "mnemonic faculties", "mnemotechnical devices" and "memory". His procedure is analogous to the completion of a picture that results from overlapping a number of transparencies where each one superimposes a little more information than its predecessor. He writes:

Mnemonic faculties come into play of themselves when the individual has consciously or unconsciously instilled into his organism the collective stereotyped, manual, laryngo-buccal, etc. propositional gestures [in a state of greater or lesser rapidity, abundance, accuracy, stability] by means of which he will semiologically gesticulate the choreography of his mind. (37, p. 164.)

The mnemotechnical devices give evidence of a conscious, subtly observant exercise of the oral composer's will: in order to make the memorisation and re-memorisation of his improvised compositions easier for himself and his "repeaters", he makes use of certain devices the function of which is to assist in the initial triggering, or the original linking together, of the propositional gestures of a recitative and to keep the recitatives of a recitation in the correct order. (37, pp. 164-165.)

The experiencing and understanding of revivifications set off by receptions, whether ocular, auricular, manual,

laryngo-buccal, etc., is the condition *sine qua non* for the intelligent reenactment of past or remote actions and for reproductive and combinatory mental activity
(37, p. 165.)

Jousse strings together several quotations (37, p. 165) that complete his definition and explanation of memory. From Chartier he takes the fact that memory is the "precondition of thought at all levels"; from Delbet, the fact that memory makes possible the actions of knowledge, thought and experience, and survival. It is a "precondition of intelligence. There can be no intelligence without memory"; from Bergson comes the fact that "the (conscious and unconscious) actions [gestures] of a living being once performed have a tendency to repeat themselves." It is because of memory (revivification and replay) that we stereotype all our corporeal gestes. What we see is stereotyped (Arreat and Bergson); what we hear is stereotyped. For example, we always hear the sounds of a foreign language as the sounds of our own (Rousselot). Manual gestes stereotype in mechanical form while the stereotyping of laryngo-buccal gestes can be observed easily in the way we transfer to a foreign language the rhythms of our own.

Stereotyping does not mean the prevention or halting of progress. However slow human development may be, however conservative an oral-style society may be, however jealously it guards its clichés, it still makes possible progress by removing the necessity to start every action afresh. And this is the case for every geste in the human compound. It is a kind of economy and saves the expenditure of energy. It brings about a simplification of movement that the individual and society turn to advantage. Jousse concludes his treatise on the psycho-physiology of memory by quoting and elaborating the ideas of Baudin:

As far as our mental habits are concerned, they enable us to think about [and actually deal automatically with, (being conscious of them only afterwards) past impressions,] experiences made ever more complex by [stereotyped propositional gestures in which are embodied] ideas of an ever simpler type, permanently established. All [larger or smaller groupings of things known, called] concepts, all scientific laws, [whether mathematical, historical, moral, theological, etc.], any set of formulas,

is thus a [stereotyped] system of [manual, ocular, auricular, laryngo-buccal etc.] habits which we [semiologically gesticulate by means of merely sketched or elaborated gestures, by this very means] getting to grips with [all the actions of] our world in the most economical way possible. (37, p. 166.)

It is unavoidable that a chapter like this must omit much interesting information about gifted reciters - ancient and modern - about ancient writings such as the Buddhist scriptures and the Koran, about spontaneous peoples still living. All this is to be found in every chapter of **The Oral Style** and it is tempting to graze there (to use a Hebrew metaphor). Attention must now be turned to the mnemotechnical devices used by the Hebrews for whom to know meant to know by heart, to recite without fault the Word of Yahweh, to take part in a synonymic laryngo-buccal dance. For them the heart and throat were the centre of the psyche, the seat of memory, the receptacle of ideas. Hebrew reciters and improvisers often exhorted Israel to preserve that Word faithfully. Jousse quotes a few verses from Deuteronomy where Moses puts one such exhortation into the mouth of God:

Do not add to this Discourse
which I command you to keep;
And do not subtract from it,
obeying the Commandments of Yahweh your God
which I command you to keep.

(Deut. 4:2.)

(37, p. 175.)

Even oral-style language changes. Over many centuries it is inevitable that words become archaic and eventually meaningless. There is plenty of evidence in the Bible and in many other ancient texts that reciters replaced words with modern forms, that they inserted apocryphal rhythmic schemas, that they introduced new alliterations, additions, and omitted material to suit their own need for relevance to the situation. However, it must also be emphasised that the conservative mind of the oral world was greatly preoccupied with preserving the word faithfully and accurately.

The following recitatives illustrate conservation, alteration, addition and omission in a Gospel text:

RECITATION

Recitative 1

1. Sons of vipers, who warned you
to fly from the wrath **to come?**
Produce fruits worthy of repentance.
2. And do not dare to say to yourselves:
"We have Abraham for our father!"
3. For to you I say, to you:
God could, from these *stones*,
raise *sons* for Abraham.
4. Already the axe is laid to the foot of the trees:
the tree that does not *bear good fruit*
will be cut down and thrown into the **fire**.

Recitative 2

1. I baptised you in the water of *repentance*
but he who comes after me is more powerful than
I.
2. I am not fit to bring his sandals to him;
he will baptise you with the Holy Spirit, with
fire.
3. For he has his winnowing-fan in his hand
to clear his threshing-floor.
4. And he will gather the wheat into his barn
and burn the chaff in inextinguishable **fire**.

JOHN THE BAPTIST
recited by Matthew 3:7-12

RECITATION

Recitative 1

1. Sons of vipers, who warned you
to flee from the wrath **to come?**
produce fruits worthy of repentance.
2. And do not say to yourselves:
"We have Abraham for our father!"

3. For to you I say, to you:
God could, from these stones,
raise sons for Abraham.
4. Already the axe is laid to the foot of the trees
the tree that does not bear good fruit
will be cut down and thrown into the **fire**.

Recitative 2

1. I baptised you in the water.....
but he who **comes**.....one more more [sic]
powerful than I.
2. I am not fit to undo the strap of his sandals;
he will baptise you in the Holy Spirit, and **fire**.
3. For he has his winnowing-fan in his hand
to clear his threshing-floor.
4. And he will gather the wheat into his barn
and burn the chaff in inextinguishable **fire**.

JOHN THE BAPTIST
recited by Luke 3: 7-9,16-17

RECITATION

Recitative 1

.....

Recitative 2

1. There is one coming after me more powerful than I
The strap of whose sandals I am not fit to stoop
and undo.
2. I baptised you in the water
he will baptise you in the Holy Spirit.....
3.
.....
.....
4.
.....
.....

JOHN THE BAPTIST
recited by Mark 1:7-8

(37, pp. 176-178.)

Mnemotechnical devices within the rhythmic schema

The final paragraphs of this chapter will "skeletonise" what Jousse wrote about mnemotechnical devices. The first of these is alliteration. Although the laryngo-buccal phenomenon of parallelism is universally manifest in all oral style languages it does sometimes give way to the device of alliteration. Jousse states that "although it never disappears completely, this mechanism (parallelism) can cede its associative primacy to some other linguistic device created by the accidents of phonetic evolution" (37, p. 187). He confesses to the pompous tone of the word "accidents": the truth is we do not know how alliteration evolved phonetically. What is clear is that in the propositional gestes of certain languages there are violent energetic explosions "on the initial consonants of primary roots." The tendency of the organism to repeat its gestes "automatically and rhythmically" is realised in alliteration, too, "and this the more intensely the more forcible these gestes have been tensed and then released, with a correspondingly more violent effect on the muscles of the body as a whole." (37, p. 187.) What happens is that there is consonantal repetition in second and third balancings and therefore the connection between balancings is not based primarily on oral-style logic "but because they both contain the same heavily stressed consonantal elements." (37, p. 187.) Jousse quotes the Recitation of the Creation (Genesis 1:4) and its New Testament counterpart in the Recitation of John (Jn 1:1-9) to show what Verrier calls "the interweaving of alliteration" where "the meaning [automatically] dovetails the sentences into each other, and allows neither the meaning [nor the reciter's memory] to give out before the performance is finished." (37, p. 188.) A short example of Akkadian interweaving that Jousse quotes from the writings of Dhorme will suffice to illustrate this device:

When Anu had created heaven
 when heaven had created earth,
 When earth had created rivers
 when rivers had created ditches,
 When ditches had created mud
 when mud had created worms, etc. (37, p. 189.)

Assonance is another device which can form the links in

balancings. This occurs when energetic explosions occur on vowel sounds. Jousse describes it as "quantitative alliteration". Assonance (syllabic rhyme) follows the same automatic and rhythmic pattern as alliteration inviting repetition in the balancings of a parallelism. Below are two examples of this device one from the French and one from the Arabs:

Trop gratter cuit
trop parler nuit

(Too much scratching burns,
to much talking hurts)

El-fares bla sehah".
kif er'-t'ir bla jenah

(A horseman without weapons
is like a bird without wings) (37, p. 191.)

It is a long-acknowledged fact that the articulatory structure of languages (that is, "the typical form of the sound waves of each language") determines the patterns of reasoning of each linguistic group. Jousse quotes Van Ginneken's citation: "There is nothing by which specific human languages are more characterised than by the prevailing 'habit of syllabification'." The latter continues: "If a language is accented on the vowels, sonority predominates. If a language is accented on the consonants articulation prevails...." He states that much research is necessary to discover if this phenomenon is subject to change. (37, p. 190.)

One way or the other laryngo-buccal gestes repeat themselves automatically not only within the rhythmic schema of the parallelism but from one recitative to the next. Recitative 1 evokes Recitative 2 while the third (indicated by "0") may be independent of 1 or 2, or it may evoke other recitatives. The reciter or composer allows the linking systems to play freely; he often does not impose his will on ordering a chain of reasoning. Rhythmic schemas can demonstrate a variety of linking systems. Jousse lists some of them:

He links only rhythmic schemas that have an initial or final rhyme, either common to the whole recitations, or varying - sometimes in alphabetical order- from recitative to recitative. Some familiar ordering device - the

syllables of the "syllabary" or the letters of the alphabet or those making up a word or clause (an acrostic) - is also used by some oral composers to link together the rhythmic schemas or series of balancings of a recitation.

(37, p. 193-194.)

Mnemotechnical devices within the recitative

Another major mnemotechnical device is the system of counting that facilitated "block memorisation", that is to say, an indeterminate number of recitations. Naturally a reciter would start with familiar rhythmic schemas and then he would arrange them in blocks of a certain number. Jousse cites the research of Smyth who discovered that in Homeric recitations there were approximately 300 rhythmic schemas from one major action to another. A second example is Matthew's Recitation of the Genealogy of Jesus: 14 generations from Abraham to David, 14 generations from David to the Babylonian exile, 14 generations from the exile to the coming of the "Messiah". A third example that Jousse cites is that described by Darmesteter: it is the Muslim *musammāt*, a linking/counting system in a recitative that is analogous to the systems that can be used in a rhythmic schema. An Afghan version of it is as follows:

aa -aM bb -bM cc -cM dd -dM (p. 199.)

There is also the device called the Frame Word that can be found in, for example, the Genesis creation story, Dante's *Divina Commedia* and the Our Father.

THE OUR FATHER

Recitative 1

1. You should pray like this: Our Father in **heaven**!
2. Your name be held holy, your kingdom **come**!
3. Your will be done on earth as in **heaven**!

Recitative 2

1. Give us today our bread **to come**!
2. **forgive** [sic] us our debts as we **forgive** them our debtors!
3. And let us not **come** to the test, but deliver us from evil.

Recitative 0

1. For if you **forgive** men their failings,
2. Your Father in heaven will **forgive** you ...
1. But if you do not **forgive** men their failings,
2. Your Father in Heaven ... will ... not **forgive** your failings.

JESUS OF NAZARETH
 recited by Matthew 4:9-16
 (37, p. 201.)

Mnemotechnical devices within the recitative and the recitation

So far we have seen that the mnemotechnical devices used to make rhythmic schemas memorisable have their counterpart in recitatives. Automatic rhythmic repetition prevails no matter how long or how short a delivery may be. A number of rhythmic schema make up a recitative; a number of recitatives make up a recitation. Within the recitative parallelism ensures unity. It is to be expected that the human psyche would impose unity also on the recitation for it represents the maturest, fullest and most advanced expression of laryngo-buccal gesticulation in the oral style. That is not to suggest that all known recitations can be organised neatly in recitatives, or that all recitations that are not ordered in recitatives are illogical. Recitation can order itself by equation or proportion. If it is constituted by equation it will contain any number of recitatives, all similar in composition; if it is ordered by proportion, it will be composed of 1, 2, and 0 recitatives, all different in composition. de la Grasserie's explanation of the constitution

of a **mnemotechnical** recitation gives voice to Jousse's understanding of the topic:

For a true [mnemotechnical recitation] to exist it must be composed of a predetermined number of [recitatives], each of which is regularly differentiated from the others, so as to form parts that go to make up a [predetermined known] whole, or of an indeterminate number of [recitatives], each linked to the other by a [mnemotechnical] link, a refrain, for example, [comprising one, or several, rhythmic schemas, or even simply one word or sound] ... But mere juxtaposition of [recitatives], even ones perfect in themselves, cannot constitute a [recitation] from a [mnemotechnical] point of view. (37, p. 204.)

Many examples of these beautiful mnemotechnical recitations are to be found in *The Oral Style* (pp. 204-211).

The mnemotechnical rules oral-style instructors teach their disciples are those they have abstracted from their spontaneous recitations that are, of course, outside the control of thought. What their spontaneous speech reveals, according to Jousse, is that key words that appear in Recitative 2 may establish the link with Recitative 1 in varying degrees.

This identity may be merely a matter of a few (identical, synonymous or antithetical) words or a few sounds, sometimes even a single word or sound, *determined in advance by the reciter*, who, by the law of reintegration, can in this way set off the entire Recitative 2, coiled up within his organism as a "global system" of reflexes. As soon as one element of the recitative, particularly some characteristic element, is released, the entire system starts operating and that the more easily the more reflexive it is, the more it is "known by heart", and the less the automatic mechanisms are disturbed by the intervention of the will. (37, p. 211.)

The many possible positions of the various mnemotechnical words and sounds in the recitative echo the revived rhythmic schema. Jousse lists the possible positions:

1. At the end of each recitative;
2. At the beginning of recitative 1 and the end of recitative 2;
3. At the end of recitative 1 and the beginning of recitative 2;
4. In the middle of recitative 1 and at the beginning and end of recitative 2 or vice versa;
5. In all the above-mentioned places;
6. In any place.

(37, p. 212.)

Within a recitation, parallelism may form a framework by linking a number of, or all of the recitatives. The recitatives themselves are often ordered according to a "traditional cliché-parallelism, such as eye-ear-smell-taste, etc."

Jousse concludes his last chapter with illustrations of framing from the recitations of the Buddha, from the Afghans, and from the Bible, and he discusses the notion of inspiration. A reader cannot but conclude that, however a people may account for inspiration, Jousse himself was a living example of the enthusiasm (in its Greek sense of "God within") that accompanies it, for in the receptions of his mind he seems to have had access to the inner sanctuary of knowledge to an extraordinary degree. One could say that he is a modern Amos, a rustic in the "prophetic mould". The astounding variety of ways of framing, the stringing together of pearls of oral wisdom cannot but impress the reader, for therein he or she can discover the anthropological origins of memory, the mystery of our closed selves somehow opening (54, p. 337-338) to the movement of life, to God himself.

It is not surprising that **The Oral Style** was called "the Jousse bomb" (63, p. 92). He, himself, was living proof of the truth of his assumptions: all that the book contains found its first home not in notes (those substitutes for memory) but in his body, and his ex-pression of it in that book is indeed an explosion of knowledge. Perhaps the silent years when his works went largely unknown or unnoticed were the inertia after the explosion of brilliant energy. It is time to act upon his great semiological geste by redefining human knowledge within a gestuel framework. It is to be hoped that scholars in the English-speaking world will read **The Oral Style** with the same awe that rivetted Jousse to the museum floor as a seven-year-old peasant boy.

CHAPTER 3

EUCCHARISTIA

Before the 1970's many exegetes and liturgists focussed on the Jewish *berakoth* (prayers of blessing), seeing in them the source of the eucharistic prayer. The Greek words *eucharistia* and *eulogia* were understood to be translations of *berakah*, a Hebrew word meaning benediction. In this chapter special attention is given to the word *eucharist*. The early Christians chose that word because it best expressed their faith and gratitude for the redemptive accomplishment of Jesus. As they belonged to an oral style world, they would have conserved whatever meaningfully expressed that gratitude. And what better choice than the thanksgiving prayer to be found in the prayer complexes of the temple, the synagogal services and the domestic religious meal. That prayer was called the *nodeh lekah*.

In this chapter the theories of T. J. Talley (65) will be presented. His writings on the sources and structures of the eucharist represent more recent developments in the understanding of the origins of this rite. In order to facilitate an understanding of Talley's theories concerning the influence of the *nodeh lekah*, some preparatory explanation of the *berakah* is necessary.

The *berakah*

Much commentary has been written on the *berakah*. It was one of the types of prayer that shaped Jesus' own religious response. He would have been well acquainted with benediction prayers, for example, the two great *berakoth* (the **Birkat Yotzer** and the **Birkat Ahabah**) that led to the ***Shemah Israel*** at the synagogal service. The ***Tefillah of the Shemoneh Esreh*** (*The Eighteen Blessings*) must have been for Jesus a source of the most profound meditation and inspiration. The same can be said about the various *berakoth* that were recited during meals, especially the prayer known as the

Birkat Ha-Mazon.

It is easy to understand why scholars such as Audet, whose theory Talley cites (65, p. 11), were convinced that there is a structural link between the *berakah* and the eucharistic prayer. Audet saw that structure as tripartite: blessing - motive for praise - blessing. For them *berakah* and *eucharistia* were synonymous, and the anaphoras they studied contained the motive-for-praise element. Talley points out that this schema was unknown in the apostolic age, and that even in the third century it was but "one of several forms of prayer encountered in Jewish euchology." (65, p. 12.) He cites the example of the hymns of thanksgiving in the Dead Sea Scrolls in which there was no blessing formula.

Louis Bouyer carefully distinguishes between types of *berakoth*. He cites the distinction made by Rabbi David ben Joseph Abudharam, a fourteenth century Jewish scholar in Seville (10, p. 50).

The first type of *berakah* is a brief formula with a praise-thanksgiving structure. The pious Jew recited these throughout the day. For example, on waking he would pray:

Blessed be thou, JHWH, our God, King of the Universe,
who restorest the souls of the dead corpses
(connecting awakening with the resurrection).

(10. p. 56)

The second type of *berakah* is a more elaborate formula. In these longer formulas supplication is included but in the context of blessing. These are found in the synagogal worship and in the meal prayers. One example is a developed formula known as the **Birkat Ha-Mazon**. Since reference to the meal grace **Birkat Ha-Mazon** will be made frequently in this chapter, it is appropriate to reproduce it here;

Blessed be thou, JHWH, our God, King of the Universe,
who feedest the world with goodness, with grace and
mercy, who givest food to all flesh for thou
nourishest and sustainest all beings and providest
food for all thy creatures. Blessed be thou, JHWH, who

givest food unto all.

We thank thee, JHWH, our God, for a desirable, good, and ample land which thou wast pleased to give to our fathers, and for thy covenant which thou hast marked in our flesh, and for the Torah which thou hast given us and for life, grace, mercy and food which thou hast lent us in every season. And for all this, JHWH, our God, we thank thee and bless thy name. Blessed be thy name upon us continually and for ever. Blessed be thou, JHWH, for the land and for the food.

Have mercy, JHWH, our God upon thy people Israel, upon thy city, Jerusalem, upon Zion, the abiding place of thy glory, upon the kingdom of the house of David, thy anointed, and upon the great and holy house that was called by thy name. Feed us, nourish us, sustain us, provide for us, relieve us speedily from our anxieties, and let us not stand in need of the gifts of mortals, for their gifts are small and their reproach is great, for we have trusted in thy holy, great, and fearful name. And may Elijah and the Messiah, the son of David [sic] come in our lifetime, and let the kingdom of the house of David return to its place, and reign thou over us, thou alone, and save us for thy name's sake, and bring us up in it and gladden us in it and comfort us in Zion thy city. Blessed be thou, JHWH, who rebuilddest Jerusalem. (10. pp. 82-83.)

