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'Worship in the spirit' : a sociological analysis and theological appraisal of charismatic worship in the Church of England.

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**'WORSHIP IN THE SPIRIT':
A SOCIOLOGICAL ANALYSIS AND
THEOLOGICAL APPRAISAL
OF CHARISMATIC WORSHIP
IN THE CHURCH OF ENGLAND**

1999

by

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ABSTRACT

Since its beginnings in the early 1960s the Charismatic Movement has gradually become an established feature within the life of the Church of England. Parishes from a variety of traditions have absorbed and adapted the Pentecostal styles of worship mediated by the Movement, which has been at its most visible and influential in the sphere of public worship. By combining a case study approach with the research methods of participant observation and interviewing, this thesis provides the first systematic investigation into the liturgical practice of parishes that have identified themselves with the Movement. My aim was to develop a research method which could be used within the context of a selection of six case study parishes representative of the different Anglican traditions influenced by the Charismatic Movement and which was sensitive to the subtle and complex social processes of liturgical activity. The resultant sociological analysis focuses upon three main aspects of the case study public worship. First, the liturgical structures and strategies developed by the parishes in their respective attempts to render their public worship hospitable to charismatic expression. The second and third are elements of charismatic worship culture shared by the case studies: the phenomenon of congregational singing, typified by what was often called the 'time of worship', and the ministry of prayer to individuals, often called 'prayer ministry'. The public world of meaning, or 'public horizon' as I call it, mediated by these two ritual activities is revealed by analysing the role of leaders, congregational participation, and the relationship with God celebrated in such ritual. It is this theological dimension that provides the focus for a concluding appraisal, which explores the adequacy of the implicit trinitarianism within such ritual. Compared to previous theological attempts to interpret and interrogate charismatic worship this appraisal has the advantage of being rooted in the realities of a detailed and systematic field study.

TABLE OF CONTENTS

INTRODUCTION	<i>page 8</i>
CHAPTER 1 - A HISTORY OF CHARISMATIC RENEWAL	
IN THE CHURCH OF ENGLAND	20
1. Early Beginnings	20
2. 1964 - 1970: Fountain Trust and Developments	24
3. 1970 -1980: Broadening Horizons	28
4. Early 1980s: Closure of the Fountain Trust	37
5. 1984-1990: Wimber and 'Signs and Wonders'	39
6. 1990s: Post-Wimber and the 'Toronto Blessing'	48
7. Conclusion	54
CHAPTER 2 - METHODOLOGY	56
1. Case Studies with a 'Verstehen' Approach	56
2. Research Methods	61
a. Participation Observation	61
b. Interviews	65
3. Research Strategy	69
a. The Public Horizon of Worship	71
b. Observing the Public Horizon	72
(i) Ritual subject	73
(ii) Symbols	74
(iii) Ritual Process	75
c. Interpreting the Public Horizon	76
d. Judging the Public Horizon	78

CHAPTER 3 - CASE STUDY LITURGIES	80
1. Introduction	80
2. St.A: A Modern Catholic Approach	82
3. St.B and St.E: 'Free' Evangelical Approaches	93
4. St.C: An Anglican Evangelical Approach	104
5. St.D: An Anglo-Catholic Approach	108
6. St.F: A 'Radical' Approach	117
7. Conclusion	126
 CHAPTER 4 - SINGING GOD'S PRAISE	 128
1. Introduction	128
2. The 'Time of Worship' at St.C: 'Block Worship'	129
3. The Music Group and Sung Worship	135
a. The Music Group as 'Live' Performers	136
b. The Music Group as Leaders of Worship	139
4. The Songs as Liturgical Text	142
5. Ritual Process as Transformation	150
a. Transformation of Place	150
b. Transformation of Personae	152
(i) The Music Group	153
(ii) The Congregation	157
c. Transformation as 'Flow'	161
6. The Goal of Ritual Process: 'Intimacy' in Worship	163
7. Intimacy, Prayer and God	173