Eucharistia

Talley distinguishes between the *berakah* (blessing) with its verbal root **brk** and *eucharistia* (thanksgiving) "whose operative verb is a form of the root **ydh**." He notes that "it is that Hebrew verb that is encountered in the Greek *eucharistein*." (p. 12.) Talley focuses on evidence that links the eucharistic prayer to thanksgiving prayers. Summarising his theory, he writes:

... Chapter 10 of the *Didache* shows us an adaptation of the *Birkat-Ha-Mazon* to the distinctive table rite of Christians. In this group of prayers (to be said after communion, evidently) the initial *berakah* of the Jewish formulae is not found and the series begins with a thanksgiving reminiscent of the second pericope of the Jewish grace, *nodeh lehah*. Echoes of the content of the missing opening benediction are found in a second thanksgiving, and the series concludes with a supplication for the church, similar to that for Israel in the Jewish forms. (65, p.4 12-13)

The structure of the berakah

Talley cites Joseph Heinemann's argument that the *berakoth* varied in structure over many centuries. In biblical times they were prayers in the third person rather like the Christian creed. Heinemann contends that when the *berakah* assumed greater importance, a benediction (*chatimah* meaning "seal") addressing God was added. This made it possible to adapt prayers for liturgical use. Later this eulogy or benediction formula was added to prayers such as supplications, confessions and thanksgivings. Most of the prayers of the **Tefillah of the Shemoneh Esreh** end in a *chatimah* (a blessing). The following examples taken from the **Tefillah** will suffice to show the standardising effect of this formulaic ending:

2. (*Geburoth* - a thanksgiving berakah) Thou art mighty forever, JHWH, thou quickenest the dead, thou art mighty to save, and thou causest the dew to fall (who causest the wind to blow and the rain to fall), who sustainest the living with lovingkindness, quickenest the dead with great mercy, supportest the falling, healest the sick, loosest them that are bound and keepest faith to them that sleep in the dust. Who is like unto thee, Lord of mighty acts, and who resembleth thee, King, who killest and quickenest and causest salvation to spring forth. And faithful art thou to quicken the dead, Blessed be thou, JHWH, who quickenest the dead. (10. p. 72.)

6. (*Selishah* - begging for pardon) Forgive us, our Father, for we have sinned; pardon us, our King, for we have transgressed, for thou art good and forgiving. Blessed be thou, JHWH, who art gracious and dost abundantly forgive. (10. p. 73.)

Eventually the benediction was added to *berakoth* from an older tradition. Because it was inserted into the opening phrases only, it created a unique effect: a shift from the second to the third person. One of the meal *berakoth* will suffice to illustrate this:

Blessed be thou, JHWH, our God, King of the Universe, who givest us this fruit of the vine. (10, p. 79.)

What is important to learn from these insights is that prayer structures changed over the centuries and that the change was slow. Talley cites the example that Heinemann chooses from the Book of Jubilees 22:5-9, written in the 2nd century BC. He quotes the prayer of Abraham who, having eaten a "thank offering", proceeded to thank God. Heinemann compares this thanksgiving to the **Birkat-Ha-Mazon** in the Goanic siddurim (prayer books originating in the ninth century AD.) He shows the similarity of the structure and the differences in the content. The structure of both share a high degree of similarity but they are not identical. Abraham's opening blessing is in the third person and there is no benediction attached to thanksgiving and petition, whereas, in the **Birkat Ha-Mazon**, the opening benediction is in the second person, and there is a benediction at the end of the thanksgiving. But there is a strong, structural similarity in the fact that both contain blessing, thanksgiving and supplication. Differences in content are explained by the fact that the author writing in the second century B. C. about Abraham, who lived sixteen hundred years earlier, referred to things that would have been significant in Abraham's time. To have mentioned the promised land and the Torah would have been anachronistic in the Jubilees' prayer. A paragraph written by Talley expresses clearly the slow process of the standardisation of prayer structures: referring to the prayer of Abraham in Jubilees, he states that

[it] reveals the shape of things prior to those changes, suggesting either a knowledgeable archaism on the part of the author, or, more probably, a *terminus post quem* for the standardization of the developments detailed by Heinemann, a process that he believed continued into our era. Standardization, even of structures, moves slowly. Verbal variation, beyond this, is constant in prayer tradition, and was still rife in these prayers in the Middle Ages. Indeed, the chief accomplishment of Heinemann's work is to show that the supposed "original text" of Birkat Ha-Mazon, sought by Finkelstein, had never existed. (65, p. 14.)

Tripartite structure of the Birkat Ha-Mazon

Heinemann saw in the **Birkat Ha-Mazon** a tripartite ordering of motifs: Creation, Revelation and Redemption. The benediction

focuses on God the Creator; the thanksgiving recounts God's gifts (in particular, the Torah) to his Covenant people; the supplication focuses on the future of God's chosen people. Transposed into Christian theology, believers would see the Redemption as Jesus's *kenosis* in his incarnation and death, which has yet to be completed at the end of time.

The bipartite structure of anaphoras

Although a similar tripartite structure is found in fourth and fifth century Syro-Byzantine anaphoras, there is, in Talley's view, "reason to doubt that a direct structural continuity exists between those Christian anaphoras and the Birkat Ha-Mazon." (65, p. 16.) He points to the fact that a number of anaphoras (for example, the anaphora of the **Apostolic Tradition**, and the fourth or fifth century anaphora of Epiphanius) have a bipartite structure (thanksgiving-supplication). Chapters 9 and 10 of the **Didache** are also bipartite. Each chapter contains the following: thanksgiving - doxology, thanksgiving - doxology, supplication - doxology. Thanksgiving vocabulary predominates in these texts, and must have facilitated memorization for the presidents at the eucharistic celebrations. The prayers in Chapter 9 of the **Didache** correspond to the short *berakoth* that are recited early in the Jewish meal. Talley states that it is a possibility that the thanksgiving prayers of Chapter 9 may have taken the place of the short *berakoth* recited before and during the Jewish religious meal. He notes a feature without precedence: the prayers in Chapter 9 contain supplication. He concludes that Chapter 9 is modelled on Chapter 10, of which the **Birkat Ha-Mazon** is the prayer ancestor. Chapter 10 would follow the distribution of the eucharistic bread and wine. Concerning the similar structure and type of prayer found in Chapter 9, Talley offers the following reflection:

The replication of its structure to provide, prior to the distribution, thanksgivings over the cup and bread and a supplication for the church could be understood to represent a very early recognition that the special character of this meal fellowship requires prayer over the gifts prior to their distribution, a concern continued in all the anaphoral tradition.

(65, p. 17.)

The transformed blessing

Earlier it was noted that the **Birkat Ha-Mazon** had a tripartite structure benediction - thanksgiving - supplication. What, then, happened to the benediction component when the **Didache** recast the **Birkat**? Talley explains the transposing of the blessing of God as the Creator of all that is and the provider of food for all. In Chapter 10 of the **Didache** it becomes a prayer of thanksgiving for spiritual food and drink. The spiritual reality that the Eucharist signifies sets the eucharistic meal apart from ordinary meals; in sharing the eucharistic meal, the community offers a sacrifice of thanksgiving. Hence, the name *eucharistia*; hence, the recurrence of the vocabulary of thanksgiving and praise in the early anaphoras and in the eucharistic prayers used today.

The words of the **Birkat** blessing which is transformed into a prayer of thanksgiving in the **Didache** are a fitting conclusion to this chapter:

You, almighty Master, created all things for the sake of your name, and gave food and drink to mankind for their enjoyment [that they might give you thanks]; but to us you have granted spiritual food and drink and eternal life through your child Jesus. Above all we give you thanks because you are mighty; glory to you for evermore. (65, p. 18.)

CHAPTER 4

A HISTORY OF THE EUCHARISTIC RITE OF THE ROMAN MASS

Almost two thousand years have passed since Jesus gave himself in sacramental form at the Last Supper and commanded that his followers memorialise the ultimate geste of his *kenosis* - his self-emptying (13, p. 7). The words that Jesus spoke over the bread and the wine have come to us in two redactions, an early one in Paul and Luke, a later tradition in Mark and Matthew. The account given by the apostle Paul would suggest that Jesus used two important moments in that meal to sacramentalise his entrance into the human person in the totality of His Person. (49, p. 8.) Paul has Jesus pronounce the giving of his Body at the blessing of the bread that marked the true beginning of the meal, and the giving of his Blood at the *berakah* that was said over the last cup of wine. In his letter admonishing the Corinthians for their failure to care for each other and celebrate the the Eucharist worthily, he writes:

For I received from the Lord what I also delivered to you, that the Lord Jesus on the night when he was betrayed, took bread, and when he had given thanks, he broke it, and said, "This is my body which is for you. Do this in remembrance of me." In the same way also the cup, after supper, saying, "This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me." For as often as you eat this bread, and drink the cup, you proclaim the Lord's death until he comes. 1 Cor.11:23-26

What follows is a brief history of that part of the Mass that contains the words of institution - what has been called the **Roman Canon**, but in recent decades has been called **The**

Eucharistic Prayer. It has been subjected to a number of translations over two millennia, chiefly those carried out probably in the fourth century, and in the 1960's by the post-Conciliar liturgical translators. These were, respectively, translations from Greek to Latin (45, P. 21), and from Latin to the many vernaculars of our times.

From the first to the third century

It seems that for some time the memorial of Jesus' death was celebrated within a meal, but the later redactions of Matthew 26:26-29, and Mark 14:22-25 suggest that early in the apostolic period, the Eucharist became separated from the meal framework. Both writers record one act of thanksgiving; they omit the blessing over the cup - a ritual of great significance in the Jewish religious meal. R. Cabié (49, p. 9) notes the "stereotyped character of the composition" and sees in this evidence of oral memory. He writes:

Despite the duality of traditions, the same structure marks all accounts; all show the same sequence of four verbs, the last of which, it is true, is not found in 1 Corinthians and Luke, although it is implicit in the context:

1. Jesus took bread, then a cup of wine,
2. he gave thanks, or pronounced the blessing,
3. he broke the bread,
4. he gave the bread and the cup to his disciples.

These four verbs reappear in the stories of the feeding of the multitude in all the gospels. Cabié holds the view that these four verbs have provided the framework for all that follows the Liturgy of the Word in the Mass: gifts are presented and "taken"; the Words of Institution are a part of the Eucharistic Prayer; the bread is broken after **The Lord's Prayer**; the Body and Blood of Jesus are received in the Communion rite. (49, p. 10.)

We can say with certainty that, immediately before and during the early decades of the second century, the eucharist was celebrated on "a set day" and that in Asia Minor the bishop or someone appointed by him presided over the community at these celebrations. In Rome the Pope and the presbyters fulfilled this

function. These facts are provided early in the second century by Pliny the Younger and Ignatius of Antioch respectively. In a treatise called **First Apology** written to Emperor Antoninus Pius (138-61), St. Justin describes a Eucharistic liturgy. The structure is essentially the same as that of our own times: the community is gathered together; the Liturgy of the Word forms the first part of the celebration, with readings, a homily and prayers of the faithful; the anaphora follows and includes a presenting of gifts, prayers of thanksgiving and consecration, and communion.

A third source of information on the early eucharists that concurs with the writings of Pliny and Ignatius is the **Didache**. It is believed to have reached its final form in the last quarter of the first century.

In the early 1970's Pedro Farnes Scherer was asked to write an article on the topic, **Creative improvisation, oral and written, in the first centuries**. He used the opportunity to emphasise the importance of understanding words in their historical context. In an era when Catholics in particular are preoccupied with liturgical "improvisation" and "creativity", he explains how modern usage creates inaccurate notions of the role of the president in early liturgies, who, according to St. Justin's treatise, **First Apology**, "gives thanks insofar as he can." (10, p.3.) The president is often thought to have been charismatic, an extempore composer of prayers. However, this is a misconception. Like the presidents of Jewish liturgy, he followed traditional practices, but enjoyed a flexibility in his recitation of the eucharistic prayers. Inspiration was always taken from "traditional euchology." (62, p. 32.) His role consisted

"in modifying existing liturgical expressions - either in their literary form or even in some minor aspect of their actual content - so as to make them more intelligible or authentic in relation to a particular assembly of worshippers. (62, p. 32.)

The actual prayers that are given in Chapters 9 and 10 of the *Didache* belong, according to Cabié (49), to the earliest tradition of Palestine and Syria. It could be argued that what is presented in Chapters 9 and 10 are the ritual prayers of a religious meal in preparation for the eucharist proper, or that it is the eucharistic rite. Whatever the interpretation, what is certain is that the meal context with its "complex of prayer" (65, p. 12) had such powerful religious significance, that Jesus saw in it the fitting context to sacramentalise his presence.

Until recently scholars such as Bouyer focussed mainly on the berakoth pattern of blessing and supplication within the framework of blessing, and saw the berakoth as the prayer ancestor of the eucharistic rite. (In fact, so convincing was this interpretation that the original and lengthy Chapter 3 in this dissertation followed the same argument.) However, as the content of Chapter 3 has shown, there is important evidence to support the theory that the prayers in the *nodeh lehah* tradition of thanksgiving are more likely to be the true ancestral influence. The prayer, "We thank you, our Father", and slight variations thereof, recur throughout Chapters 9 and 10 of the *Didache*. There is a prayer "for the cup", "for the broken bread" and a third rubric for "when your hunger has been satisfied". These echo the Lukan redaction: "He took a cup....He took breadAfter supper." (49, p. 25.) While the formulaic pattern outlined in these chapters is obviously Judaic, nevertheless the prayers are manifestly Christian, with references to Jesus and the Church.

From the third to the fourth century

The earliest eucharistic prayer to which we can attach a date with some accuracy is to be found in the *Apostolic Tradition*

(c AD 220) attributed to Hippolytus. In most respects it resembles the one used today. Unfortunately, the original Greek text is lost. The eucharistic prayer is preserved in Ethiopian and Latin, a fact which would suggest that it was to some extent, the liturgy of the church of the city of Rome. The writer gives directions on how the gifts should be offered and on the communion rite. Since the focus of this study is the eucharistic

prayer, the elements of this prayer are listed below:

1. *Thanksgiving for creation and redemption*
2. *The institution narrative*
3. *The anamnesis*
- 4 . *The epiclesis*
5. *The doxology*

The *anamnesis* is a prayer of remembrance, of commemoration, of memorialisation, but it is more than that. It is what W. Jardine Grisbrooke describes as "an objective act in and by which the person or event commemorated is actually made present, is brought into the realm of the here and now." (16, p. 18.) In the liturgies of the early church and in the historic liturgies the *anamnesis* consisted of a statement of the memorial linked to a statement of the offering. The *anamnesis* always recalls Jesus' death, resurrection and ascension. In a number of *anamneses* mention was made of, for example, Jesus' incarnation, burial and second coming. The prayer of offering in historic liturgies always offers the bread and the cup, or uses other equivalent terms. The Roman canon mentioned that it was the whole created order that was being offered represented in the bread and wine but this offering was dependent on Jesus offering of himself.

The word *epiclesis* comes from the Greek for "invocation". It has been understood for a long period to be a calling down of the Holy spirit on the bread and wine to consecrate them into the Body and Blood of Jesus. Historically *epicleses* have varied. It is interesting that the historic **Roman Canon** does not pray for the descent of the Holy Spirit. It consists of two prayers, one asking that the gifts be accepted and the other, that they be carried to the heavenly altar (meaning Christ himself) and bear the fruits of his sacrifice (16, p. 19.) In the new eucharistic prayers of the Roman rite the first *epiclesis* prayer is an invocation of the Holy Spirit to consecrate the gifts, and introduces the narrative of institution; the second is a prayer asking that the Spirit give the fruits of the eucharist.

The *doxology* ends the eucharistic prayer in praise of the Trinity. Like the introductory dialogue before the *Preface*, it

draws the people into full participation by inviting the great AMEN.

One sentence quoted by Cabié clearly indicates that the world of Hippolytus was still predominantly an oral and spontaneous one in the Joussian sense: "It is by no means necessary that he use the very words I have put down, as though he were anxious to recite them from memory." (49, p. 26.) It seems that even in the early part of the third century, reciting memorised prayers was still the custom but one senses that already the words "put down" had begun to assume importance and perhaps had begun to exert a chirographic pressure in the minds of people to whom it was natural to revere tradition in any of the ways in which it was enshrined.

In Hippolytus's text there is no *Holy, holy*, no *Commemoration of the living* or of the dead, and no double *Commemoration of the saints*. These were added at various times between the third and sixth century.

From the fourth to the tenth century

Yarnold (68, p. 230) states that the earliest Latin text dates from the fourth century. It is a Latin translation of the central part of the Eucharistic prayer and is found in the *de Sacramentis* of Bishop Ambrose of Milan (c.33-977). Klauser notes that there are many theories concerning the place where the earliest Latin liturgy was pioneered, but all of them leave many questions unanswered. However, what he writes about the fourth century translations from Greek to Latin was equally true of the shift to the vernacular in the 1960's:

....when the transition was made from Greek to Latin in the eucharistic prayer and the text was given new form, the traditional stream of thought was preserved, while certain expressions composed in the spirit of the Latin tongue and consecrated by previous usage were adopted. (45, p. 20.)

It is probable that the laws of Roman rhetoric influenced the re-shaping of the Canon.

The period between the sixth and the eleventh century, that is from Gregory the Great to Gregory VII, consolidated the work of the earlier period and finalised the form of the liturgy in writing. Books did not suddenly appear. The **Sacramentarium Gelasianum** was an orderly collection of *libelli*, a collection of liturgical prayers and rites many of which could not have originated in Rome. Klauser calls it the Roman presbyter's sacramentary because it had been composed by presbyters and used by them. Before that there was the **Leonine Sacramentary** with its more arbitrary arrangement of *libelli*. What is interesting is that increasingly writing became the storehouse of texts to be read. The living voice of the early presidents of the community had been muffled by the alphabet, and by algebrose. But this must not be interpreted as a break with the oral style. It was a period in which oral style was being overtaken by written style. Elements of oral style would survive this onslaught and, as is the assumption of this dissertation, thrive in it. Rituality itself imposed formulas; writing preserved them; reading, reciting and listening perpetuated them. It is as if oral style impregnated the complexities of written style and begot meaningful mimisms of itself in word, phrase, clause and sound device.

Four texts were written early in this period:

1. The **Gregorian Sacramentary** (containing prayers of the Mass for the whole year, and the prayers for the sacraments)
2. The **Capitulare Evangeliorum** (gospel texts to be read by the deacon each day)
3. The **Gregorian Antiphonary** (the hymns to be sung by the singers)
4. The **Ordines** (directions for the clergy for all the liturgical celebrations)

It was this Roman Liturgy known henceforth as "Gregorian" that was carried to England and then to the Franco-German lands. Older liturgies were still practised under the Franco-German rulers but the enthusiasm of Pipin and Charlemagne ensured that the Roman Gregorian was guaranteed some influence. Here the Roman-Gregorian, the Roman-Gelasian and the Galican formed an amalgam after considerable conflict, and this new version found its way back to Rome at the end of the first millennium. No major

developments occurred to alter the Canon in this period. In fact there was a general rule that the Canon should remain unaltered. This was the period when rites were interpreted allegorically (40, p. 86-91), when devotion to Christ of the Passion and to Christ in his Eucharistic presence became popular. While the trend in Rome was to perpetuate established liturgical practices, the Franco-German clergy felt free to be creative and it is to their credit that the dramatic elements¹⁷ of the Holy Week liturgies were introduced, that the new prayers were less severe, that liturgical hymns were composed. It was this enriched Roman liturgy that the Franco-German people of the Middle Ages inherited and that was stored in the Pontificale and Rituale right into the twentieth century.

From the eleventh to the sixteenth century

Between the eleventh and sixteenth centuries the popes took charge of liturgical practice. In the eleventh century Pope Gregory VII set about restoring the old Roman Ordo, but he could not do so without dangerous consequences for even Rome itself had accepted the Romano-Frankish liturgy. He made a few small changes and ordered that henceforth all should obey liturgical directives issuing from Rome. Milan and Spain continued their traditional rituals. The reason that the Roman liturgy gained widespread acceptance is that the itinerant friars of the Order of St. Francis carried the lighter *Missale* and *Breviarium* of the Roman Curia on their travels. This shorter liturgy was used by the Pope on his many travels. It was received everywhere, copied assiduously and practised by great numbers of communities, thereby creating a uniformity that paved an easy way for the advance of the printed word.

17

Krauser lists the following dramatic elements: the procession on palms on the Sunday preceding Easter; the singing of the hymn, *Gloria, laus et honor*, during the procession; extinguishing candles during Matins in Holy Week; the washing of the feet on Holy Thursday; the Veneration of the Cross, and the chanting of the *Reproaches* or *Improperia*, the acclamation, *Agios o Theos*, and the *Ecce lignum crucis* on Good Friday. Last are rites at the Easter Vigil: the Blessing of the New fire, the *Lumen Christi* greeting, the Blessing of the Paschal Candle, the hymn, *Exultet*, and the blessing of the baptismal water.