CHAPTER 5 - 'PRAYER MINISTRY'	179
1. Introduction	179
2. 'Prayer Ministry' at St.D	181
3. Administrators of 'Prayer Ministry'	186
a. 'Prayer Ministry' Leader	186
b. 'Prayer Ministers'	191
4. The Congregation	194
a. The Sermon	194
b. Words of Knowledge	196
c. Musical Accompaniment	200
d. The 'Prayer Ministry' Space and Respondent Posture	205
e. Summary of Congregational Response as a Romantic Narrative	208
5. The Divine Action: God as 'Live Performer'	212
a. God's Presence	212
b. God's Visibility	213
c. God's Spontaneity	216
CHAPTER 6 - A THEOLOGICAL APPRAISAL	220
1. A Summary of the Numinous in Case Study Worship	220
2. The Trinitarian Expression in Case Study Worship	226
a. Extempore Prayers of Leaders	228
b. Congregational Songs	232
3. Worship 'In The Spirit'	234
a. Celebrating God the Holy Spirit	235
b. Celebrating a Vocation to Worship	242
c. Celebrating the Community at Worship	246

4. The Place of Christ in Congregational Sung Worship	249
a. Christ as the Exalted Dispenser of the Spirit	254
b. The Spirit-Inspired Congregation as Sole Subject of Worship	256
c. The Collapse of Worship into Immanentism	257
d. Individualism and the Climax of Worship	260
e. The Priestly Character of Worship	262
5. Receiving the Spirit in 'Prayer Ministry'	266
a. The Spirit as Divine Performer	267
b. The Therapeutic Spirit	270
c. The Spirit for the Individual	273
6. Conclusion	275
 CONCLUSION	 277
 APPENDIX	 283
Appendix A - Interview Questions for First Visit	283
Appendix B - Interview Questions for Second Visit	287
Appendix C - Words of Knowledge	288
 BIBLIOGRAPHY	 290

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INTRODUCTION

Since the 1960s there have been two significant changes in the public worship of the Church of England. The first was the liturgical revision that led to the publication in 1980 of the *Alternative Service Book (A.S.B.)*, a process that still continues as the Church of England looks to the year 2000 when the *A.S.B.* ceases to be authorised. This, the first successful major liturgical revision since the 1662 version of Cranmer's *Book of Common Prayer*, was a major landmark in the history of Anglican worship. Drawing upon the insights and inspiration of the Liturgical Movement, it has introduced new ritual structures and new language to congregational worship. The second change has been the growth of a Pentecostal style of worship associated with the Charismatic Movement. Unlike the authorised liturgical revision, this has been a grassroots development in liturgical praxis which has developed more or less independently of the official provision. Borrowing a phrase used by Alexander Schmemmann, through the influence of the Charismatic Movement the Church of England has absorbed a new kind of 'liturgical piety'.¹ Alongside the traditional Anglican spiritualities that focus the encounter with the Holy within the ministry of the Word (evangelical) and the Sacraments (catholic), this new liturgical piety typically locates this encounter within the Pentecostal elements of extended periods of congregational singing, inspired individual participation, and prayers for healing.

Whilst there has been plenty of documentation and commentary that has accompanied the development of the authorised liturgical provision,² there has been comparatively little written on the character and significance of the worship associated with the Charismatic

¹ A. Schmemmann, *Introduction to Liturgical Theology* (Leighton Buzzard: The Faith Press, 1975, 2nd ed).

² R.C.D. Jasper and P.F. Bradshaw, *A Companion to the Alternative Service Book*, (London: SPCK, 1986); R.C.D. Jasper, *The Development of the Anglican Liturgy 1662 - 1980* (London: SPCK, 1989); C.O. Buchanan (ed), *Modern Anglican Liturgies 1958-1968* (Oxford: O.U.P., 1968); *Further Anglican Liturgies 1968-1975* (Nottingham: Grove Books, 1975); *Latest Anglican Liturgies 1976-1984* (London: Alcuin Club/SPCK, 1985).

Movement. This may be because it is easier to document the relatively self-contained process of liturgical revision. Work on texts is an easier prospect to a researcher than the time consuming observation that would be needed to document changes in the public performance of parish worship. This textual bias is compounded by the fact that academic liturgists have inherited a scholarly discipline in which investigative study has primarily been a matter of studying texts rather than the full range of social and ritual processes within worship,³ an exploration of which is essential to the attainment of a complete understanding of the more oral and less text based traditions of charismatic worship.