An event occurred during the first millennium concerning the people's participation in the Canon of the Mass. It was the introduction of the silent canon. Klauser holds the view that the notion that secrecy should mark the most awesome rites and words originated in Gallican territory during the eight century. Because the whole Canon had consecratory power it was thought proper to whisper the prayers secretly. The silent canon distanced the people from the priest or bishop. This, together with the priest's practice of celebrating Mass with his back to the people and the generally stark architectural features of pre-Tridentine¹⁸ churches, left its mark on the shape of the liturgy for many centuries. It paved the way for unhealthy Baroque liturgical practices such as the celebration of Mass while the Blessed Sacrament was exposed. It could be argued that the highly decorative nature of Baroque architecture, and the devotional excesses of that period were substitutes for community participation in the liturgy.

From the sixteenth to the twentieth century

The liturgical practices that began with the decrees of the Council of Trent in 1545 and lasted into our own century have been marked by centralised control of the liturgy. In 1545 the liturgy and liturgical books were in a varied state. The task of reform was so immense that the Council entrusted the leadership of the reform to the Pope. The Curia could now exercise jurisdiction in liturgical reform and require conformity. In 1568 the *Missale Romanum* was printed. Only those sees and religious orders with liturgies that were at least two hundred years old were dispensed from following the new liturgy. Pope Sixtus V instituted the Congregation of Rites to ensure that rubrics were interpreted correctly and that all rituals were carried out according to the book. The liturgy continued to remain largely apart from the devotional life of the people; in fact, devotions filled the space it had created. Klauser writes: "Nothing was altered in this period." (45, p. 120.) He points out that people prayed their devotions while the priest "read" the Mass. These

¹⁸

Tridentine means "relating to Trent", a city in Northern Italy where the Catholic Church held an ecumenical council from 1545-1563. In medieval Latin Trent was called *Tridentinus*. OED (55).

practices continued right into the middle of the twentieth century. Communion was rarely received, "spiritual communion" was extolled, and reception of Communion was offered for special intentions.

The seeds of reform

The Romantic period in Europe (18th - 19th c.) saw the awakening of interest in various liturgical matters. Increasing interest bred energetic research, which in turn created the readiness, even a demand for reform in our century. And it was to the sources they returned to shape again the liturgy in which, according to Christian belief, all honour and glory are given to the Father. (See **Doxology**, Appendix 3, p. 175.)

In his book, ***The Reform of the Liturgy, 1948-1975***, (11), Archbishop Annibale Bugnini writes a comprehensive account of the events that prepared the way for these council fruits of liturgical reform. He explains how rites, ceremonies and their content had become intellectually separated over a period of time, a phenomenon reflected in some measure by the fact that the Council of Trent had focussed on theological aspects of the liturgy and had left the revision of rites and ceremonies to the Holy See. When Vatican 11 started, the major liturgical concern was pastoral; rites and their content had to be made one so that the faithful would be able to participate fully and with understanding.

Bugnini discusses briefly the influence of certain individuals and events who set in motion the process of reform. There was Abbot Prosper Guéranger, O.S.B. (d.1875) who founded Benedictine monasteries and encouraged a love of the liturgy among the monks. He also published material on the spirituality of the liturgy. Encouraged by Pope Pius X, Dom Lambert Beauduin (d. 1960), of the Abbey of Mont César, instituted the organised liturgical movement in 1909. It strengthened in the work of the Benedictines of Maria Laach in Germany; while they studied the theological, biblical and patristic roots of the liturgy, their aim was to encourage and educate the faithful in liturgical practice. The movement spread throughout the church and was eventually taken under the

wing of the Holy See. In 1947, Pope Pius XII gave his official seal to the movement in his encyclical, **Mediator Dei**.

In 1946 Pope Pius XII assigned the task of starting the study of the problem of liturgical reform to the Sacred Congregation of Rites. As a result of its labours, 1951 saw the restoration of the Easter Vigil, and 1955, the traditional rites of Holy Week and 1960, the Code of Rubrics to the whole liturgy. But the Breath of even greater change was yet to come.

Two other influences in preparing the church for change must be mentioned: the work of the Roman periodical **Ephemerides Liturgicae** during the late 1940's and 1950's; and the International Congress of Pastoral Liturgy held in Assisi in 1956. The former created an atmosphere of trust and expectancy founded on scholarly comment and pastoral aims; the latter debated with much energy (and among many issues relating to reform) the burning issue of the vernacular.

Then came the Second Vatican Ecumenical Council. It was announced on January 25, 1959, by Pope John XXIII. In July of that year preparatory work was begun by the preparatory commission. Between October 1962 and November 1963 the Council fathers examined and refined the schema on the sacred liturgy. In November of 1963 it was put to the vote. There were only twenty not in favour. Two weeks later, on December 4, 1963, and in the presence of Pope Paul VI, during what is described as "the definitive approval and promulgation of the Constitution of the Sacred Liturgy", a final vote was taken. The result was: 2147 for, 4 against.¹⁹

The same Spirit that insufflated the council fathers at the Second Vatican Council (1962-1965) was evident in the astonishing volume of work on liturgical reform completed in the 1960's. It has continued to this day. No orders were issued in the *Constitution on the Liturgy* (21, p. 138-178) to change the Roman Canon or to translate it into the vernacular. Yet this is what

¹⁹

Bugnini writes: *It was an emotional moment, a historical moment. ... Four centuries had passed. What seemed a marginal problem at Trent had become the number one problem at Vatican II and was the first to be dealt with there. Divine Providence had played a part in securing it this priority.* (II, p. 37.)

happened. Cabié lists the dramatic changes that took place before the end of the decade:

In 1967 it was decreed that the Canon might be said "audibly" and that in Masses celebrated with a congregation it might be translated into the vernacular. In 1968 three new formularies were provided thus ending the Roman tradition that the anaphora should always be one and the same. The publication of the new missal in 1969 completed this work of renewal. (49, p. 207.)

The "completed" work referred to is the *Missale Romanum*. Much more remained to be done.

In 1964, the matter of liturgical texts and directions for their use had been entrusted by Pope Paul VI to a Council for the Implementation of the Constitution on the Sacred Liturgy, usually referred to as the Concilium. Between the years 1964-1975 it was the vital engine room for implementing reform. It concluded its work in 1975.

Today the work continues in Rome and at local level. In Rome the Congregation for Divine Worship and the Discipline of the Sacraments is the central controlling body for the approval of eucharistic prayers. All requests pertaining to revisions of existing texts, translations of ancient texts, and permissions to create new anaphoras are directed to this Congregation. (See Appendix 5, p. 182, 184.) The International Commission on English in the Liturgy (ICEL), which is a joint commission of Catholic bishops' conferences, is responsible for translations of the *Missale Romanum* and for the creation of original prayers. These are then sent to the various bishops' conferences, subjected to careful study and revision where necessary, and accepted or rejected by vote. If they are accepted the bishops' conference submits them to the Congregation for Divine Worship and the Discipline of the Sacraments for approval. The Southern African Catholic Bishops' Conference is vitally involved in the continuing labours of liturgical reform.

It is expected that the third edition of the *Missale Romanum* will be published in the near future. (See Appendix 5, p. 183.)

It is likely that it will contain not only revised translations of the eucharistic prayers that have been in use since 1975 (*Eucharistic Prayers 1-IV*, two *Eucharistic Prayers for Reconciliation*, three *Eucharistic Prayers for Masses with Children*) but also three known as the "Swiss eucharistic prayers". The Swiss eucharistic prayers (originally in German and French) are so called because they were prepared specially for synods in Switzerland. They have been translated into many languages and have been used in many countries since the 1970's. (See Appendix 5, p. 183.)

It is inevitable that the Church must experience some tension between the forward thrust of reform and adaption and the conservative reining of those who guard tradition. No doubt it is a source of pain at times for individuals and groups. But it is a tension that has a long history in the Church. One early example is the story of the brilliant Hippolytus who lived in Rome in the third century. He challenged the decisions of four popes and had himself declared a pope in the conviction that he was the champion of tradition and discipline. Both antipope Hippolytus and Pope Pontian were banished to the mines of Sardinia during the persecution of Emperor Maximinus the Thracian (235-238). Deiss writes:

Communion in suffering and wretchedness paved the way for communion in faith and love. Pontian abdicated on September 28, 235. Hippolytus did the same and thus returned to unity. Both died as martyrs on "death island". Pope Fabian (236-250) had the bones of both men brought back to Rome. Their funerals were celebrated on the same day, August 13, 236 or 237.

So it is that each year on August 13 the Church lovingly celebrates the memory of St. Hippolytus, antipope and martyr, "whose courage urges our hearts on to an ever more solid faith."²⁰ (18, pp.124-125.)

²⁰

Deiss gives the following reference: *Secret of the Mass for August 13 (old Missal)*.

CHAPTER 5

EVIDENCE OF ORAL STYLE IN THREE EUCHARISTIC PRAYERS OF THE ROMAN RITE

The Roman Canon (Appendix 2)

Eucharistic prayer 1 (Appendix 3)

Children's Eucharistic Prayer 1 (Appendix 4)

The written style

Much has been written and published on the written style. Books on linguistics, grammar, and rhetoric fill the shelves of bookshops and libraries. It is what we know well. Our education, in childhood and adolescence and throughout our lives, is controlled by it. The acquisition of skill in written style is mainly through written style. In the course of time written style has altered oral expression and thought. Marcel Jousse demonstrates this influence by quoting an example from Vendryes:

When I say: "The man you see there on the shore is the one I met at the station yesterday", I am using the procedures of written language, forming just one sentence. But in actual speaking, I would have said:

You see that man - over there -
sitting on the shore, -
well, I met him yesterday,
he was at the station.

Just as the written language uses subordination, so the spoken language makes use of juxtaposition, as in the above example. In speaking one does not use grammatical connections, for they would confine thought and give the sentence the constricted movement of a syllogism. Spoken language is flexible and agile; it marks the connection between clauses by brief, simple indications; in French,

the conjunction *et* and *mais* are generally sufficient for this purpose; languages tend to have just one expression denoting dependency, applying it differently in all sorts of cases.

... Those elements which the written language tries to force into a coherent whole assume, in spoken language, an unconnected, disjointed, unco-ordinated, appearance".
(37, p. 61.)

It is obvious that the lexical, syntactic and grammatical features of written and oral registers²¹ live in continual tension and are accountable for the phenomena of dialect formation and diglossia²².

No attempt is being made here to enter into a linguistic debate on matters such as deep structure (28, p. 270). The analysis of the eucharistic prayers in this chapter is based on the Joussian theory of the propositional geste and the assumption that, as long as we use the simple sentence or its mutations (co-ordinate and subordinate clauses), man's tendency to replay, balance and stereotype his gestuel expressions will manifest itself.

Balancings are achieved not only through the syntax and grammar, but also through sound devices (particularly the alliteration and assonance that inevitably arise when a word or phrase is repeated). The individual words, images, sentence length and type (simple, compound, and complex) and use of pause all contribute to the creation of balancings. An interesting fact is that algebrose has not dispensed with or ousted the oral style characteristics of expression. Not only are the nine characteristics of oral style expression listed by Ong (55, p. 37-49) present in the eucharistic rite, but they prevail and

²¹ An impressive list of these is given by J. Goody in his book, *The interface between the written and the oral*, (27, pp. 262-266.)

²² In his classic study on the topic, C. A. Ferguson defined diglossia as "a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of literature, either of an earlier period or in another speech community, which is learnt largely by formal education and is used for most formal and written purposes but is not used by any sector of the community for ordinary conversation." (25, p. 366.)

function in more elaborate ways.

The nine characteristics of oral style

The written style of the eucharistic prayers is **additive** where co-ordinating main clauses are used; it is **aggregative** in the density that results from the listing (or clustering) of subjects, objects, indirect objects, within clauses or within the simple sentence. The tendency to use epithets for God, as well as the use of appositional words, phrases and clauses, is also indicative of the aggregative characteristic of oral style. The refrain "Through Christ our Lord" echoes the **copious** (or redundant) characteristic that is a kind of backlooping - an essential oral style stalling for time to facilitate recall.

A **conservative** characteristic is also evident in the eucharistic prayers. The constant repetition of these prayers conserves them. The history of the **Roman Canon** recounted in Chapter 4 has given abundant evidence of the antiquity of that prayer. Although **Eucharistic Prayers II-IV** are not being used in this dissertation, mention will be made of their links with tradition. **Eucharistic Prayer II** is a reorganised and adapted version of the anaphora recorded in the **Apostolic Tradition**, attributed to Hippolytus. **Eucharistic Prayer III** is an adaptation of theme elements of the **Roman Canon** elaborated and enriched with material from the rites of other traditions, for example that of St Basil. **Eucharistic Prayer IV** has strong links with the Antiochene type and the **Roman Canon**. (11, p. 452-458; 24, p. 73.) Ironically, writing plays a significant role in conserving these texts.

Shades of the **agonistic** characteristic of oral style are found in the images of light and darkness, life and death, and in the command to "Do this in memory of me". The anamnesis, epiclesis, story-telling, interceding for the living and the dead and doxology are the faithful's response to that command.

By listening to the divine story, not only in the *Liturgy of the Word* but also in the *Institution Narrative*, by eating the Bread of Life and drinking from the Cup of Salvation, by entering into communion with God and man, the individual is firmly **entrenched in** and fully drawn into **the human lifeworld**. For the believers this communion with the Divine Persons of the Trinity is the ultimate action and relationship. It is in the attentive listening and/or reading of the Word, and the response of physical presence and spoken word, that this relationship becomes the believers' greatest human geste of consent. It is ultimate **participation in the human drama**, for herein the believers enter into the divinity of him who became human.

The meaning of the words is **homeostatic** in that they belong to the ever old and ever new life-setting of the mass itself. Through translations and revisions of translations, archaic words and phrases are sloughed (to use Ong's metaphor), but the mystery which is memorialised remains the same for all time. When the early Christian presidents took bread, blessed it, broke it and gave it to the community, they were, by the power of the Spirit, extending in time the death and resurrection of Jesus. The prayers they spoke were part of that great geste. The same actions and similar words effect the same consecration today. The concepts used in the eucharistic prayers are used within a situationally operational frame of reference. Objectivity and subjectivity merge here where the believers enter into communion with the very source of life, become one with each other and their God.

It can also be asserted that the memorialising of Jesus' *kenosis* is **situational rather than abstract** in that the reality of it is known in the living participation of the individual in eucharistic worship, and is carried by the believer into the world of relationships, of work and leisure (13) and of care of the cosmos (17). Concrete and abstract expression also merge here in Presence of the One who slakes the constant thirst and satiates the constant hunger of his children in the eucharist.

The characteristics of oral-style expression in the eucharistic prayers are vitally present, giving life through elaboration to

algebrose. Oral elements create a tension with algebrose, for the latter tends to remove the speakers from the world of the living voice in the living situation, and to transport them to the text-based world of abstraction and objectivity.

Concerning the analysis of the eucharistic prayers

It is not possible in a study of this length to give a complete analysis of the eucharistic prayers using the nine characteristics of oral style listed by Ong. This would take years when one considers all the eucharistic prayers that are currently used not only in the Roman rite but in the many other Christian rites still practised throughout the world.

Therefore, following each Eucharistic Prayer there will be a commentary only on certain facts that emerge from this system of balancing. It will be seen that, despite the complexity of algebrose, balancing prevails synonymically and antonymously starting at the simple sentence and progressing through complex arrangements of words, phrases and clauses. The acoustic influences in achieving balancing are not discussed at length but that does not mean that they are underrated. Balancing through sound device would make a study in its own right.

Equally interesting is the balancing of sentences that group together in a variety of ways to form oral style Recitatives 1 and 2. The complexity of algebrose also makes possible rearrangements of binary balancings to form ternary balancings, a fact that offers an insight into the making of a recitative. Much attention will be given to this aspect of the pervasiveness of oral style.

A reader may be justified in holding the view that algebrose is, in fact, oral style speech greatly enriched by the variety of balancings made possible by the linking of propositional gestes to form complex and often multiple sentences. For a clause is a simple sentence joined to clauses and phrases in myriad ways. Not only is balancing possible between clauses, but within each clause the subject, verb, object and indirect object often balance with a second or third of their kind within the same

clause or with those of a neighbouring clause. There is also a grammatical economy in algebrose where the parts of the simple sentence or clause share the same subject, or verb, or object or indirect object.

In the figures given below a number of facts emerge: the Latin predilection for long sentences and subordination; a surprising number of compound sentences (a sentence type favoured by oral style) in *Eucharistic Prayer I*; a genuine attempt to simplify the language style in the *Eucharistic Prayer for Children I*, as reflected in the high number of simple sentences and non-sentences.

It must be remembered that the Latin of the early centuries of Christianity was highly algebrosed. The Latin of the *Roman Canon*, though not the grand rhetoric of Virgil or Cicero, is, nevertheless, marked by much of the same grandeur especially in the use of epithets, of superlatives, and of crescendo. The pre-Vatican II English translation reflected a strict adherence to the Latin constructions and thereby created a register of language that was unlike any outside the liturgical situation. That gap has been bridged by *Eucharistic Prayer I* in the *Sacramentary* of 1974, and again in recent times in preparation for the third edition of the *Sacramentary*.

EUCCHARISTIC PRAYER	TYPES OF SENTENCE			
	SIMPLE	COMPOUND	COMPLEX	NON- SENTENCES
ROMAN CANON	7	29	13	4
EUCCHARISTIC PRAYER 1	5	20	20	5
CHILDREN'S EUCCHARISTIC PRAYER	14	11	18	8

Table 1 Types of sentence in the eucharistic prayers

Guidance on the use of typographical aids

In the following analysis, three Eucharistic prayers are presented in columns in order to allow greater visual ease in identifying the balancings of the sentences. The right and left columns are used to show the binary balancings that take many forms: single parts of speech (nouns, verbs, adjectives, etc.); noun, adjectival, and adverbial phrases; subordinate clauses; coordinate clauses; and the propositional gestures (that is, the simple sentence). The centre column serves a multiple purpose: it accommodates the second part of ternary schemas (which are presented in italics); it contains various words phrases and clauses that have a linking function or introduce a number of balancings of various length and grammatical construction. Variations of balancings are in bold print and are numbered for the purpose of referencing in the analysis that follows each eucharistic prayer.

An analysis of the balancings of the Latin and English texts of the Roman Canon shows that certain linguistic differences necessitate independent balancings. Where this occurs in the columns, the Latin is given space on its own.

The vertical line in the left-hand margin is intended to guide the reader through the text of each eucharistic prayer without the distraction of alternative balancings.

AN ANALYSIS OF THE ROMAN CANON

INTRODUCTORY DIALOGUE

The Lord be with
you.
Dominus vobiscum.

[Lift] up [your]
hearts.

Sursum corda.

Let us give thanks
Gratias agamus

to the Lord
Domino

meet
Dignum

And with your
spirit.
*Et cum spiritu
tuo.*

We [have lifted
them up] to the
Lord.
*Habemus ad
Dominum.*

(to) our God.
Deo nostro.

and just it is
et justum est.

PREFACE

truly meet
Vere dignum

right it is

aequum est

that we should
always,

nos tibi semper

and just it is
et justum est,

available to
salvation
salutare

and in all places,

et ubique

to give thanks
gratias agere

O holy Lord
Domine sancte,

Through Christ
Per Christum

Father Almighty,
Pater omnipotens,

eternal God.
aeterne Deus.

our Lord
Dominum nostrum;

by whom
per quem

the angels praise
thy majesty
majestatem tuam
laudant angeli,

the dominations
adore it,
adorant
dominationes,

the powers
tremble before it,
tremant potestates,

1.1 A ternary variation of the balancing:

the angels praise
thy majesty
majestatem tuam
laudant angeli,

the dominations
adore it,
adorant
dominationes,

the powers
tremble
tremant
potestates,

the heavens

the heavenly
virtues

the blessed
seraphim, with
common jubilee
glorify it,

coeli

coelorumque
virtutes,

ac beatae seraphim
socia exultatione
concelebrant.

Together with whom
we beseech thee
that we may be
admitted to join
our humble voices
saying:

Cum quibus et
nostras voces, ut
admitti jubeas
deprecamur,
supplici
confessione
dicentes.

HOLY (SANCTUS)

Holy,
Sanctus,

holy,
sanctus,

holy,
sanctus,

Lord
Dominus

God of Hosts.
Deus Sabaoth.

Heaven

and earth (are
full)
et terra

Pleni sunt coeli

of your glory.
gloria tua.

Blessed is he

who comes in the
name of the Lord

Benedictus

***qui venit in
nomine Domini.***

Hosanna in the
Highest.
***Hosanna in
excelsis.***

THE CANON OF THE MASS

INTERCESSIONS (DIPTYCHS)

In the **Roman Canon** the intercessions are divided, the first intercessions being placed before the main prayers, the second half, before the doxology.

We, therefore, most
merciful Father,

***Te igitur,
clementissime
Pater,***

Through Jesus
Christ

thy Son,

our Lord,

Per Jesum Christum

Filium tuum

Dominum nostrum,

humbly pray,

and beseech thee,

supplice rogamus,

ac petimus

to accept

and bless

uti accepta habeas,

et benedicas,

these gifts,

these presents,

haec dona,

haec munera,

these holy

unspotted

haec sancta

illibata

sacrifices

sacrificia

which in the first
place,

imprimis quae

we offer
offerimus

to thee
tibi

for thy holy
Church
*pro ecclesia tua
sancta*

Catholic
Catholica:

to which vouchsafe
quam digneris

to grant peace,
pacificare,
to unite
adunare,

to preserve,
custodire,
to govern it
regere,

throughout the
world;
toto orbe terrarum

1.2 A ternary variation of the balancing:

to which vouchsafe
quam digneris

to grant peace,
pacificare,

to preserve,
custodire

to unite
adunare,

and govern it
throughout the
world;
*et regere ...toto
orbe terrarum,*

together with thy
servant
una cum famulo tuo

N.
N.
N.
N.

our Pope,
Papa nostro
our Bishop,
Antistite nostro

as also all ortho-
dox believers
omnibus orthodoxis
of the Catholic
Catholicae

and professors
atque cultoribus,
and Apostolic
faith.
et Apostolicae
fidei

1.3 A ternary variation of the balancing:

together with thy
servant N. our
Pope,

N. our Bishop,

as also all
believers and
professors of the
Catholic and
Apostolic faith.
et omnibus
orthodoxis atque
Catholicae et
Apostolicae fidei
cultoribus.

uno cum famulo tuo
Papa nostro N.

et Antistite
nostro N.

Remember, O Lord,
Memento, Domine,

both men-servants
famulorum

N.
N.

and women-servants
famularumque

N.
N.

And all here
present,
Et omnium
circumstantium

whose faith is
known unto thee

and devotion [is]
known.

quorum tibi fides
cognita est,

et nota devotio,

on behalf of whom
pro quibus

we offer up
offerimus

to thee
tibi

or who themselves
offer up to you
vel qui tibi
offerunt

this sacrifice of
praise
hoc sacrificium
laudis,

1.4 A binary variation of the balancing:

whose faith and
devotion are known
to thee,

quorum tibi fides
cognita est, et
nota devotio,

and who offer up
to thee this
sacrifice of
praise
pro quibus tibi
offerimus hoc
sacrificium laudis
... .

1.5 A ternary variation of the balancings (from "Memento ... nota devotio"):

Remember, O Lord,
(both) your men-
servants, N.
Memento, Domine,
famulorum, N,

and women-servants,
N.
famularumque tuarum
N.

And all here
present,
Et omnium
circumstantium,

whose faith is
known unto thee
quorum tibi fides
cognita est,

and devotion is
known unto thee,
et nota devotio,

1.6 A Latin balancing:

(lit.) on behalf of
whom we offer to
you
pro quibus tibi
offerimus

(lit.) or who
(themselves) offer
to you
vel qui tibi
offerunt

for themselves,
pro se

their families and
suisque

friends,
omnibus,

for the redemption
of their souls,

*pro redemptione
animarum suarum,*

to thee,
tibique

the living
vivo

for the hope of
their safety

pro spe salutis

and who pay their
vows
reddunt vota sua

and salvation

*et incolumnitatis
suae,*

the eternal God
Deo aeterno

and true
vero.

1.7 A ternary variation of the balancing:

and who pay their
vows to thee
*tibique reddunt
vota sua*

the eternal
aeterno Deo

the living
vivo

and true
et vero.

Communicating with,
communicantes,

of the everglorious
(sic) Virgin Mary,

*gloriosae semper
Virginis Mariae,*

and also of the
blessed Apostles
and Martyrs,
*sed et beatorum
Apostolorum ac
martyrium tuorum,*

and honouring the
memory
*et venerantes
memoriam*

in the first place
imprimis,

Mother of our Lord
and God, Jesus
Christ,
*genetricis Dei et
Domini nostri, Jesu
Christi:*

Peter and Paul,
... Cosmas and
Damian
*Petri et Pauli ...
Cosmae et Damiani*

and of all thy
Saints,
et omnium Sanctorum
tuorum:

1.8 A ternary variation of the balancing:

and also of the blessed Apostles and Martyrs, <i>sed et beatorum</i> <i>Apostolorum ac</i> <i>martyrium tuorum,</i>	Peter and Paul, ... Cosmas and Damian <i>Petri et Pauli ...</i> <i>cosmae et Damiani</i>	and of all thy Saints, <i>et omnium</i> <i>Sanctorum tuorum:</i>
--	---	---

1.9 A second ternary variation of the balancing:

Communicating with,		and honouring the memory
<i>communicantes,</i>		<i>et venerantes</i> <i>memoriam,</i>
	in the first place <i>imprimis,</i>	
of the everglorious Virgin Mary, mother of our Lord and God, Jesus Christ,	as also of the blessed Apostles and Martyrs, Peter and Paul ... Cosmas and Damian,	and of all thy saints:
<i>gloriosae semper</i> <i>Virginis Mariae,</i> <i>genetricis Dei et</i> <i>Domini nostri Jesu</i> <i>Christi:</i>	<i>sed et beatorum</i> <i>Apostolorum ac</i> <i>Martyrum tuorum,</i> <i>Petri et Pauli ...</i> <i>Cosmae et Damiani,</i>	<i>et omnium</i> <i>Sanctorum tuorum,</i>

through whose
merits

quorum meritis

grant

concedas,

Through the same
Christ

Per eundem Christum

and prayers

et precibusque

that we may always
be protected by
the help of thy
protection,
*ut in omnibus
protectionis tuae
muniamur auxilio.*

our Lord.

Dominum nostrum.

Amen.

Amen.

INSTITUTION NARRATIVE WITH PRELIMINARY EPICLESIS

therefore this
oblation of our
servitude,

*hanc igitur
oblationem
servitutis nostrae,*

as also of thy
whole family;

*sed et cunctae
familiae tuae,*

We beseech thee, O
Lord,
quaesumus, Domine,

graciously to
accept
*ut placatus
accipias*

save us from
eternal damnation,

*atque ab aeterna
damnatione nos
eripi,*

Through Christ

Per Christum

and to dispose our
days in peace,
*diesque nostros in
tua pace disponas,*

and rank us in the
number of thine
elect.

*et in electorum
tuorum jubeas
grege numerari.*

our Lord.

Dominum nostrum.

Amen.

Amen.

1.10 A ternary variation of the balancing:

	We, therefore, beseech thee, O Lord, igitur, quaesumus, Domine	
[(lit.) that you accept] graciously to accept this oblation of our servitude, as also of thy whole family; ut placatus accipias oblationem servitutis nostrae, sed et cunctae familiae tuae,	[(lit.) that you dispose] to dispose our days in your peace, diesque nostros in tua pace disponas, atque ab aetera damnatione nos eripi, et in electorum tuorum jubeas grege numerari.	[(lit.) that you preserve] preserve us from eternal damnation, and rank us in the number of thine elect.

	Which oblation do Quem oblationem	
thou, tu		O God, Deus
	vouchsafe in all respects digneris(;) in omnibus quaesumus,	
to bless, benedictam,		to approve, adscriptam,
to ratify ratam,	[no E. translation] [rationabilem]	and accept acceptabilemque
that it may be made for us the body ut fiat nobis corpus		and the blood et sanguis
of thy most beloved son dilectissimi Filii tui	Jesus Christ Jesu Christi.	our Lord. Domini nostri

~~~~~  
~~~~~

Who the day before
he suffered,
*Qui pridie quam
pateretur,*

took bread into his
holy,
*accepit panem in
sanctas,*

and venerable
hands,
*ac venerabile
[sic] manus suas,*

and with his eyes
lifted up towards
heaven,
*et elevatis oculis
in coelum,*

giving thanks to
thee,
gratias agens tibi
(giving thanks)
(*gratias agens*),

Almighty God,
Deum omnipotentem,

his Father,
Patrem suum
he blessed it,
benedixit,

1.11 A ternary variation of the balancing:

(he)took bread into giving thanks to he blessed it,
his holy and thee, Almighty God, saying,
venerable hands, his Father,

accepit panem in ad te Deum Patrem benedixit, dicens:
sanctas ac suum omnipotentem,
venerabile manus tibi gratias agens,
suas,

brake it,
fregit,

gave it to his
disciples,
*deditque
discipulis suis,*

saying,
dicens:

Take
Accipite

and eat ye
et manducate

all of this,
ex hoc omnes,

FOR THIS IS
HOC EST ENIM

MY BODY.
CORPUS MEUM.

#####

In like manner
after he had
supped, taking also
the excellent
chalice into

*Simile modo
postquam coenatum
est , accipiens et
hunc praeclarum
calicem*

into (his) holy
in sanctas,

and venerable
hands,
*ac venerabiles
manas suas,*

giving thee also
thanks,
*item tibi gratias
agens*

blessed,
benedixit,

and gave it to his
disciples
*deditque
discipulis suis*

saying,
dicens:

TAKE
ACCIPITE

AND DRINK YE,
ET BIBITE

all of this,
ex eo omnes;

THIS IS
HIC EST

THE CHALICE OF MY
BLOOD
*CALIX SANGUINIS
MEI,*

OF THE NEW
NOVI

AND ETERNAL
TESTAMENT
*ET AETERNI
TESTAMENTI*

THE MYSTERIUM OF
FAITH:
MYSTERIUM FIDEI:

1.12 A binary variation of the balancing:

THIS IS THE CHALICE
OF MY BLOOD OF THE
NEW AND ETERNAL
TESTAMENT,

THE MYSTERY OF
FAITH:

*HIC EST CALIX
SANGUINIS MEI, NOVI
TESTAMENTI:*

MYSTERIUM FIDEI:

1.13 A ternary variation of the balancing:

THIS IS THE CHALICE OF THE NEW
OF MY BLOOD

AND ETERNAL
TESTAMENT,

*HIC EST CALIX
SANGUINIS MEI,*

NOVI

*AETERNI
TESTAMENTI:*

THE MYSTERY OF
FAITH:
MYSTERIUM FIDEI:

which for you
qui pro vobis

and for many,
et pro multis

will be shed to the
remission of sins.
*effundetur
remissionem
peccatorum*

As often as ye do
these things,

ye shall do them
in remembrance of
me.

*Haec quotiescunque
feceritis,*

*in mei memoriam
facietis.*

ANAMNESIS

	Wherefore, O Lord, calling to mind <i>Unde et memores,</i> <i>Domine,</i>	
we thy servants, <i>nos tui servi</i>		as also thy holy people, <i>sed et plebs tua sancta,</i>
of the same Christ <i>eiusdem Christi</i>	thy Son <i>Filii tui</i> the blessed passion <i>tam beatae passionis,</i>	our Lord, <i>Domini nostri</i>
(also) his resurrection from the dead, <i>nec non et ab inferis resurrectionis,</i>		and his admirable ascension into heaven, <i>sed et in coelo gloriosae ascensionis,</i>

1.14 A ternary variation of the balancing:

calling to mind the blessed passion	his resurrection from the dead,	and his ascension into heaven,
<i>memores tam beatae passionis,</i>	<i>nec non et ab inferis resurrectionis,</i>	<i>sed et in coelo gloriosae ascensionis,</i>
of the same Christ <i>eiusdem Christi</i>		thy Son <i>Filii tui</i> our Lord, <i>Domini nostri</i>

offer unto thy most
excellent Majesty
of thy gifts
bestowed as

**offerimus
praeclarae
Majestati tuae,**

(lit.) from your
gifts
de tuis donis

a pure Host,

Hostiam puram;

the holy bread of
eternal life,

**panem sanctam vitae
aeternae,**

a holy Host,

Hostiam sanctam,

(lit.) and from
things given
ac datis

an unspotted Host,
**Hostiam
immaculatam,**

the chalice of
everlasting
salvation.

**calicem salutis
perpetuae.**

EPICLESIS

Upon which
Supra quae

with a propitious
propitio

and serene
countenance,
ac sereno vultu

vouchsafe to look
and to accept them
as thou wert
graciously pleased
to accept
**respicere digneris
et accepta habere
dignatus es**

the gifts of thy
just servant Abel,

**munera pueri tui
justi Abel,**

and the sacrifice
of our patriarch
Abraham,

**et sacrificium
Patriarchae nostri
Abrahamae**

and that which thy
high priest
Melchisideck,
offered to thee,
**et quod tibi
obtulit summus
sacerdos tuus
Melchisedeck**

a holy sacrifice
sanctum sacrificium

and unspotted
victim.
**immaculatum
Hostiam.**

We most humbly
beseech thee,
Almighty God.
Supplices te
rogamus, omnipotens
Deus

to command these
things to be
carried by the
hands of thy holy
angels
jube haec preferri
per manus sancti
angeli tui

to thy altar on
high,
in sublime altare
tuum,

in the sight of
thy Majesty,
in conspectu
divinae Majestatis
tuae,

that as many of us
(lit.) at this
sharing of the
altar
ut quotquot ex hac
altaris
participatione

of the most sacred
body of thy son
sacro-sanctum Filii
tui corpus

and blood
et sanguinem

as shall partake
sumpserimus

with every heavenly
grace
omni benedictione
coelesti

and blessing.
et gratia.

we may be filled
repleamur

Through the same
Christ
Per eundem Christum

our Lord.
Dominum nostrum.

Amen.
Amen.

INTERCESSIONS - COMMEMORATION OF THE DEAD

Be mindful, O lord,
of thy servants

N. and N.

*Memento etiam,
Domine, famulorum
famularumque tuarum*

N. et N.

who are gone before
us in the sign of
faith

and who rest in
the sleep of
peace.

*qui nos
praecesserunt cum
signo Fidei,*

*et dormiunt in
somno pacis.*

To these, O Lord,
Ipsis, Domine,

and to all who
sleep in Christ,
*et omnibus in
Christo
quiescentibus,*

a place of
refreshment,
locum refrigerii,

light,
lucis

and peace
et pacis, .

grant, we beseech
thee,
*indulgeas et
deprecamur:*

Through the same
Christ
Per eundem Christum

our Lord.

Dominum nostrum.

Amen.
Amen.

Also to us sinners
*Nobis quoque
peccatoribus*

thy servants
famulis tuis

confiding in the
multitude of thy
mercies, vouchsafe
to grant
*de multitudine
miserationum tuarum
sperantibus,
digneris donare*

some part
partem aliquam

fellowship
et societatem

with thy holy
apostles and
martyrs:

*cum tuis sanctis
apostolis et
martyribus:*

not in
consideration or
our merit

*non aestimator
meriti,*

Through Christ

Per Christum

create,
creas

bless,

benedices,

with Joanna ...
Anastasia,

*cum Joanna ...
Anastasia,*

into whose company
we beseech thee to
admit us

*intra quorum nos
consortium,*

we beseech you to
admit us,
quaesumus admitte

By whom, O Lord,
thou dost always
these good things

*Per quem haec
omnia, Domine,
semper bona*

sanctify,
sanctificas

and all thy saints

*et omnibus sanctis
tuis:*

but in
consideration of
thine own
gratuitous pardon.
*sed veniae
largitor.*

our Lord.

Dominum nostrum.

quicken,
vivificas,

and give us all
these good things.
*et praestas omnia,
haec bona nobis.*

DOXOLOGY

By him
Per ipsum,

and with him,
et cum ipso

and in him
et in ipso,

is
est

to thee

God

the Father
Almighty,

tibi

Deo

Pater omnipotenti,

in the unity of the
holy Ghost

*in unitate Spiritus
Sancti*

all honour
omnis honor

and glory
et gloria.

For ever and ever.
(lit.) through all ages of the ages.
Per omnia saecula saeculorum.

Amen.
Amen.

EVIDENCE OF ORAL STYLE IN THE ROMAN CANON

A glance at the analysis presented above might be enough to convince a reader that oral style balancing has not only survived the advance of algebrose, but thrives in the many arrangements of phrase and clause that characterise the written style, whether that of Latin or of English. Virtually all the varieties of balancing made possible by grammar, rhythm and tone in the English translation of the **Roman Canon** are to be found in the **Eucharistic Prayer I** and the **Eucharistic Prayer for Children I**. So close is the English translation to the Latin original that only once (p. 96) was it necessary to insert special literal translations of expressions peculiar to the linguistic organisation of Latin.

The Propositional Geste

Six propositional gestes (simple sentences)²³ in the Latin **Roman Canon** occur in the **Introductory Dialogue**. The invitation and the response in both languages contain alliteration and assonance both of which are available for the creation of balancing schemas, and prepare the mind for the more complex varieties of balancing in the *Canon*. Repetition of words and sounds is inevitable in dialogic balancing such as the verse and response:

V.	<i>The Lord be with you.</i>	R.	<i>And with thy spirit.</i>
R.	<i>Dominus vobiscum.</i>	R.	<i>Et cum spiritu tuo.</i>

In Latin, the rich vocalic quality of the *o* and *u* in the verse and response quoted above might seem to some more pleasing to the ear than the alliterated *w* and the assonance of *i* in *with* and *spirit* and the *ou* of *you* and *your* in the English translation. Whatever loss of grandeur has occurred in translation (and many

²³

In the Introductory Dialogue "Sursum corda", and "Et cum spiritu tuo", are being accepted as simple sentences. In the former the verb is understood, and in the latter "Dominus" and the verb "may be" are implied. Accepting the conjunction "et" is a concession to the dialogic exchange.

still mourn that loss), it is interesting that the oral devices of alliteration and assonance - both sound devices - occur in the balancings of both languages, and in written texts which have played such an important role in cultivating, preserving and perpetuating rhetoric. Most important from the anthropological viewpoint is that the propositional geste remains the unchanging basic unit of semiological expression. The linguistic licence of the non-sentence is acceptable and intelligible only because it has been preceded by a propositional geste, and allows for compensatory inference. The same holds true for all subordinate phrases and clauses that attach themselves to one or more main clause, or subordinate clause. The main and subordinate clauses merely replay the syntactic and acoustic variations that are to be found in the simple sentence (allowing, of course, for the adjustments necessitated by linking words and phrases).

Synonymic and Antonymous balancing

Throughout the **Roman Canon** the reader will observe and, if the text is read aloud, hear synonymic and antonymous balancing in a variety of forms. What follows is a list of examples (in no way exhaustive) of forms of binary and ternary balancing made possible by the complexity of written style:

(a) The Co-ordinating Main Clause

(From the **Preface**, p. 91.)

truly meet
Vere dignum

and just it is
et justum est

The listing of complementary adjectives (*meet, just, right*) and the complementary adjectival phrase *available to salvation* would suggest a tendency to list in the written style. It would be interesting to research the emergence of this feature of written style, for it seems to allow for an economy of verbal expenditure while at the same time offering a condensing facility that produces a density of communication greatly favoured in the written style. The additive and repetitious expression of oral style (in, for example, "It is truly meet, and it is just, and it is is right and it is available to salvation") has given way

to the more dense: "It is truly meet and just, right and available to salvation" However, this writer would argue that the additive construction underlies the second sentence in the repeated use of the conjunction *and*, and in the implied understanding of the verb *is* before each adjective.

Similar economy is evident in the noun clause, *that we should always and everywhere give thanks to thee...* . Here the listing of the two adverbs *always* and *everywhere* removes the need to repeat the clause. This is evident even in our everyday use of language, but it is most frequently found in written English.

(b) A Series of Subordinate Clauses

(From the *Preface*, pp. 91-92.)

	<i>by whom</i> <i>per quem</i>	
<i>the angels praise thy majesty</i>		<i>the dominations adore it adorant dominationes</i>
<i>majestatem tuam laudant angeli</i>		
	<i>the powers tremble tremant potestates</i>	
<i>the heavens</i>	<i>the heavenly virtues</i>	<i>and blessed seraphim glorify it, with common jubilee.</i>
<i>coeli</i>	<i>coelorumque virtutes</i>	<i>ac beatae seraphim, socia exultatione concelebrant.</i>

Here, the synonymic balancing is achieved not only through syntactic similarities, but also through the thematic links of the nouns (*angels, dominations, powers, virtues, seraphim*), and the verbs (*praise* and *glorify*). These, together with the alliteration and assonance create a sense of the sheer magnitude of the heavenly hosts and the imagined sound made possible by the transposing of human geste of praise, whether recited or sung, by joining human worship to that of the angels.

(c) The Repeated Word

(From the *Sanctus*, p. 92.)