Those who have written about charismatic worship fall into three categories. The first are participants who, as practitioners, write to commend the theory, ideals, and practice of the worship to others. Notable examples in the Church of England are Andrew Maries in his book *One Heart, One Voice*,⁴ John Leach and his book *Liturgy and Liberty*,⁵ John Gunstone's *A People for His Praise*⁶ and a variety of publications from those associated with the Community of Celebration, for example Betty Pulkingham's *Sing God a Simple Song*.⁷ The main value of these works lies in the theory of worship they promote, allowing the researcher access to the framework of a charismatic liturgical piety. However, while able to give a picture of what worship *should* look like, they do not give much information on worship as it is in practice experienced by parishes seeking to incorporate charismatic elements into public worship.

³ See Lawrence Hoffman in *Beyond the Text: A Holistic Approach to Liturgy* (Bloomington and Indianapolis: Indiana University Press 1987), esp. pp.1-19.

⁴ A. Maries, *One Heart, One Voice: The rich and varied resource of music in worship* (London: Hodder and Stoughton, 1986).

⁵ J. Leach, *Liturgy and Liberty: Combining the best of the old with the best of the new in worship* (Eastbourne: MARC, 1989).

⁶ J. Gunstone, *People for His Praise: Renewal and Congregational Life* (London: Hodder & Stoughton, 1978).

⁷ B. Pulkingham, *op. cit.*, London: Marshall Pickering, 1986.

The second category of writers are the incumbents of parishes that have been influenced by the Charismatic Movement. These accounts often include some detail on the related changes in the public worship. Examples include Tom Walker's account of St. John's, Harborne in Birmingham,⁸ Colin Urquhart on St. Hugh's in Luton,⁹ and Robert Warren on St. Thomas', Crookes in Sheffield.¹⁰ However, with the exception of Walker, the difficulty with these accounts is the relatively small amount of attention given to details of public worship. This difficulty is compounded by the fact that only the parish priest's version of events is recorded, thus making the accounts vulnerable to criticisms of incompleteness and partiality.

For a more impartial account I turn to the third category, those who have written as researchers of the Charismatic Movement within the Church of England. As an observer and participant in the Movement in the 1970s, Colin Buchanan wrote *Encountering Charismatic Worship*¹¹ and a contributory essay on the same theme in *Authority and Freedom in Liturgy*.¹² He was also the catalyst for the report presented to the General Synod of the Church of England in 1981, *The Charismatic Movement in the Church of England*,¹³ which included a section on the worship of the Movement. The other main report on the Movement in the 1980s was Josephine Bax's *The Good Wine: Spiritual Renewal in the Church of England*,¹⁴ which included a chapter on worship. Common to all these contributions is a reflective analysis of the main characteristics of charismatic worship. The Synod Report, for example, outlines five characteristics of the style of worship that accompany the regular charismatic practices of speaking in tongues, prophecy and healing: the varied use of the human body,

⁸ T. Walker, *Open to God: A Parish in Renewal* (Nottingham: Grove Books, 1975).

⁹ C. Urquhart, *When the Spirit Comes* (London: Hodder & Stoughton, 1974).

¹⁰ R. Warren, *In the Crucible: The Testing and Growth of a Local Church* (Crowborough: Highland Books, 1989).

¹¹ C. Buchanan, *op. cit.* (Nottingham: Grove Books, 1977).

¹² C. Buchanan, 'The Pentecostal Implications' in *op. cit.*, (Nottingham: Grove Books, 1979), pp.21-28.

¹³ London: CIO Publishing, 1981.

¹⁴ London: Church House Publishing, 1986.

new styles of music, an increased freedom for individual contributions, the phenomenon of the 'rally' (worship meetings outside the context of Sunday worship) and a new found sacramentalism (which the Report calls an 'inchoate sacramentality'). However, the work of both Buchanan and Bax, and to a degree the Synod Report, although grounded in experience and observation of worship, would not claim to be systematic in method, and thus tend to be impressionistic and anecdotal in presentation. The one example I discovered of a more systematic research was Hillyer's work on the effect of liturgical change upon three churches in Cambridge between 1966 and 1976.¹⁵ One of the three churches (which she calls 'St.C') became influenced by the Charismatic Movement in 1971 through a new vicar. Hillyer documents the development of the charismatic influence upon the Low Church worship at St.C, looking at issues of liturgical language, the use of music and liturgical space, attitudes to the body, congregational participation, and adaptations in the liturgical structure.

This thesis aims to follow the example of Hillyer in developing a systematic investigation into the occurrence of charismatic worship in the Church of England, but it also goes beyond Hillyer by focussing upon the performance of public worship in a selection of case study charismatic parishes, and by including a more developed theological reflection. The innovative patterns of ritual and the distinct understandings of the nature of communion with God in charismatic worship require that the approach be inter-disciplinary, drawing upon the social sciences and theology. Details of methodology are given in Chapter 2, but at this point it is sufficient to note that the main purpose of this approach is to provide a more detailed and systematically rigorous account of charismatic worship in the Church of England than has hitherto been available.¹⁶

¹⁵ J. Hillyer, *Liturgical Change in Cambridge: Attitudes to Liturgy with Special Reference to Charismatic Gifts*, M.Phil., King's London, 1977.

¹⁶ I am not aware of any substantial work that has been done on the influence of the Charismatic Movement upon the worship of other historic denominations. For a preliminary study on the charismatic worship of the house church or 'Restoration' movement, an independent off-shoot of the Charismatic Movement, see

The main body of the thesis begins with a chapter outlining the history of Charismatic Renewal in the Church of England, which provides a historical context for the discussion that follows. Chapter 2 explains the methodology and provides the foundation to the three succeeding chapters (3 to 5) that analyse the social and ritual realities of the worship observed in the selected case study churches. Chapter 3 explores the particular liturgical characteristics of each case study church. Chapters 4 and 5 analyse respectively the congregational sung worship and the public ministry of prayer, the two main charismatic liturgical features of case study worship. The thesis is concluded by Chapter 6, which is a theological appraisal of the case study worship. However, before moving on to the main discussion, it is necessary to clarify some of the distinctive features of the Charismatic Movement, particularly in relation to its historical antecedent, classical Pentecostalism.

In summarising its research on the Charismatic Movement, the 1981 Synod Report acknowledged that it was easier to describe the movement's characteristics than offer a tidy definition. The British Council of Churches consultation on Charismatic Renewal in 1978 encountered a similar difficulty when in its early stages 'it had become apparent that there was no immediately acceptable definition for 'Charismatic Renewal', either to those who felt themselves part of it or to those observing.'¹⁷ This lack of agreement on definition is reflected in the plurality of nomenclature: 'Charismatic Renewal', 'Charismatic Movement', or simply 'Renewal' are terms used to describe the Movement that has embodied a resurgence of Pentecostal Christianity within the denominational and non-denominational churches. 'Neo-Pentecostalism' is another term that has been used, often by those who are academic commentators of the Movement rather than participants.¹⁸ For the purposes of this thesis I

J. Steven, *Worship in the Restoration Movement* (Nottingham: Grove Books, 1989).

¹⁷ Quoted in *The Charismatic Movement in the Church of England*, p.1.

¹⁸ For example, Cyril Williams in his study on speaking in tongues, *Tongues of the Spirit: A Study of Pentecostal Glossolalia and Related Phenomena* (Cardiff: University of Wales Press, 1981).

shall use the popular terms 'Charismatic Movement' and 'Charismatic Renewal', the former with reference to the widespread influence of neo-Pentecostalism within all forms of Christianity, and the latter with reference to the particular influence of neo-Pentecostalism within the historic denominations, which includes, of course, the Church of England. I shall avoid the shortened term 'Renewal', despite its popular use amongst denominational charismatics, because it fails to distinguish charismatics from other movements which would regard themselves as legitimate movements of renewal in the Church.