<i>Holy,</i>	<i>holy,</i>	<i>holy,</i>
<i>Sanctus,</i>	<i>sanctus,</i>	<i>sanctus,</i>

This ternary balancing is onomatopoeic in the bell-like resonance of the Latin word, an effect lost in the English translation. Perhaps the assonance of the o sound in the repetitions of *holy* elicit a similar sense of awe to that felt by the generations of Christians and Jews who have recited and sung this prayer for well over two millennia. (10, pp.66-68.)

(d) Two Examples of Antonymous Balancing

(From the *Preliminary Epiclesis*, (p. 99.) and the *Intercessions - Commemoration of the Dead* (p. 108.) respectively.

<p>A <i>save us from eternal damnation atque ab aeterna damnatione nos eripi</i></p>	<p><i>and rank us in the number of thine elect. et in electorum tuorum grege numerari</i></p>
<p>*****</p>	
<p>B <i>not in consideration of our merit non aestimator meriti</i></p>	<p><i>but in consideration of thine own gratuitous pardon sed veniae largitor</i></p>

In balancing A the contrast is between salvation and damnation. It is not achieved through antonymous parts of speech but by an implied negative in the verb *save*, (that is to say, "Do not let us be numbered among the damned."

In balancing B the negative *not* clearly juxtaposes human merit, which is worth nothing, to divine pardon which is freely bestowed.

(e) The Epithet and the Binary Schema

<i>Through the same Christ</i>	<i>our Lord</i>
<i>Per eundem Christum</i>	<i>Dominum nostrum.</i>

This closing refrain, or a slight variation thereof, is to be found in the *Intercessions*, (p. 93.) the *Preliminary Epiclesis* (p. 99), the *Epiclesis* (p. 106) and the *Intercessions - Commemoration of the Dead* (p. 107). It concludes either the prayer or part of the prayer. Its echoing effect is reminiscent of the refrains of oral-style recitatifs and recitations in which they served a mnemonic function giving the reciter time to organise the next set of formulae. Of course, in the written style its mnemonic function is not required. It takes on other roles: it teaches and affirms a theological fact; it conserves that teaching. The phrase contains a powerful theological statement: it is only through Christ that man is able to offer the perfect sacrifice of praise and thanksgiving. Again the solemnity of the Mass, the profound mystery of the eucharist and of the divinisation of humanity is conveyed through the solemnity created by the assonance resulted from the repeated vowel, u.

(f) **The Epithet and the Ternary Schema**

<i>of thy most beloved</i>	<i>Jesus Christ</i>	<i>our Lord.</i>
<i>Son</i>		
<i>delectissimi filii</i>	<i>Jesu Christi</i>	<i>Domini nostri</i>
<i>tui</i>		

This ternary schema comes at the end of the *Preliminary Epiclesis* (p. 100). The Roman predilection for superlatives is evident here and rightly so, since the epithets establish that the link between the Father and humankind is Jesus, his Son. The alliterated **ds**, and the repeated vowels, **e**, **i**, **o**, and **u** create a feeling of delicacy and acoustic lightness.

(g) **Ternary Schemas or the Echoes of Tricolon and Crescendo?**

Ternary balancings are found in the recitations of all oral style peoples although not as frequently as the binary schemas. In the *Roman Canon* it is possible to reconstruct a number of ternary balancings. Many of them also appear in the variations (1.1, 1.2, 1.3, 1.5, 1.7, 1.8, 1.9, 1.10, 1.11, 1.13, 1.14).

In the rhetorical style that was favoured by the ancient speakers

and writers of Latin and that persists today especially in written English, certain features came to be hallowed for various reasons. Among them was the tricolon, and the tricolon crescendo. The famous words of Julius Caesar: "Veni, vidi, vici" (I came, I saw, I conquered)²⁴, is an example of tricolon. Shakespeare used the tricolon crescendo in Julius Caesar when Mark Antony addresses the citizens of Rome as: "Friends, Romans, countrymen," ²⁵ Here each unit has increased in length. Each unit in both examples leads to a more impressive concept, while simultaneously arresting the attention of the listener or reader through its own affective and intellectual weight. The claim that the **Roman Canon** contains such rhetorical devices is not being made. What is being suggested is that several ternary balancings remind the reader of these devices. Below are listed four examples that echo the accumulative effect characteristic of these devices:

From the Preface (p. 91.)

A	<i>O holy Lord Domine Sancte</i>	<i>Father Almighty Pater omnipotens</i>	<i>eternal God aeterne Deus</i>
---	--------------------------------------	---	-------------------------------------

Although these epithets are synonymic, there seems to be an increasing emphasis on the transcendence of God conveyed through the words *Almighty*, *eternal* and *God*.

From the Preface (p. 92.)

B	<i>the heavens coeli</i>	<i>the heavenly virtues coelorumque virtutes</i>	<i>the blessed seraphim, with common jubilee glorify it. ac beatae seraphim, socia exultatione concelebrant.</i>
---	-----------------------------------	---	---

Accumulative grandeur is achieved here through naming of angelic

²⁴ Suetonius, *Divus Julius*, xxxvii. 2.

²⁵ Julius Caesar Act 111.ii.79

powers and especially of the seraphim which even in Jewish belief ranked among the highest in the angelic hierarchy (10, p.67-68, Is 6:1-3)

From the Intercessions (Variation 1.3, p. 95.)

C	together with thy servant, N our Pope,	N, our Bishop,	as also all believers and professors of the Catholic and Apostolic faith.
---	--	----------------	---

uno cum famulo tuo Papa nostro N	et Antistite nostro	et omnibus orthodoxis atque Catholicae et Apostolicae fidei cultoribus.
-------------------------------------	---------------------	---

If a reader is searching for evidence of the tricolon crescendo here, it might seem strange that the Pope is mentioned first in this ternary balancing; one might expect the reverse order. However, the logic that informs this order is progression from the particular to the universal.

From the Intercessions (Variation 1.9, p. 98.)

D	of the everglorious Virgin Mary, mother of our Lord and God, Jesus Christ,	as also of the blessed Apostles and Martyrs, Peter and Paul ... Cosmas and Damian,	and of all thy saints,
	gloriosae semper Virginis Mariae, genetricis Dei et Domini nostri Jesu Christi,	sed et beatorum Apostolorum ac Martyrum tuorum, Petri et Pauli ... Cosmae et Damiani,	et omnium sanctorum tuorum,

The logical progression from the specific to the general that was noted in the previous example is evident here, too. In Catholic teaching, Mary is the Queen of Heaven and Earth by virtue of her perfect acceptance of the Divine will in giving birth to Jesus, in nurturing him and in following his ministry even to Calvary. By listing her first the prayer-composer highlights her pre-

eminent position among the saints. If all the saints, that vast community of servants of God, are to be accorded any human acclaim, it is due to them for the same reason that honour is given to Mary: they heard the Word of God, accepted it and were obedient to the Divine will in their lives. That is to say, the saints replay according to their ability the very example that Mary gave.

From the Anamnesis (Variation 1.15, p. 104.)

<i>E</i>	<i>calling to mind</i>	<i>his resurrection</i>	<i>and his ascension</i>
	<i>the blessed</i>	<i>from the dead</i>	<i>into heaven</i>
	<i>passion</i>		
	<i>memores tam beatae</i>	<i>nec non et ab</i>	<i>sed et in coelo</i>
	<i>passionis</i>	<i>inferis</i>	<i>gloriosae</i>
		<i>resurrectionis</i>	<i>ascensionis</i>

This ternary balancing lifts the believing Christian from earth to heaven in the progression from passion to resurrection to ascension, not only as a remembering of the triumph of Jesus but as a promise of Paradise to himself and to all mankind.

Reconstructing recitatives and recitations

In Chapter 2 examples of recitatives were quoted from Marcel Jousse's book, *The Oral Style*. These were seen to reflect the binary and ternary patterns of the formulae out of which they were constructed. Among oral-style peoples a recitation can be delivered in groups of recitatives where the second balances synonymously or antonymously with the first. These are Recitatives 1 and 2 respectively. Frequently there is a third (Recitative 0) which can introduce new material. One could argue that traces of these schemas are to be found in the eucharistic prayer if one regards each prayer component as a type of recitative where the balancings are made possible by the complex sentence constructions of written style. Furthermore, as examples further on in the chapter will show, a prayer component can balance with another to form a recitation, and one recitation can balance with another.

The analysis of the *Roman Canon* will conclude with the presentation of the *Preliminary Eiclesis* (p. 99) in the form of two recitatives that balance synonymically.

Recitative 1

We therefore
beseech **thee**,

igitur quaesumus,

(graciously to
accept)
(*placatus accipias*)

this oblation of
our servitude

*hanc oblationem
servitutis nostrae*

Recitative 2

(We therefore
beseech thee,) 0
Lord
(*igitur quaesumus*)
Domine,

graciously to
accept
placatus accipias

this oblation of
the servitude of
thy whole family
... *hanc
oblationem
servitutis ...
cunctae familiae
tuae*

save us from
eternal **damnation**
atque?
ab aeterna
damnatione nos
eripi

Through Christ

Per Christum

Amen.

Amen.

and **rank** us in the
number of thine
elect
et in electorum
tuorum jubeas
grege numerari

and to **dispose** our
days in **peace**.

diesque in nostros
in tua pace
disponas

(through) our
Lord.

(per) *Dominum*
nostrum.

Amen.

Amen.

AN ANALYSIS OF EUCHARISTIC PRAYER I

INTRODUCTORY DIALOGUE

The Lord be with you.

And also with you.

Lift up your
hearts.

We lift them up to
the Lord.

Let us give thanks

to the Lord

(to) our God.

It is right

to give him
thanks

(to give him)
praise.

PREFACE

Father,

all-powerful (God)

ever-living God,

we do well

always
(to give you
thanks)

and everywhere
to give you
thanks

through
Jesus Christ

(through)
our Lord.

Through his
cross

and (through) his
resurrection

he freed us from
sin and death

and called us to
the glory

that has made us a
chosen race,

(that has made us)
a holy nation,

(that has made us)
a royal priesthood,

(that has made us)
a people set
apart.

2.1 A ternary variation of the balancing:

Through his
cross

and (through) his
resurrection

He has freed us from sin	(he has freed us from) death	and (he has) called us to the glory
that has made us	(that has made us)	(that has made us)
a chosen race,	a holy nation,	a royal priesthood,
	(that has made us)	
	a people set apart.	

	Everywhere we proclaim your mighty works	
for you have called us out of darkness		(for you have called us) into your wonderful light.
	And so, with all the choirs of angels in heaven	
we proclaim your glory		and join in their unending hymn of praise

ACCLAMATION - HOLY, HOLY, HOLY

<i>Holy,</i>	<i>holy,</i>	<i>holy Lord,</i>
God of power		and (God of) might,
heaven (is full of your glory).		and earth are full of your glory.
Blessed is he		who (he) comes in the name of the Lord.
Hosanna in the highest.		Hosanna in the highest.

2ND PART OF THANKSGIVING AND INTERCESSIONS

	We come to	
you,		Father,
with		and (with)
praise		thanksgiving,
through		(through)
Jesus Christ		your Son.
	Through him	
we		ask you
to accept		and bless
these gifts		(gifts) we offer
		you in sacrifice.
We offer them for		(We offer them for
your		your)
holy Church,		catholic (Church),
watch over it,		and guide it
Lord,		(Lord);
Grant it peace		and (grant it)
		unity
throughout the		(throughout the
world		world).

2.2 A ternary variation of the balancing:

Watch over it,	and guide it;	grant it peace
Lord,		
	and (grant it)	
	unity throughout	
	the world.	

	We offer them	
for N, our Pope,	N, our bishop,	and for all who
		teach
the catholic faith		that (it) comes to
		us from the
		apostles.

2.3 A binary variation of the balancing:

We offer them

for N.	our Pope,
for N.	our bishop,
and for all who	that (it) comes to
teach the catholic	us from the
faith	apostles.

COMMEMORATION OF THE LIVING

(You) Remember, Lord,	your people,
especially those for whom we now pray,	N, and N.
(You) Remember	us gathered here before you.
You know	how firmly we believe in you
and (You Know)	(how firmly we) dedicate ourselves to you.

2.4 A ternary variation of the balancing:

Remember, Lord, your people	(Remember, Lord,) especially those for whom we now pray, N, N, N.	Remember us gathered here before you.
You know how firmly we believe in you.		and (you know how firmly we) , dedicate ourselves to you.

2.5 A binary variation of the balancing:

Remember, Lord,
your people,

(Remember)
especially those
for whom we now
pray, N and N.

Remember us
gathered here
before you.

You know how firmly
we believe in you,

and (You know how
firmly) we
dedicate ourselves
to you.

We offer

you this sacrifice
of praise

for ourselves

and (for) those
who are dear to
us.

We pray

to you,

our living (God)

and (our) true
God,

for our
well-being

and (for) our
redemption.

In union with the
whole church

we honour
Mary,

(we honour)
the ever-Virgin
mother

of Jesus Christ

our Lord

and (our) God.

We honour
Joseph,

(we honour)
her husband,

the apostles and
martyrs

Peter.....Damian

and all the saints.

2.6 A binary variation of the balancing:

In union with the
whole church we
honour

the ever-virgin
mother of Jesus
Christ, our Lord
and God.

her husband,

the apostles and
martyrs,

Mary,

Joseph,

Peter ... Damian

and all the saints.

2.7 A ternary variation of the balancing:

In union with the
whole church

we honour Mary, the
ever-virgin mother
of Jesus Christ our
Lord and God.

(we honour) Joseph,
her husband,

and (we honour)
the apostles and
martyrs Peter ...
Damian

and all the saints.

2.8 A third variation including binary and ternary balancing:

In union with the
whole church, we
honour

Mary,
(the mother)

of Jesus Christ

(of) our Lord

the ever-virgin
mother

and (of our) God.

We honour Joseph,
her husband,

the Apostles and
martyrs, Peter ...
Damian

and all your
saints.

May their
merits
(gain us)

your constant

help

Through
Christ

and (may their)
prayers
gain us

and (your
constant)
protection.

(through)
our Lord.

2.9 A binary variation of the balancing:

May their merits

gain us
your constant
protection.

Through Christ

(may their)
prayers
gain us
your constant
help

(through) our
Lord.

Amen.

PRELIMINARY EPICLESIS

Father, accept this
offering from your
whole family.

<i>Grant us your peace in this life,</i>	<i>save us from final damnation,</i>	<i>and count us among those you have chosen.</i>
--	--	--

Through Christ	(through) our Lord.
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Amen.

Bless (our offering)	and approve our offering;
-------------------------	------------------------------

Make it (an
offering) acceptable
to you,

(an offering) in spirit	(an offering) in truth.
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2.10 A ternary variation of the balancing:

Bless and approve
our offering;

Make it
(an offering)
acceptable to you,

(make it) an
offering in spirit
and in truth.

Let it become for us the body of Jesus Christ,	(Let it become for us) the blood your only Son,
our Lord.	
Through Christ	(through) our Lord.
Amen.	

2.11 A ternary variation of the balancing:

Let it become for us the body of Jesus Christ, Through Christ	and (Let it become for us the) blood (of) your only Son,	(Let it become for us the body and blood) (of) our Lord. (through) Our Lord.
Amen.		

INSTITUTION NARRATIVE

	The day before he suffered	
he took bread into his sacred hands to you,		and looking up to heaven, his almighty Father,
he gave you thanks		(he gave you) praise.
He broke the bread,		gave it to his disciples,
	and said:	
Take this, all of you, this is my body		and eat it (all of you): which (my body) will be given up for you.

When supper was
ended, he took the
cup.

Again he gave you
thanks

and (again he gave
you)
praise,

gave the cup to his
disciples, and
said:

Take this,
all of you,

and drink from it
(all of you):

This

(it) is the cup of
my blood,

the blood of the
new covenant.

and (the blood of
the)
everlasting
(covenant).

It will be shed for
you

and (it will be
shed)
for all

so that sins may be
forgiven.

2.12 A ternary variation of the balancing:

This is the cup of
my blood,

(This is)
the blood of the
new
covenant

and (this is the
blood of the)
eternal
(covenant).

Do this in memory
of me.

Let us proclaim the
mystery of faith:

ACCLAMATIONS

1. Christ has died, Christ is risen,

Christ will come
again.

2. Dying		you destroyed our death,
rising		you restored our life.
Lord		Jesus,
	come in glory.	

2.13 A ternary variation of the balancing:

Dying	Rising	Lord Jesus,
you destroyed our death,	you restored our life.	come in glory.

3. When we eat this bread		and drink this cup,
	we proclaim your death,	
Lord		Jesus,
until you come		in glory (you come).
4. Lord, by your cross		and (by your) resurrection
you have set free		us.
You		are the Saviour of the world.

2.14 A ternary variation of the balancing:

Lord,	and (Lord,	You are the
by your cross (you have set us free).	by your) resurrection you have set us free.	saviour of the world.

ANAMNESIS

	Father, we celebrate the memory	
of Christ,		your Son.
We,		your people and your ministers,
<i>recall his passion,</i>	<i>his resurrection from the dead,</i>	<i>and his ascension into glory;</i>
	and from the many gifts you have given to us	
We offer		to you,
God of glory		and (God of) majesty,
this holy (sacrifice)		and (this) perfect sacrifice:
the bread of life		and the cup of eternal salvation.

EPICLESIS

Look with favour on these offerings		and accept them
	as once	
<i>you accepted the gifts of</i>	<i>(you accepted) the sacrifice of</i>	<i>and (you accepted) the bread and wine offered by</i>
<i>Abel, your servant</i>	<i>Abraham, our father in faith,</i>	<i>Melchisedeck your priest.</i>

2.15 A binary variation of the balancing:

	as once you accepted the gifts of	
Abel		your servant

(as once you
accepted) the
sacrifice of

Abraham

our father in
faith

and (as once you
accepted) the bread
and wine offered by

Melchisedeck

your priest.

Almighty God, we
pray that your
angel may take this
sacrifice to your
altar in heaven.
Then as we receive
from this altar

the sacred body
(of your Son)

and blood
of your Son,

let us be filled

with every
grace

(with) every
blessing.

Through
Christ

(through)
our Lord.

Amen

INTERCESSIONS - COMMEMORATION OF THE THE DEAD

Remember, Lord,

those who
have died
(marked with the
sign of faith)

and (who)
have gone before
us marked with the
sign of faith,

especially those
for whom we now
pray,

N and N.

May these,

and (may) all who
sleep in Christ,

*find in your
presence light,*

*(find in your
presence)
happiness,*

*(find in your
presence) peace.*

Through Christ

(through) our
Lord.

Amen.

For ourselves, too,
we ask some share
in the the
fellowship of

your apostles and
martyrs,

with John the
Baptist.....
...Anastasia

and all the saints.

Through
Christ

(through)
our Lord.

Amen.

2.16 A ternary variation of the balancing:

For ourselves, too,
we ask some share

in the fellowship of the apostles and martyrs,	(in ... fellowship) with John the Baptist ... Anastasia	and all the saints.
--	--	------------------------

Though we are
sinners,

we trust in your
mercy

and (we trust in
your) love.

Do not consider
what we truly
deserve,

but grant us your
forgiveness.

Through Christ you
give us all these
gifts

(through) our Lord
(you give us all
these gifts.

You fill them with
life and goodness,

You bless them and
make them holy.

2.17 A ternary variation of the balancing:

You fill them with life	(you fill them with) goodness, and (you) make them holy.	you bless them
----------------------------	---	----------------

2:18 A binary variation of the balancing:

You fill them with life	(you fill them with) goodness,
you bless them	and (you) make them holy

2.19 A second binary variation of the balancing:

You fill them with life	and (you) make them holy
(you fill them with) goodness,	you bless them

DOXOLOGY

Through him,	with him,	in him,
	in the unity of the Holy Spirit,	
All honour (is yours),		and (all) glory is yours,
for ever		and ever.
Amen.		

EUCCHARISTIC PRAYER 1

A comparison of the English translation of the **Roman Canon** with **Eucharistic Prayer I** leaves no doubt that the post-Vatican II liturgical translators took pains to remove the ponderous and archaic expressions of the literal translation, and, at the same time, retain close links with the forms of the prayers. The reader or listener will notice immediately the absence of expressions such as,

which in the first place... . (p. 93.)

together with whom we beseech thee that (p. 92.)

Which oblation, O Lord, do thou in all respects

vouchsafe to bless (p. 100.)

The frequent use of superlatives *thy most excellent majesty* (p. 105), *excellent chalice* (p. 102), *most merciful* (p.93) is largely abandoned. Mention of the angels is not as frequent. The pronoun *you* has taken the place of *thee*. The juxtaposition of *you* and *us* in reference to God and the worshipping community is now the established practice. Many of the older generation may still feel unease about these changes, having lived contentedly with the older diglossic expressions of prayer.