The term favoured by denominational charismatics, 'Charismatic Renewal', first gained titular status in 1963 when it appeared in the American Episcopalian journal *Trinity*, the journal of the first charismatic service agency, the Blessed Trinity Society.¹⁹ In an article entitled 'The Charismatic Renewal in the Historic Churches',²⁰ the editors distanced themselves from the term 'neo-Pentecostalism', favouring 'Charismatic Renewal'. This avoidance of Pentecostal terminology was a deliberate attempt by the Episcopalians to distance the new Movement from its Pentecostal antecedents, lest it be discredited as a result (in general Episcopalians were suspicious of Pentecostalism, regarding it as an enthusiastic sectarian version of Christianity). In an article surveying the first twenty years of the Charismatic Movement, Andrew Walker comments that one of the major problems facing the proponents of the emerging Movement was how to demonstrate to their fellow denominationalists that they were not merely Pentecostals, and certainly not classical Pentecostals.²¹

¹⁹ The prime mover in the formation of this agency was Jean Stone who was one of Dennis Bennett's parishioners at Van Nuys in California. Bennett was the first publicly recognisable charismatic in the Episcopalian Church. Stone was editor of *Trinity*, which ran from 1961 to 1966.

²⁰ Quoted in Peter Hocken's *Streams of Renewal: The Origins and Early Development of the Charismatic Renewal in Great Britain* (Exeter: Paternoster Press, 1986), p.185.

²¹ A. Walker, 'Pentecostal Power: The "Charismatic Renewal Movement" and the Politics of Experience' in E. Barker (ed), *Of Gods and Men* (Mercy University Press, 1984), pp.89-108.

The term 'Charismatic Renewal' therefore was a convenient term that had descriptive power for the new Movement and avoided the connection with Pentecostalism. It also became a means by which charismatics within denominational churches were distinguished from those in the non-denominational house church movement, which became known as the 'Restorationist' movement.²² These independent churches had little or no interest in renewing denominational church life, believing that the Spirit had been given to restore New Testament life *de novo* outside church structures and traditions.²³

The term 'charismatic', first coined by *Trinity* magazine in 1962, is derived from the Greek word, *charismata*, one of the words used by Paul in 1 Corinthians 12 to describe the gifts of the Spirit present among the Corinthian church.²⁴ The gifts that have been most commonly associated with the Charismatic Movement are found in 1 Corinthians 12:8-10, most commonly speaking in tongues and interpretation, words of knowledge, gifts of healing, and prophecy. Like the Corinthian church which Paul addresses, these gifts have typically have been expressed in settings of corporate worship.

Although the term 'charismatic' had the advantage of distinguishing the emerging Movement from Pentecostalism, it cannot be denied that the relationship is a close one, as has been recognised by leading charismatics. One of Michael Harper's first books on the Charismatic Movement, *As At The Beginning: The Twentieth Century Pentecostal Revival*,²⁵ portrays it as a reappearance of Pentecostalism in the mainstream churches. Another influential charismatic Anglican, John Gunstone, wrote a book on Charismatic Renewal in the Church of England,

²² This is a designation used by Andrew Walker in his study *Restoring the Kingdom: The Radical Christianity of the House Church Movement* (London: Hodder & Stoughton, 1988).

²³ *Ibid* for an exposition of the Restorationists' ecclesiology.

²⁴ 1 Corinthians 12:4 & 31.

²⁵ M. Harper, *op.cit.* (London: Hodder & Stoughton, 1965).

entitled *Pentecostal Anglicans*,²⁶ and defined charismatic Anglicans as those 'who are influenced by classical Pentecostal teaching and practice.'²⁷ The Roman Catholic commentator on the Charismatic Movement, Peter Hocken, begins his book on the early development of the Movement in Great Britain, *Streams of Renewal*, with a prophecy given in 1936 by Smith Wigglesworth to fellow Pentecostal David du Plessis indicating that the Pentecostal blessing would break out in the established churches.²⁸ Hocken comments that this prophecy suggests a possible framework for understanding the new Movement. This strong sense of Pentecostalism being an historical antecedent is reinforced in the way that the Charismatic Movement has been characterised by the central experience of baptism in the Spirit and accompanying phenomenon of charismatic, or, as they are also sometimes called, 'spiritual' gifts,²⁹ both of which were core characteristics of Pentecostalism.

However, the Charismatic Movement can be distinguished from classical Pentecostalism in a number of ways. First, sociologically, far more participants in the Charismatic Movement have been drawn from the professional and middle classes than was ever the case with the earlier Pentecostal movement. Secondly, in origin, Pentecostalism is associated with an identifiable time and place, namely Azusa Street, Los Angeles in 1906, whereas the origins of the Charismatic Movement are more diverse and diffuse. As Peter Hocken has demonstrated, the Movement grew out of different 'streams of renewal'. Thirdly, the ecclesiology of the Charismatic Movement has been inherently ecumenical in vision, with its emphasis upon the Spirit being given for the renewal of the entire Church, understood in Pauline terms as the 'body of Christ'. Pentecostalism, on the other hand, has become a cluster of distinctive denominations, with limited influence upon the wider church. Early

²⁶ J. Gunstone, *op.cit.* (London: Hodder & Stoughton, 1982).

²⁷ *Ibid.*, p.46.

²⁸ P. Hocken, *op. cit.*, p.19.

²⁹ Following the Pauline use of *pneumatikos* in 1 Corinthians 12:1 and 14:1.

Pentecostals did not think in terms of the body of Christ, for they were convinced that the return of the Lord was so immanent that there was no time to think in terms of church renewal.³⁰

Fourthly, the two movements differ in their interpretation of the shared central characteristics of baptism in the Spirit and charismatic gifts. The Pentecostal interpretation of baptism in the Spirit was based upon the account of Pentecost in Acts 2. 'Pentecost Has Come' is how the paper *The Apostolic Faith*³¹ heralded the outpouring of the Spirit at Azusa Street, Los Angeles, in 1906.³² The first Pentecostals believed that the central blessing of the new movement, the baptism in the Spirit accompanied by speaking in tongues, was the recurrence in the twentieth century of the experience of the first Christians at Pentecost. These Pentecostals were heirs of the tradition of the nineteenth century American revivalist preachers, Charles Finney, D.L Moody and Richard Torrey, who had taught that the baptism in the Spirit was an essential endowment of God's power, or anointing, subsequent to conversion, enabling the believer to grow in holiness and effectiveness in Christian witness.³³ What was new in Pentecostalism was the identification of spiritual gifts, in particular speaking in tongues, with baptism in the Spirit. This was primarily due to Charles Parham, who whilst principal of the Bethel Bible School in Topeka, Kansas in the early 1900s, formulated the teaching that speaking in tongues, which he associated with the miracle of speech on the Day of Pentecost, was the proof of baptism in the Spirit. As Andrew Walker has pointed out, Parham had made the exegetical mistake of confusing the *xenolalia* (speaking in foreign languages) of Acts 2 with the ecstatic *glossolalia* mentioned by Paul in 1

³⁰ P. Hocken, *op. cit.*, p.175.

³¹ The newspaper of the resultant Azusa Street church.

³² Quoted in P. Hocken, *The Glory and the Shame: Reflections on the 20th-Century Outpouring of the Holy Spirit* (Guildford: Eagle, 1994), p.45.

³³ This was a development of the teaching of the Holiness Movement, which had stressed the need for a 'second blessing' experience subsequent to conversion. The term 'baptism in the Spirit' also had scriptural resonances which was important for the revivalist preachers: see Matthew 3:11, Mark 1:8, Luke 3:16, John 1:33 (of Jesus) and Acts 1:5 & 11:16.

Corinthians 12.³⁴ However, the result of this error was that the gift of tongues was viewed by early Pentecostals not only as evidence of baptism in the Spirit but also as a miracle of grace by which Christians could evangelise in the mother tongue of the nations of the world.