But the patterns of balancing remain the same. Synonymic or antonymous clauses and phrases appear in their full individual construction or in condensed form sharing a common subject, verb or object. Appositional constructions - especially those forming epithets - also prevail. Compound sentences and complex sentences abound, but the latter are generally short, unlike those in the translation of the pre-Vatican II **Roman Canon**.

The following example of the balancing is taken from the **Preface** (p. 120.). The sentence starts with two adverbial phrases balancing (antonymously) the cross and resurrection. Then follow two co-ordinating main clauses in which sin and death are balanced antonymously with resurrection. Lastly, elaborating the word *glory*, there are four synonymic subordinate adjectival clauses, allowing for a permutation of 24 replays.

Through his **cross**

he has **freed us** from **sin**
and **death**

that has made us a **chosen**
race,

(that has made us) a
royal priesthood,

and (through) his
resurrection

and **called us** to
the **glory**

(that has made us)
a **holy nation,**

(that has made us)
a **people set apart**

Just as it was possible to set out a prayer component of the **Roman Canon** in the form of an oral style recitative, so it is possible to arrange the various prayers of **Eucharistic Prayer I** in a similar way. The following is the **Commemoration of the Living** (p. 123-125) presented as a recitative. Variation 2.9 is used here.

Recitative 1

Remember, Lord, **your**
people gathered here
before you.

You know how firmly we
believe in you.

We offer you this
sacrifice of praise for
ourselves.

We pray to you, our
living God, for our **well-**
being.

In union with the whole
church we honour **Mary,**
the mother of Jesus
Christ, our Lord.

We honour **Joseph.**

(We honour) the **apostles**
and martyrs.

(We honour) all the
saints.

(Remember, Lord,) **those especially for**
whom we now pray, N,
N, N.

and (you know how
firmly) we **dedicate**
ourselves to you

[and] (We offer you
this sacrifice of
praise) for **those who**
are dear to us.

[and] We pray to you,
our **true God,** for our
redemption.

(In union with the
whole church, we
honour) **the ever**
Virgin mother of our
Lord, and God.

(We honour) **her**
husband

(We honour) **Peter**
... Damian.

(We honour) all the
saints.

May their **merits** gain us
your constant **help**.

Through **Christ**.

Amen.

And (may their)
prayers gain us your
constant) **protection**.

(Through) **our Lord**.

Amen.

It can be seen, (and, more aptly, it can be heard if this recitative is recited aloud) that each propositional geste is balanced by another; that the repetition of words creates alliteration and assonance; that the mention of all the members of the Communion of Saints, Mary, Joseph, the apostles, the martyrs and all the saints and the worshipping community, facilitates recall. Here are the ingredients of oral-style recitation; here are the mnemonic devices that Jousse found to be common to the recitations of all oral-style peoples.

Two questions remain :

Is it possible to construct short recitations consisting of Recitatives 1, 2 and 0 using the prayers within the eucharistic prayers?

Is it possible to re-write (or preferably recite) a Eucharistic Prayer as a Recitation composed of balancing recitatives and balancing recitations?

This is precisely what will be attempted following the comments on the columnar arrangement of ***Eucharistic Prayer for Children I***.

AN ANALYSIS OF A EUCHARISTIC PRAYER FOR CHILDREN 1

INTRODUCTORY DIALOGUE

The Lord be with you. Lift up your hearts. to the Lord to give him thanks	 Let us give thanks It is right	And also with you. We lift them up to the Lord. (to) our God. and (to give him) praise.
--	---	--

PREFACE

God You have brought so that we can give you thanks (for all the wonderful things you have done.) We thank for all that is beautiful in the world you have given We praise you for daylight We praise	 here for the earth,	our Father, us together (so that we can give you) praise for all the wonderful things you have done. you and for the happiness us. and (we praise you) for your word which lights up our minds. you
---	--	--

and all the people

who (they) live on
it,

and for our life

which (it) comes
from you.

We know that you
are good.

You love us

and do great
things for us.

So we all sing
together:

3.1 A variation of THE PREFACE using alternative binary and ternary balancings:

God

our Father,

You have brought us
together

(You have brought
us) here

so that we can give
you
thanks (for all the
wonderful things
you have done.)

and (so that we
can give you)
praise for all the
wonderful things
you have done.

We thank you for
all that is
beautiful in the
world

and (we thank you)
for the happiness
you have given us.

We praise you for
daylight

and (we praise
you) for your word
which lights up
our minds.

We praise you for
the earth,

and (we praise you)
for all the people
who live on it,

and (we praise
you) for our life
which comes from
you.

We know that you
are good.

You love us

and (you) do great
things for us.

So we all sing
together:

ACCLAMATION - HOLY, HOLY, HOLY

Holy,

holy,

holy Lord,

God of power

and (God of)
might.

heaven (is full of
your glory)

and earth [is] are
full of your
glory.

Hosanna in the
highest.

ANAMNESIS

Father,

you are always
thinking about your
people;

you never forget
us.

You sent
who (he) gave his
life for us

your Son Jesus,
and who (he) came
to save us.

He cured sick people; *he cared for those
who were poor*

*and wept with
those who were
sad.*

He forgave sinners

and he taught us
how to forgive
each other.

He loved everyone

and showed us how
to be kind.

He took children in
his arms

and he blessed
them.

So we are glad to
sing (say):

3.2 A ternary variation of the balancing:

He forgave sinners and he taught us how to forgive each other.	He loved everyone and showed us how to be kind.	He took children in his arms and he blessed them.
---	---	---

So we are glad to
sing (say):

SECOND PART OF THE ACCLAMATION

Blessed is he

who (he) comes in
the name of the
Lord.

Hosanna in the
highest.

COMMEMORATION OF THE LIVING

God

our Father,

all over the world

your people praise

you.

So now we pray with
the whole Church:

with N.,

our pope,

and (with) N.,

our bishop.

In heaven

*the blessed Virgin
Mary,*

the apostles

and all the saints

always sing your
praise.

Now we join with
them (to adore you)

and (we join with)
the angels to
adore you

as we sing (say):

THE COMPLETE ACCLAMATION

Holy,

holy,

holy Lord,

God of power

and (God of)
might,

heaven (is full of
your glory)

and earth is full
of your glory.

Blessed is he

who (he) comes in
the name of the
Lord.

Hosanna in the
highest.

Hosanna in the
highest.

EPICLESIS

God (you are most holy)	our Father, you are most holy
and we want to show you (this)	that we are grateful.
We bring	to you
the bread	and wine
and we ask you to send the Holy Spirit to make these gifts the body	(and we ask you to send the holy Spirit to make these gifts) the blood
of Jesus	of your Son.
Then we can offer to you	what you have given to us.

3.3 A ternary variation of the balancing:

...we want to show that we are grateful	We bring to you the bread and wine	we ask you to send your Holy Spirit to make these gifts the body and blood of Jesus, your Son.
Then we can offer to you		what you you have given to us.

INSTITUTION NARRATIVE

	On the night before he died, Jesus was having supper with his apostles. He took bread from the table.	
He gave you thanks		and (he gave you) praise.
Then he broke the bread,	gave it to his friends,	and said:

3.4 A binary variation of the balancing:

He took the bread
from the table.

He gave you thanks
and praise.

He broke the bread,

(he) gave it to
his friends,

and said:

Take this, all of
you,

and eat it (all of
you):

This is my body

which (my body)
will be given up
for you.

When supper was
ended,

Jesus took the cup

that (it) was
filled with wine.

He thanked you,

*gave it to his
friends,*

and said:

Take this, all of
you,

and drink from it
(all of you):

*This is the cup of
my blood,*

*the blood of the
new ... covenant*

and (the blood of
the) everlasting
(covenant).

It will be shed

for you

and for all

so that sins may be
forgiven.

Then

he said

to them

(You) do this

in memory of me.

ACCLAMATIONS (One is sung or said)

1. *Christ has died, Christ is risen,*

*Christ will come
again.*

2. Dying	you destroyed our death,
Rising	you restored our life.
Lord	Jesus,
come in glory.	

3.5 A ternary variation of the balancing:

Dying you destroyed our death,	Rising you restored our life.	Lord Jesus, come in glory.
--------------------------------	-------------------------------	----------------------------

3. When we eat this bread	and (when we) drink this cup,
we proclaim your death,	
Lord	Jesus,
until you come	in glory (you come).
4. Lord, by your cross	and (by your) resurrection
You have set free	us.
You	are the Saviour of the world.

3.6 A ternary variation of the balancing:

Lord, by your cross (you have set us free).	and (Lord, by your) resurrection you have set us free.	You are the saviour of the world.
---	--	-----------------------------------

EPICLESIS

Father,

{because} you love
us,

you invite us to
come to your
table.

Fill us with the
joy of the Holy
Spirit

as we receive the
body (of your Son)

and (as we
receive) the blood
of your Son.

INTERCESSIONS - COMMEMORATION OF THE DEAD

Lord, you never
forget any of your
children.

We ask
to take care of
those we love,
and we pray

(You) Remember
who (he) is
suffering from pain

Remember Christians
everywhere

you
especially N, N,
N.,
for those who have
died.
everyone
or (who is
suffering from)
sorrow.
and all other
people in the
world.

DOXOLOGY

We are filled with
wonder
when we see (it)

through Jesus

and (we are filled
with) praise
what you do for
us.

(through) your
Son,

and so we sing:

Through him,

with him,

in him,

*in the unity of the
Holy Spirit,*

All honour (is
yours, Almighty
Father),

for ever

and (all) glory is
yours, Almighty
Father,

and ever.

AMEN.

EUCCHARISTIC PRAYER FOR CHILDREN 1

The process of adapting the eucharistic prayer to suit the understanding of children is reflected in a greater simplicity of expression in which the propositional geste and the compound sentence predominate. The result of this is a greater frequency in oral-style parallelism as the following examples will illustrate:

From the Preface (p. 137.)

We praise you for
the **daylight**

and (we praise
you) for **your word**
which lights up
our minds.

From the Anamnesis (p. 139.)

you are **always**
thinking about your
people;

you **never forget**
us

...

He **forgave** sinners

and he **taught us**
how to forgive
each other.

he **loved** everyone

and he **showed us**
how to be kind

Reconstructing a recitation

This chapter will conclude with the reconstruction of a eucharistic recitation. It will be organised in the following way:

PRAYER COMPONENTS

The Preface
Holy

Commemoration of the Living
Introduction the the Doxology

RECITATIONS

Recitatives 1, & 2
Recitatives 0

Recitatives 1, & 2
Recitatives 0

Institution Narrative	Recitatives 1, 2, & 0
Anamnesis	Recitative 1
Commemoration of the Dead	Recitative 2
Doxology	Recitatives 1, & 2

Many levels of balancing

So many levels of balancing can be identified in the reconstruction of *Eucharistic Prayer for Children 1* that it seems appropriate to use the title *The Great Eucharistic Recitation*. Within each recitation, sentences, clauses, phrases and words balance - generally synonymically. In some instances it is possible to balance one half of a prayer with the second half. Individual prayer components balance each other. Because of thematically recurring words and repeated phrases there is acoustic balancing in the form of alliteration and assonance at every level of the balancings.

Thematic balancings also control the re-creation of the Recitation. In the first recitation, the **Preface** is linked by thanks and praise, with the **Holy** as the actual song of praise that unites heaven and earth fulfilling the function of a Recitative 0. In the second recitation, the thematic link is the Living on earth and in heaven, the redeemed filled with wonder and praise. Hence the use of doxology material for Recitative 0. The **Institution Narrative** is linked by the body and the blood, and the repetition of verbs of Recitative 1 in Recitative 2. The themes of invoking the Spirit and consecration balance the fourth recitation. The theme of remembering on the part of God and man marks the fifth recitation. Last is the recitation of praise.

However, the recurrence of praise and thanksgiving in word, phrase, clause, sentence and sound, balance the first recitation with the second, the first and second with the fourth and fifth, and so on in a cycle where the beginning and the end is God himself. All the intercessions and supplications are permeated

with a confidence that springs readily from prayers of thanksgiving to prayers of thanksgiving. Central to these dominant themes is the praise and thanksgiving offered by Jesus himself, memorialised in the Institution Narrative, and made present to the eucharistic community for all time by the power of the consecrating Spirit.

Most of the prayer material balances synonymically but there are examples of antonymous balancing. They occur in the **Acclamations** that follow the **Institution Narrative**. The death and resurrection/ascension of Jesus are contrasted. Although these are excluded from the recitation below they represent alternative material or possible refrains that could recur at the end of recitatives.

It could be argued that there are certain antonymous links between the **Commemoration of the Living** and the **Commemoration of the Dead** and that these two prayers should be seen to contrast. And that is true. However, in what is presented below, the **Anamnesis** would seem to offer much synonymic material that would link it with the **Commemoration of the Dead**, and for that reason, the **Anamnesis** forms Recitative 1 and the **Commemoration of the Dead**, Recitative 2. The *kenosis* of Jesus is linked to the *kenosis* of his Mystical Body on earth, effecting a unity that cancels all opposites.

In certain instances a prayer component (such as the **Preface** and the **Commemoration of the Living**) will be divided into two recitatives; in other instances, two different prayers balance each other. The **Epiclesis** forms two recitatives. It is a re-ordering of the two invocations of the Holy Spirit.

It would be foolish to pine for the old oral order; it would indicate a failure to see the gains made possible by written style. To recognise the co-existence of elements of written and oral style, is to appreciate the enrichment of thought and language it offers; in the context of prayer it opens the way for empowerment by the God of all time and space. In the view of this author, **The Great Eucharistic Recitation** that follows offers evidence that we have not separated from our anthropological

roots: if oral style is the trunk, and the major branches of the tree of human laryngo-buccal expression, then written style is the intertwining of many branches, a rich foliage and abundant fruit.

THE GREAT EUCHARISTIC RECITATION

THE PREFACE

Recitative 1

God

you have brought us
together

so that we can give
you **thanks** (for all
the wonderful
things you have
done.)

We **thank** you for
all that is
beautiful in the
world (you have
given us.)

our Father,

(you have brought
us) here

(so that we can
give you) **praise**
for all the
wonderful things
you have done.

and (we thank you)
for **the happiness**

you have given us.

Recitative 2

We **praise** you for
daylight

We **praise** you for
the **earth,**

We **know** that you
are good.

and (we praise you)
for all the **people**
who live in it,

You **love** us

So we all sing
together:

and (we praise
you) for **your word**
which lights up
our minds.

and (we praise
you) for **our life**
which comes from
you.

and (you) **do great**
things for us.

Recitative 0

Holy,
God of
power

Heaven ([is] full
of your glory)

holy,

Hosanna in the
highest.

holy Lord,
and (God of)
might.

and **earth** [is]
full of your
glory.

COMMEMORATION OF THE LIVING

Recitative 1

God

your people praise

with **N.**,

and (with) **N.**,

the blessed virgin . the **apostles**
Mary,

In heaven

always sing your
praise.

our Father,

all over the world

you.

So now we pray with
the whole Church:

our pope,

our bishop.

and **all the saints**

Recitative 2

Now we join with
them (to adore you
 as we sing:)

Holy, **holy,**
 God of **Power**

heaven ([is] full
 of your glory.)

Blessed is he

Hosanna in the
 highest.

and (Now we join
 with) the **angels**
 as we sing(say):

holy Lord,
 and (God of)
might,

and **earth** [is]
 full of your
 glory.

who (he) comes in
 the name of the
 Lord.

Hosanna in the
 highest.

Recitative 0

(Taken from the beginning of the Doxology)

We are filled with
wonder

when we see (this)

through **Jesus,**

and (we are
 filled) with
praise

(when we see) what
 you do for us.

(through) your
Son,

INSTITUTION NARRATIVE

Recitative 1

On the night before
he died, Jesus was
having supper with
his apostles. He
took bread from the
table.

He gave you **thanks**

and (he gave you)
praise.

Then he **broke** the
bread,

gave it to his
friends,

and **said:**

Take this, all of
you,

and **eat** it (all of
you):

This is my body

which (my body)
will be given up
for you.

Recitative 2

When supper was
ended,

Jesus **took** the cup

that (it) was
filled with wine.

He **thanked** you,

gave it to his
friends,

and **said:**

Take this, all of
you,

and **drink** from it
(all of you):

This is the cup of
my blood,

the blood of the
new ... covenant

and (the blood of
the) everlasting
(covenant).

It will be shed **for**
you

and (it will be
shed) **for all**

so that sins may be
forgiven.

Recitative 0

Then he said to
them:

(You) Do this

(do this) in
memory of **me**

THE EPICLESIS

Recitative 1

God ... (You are
most holy)

and we want to show
you that we are
grateful.

to make these gifts
the **body** (of Jesus
your Son.)

Then **we** can offer
you

We bring to you the
bread and wine

our Father, you
are most holy,

and we ask you to
**send the Holy
Spirit**

(to make these
gifts) the **blood**
of Jesus, your
Son.

what **you** have
given **us**.

Recitative 2

Father,

because **you** love us

Fill us with the
joy of the Holy
Spirit as we
receive the **body** of
your Son

you invite us to
come to your
table.

and (fill us with
the joy of the
Holy Spirit) as we
receive the **blood**
of your Son.

ANAMNESIS

Recitative 1

Father,

you are **always**
thinking about your
people;

You sent

who (he) **gave his**
life for us

He **cured** sick
people;

He **forgave** sinners

He **loved** everyone

He **took children in**
his arms

he **cared** for those
who were poor

you **never** forget
us.

your son, Jesus,
and who (he) **came**
to save us.

and **wept** with
those who were
sad.

and **taught us how**
to forgive each
other.

and **showed us how**
to be kind.

and he **blessed**
them.

Recitative 2

INTERCESSIONS - COMMEMORATION OF THE DEAD

Lord, you never
forget any of your
children.

We ask you to take
care of **those we**
love.

and we pray

Remember everyone
who is suffering
from **pain**

Remember **Christians**
everywhere.

(We ask you to
take care)
especially of **N**
and **N.**

for those who have
died.

(Remember everyone
who is suffering
from) (or) **sorrow.**

and (remember) **all**
other people in
the world.

DOXOLOGY

Recitative 1

We are filled with
wonder

when we see what
you do for us
through Jesus

and (we are filled
with) **praise**

(when we see what
you do for us
through) **your Son,**

and so we sing:

Recitative 2

THROUGH HIM,

WITH HIM,

IN HIM,

IN THE UNITY OF THE HOLY SPIRIT

ALL **GLORY** ... (IS
YOURS, ALMIGHTY
FATHER) ,

FOR EVER

AND (ALL) **HONOUR**
IS YOURS, ALMIGHTY
FATHER,

AND EVER.

AMEN.

CONCLUSION

In this dissertation it has been argued that oral elements underlie the written style language of three eucharistic prayers of the Roman rite and that, in fact, these oral elements find an outlet in the very complexities of the written style in which they are expressed. By using the anthropological laws that govern human expression, it has been possible to show that mimism, bilateralism and formulism are vitally present in these prayers. It follows that a vast field of research in orality could open up in liturgical studies. The effects of such study would be felt not only in the academic investigation and the acquiring of new insights, but particularly in the pastoral benefits of the application of such knowledge.

Similar and more advanced analyses could be done on the increasing number of eucharistic prayers in the Roman tradition. Much work has been undertaken during the last few years on the revision of translations of various eucharistic prayers, in particular the "Swiss" Eucharistic Prayers. (See Appendix 5, p. 183.)

A knowledge of the anthropology of geste would give an insight into the composition of eucharistic prayers. Since the composers dip into the treasury of tradition, it is possible that their newly acquired knowledge would breed an even greater sensitivity to oral elements in historical texts, and inform their judgement on how to retain sensitively those oral elements - but in written style.

Such studies would address the needs of the faithful to experience a liturgical language that was composed of well-balanced sentences. Liturgists and translators would become even more aware of the possibilities of refining the language, of using beautiful refrains, of the effect of repetitions that echo the recitative in a poetic way.

When the time is ripe for the composition of a *Southern African Eucharistic Prayer*, it will be for a people who rank high among their members the imbongi, or praise poets. It may be that elements of the imbongi style will influence that composition. And what an honour that would be for Africa!

The study of oral elements in liturgical gestes could be extended to all the sacramental rites of the Roman tradition. Comparative studies at denominational level could not but cultivate better understanding and Christian fellowship and bring us a few steps closer to the unity for which Jesus prayed.

A most enriching project would be the study of orality in the eucharistic and sacramental liturgies of the East. I. H. Dalmais gives an impressive list of various Eastern Christian rites which are still practised and which can be traced to the earliest traditions. The number of Eastern rites is astonishing as the following list shows:

1. THE WESTERN SYRIAN TYPE
2. THE EASTERN SYRIAN TYPE
 - The Assyro-Chaldean rite
 - The Syro-Antiocene (Jacobite) rite
 - The Maronite rite
 - The Byzantine rite
 - The Armenian rite
3. THE ALEXANDRIAN GROUP
 - The Coptic rite
 - The Ethiopian rite (48, pp.27-43.)

In the West the Mozarabic and Ambrosian rites would provide a rich source for studies in orality.

Again comparative oral studies would further understanding of the varieties of Christian liturgical prayer and practice, and create greater fellowship with the faithful of those communities.

Since liturgical language is but one of the expressions of worship, research could extend to other areas. Studies of how the anthropological laws of mimism, bilateralism and formulism are manifested in gestes of colour, vestments, music, inculturation, cemeteries and church architecture would, without doubt, yield a rich harvest of information with powerful pastoral implications and applications.

An area of possible research is the use of gesture in liturgical rites. Processions, genuflections, inclinations of the head, the imposition of hands, signing with the sign of the cross, standing and kneeling are among the many gestures that are corporeal gestes and expressions of worship.

A particularly interesting pursuit might be the study of the diglossic effects of liturgical language in the history of the church.

... on earth as it is in heaven

The liturgy is a school of faith as well as an expression of worship. It is fitting that all things associated with worship should be of excellence. Insofar as the Christian community is able, it should enter into the redemption of time and space using the highest levels of energy, because that is what Jesus accomplished. In particular, the gestes of liturgical language should be such that they ensconce themselves in the memory, roll off the tongue with ease, reverence and delight, and effect a kind of acoustic transposition. These gestes are the fruits of the oral style, and they are ours to harvest.

APPENDICES

Appendix 1

A letter

Excerpt from a letter written to Professor Sienaert (University of Durban) by Father S. O'Leary, O. Carm., co-translator of Marcel Jousse's book *Anthropology du Geste*.

In Dr. Morlaas's "Preface" mention is made of the Joussian "performance" or "spectacle". It would be wonderful if something of Jousse's personal method and style could be captured in the translation. Even if he lived to revise the work he had begun, I doubt very much if Jousse's primary concern would be to please "literary" critics. His work is very technical and scientific. Had he been able to personally translate his work into another language, I feel sure he would do what he does in French: "to improve the telling, he takes, repeats, inserting a new adjective, a new phrase." I believe he wouldn't hesitate to "coin" a few new words in English, even as he did in French. (E.g. I've not found "l'Enseigneur" in the dictionary; perhaps you could make, and comment upon a list of such French words that Jousse felt free to use.) Because of the role it plays in memorization, I believe Jousse would urge you to find or create as many assonances in the text as possible. One such instance that I would recommend is "coining" the word "prehend" (not in English usage) for "take, grasp," etc.; it could serve as a splendid example of what Jousse recommends when he urges us to return to the "concrete" by going back to the roots. If English uses "apprehend, comprehend", why not "prehend"?

What is music to my ears in French -- prendre, apprendre, comprendre -- will disappear in the translation unless such a new English word is fashioned. Of course, either in your personal introduction or by way of translator's note such "boldness" can be explained. Morlaas himself refers to the difficulty he had (or I believe it was he) before the board of examiners when he used the word "gestuel" back in 1927 (cf. p. 28 of *L'Anthropologie du geste*.) They said the word wasn't "French". Then it was used only by Jousse. It has since become universal. (Robert indicates that the word was officially accepted in 1945.)

I think, too, that it would be good to "preserve" or "conserve" Jousse's renditions of Aramaic or Hebrew, accents and all. True, "Yahweh" is the accepted English rendition of the Hebrew; but Jousse's "Iâhōh" shows that the matter of the exact ancient pronunciation is an open question. The same for Iêshoua etc. (Incidentally, "Iêshoua" means "Yahweh or Iâhōh saves.") Perhaps, this could be used as an example of what I call "encoding", and you, "transfer-translation". I like the word "encoding" because it has assonance with "decoding" which can be used to describe the process of translating back into the original to find the substratum; again, one of Jousse's passions.

Appendix 2

THE ROMAN CANON

ORDINARY OF THE MASS

29

Joining his hands before his breast, and bowing his head, he says :

Gratias agamus Domi-	Let us give thanks to
no Deo nostro.	the Lord God.
R. Dignum et justum	R. It is meet and just.
est.	

He then disjoins his hands and keeps them so until the end of the Preface, when he again joins them, and bowing down, says Sanctus, etc.

The following Preface is said on all Ferias, and on those Festivals which have none proper, and in all Masses for the Dead.

Vere dignum et justum	It is truly meet and
est, æquum est salutare,	just, right and available
nos tibi semper, et ubi-	to salvation, that we
que gratias agere, Do-	should always, and in all
mine sancte, Pater omni-	places, give thanks to
potens, æterne Deus.	thee, O holy Lord Father
*Per Christum Dominum	Almighty, eternal God.
nostrum ; per quem ma-	*Through Christ our Lord
jestatem tuam laudant	by whom the angels praise
angeli, adorant domina-	thy majesty, the domina-
tiones, tremant potesta-	tions adore it, the
tes, cœli cœlorumque vir-	powers tremble before
tutes, ac beatæ seraphim,	it, the heavens, the hea-
socia exultatione con-	venly virtues, and blessed
celebrant. Cum quibus et	seraphim, with common
nostras voces, ut ad	jubilee glorify it. To-
mitti jubeas deprecamur,	gether with whom we be-
supplici confessione di-	seach thee that we may
centes.	be admitted to join our
	humble voices, saying :

Sanctus, sanctus, san-	Holy, holy, holy, Lord
ctus, Dominus Deus Sa-	God of Hosts. Heaven
baoth. Pleni sunt cœli et	and earth are full of thy
terra gloria tua. Hosanna	glory. Hosanna in the
in excelsis Benedictus	highest. Blessed is he
qui venit in nomine Do-	that cometh in the name
mini. Hosanna in ex-	of the Lord. Hosanna in
celsis.	the Highest.

Prefaces marked (*) commence *Vere dignum*

ORDINARY OF THE MASS

35

protectione custodias. Ut under thy continual pro-
 usdem rectoribus guber- tection, by thy blessed
 netur, quos operis tui apostles, that it may be
 vicarios eidem contulisti governed by those whom
 præesse pastores. †Et thou hast appointed its
 ideo cum angelus, etc. vicars and pastors. †And
 therefore, etc.

THE CANON OF THE MASS

The Priest says in a low voice :

Te igitur, clementis-	We therefore humbly
sime Pater, per Jesum	pray and beseech thee,
Christum Filium tuum	most merciful Father,
Dominum nostrum, sup-	through Jesus Christ thy
plices rogamus, ac peti-	Son, our Lord, to accept
mus uti accepta habeas,	and bless these gifts,
et benedicas, hæc dona,	these presents, these holy
hæc munera, hæc sancta	unspotted sacrifices,
sacrificia illibata, impri-	which in the first place,
mis quæ tibi offerimus	we offer thee for thy holy
pro Ecclesia tua sancta	Catholic Church, to which
Catholica : quam paci-	vouchsafe to grant peace,
ficare, custodire, adun-	as also to preserve, unite
are, et regere digneris to-	and govern it throughout
to orbe terrarum, una	the world ; together with
cum famulo tuo Papa	thy servant N. our Pope,
nostro N. et Antistite	N. our Bishop, as also all
nostro N. et omnibus	orthodox believers and
orthodoxis atque Catho-	professors of the Catholic
licæ et Apostolicæ fidei	and Apostolic faith.
cultoribus.	

Commemoration of the Living.

Memento Domine, fa-	Remember, O Lord,
mularum famularumque	thy servants both men
tuarum N. et N.	and women, N. and N.

The Priest pauses a moment—prays for those for whom he wishes to pray in particular, and extending his hands, continues :

Et omnium circum-	And all here present,
stantium, quorum tibi	whose faith and devotion

fides cognita est, et nota are known unto thee,
 devotio, pro quibus tibi who offer up to thee
 offerimus, vel qui tibi this sacrifice of praise for
 offerunt hoc sacrificium themselves, their fami-
 laudis, pro se suisque lies, and friends, for the
 omnibus, pro redemptio- redemption of their souls,
 ne animarum suarum, for the hope of their
 pro spe salutis et in- safety and salvation
 columitatis suæ, tibi- and who pay their vows
 reddunt vota sua æterno to thee, the eternal
 Deo vivo et vero. living, and true God.

Communicantes, et	Communicating with,
memoriam venerantes,	and honouring in the first
imprimis gloriosæ semper	place, the memory of the
Virginis Mariæ, genitri-	everglorious Virgin Mary,
cis Dei et Domini nostri	Mother of our Lord
Jesu Christi: sed et bea-	and God, Jesus Christ, as
torum Apostolorum ac	also of the blessed Apost-
Martyrum tuorum, Petri	les and Martyrs, Peter
et Pauli, Andreæ, Jacobi,	and Paul, Andrew,
Joannis, Thomæ, Jacobi,	James, John, Thomas,
Phillippi, Bartholomæi,	James, Philip, Bartholo-
Matthæi, Simonis et	mew, Matthew, Simon
Thaddæi, Lini, Cleti, Cle-	and Thadeus, Linus, Cle-
mentis, Xysti, Cornelii,	tus, Clement, Xystus,
Cypriani, Laurentii,	Cornelius, Cyprian, Law-
Chrysogoni, Joannis et	rence, Chrysogonus, John
Pauli, Cosmæ et Dami-	and Paul, Cosmas and
ani, et omnium Sancto-	Damian, and of all thy
rum tuorum: quorum	Saints, through whose
meritis precibusque con-	merits and prayers grant
cedas, ut in omnibus pro-	that we may be always
tectionis tuæ muniamur	defended by the help of
auxilio. Per eundem	thy protection. Through
Christum Dominum no-	the same Christ our Lord.
strum. Amen.	Amen.

Spreading his hands over the Oblation, he says the words of consecration secretly and distinctly.

[Here the bell is rung.]

Hanc igitur oblatio-	We, therefore, beseech
nem servitutis nostræ,	thee, O Lord, graciously
sed et cunctæ familiæ	to accept this oblation of

ORDINARY OF THE MASS

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tuæ, quæsumus. Domine, our servitude, as also of
 ut placatus accipias ; di- thy whole family ; and to
 esque nostros in tua pace dispose our days in thy
 disponas, atque ab æter- peace, preserve us from
 na damnatione nos eripi, eternal damnation, and
 et in electorum tuorum rank us in the number
 jubeas grege numerari. of thine elect. Through
 Per Christum Dominum Christ our Lord. Amen.
 nostrum. Amen.

Quem oblationem tu, Which oblation do
 Deus, in omnibus, quæsu- thou, O God, vouchsafe
 mus, benedictam, ad- in all respects to bless,
 scriptam, ratam, ratio- approve, ratify, and ac-
 nabilem, acceptabilem- cept ; that it may be
 que facere digneris ; ut made for us the body and
 nobis corpus et sanguis blood of thy most be-
 fiat dilectissimi Filii tui loved Son, Jesus Christ
 Domini nostri Jesu Chri- our Lord.
 sti.

Qui pridie quam pate- Who, the day before
 retur, accepit panem in he suffered, took bread
 sanctas ac venerabile into his holy and vener-
 manus suas, et elevatis able hands, and with his
 oculis in cœlum, ad te eyes lifted up towards
 Deum Patrem suum om- heaven, giving thanks to
 nipotentem, tibi gratias thee, Almighty God, his
 agens, benedixit, fregit, Father, he blessed it,
 deditque discipulis suis, brake it, and gave it to
 dicens : Accipite et man- his disciples, saying, Take
 ducate ex hoc omnes, and eat ye all of this, For
 Hoc EST ENIM CORPUS THIS IS MY BODY.
 MEUM.

After pronouncing the words of Consecration, the Priest kneeling, adores the Sacred Host ; rising, he elevates it ; then placing it on the corporal, again adores it.

[At the Elevation, the bell is rung three times.]

Simili modo postquam In like manner after he
 cœnatum est, accipiens et had supped, taking also
 hunc præclarum calicem this excellent chalice into
 in sanctas ac venerabiles his holy and venerable
 manus suas, item tibi hands, giving thee also
 gratias agens benedixit, thanks, he blessed, and

deditque discipulis suis gave it to his disciples,
 dicens: Accipite et bi- saying, Take and drink ye
 bite ex eo omnes; Hic all of this, FOR THIS IS
 EST ENIM CALIX SANGUI- THE CHALICE OF MY
 NIS MEI. NOVI ET ÆTERNI BLOOD OF THE NEW AND
 TESTAMENTI: MYSTERIUM ETERNAL TESTAMENT,
 FIDEI: QUI PRO VOBIS ET THE MYSTERY OF FAITH:
 PRO MULTIS EFFUNDETUR WHICH SHALL BE SHED
 IN REMISSIONEM PECCA- FOR YOU AND FOR MANY,
 TORUM. TO THE REMISSION OF SINS.

Hæc quotiescunque As often as ye do these
 feceritis, in mei memori- things, ye shall do them
 am facietis. in remembrance of Me.

*Here, also kneeling, he adores the sacred chalice;
 rising, he elevates it; then replacing it on the cor-
 poral, he covers it, and again adores it.*

[The bell is here also rung three times.]

The Priest then proceeds:

Unde et memores, Do- Wherefore, O Lord, we
 mine, nos servi tui, sed et thy servants, as also thy
 plebs tua sancta, ejusdem holy people, calling to
 Christi Filii tui Domini mind the blessed passion
 nostri tam beatæ passio- of the same Christ thy
 nis, nec non et ab inferis Son our Lord, his resur-
 resurrectionis, sed et in rection from the dead,
 cœlogloriosæ ascensionis, and admirable ascension
 offerimus præclaræ Ma- into heaven, offer unto
 jestati tuæ, de tuis donis thy most excellent Ma-
 ac datis, Hostiam puram, jesty of thy gifts bestow-
 Hostiam sanctam, Hosti- ed as a pure Host, a holy
 am immaculatam, pan- Host, an unspotted Host,
 æm sanctum vitæ æternæ, the holy bread of eternal
 calicem salutis perpetuæ. life, and chalice of ever-
 lasting salvation.

Extending his hands, he continues:

Supra quæ propitio ac Upon which vouchsafe
 sereno vultu respicere to look with a propitious
 digneris, et accepta ha- and serene countenance,
 bere dignatus es munera and to accept them, as
 pueri tui justî Abel, et thou wert graciously
 sacrificium Patriarchæ pleased to accept the
 nostri Abrahæ et quod gifts of thy just servant

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tibi obtulit summus sacerdos tuus Melchiseuech, sanctum sacrificium immaculatum Hostiam.	Abel, and the sacrifice of our Patriarch Abraham, and that which thy high-priest Melchisedech offered to thee, a holy sacrifice and unspotted victim.
--	---

Bowing down with his hands joined and placed upon the Altar, he says :

Supplices te rogamus omnipotens Deus, jube hæc perferri per manus sancti angeli tui in sublime altare tuum, in conspectu divinæ Majestatis tuæ, ut quotquot ex hac altaris participatione sacro-sanctum Filii tui corpus et sanguinem sumpserimus, omnibenedictione cœlesti et gratia repleamur. Per eundem Christum Dominum nostrum. Amen.	We most humbly beseech thee, Almighty God, to command these things to be carried by the hands of thy holy angels to the altar on high, in the sight of thy divine Majesty, that as many as shall partake of the most sacred body and blood of thy Son at this altar, may be filled with every heavenly grace and blessing. Through the same Christ our Lord. Amen.
---	--

Commemoration of the Dead.

Memento etiam, Domine, famulorum famularumque tuarum N. et N. qui nos præcesserunt cum signo Fidei, et dormiunt in somno pacis.	Be mindful, O Lord, of thy servants N. and N. who are gone before us with the sign of faith and rest in the sleep of peace.
---	---

Here particular mention is silently made of such of the Dead as he intends to pray for, after which he continues :

Ipsis, Domine, et omnibus in Christo quiescentibus, locum refrigerii, lucis et pacis, et indulgeas deprecamur : per eundem Christum Dominum nostrum. Amen.	To these, O Lord, and to all that sleep in Christ. grant we beseech thee, a place of refreshment, light, and peace : through the same Christ our Lord. Amen.
--	--

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ORDINARY OF THE MASS

Striking his breast, and raising his voice a little, he says :

Nobis quoque peccato-	Also to us sinners thy
ribus famulis tuis, de	servants confiding in the
multitudine miseration-	multitude of thy mercies
em tuarum sperantibus,	vouchsafe to grant some
partem aliquam et socie-	part and fellowship with
tatem donare digneris,	thy holy apostles and
cum tuis sanctis apostolis	martyrs ; with John,
et martyribus cum Joane,	Stephen, Matthias, Bar-
ne, Stephano, Matthia,	nabas, Ignatius, Peter,
Barnaba, Ignatio, Alex-	Alexander, Marcellinus,
andro, Marcellino, Petro,	Felicitas, Perpetua,
Felicitate, Perpetua,	Agatha, Lucy, Agnes,
Agatha, Lucia, Agnete,	Cecily, Anastasia, and
Cæcilia, Anastatia, et om-	with all thy saints ; into
nibus sanctis tuis ; intra	whose company we be-
quorum nos consortium,	seech thee to admit us,
non æstimator meriti, sed	not in consideration of
veniæ quæsumus largitor	our merit, but of thy own
admitte. Per Christum	gratuitous pardon.
Dominum nostrum.	Through Christ our Lord.

Per quem hæc omnia,	By whom, O Lord,
Domine, semper bona	thou dost always create,
creas sanctificas vivificas,	sanctify, quicken, bless,
benedices, et præstas no-	and give us all these good
bis.	things.

The Priest here uncovers the chalice and makes a genuflection. Taking the Sacred Host in his right hand and holding the chalice in his left, he makes the Sign of the Cross three times over the chalice, saying :

Per ipsum, et cum ipso	By him and with him,
et in ipso, est tibi Deo	and in him, is to thee,
Patri omnipotenti, in uni-	God the Father Al-
tate Spiritus Sancti om-	mighty, in the unity of
nis honor et gloria.	the Holy Ghost all
	honour and glory.

Covering the chalice, he makes a genuflection and says aloud :

Per omnia sæcula	For ever and ever.
sæculorum.	R. Amen.
R. Amen.	

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Appendix 3

EUCCHARISTIC PRAYER I

(ROMAN CANON)

In the first eucharistic prayer the words in brackets may be omitted. The priest, with hands extended, says:

We come to you, Father, Celebrant alone
 with praise and thanksgiving,
 through Jesus Christ your Son.

He joins his hands and, making the sign of the cross once over both bread and chalice, says:

**Through him we ask you to accept and bless ✠
 these gifts we offer you in sacrifice.**

With hands extended, he continues:

**We offer them for your holy catholic Church,
 watch over it, Lord, and guide it;
 grant it peace and unity throughout the world.
 We offer them for N. our Pope,
 for N. our bishop, *
 and for all who hold and teach the catholic faith
 that comes to us from the apostles.**

COMMEMORATION OF THE LIVING

Remember, Lord, your people, Celebrant or
one concelebrant
 especially those for whom we now pray, N. and N.

He prays for them briefly with hands joined. Then, with hands extended, he continues:

SPECIAL FORM of In Union with the whole Church (Communicantes)

CHRISTMAS AND DURING THE OCTAVE

In union with the whole Church
 we celebrate that day (night)
 when Mary without loss of her virginity
 gave the world its savior.
 We honor Mary,
 the ever-virgin mother of Jesus Christ our Lord and God.†
 HOLY THURSDAY

In union with the whole Church
 we celebrate that day
 when Jesus Christ, our Lord,
 was betrayed for us.
 We honor Mary,
 the ever-virgin mother of Jesus Christ our Lord and God.†

EPIPHANY

In union with the whole Church
 we celebrate that day
 when your only Son,
 sharing your eternal glory,
 showed himself in a human body.
 We honor Mary,
 the ever-virgin mother of Jesus Christ
 our Lord and God.†

* When several are to be named, a general form is used: for N. our bishop and his assistant bishops, as in number 172 of the General Instruction.

Remember all of us gathered here before you.
 You know how firmly we believe in you
 and dedicate ourselves to you.
 We offer you this sacrifice of praise
 for ourselves and those who are dear to us.
 We pray to you, our living and true God,
 for our well-being and redemption.

In union with the whole Church
 we honor Mary,
 the ever-virgin mother of Jesus Christ our Lord and God.
 † We honor Joseph, her husband,
 the apostles and martyrs
 Peter and Paul, Andrew,
 [James, John, Thomas,
 James, Philip,
 Bartholomew, Matthew, Simon and Jude;
 we honor Linus, Cletus, Clement, Sixtus,
 Cornelius, Cyprian, Lawrence, Chrysogonus,
 John and Paul, Cosmas and Damlan]
 and all the saints.
 May their merits and prayers
 gain us your constant help and protection.
 [Through Christ our Lord. Amen.]

Celebrant or
 one concelebrant

FROM THE EASTER VIGIL TO THE SECOND SUNDAY OF EASTER INCLUSIVE

In union with the whole Church
 we celebrate that day (night)
 when Jesus Christ, our Lord,
 rose from the dead in his human body.
 We honor Mary,
 the ever-virgin mother of Jesus Christ our
 Lord and God.†

ASCENSION

In union with the whole Church
 we celebrate that day
 when your Son, our Lord,
 took his place with you
 and raised our frail human nature to glory.
 We honor Mary,
 the ever-virgin mother of Jesus Christ our Lord and God.†

PENTECOST

In union with the whole Church
 we celebrate the day of Pentecost
 when the Holy Spirit appeared to the apostles
 in the form of countless tongues.
 We honor Mary,
 the ever-virgin mother of Jesus Christ our
 Lord and God.†

With hands extended, he continues:

Father, accept this offering
from your whole family.
Grant us your peace in this life,
save us from final damnation,
and count us among those you have chosen.

Celebrant alone

He joins his hands.

[Through Christ our Lord. Amen.]

With hands outstretched over the offerings, he says:

Bless and approve our offering;
make it acceptable to you,
an offering in spirit and in truth.
Let it become for us
the body and blood of Jesus Christ,
your only Son, our Lord.

Celebrant
with concelebrants

He joins his hands.

[Through Christ our Lord. Amen.]

The words of the Lord in the following formulas should be spoken clearly and distinctly, as their meaning demands.

The day before he suffered *

He takes the bread and, raising it a little above the altar, continues:

he took bread in his sacred hands

SPECIAL FORM of Father, accept this offering (Hanc igitur)

HOLY THURSDAY

Father, accept this offering
from your whole family
in memory of the day when Jesus Christ, our Lord,
gave the mysteries of his body and blood
for his disciples to celebrate. Grant us...

* HOLY THURSDAY

The day before he suffered
to save us and all men,
that is today,

FROM THE EASTER VIGIL TO THE
SECOND SUNDAY OF EASTER INCLUSIVE

Father, accept this offering
from your whole family
and from those born into the new life
of water and the Holy Spirit,
with all their sins forgiven, Grant us...

He looks upward.

and looking up to heaven,
to you, his almighty Father,
he gave you thanks and praise.
He broke the bread,
gave it to his disciples, and said:

He bows slightly.

**Take this, all of you, and eat it:
this is my body which will be given up for you.**

He shows the consecrated host to the people, places it on the paten, and genuflects in adoration.

Then he
continues:

When supper was ended,

He takes the chalice, and, raising it a little above the altar, continues:

**he took the cup.
Again he gave you thanks and praise,
gave the cup to his disciples, and said:**

He bows slightly.

**Take this, all of you, and drink from it:
this is the cup of my blood,
the blood of the new and everlasting covenant.
It will be shed for you and for all
so that sins may be forgiven.
Do this in memory of me.**

He shows the chalice to the people, places it on the corporal, and genuflects in adoration.

Then he sings
or says:



Celebrant
alone

Let us pro-claim the mys-te-ry of faith:

A People with celebrant and concelebrants



Christ has died, Christ is ris - en, Christ will come a - gain.

B Dying you destroyed our death,
rising you restored our life.
Lord Jesus, come in glory.

D Lord, by your cross and resurrection
you have set us free.
You are the Savior of the world.

C When we eat this bread and drink this cup,
we proclaim your death, Lord Jesus,
until you come in glory.

Then, with hands extended, the priest says:

Celebrant
with concelebrants

Father, we celebrate the memory of Christ, your Son.
We, your people and your ministers,
recall his passion,
his resurrection from the dead,
and his ascension into glory;
and from the many gifts you have given us
we offer to you, God of glory and majesty,
this holy and perfect sacrifice:
the bread of life
and the cup of eternal salvation.

Look with favor on these offerings
and accept them as once you accepted
the gifts of your servant Abel,
the sacrifice of Abraham, our father in faith,
and the bread and wine offered by your priest Melchisedech.

Bowing, with hands joined, he continues:

Almighty God,
we pray that your angel may take this sacrifice
to your altar in heaven.
Then, as we receive from this altar
the sacred body and blood of your Son,

He stands up straight and makes the sign of the cross, saying:

let us be filled with every grace and blessing.

He joins his hands.

[Through Christ our Lord. Amen.]

COMMEMORATION OF THE DEAD

With hands extended, he says:

Celebrant or
one concelebrant

Remember, Lord, those who have died
and have gone before us marked with the sign of faith,
especially those for whom we now pray, N. and N.

The priest prays for them briefly with joined hands. Then, with hands extended, he continues:

May these, and all who sleep in Christ,
find in your presence
light, happiness, and peace.

He joins his hands.

[Through Christ our Lord. Amen.]

With hands extended, he continues:

Celebrant or
one concelebrant

For ourselves, too, we ask
some share in the fellowship of your apostles and martyrs,
with John the Baptist, Stephen, Matthias, Barnabas,
[Ignatius, Alexander, Marcellinus, Peter,
Felicity, Perpetua, Agatha, Lucy,
Agnes, Cecilia, Anastasia]
and all the saints.

The priest strikes his breast with the right hand, saying:

Though we are sinners,
we trust in your mercy and love.

With hands extended as before, he continues:

Do not consider what we truly deserve,
but grant us your forgiveness.

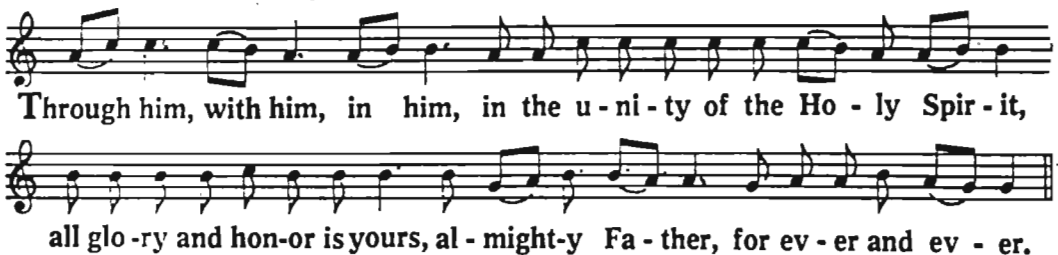
He joins his hands and continues:

Celebrant alone

Through Christ our Lord
you give us all these gifts.
You fill them with life and goodness,
you bless them and make them holy.

Celebrant alone or
with concelebrants

He takes the chalice and the paten with the host and, lifting them up, sings or says:



Through him, with him, in him, in the u - ni - ty of the Ho - ly Spir - it,
all glo - ry and hon - or is yours, al - mighty Fa - ther, for ev - er and ev - er.



The people respond:

R. A - men.

EUCCHARISTIC PRAYER FOR CHILDREN

I

The priest begins the eucharistic prayer. With hands extended he sings or says:

The Lord be with you.

People: And also with you.

Priest **Lift up your hearts.**

People: We lift them up to the Lord.

Priest **Let us give thanks to the Lord our God.**

People: It is right to give him thanks and praise.

The priest, with hands extended, continues:

**God our Father,
you have brought us here together
so that we can give you thanks and praise
for all the wonderful things you have done.**

**We thank you for all that is beautiful in the world
and for the happiness you have given us.**

**We praise you for daylight
and for your word which lights up our minds.**

**We praise you for the earth,
and all the people who live on it,
and for our life which comes from you.**

**We know that you are good.
You love us and do great things for us.
[So we all sing (say) together:**

**Holy, holy, holy Lord, God of power and might,
heaven and earth are full of your glory.
Hosanna in the highest.]**

The priest, with hands extended, says:

Father,
 you are always thinking about your people;
 you never forget us.
 You sent us your Son Jesus,
 who gave his life for us
 and who came to save us.
 He cured sick people;
 he cared for those who were poor
 and wept with those who were sad.
 He forgave sinners
 and taught us to forgive each other.
 He loved everyone
 and showed us how to be kind.
 He took children in his arms and blessed them.
 [So we are glad to sing (say):

Blessed is he who comes in the name of the Lord.
 Hosanna in the highest.]

The priest, with hands extended, continues:

God our Father,
 all over the world your people praise you.
 So now we pray with the whole Church:
 with N., our pope and N., our bishop.
 In heaven the blessed Virgin Mary,
 the apostles and all the saints
 always sing your praise.
 Now we join with them and with the angels
 to adore you as we sing (say):

All say:

Holy, holy, holy Lord, God of power and might,
 heaven and earth are full of your glory.
 Hosanna in the highest.
 Blessed is he who comes in the name of the Lord.
 Hosanna in the highest.

The priest, with hands extended, says:

**God our Father,
you are most holy
and we want to show you that we are grateful.**

We bring you bread and wine

He joins his hands and, holding them outstretched over the offerings, says:

and ask you to send your Holy Spirit to make these gifts

He joins his hands and, making the sign of the cross once over both bread and chalice, says:

the body+ and blood of Jesus your Son.

With hands joined, he continues:

**Then we can offer to you
what you have given to us.**

**On the night before he died,
Jesus was having supper with his apostles.**

He takes the bread and, raising it a little above the altar, continues:

**He took bread from the table.
He gave you thanks and praise.
Then he broke the bread, gave it to his friends, and said:**

He bows slightly.

**Take this, all of you, and eat it:
this is my body which will be given up for you.**

He shows the consecrated host to the people, places it on the paten, and genuflects in adoration.

Then he continues:

When supper was ended,

He takes the chalice and, raising it a little above the altar, continues:

**Jesus took the cup that was filled with wine.
He thanked you, gave it to his friends, and said:**

He bows slightly.

**Take this, all of you, and drink from it:
this is the cup of my blood,
the blood of the new and everlasting covenant.
It will be shed for you and for all
so that sins may be forgiven.
Then he said to them:
do this in memory of me.**

He shows the chalice to the people, places it on the corporal, and genuflects in adoration. Then, with hands extended, the priest says:

**We do now what Jesus told us to do.
We remember his death and his resurrection
and we offer you, Father, the bread that gives us life,
and the cup that saves us.
Jesus brings us to you;
welcome us as you welcome him.**

Let us proclaim our faith:

All say:

- a. Christ has died,
Christ is risen,
Christ will come again.
- b. Dying you destroyed our death,
rising you restored our life.
Lord Jesus, come in glory.
- c. When we eat this bread and drink this cup,
we proclaim your death, Lord Jesus,
until you come in glory.
- d. Lord, by your cross and resurrection
you have set us free.
You are the Savior of the world.

Then, with hands extended, the priest continues:

**Father,
because you love us,
you invite us to come to your table.
Fill us with the joy of the Holy Spirit
as we receive the body and blood of your Son.**

**Lord,
you never forget any of your children.
We ask you to take care of those we love,
especially of N. and N.,
and we pray for those who have died.**

**Remember everyone who is suffering from pain or sorrow.
Remember Christians everywhere
and all other people in the world.**

**We are filled with wonder and praise
when we see what you do for us
through Jesus your Son,
and so we sing:**

He joins his hands, takes the chalice and the paten with the host and, lifting them up, he sings or says:

**Through him,
with him,
in him,
in the unity of the Holy Spirit,
all glory and honor is yours,
almighty Father,
for ever and ever.**

The people respond:

Amen.

Appendix 5

Memorandum

from the ICEL to the Episcopal Board 6 January, 1963

INTERNATIONAL COMMISSION ON ENGLISH IN THE LITURGY

A JOINT COMMISSION OF CATHOLIC BISHOPS' CONFERENCES

THE MOST REVEREND DANIEL E. FILARCZYK, S.D., PH.D., ARCHBISHOP OF CINCINNATI, CHAIRMAN
JOHN R. PAGE, PH.D., EXECUTIVE SECRETARY

THE ANTILLES, AUSTRALIA, BANGLADESH,
CANADA, CEFAC (FIDJISLANDS, KIRIBATI, TONGA),
SAMOA AND TOKELAU, TONGA, ENGLAND
AND WALES, GAMBIA, LIBERIA, SIERRA
LEONE, GUAY, IVORY COAST, KENYA,
MALAYSIA, NGAFOTO, HAWAII, NEW
ZEALAND, NIGERIA, PAPUA NEW
GUINEA AND THE SOLOMONS, THE
PHILIPPINES, SCOTLAND, SOUTH AFRICA, SRI
LANKA, TANZANIA, UGANDA, THE UNITED
STATES OF AMERICA, ZAMBIA, ZIMBABWE

MEMORANDUM

TO: Episcopal Board
FROM: John R. Page
DATE: 6 January 1993
SUBJECT: Additional Eucharistic Prayers for the ICEL Roman Missal

Over the past several years, the Episcopal Board and the Advisory Committee have discussed the desirability and possibility of having two or three new English language eucharistic prayers — primarily for greater diversity and richness at the Sunday Eucharist and also with special concern for providing a further alternative for use with the body of Roman prefaces.

As far as we know, the third edition of the Missale Romanum will contain a total of twelve eucharistic prayers:

- (1) Four eucharistic prayers of the present Roman rite (I-IV)
- (2) Two prayers for Masses of reconciliation
- (3) Three prayers for Masses with children
- (4) Three prayers for "various needs and occasions" (the so-called Swiss eucharistic prayers; see below)

Over and above the revision of translations of the above texts, most of the discussion within ICEL has focused on newly-composed anaphoras, together with the translation of two ancient texts. The following is a synopsis of action and discussion thus far.

Memorandum to Episcopal Board
 From John R. Page
 6 January 1993
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Background Information

Translations of Ancient Anaphoras

1. In 1983 ICEL prepared and issued — for purposes of study and ecumenical consideration -- a translation of the best critical text of the third-century anaphora of Hippolytus. (This is the text, from the Apostolic Tradition, that was followed in Eucharistic Prayer II, but with some omissions and with the addition of the Sanctus and intercessions.)

After consultation, a revision was printed in the ICEL Newsletter in 1987.

2. In 1985 ICEL issued, again for study and comment, a translation of the anaphora of Saint Basil. An abbreviated version of the ancient text was followed.

Original Prayers

1. An original composition, Eucharistic Prayer A, was approved by the Advisory Committee and the Episcopal Board in 1985 and submitted to the conferences of bishops. Nine conferences approved the text, but confirmation was denied "at the present time" by the Roman Congregation. Subsequently the congregation gave a short list of questions about the prayer. More significantly, it reintroduced the Consilium's 1973 policy: conferences of bishops should first seek permission before undertaking the preparation of additional eucharistic prayers (Circular Letter Eucharistiae participationem, 27 April 1973).

Eucharistic Prayer A has a fixed preface and is suitable for Sundays in Ordinary Time and weekdays for which there is not a proper preface in the Roman Missal.

2. In the meantime Eucharistic Prayer B had been commissioned, examined, and revised by the Subcommittee on Original Texts and the Advisory Committee. The text was approved by the Advisory Committee in 1990 and transmitted to the Episcopal Board in May 1991, but without a request for a vote.

Eucharistic Prayer B does not have a fixed preface and is thus suited for general use, especially on all Sundays but also for weekdays, together with a seasonal, weekday, or other preface.

3. In the case of Eucharistic Prayer C, the same internal consideration and procedure were followed. It was approved by the Advisory Committee in 1991 and presented to the Episcopal Board for its information in May of that year.

Eucharistic Prayer C has a fixed preface and is suitable for general use on Sundays of Ordinary Time and on weekdays for which there is not a proper preface in the Roman Missal.

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These two texts, B and C, were completed in the hope that there would be further discussions between the ICEL conferences of bishops and the Congregation for Divine Worship and the Discipline of the Sacraments. The policy of the latter has varied greatly over the years and in fact the body of four eucharistic prayers of 1973 has been repeatedly enlarged — both for universal use and for individual countries.

Swiss Eucharistic Prayers

Originally prepared (in French and German) for use at synods in Switzerland, these three eucharistic prayers have been readily conceded by the Roman Congregation for use in many countries and in various languages since the mid-seventies. In the second half of 1991 a typical edition in Latin, along with the revised texts in French and German, was published in Notitiae.

It is understood that these prayers will be included in the third edition of the Missale Romanum, but in the section, "Masses for Various Needs and Occasions."

The form of these prayers does not permit their use with the existing prefaces of the Roman Missal, and their inclusion in the Missal for special occasions will presumably preclude their regular use at the Sunday Eucharist, either in the major seasons or in Ordinary Time.

ICEL Translation of the Swiss Eucharistic Prayers

A translation of the Swiss Prayers was done by ICEL in the mid-seventies for internal discussion. In view of the expected inclusion of the new Latin edition of these prayers in the third edition of the Missale Romanum, a revision of the earlier ICEL draft translation has been done under the direction of the Subcommittee on Translations and Revisions. This revision is in conformity with the 1991 Latin typical edition of the Swiss Prayers.

The question of preparing a text of the Swiss Prayers had already arisen when, in 1989, the Australian conference of bishops requested that ICEL provide a translation for it to present to the Apostolic See, and the earlier ICEL draft with significant revisions was employed for that purpose. The Roman response to the Australian request for the use of this text was that discussions were going on looking to the revision of the original French and German texts and the development of a Latin version, the one which appeared last year.

Memorandum to Episcopal Board
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Summary

The ICEL "white book" of the sacramentary volume will include revisions of the four "Roman" eucharistic prayers and the supplementary five prayers for Masses of reconciliation and Masses with children, together with the "Swiss" prayers, in view of the expected inclusion of these in the "Various Needs and Occasions" section of the third edition of the Missale.

The present question is the possibility and desirability of adding one or more of the ICEL texts of the two ancient prayers and/or the three original prayers. The principal reasons are those adduced by the Consilium in 1968: greater biblical and spiritual richness, greater variety and diversity.

Relation to the Schedule of the ICEL Missal Project

At recent meetings of the Episcopal Board it has been evident that several conferences of bishops are still interested in adding one or more English language eucharistic prayers to the Roman Missal, especially for use on Sundays. At least two of the conferences have asked the Roman Congregation to permit the initiation of projects for new such prayers.

The matter is complicated in two ways:

1. First is the apparent, but not absolutely certain or clear, policy of the Roman officials not to consider new anaphoras unless it has given prior permission for the project, a permission that has not been forthcoming.
2. Almost all the (many) concessions since 1973 have been for thematic or occasional anaphoras (reconciliation, children, special synods or meetings, marriages, eucharistic congresses, etc.) rather than for ordinary Sunday use or use with the diverse prefaces of the Roman Missal itself.

The scheduled date for proposing the revision of the Roman Missal in English to the conferences of bishops is now less than two years away. Since experience has shown that such a volume will probably be in use for a couple of decades (at the very least comparable to the period 1974-1994), the question is whether a last consideration should be given to the possibility of including one or more of the texts already prepared.

ICEL's role, as always, is to submit liturgical texts for the possible acceptance or approval of the individual conferences of bishops. The inclusion of new eucharistic prayers in the "white book" edition of the Missal would of course not impinge upon or compromise the freedom of the conferences in any way. Yet ICEL must be careful, it seems, not to harden the position or policy of the Roman congregation or congregations.

The decision is the responsibility of the Episcopal Board in the first place, namely, to propose the inclusion of new texts, upon recommendation of the Advisory Committee. In turn the next decision would be that of the individual conferences, subject to the ultimate decision of the Apostolic See.

Memorandum to Episcopal Board
From John R. Page
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Consultation by the Board

At its meeting in December, the executive committee of the Episcopal Board considered the matter of new or additional eucharistic prayers. It decided that there should be a full discussion of the matter when the Episcopal Board and Advisory Committee meet in Washington in May, 1993.

In preparation for this discussion, the executive committee proposed that the members of the Episcopal Board carry out an informal consultation within their respective conferences. This consultation is to determine whether their conferences are interested in the additional texts and are ready to make representations to the Apostolic See at the appropriate time concerning the texts. The question, then, is whether it is likely or unlikely that your episcopal conference will agree to the inclusion of the additional eucharistic prayers in the ICEL volume which they will vote on and then submit to the Apostolic See for confirmation.

Please find enclosed copies of all five eucharistic prayers: Hippolytus, Basil, A, B, and C. Any additional comments you may have would be welcome. The time for a decision is indeed limited.

It would be very helpful if you could have the results of your informal consultation ready to present at the joint meeting of the Episcopal Board and Advisory Committee on 18 and 19 May.

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