As argued by Peter Hocken,³⁵ and more recently by John Goldingay in an article in *Theology*,³⁶ baptism in the Spirit is also central to the experience of Charismatic Renewal. It has also often been accompanied by speaking in tongues, but in contrast to Pentecostalism, charismatics have been unwilling to maintain that tongues were proof of baptism in the Spirit. The Anglican Michael Harper, a key figure in the development of Charismatic Renewal, wrote in 1968:

There are some who insist that speaking in tongues is today the invariable initial evidence that a person has received or been filled with the Holy Spirit. But it is difficult to be dogmatic about this, for the only Scriptural evidence we have at our disposal is a series of incidents in the Acts, and even this slender documentation is not conclusive.³⁷

Over time, charismatics related baptism in the Spirit to their received theologies of initiation, and so distanced themselves from the Pentecostal teaching that baptism in the Spirit was a second blessing following conversion. For Anglican charismatics, it was related either to initial conversion (David Watson³⁸), or within the sacramental context of Baptism and Confirmation (*Saints' Alive*³⁹). Harper's terminology in the above quotation of 'receiving' of 'being filled' with the Spirit is indicative of a trend amongst charismatics to use alternative

³⁴ A. Walker, 'Pentecostalism & Charismatic Christianity' in A. McGrath (ed.), *Encyclopedia of Modern Christian Thought* (Oxford: Blackwell, 1993), pp.110-114.

³⁵ P. Hocken, *Streams of Renewal*, esp. pp.163-179.

³⁶ J. Goldingay, 'Charismatic Spirituality - Some Theological Reflections', *Theology* Vol.XCIX, May/June 1996, pp.178-187.

³⁷ M. Harper, *Walk in the Spirit* (London: Hodder & Stoughton, 1968), p.20. Harper's own personal experience of speaking in tongues followed some months after the experience he identified as his baptism in the Spirit.

³⁸ T. Saunders and H. Sansom, *David Watson: A Biography* (London: Hodder & Stoughton, 1992), pp.72-73.

³⁹ F. Lawson and J. Finney, *Saints Alive!* (Derby: Anglican Renewal Ministries, 1982).

descriptions to baptism in the Spirit which played down the initiatory, and therefore potentially divisive, emphasis implicit in the phrase. This enabled them to embrace the view that there may be a number of significant in-fillings of the Spirit in a Christian's pilgrimage.⁴⁰ The manner of reception of baptism in the Spirit also differed from Pentecostalism. The Pentecostals had traditionally 'tarried' for the baptism in the Spirit, with deep heart-searching and persistent seeking. Charismatics typically prayed over people, often by laying hands upon them, to receive the baptism in the Spirit.⁴¹

With regard to speaking in tongues, charismatics distanced themselves from being labelled as a 'tongues movement', and instead emphasised the importance of the rediscovery of the full variety of spiritual gifts mentioned in the New Testament, and placed these gifts in the ecclesiological context of the body of Christ, following the teaching of 1 Corinthians 12. Therefore, unlike Pentecostalism, the gift of speaking in tongues was seen primarily as a gift for the Church, rather than an evangelistic gift for the nations. It is in this context that 'Renewal' became an important descriptive term for it denoted that spiritual gifts were not an end in themselves, but a means to renew the Church. So Harper writes:

It is the renewal of the Church that God is principally concerned about - not that of the gifts. The gifts are for the building up of the Church - in order that it may become once more a powerful and influential force in the world. It is the recovery of New Testament Church life which is our greatest need today.⁴²

⁴⁰ Harper himself would still argue for the importance of using the term baptism in the Spirit as a description of an event which was fundamental to Christian initiation. However, he was increasingly out of sympathy with his fellow Anglican charismatics by continuing to maintain the Pentecostal view that this event was distinct from conversion and sacramental initiation. See his short article 'The Baptism in the Holy Spirit' in *Anglicans for Renewal* No.31, Winter 1987/88, pp.10-11.

⁴¹ This practice was a concern to some Pentecostals who regarded the practice as minimising the moral responsibilities of receiving the Spirit, a concern that was deeply embedded in the Holiness tradition. Desmond Cartwright, a Elim Pentecostal with considerable experience of British Pentecostalism, believed that this factor accounted for Pentecostal hesitation in welcoming the new Movement (Hocken, *Streams of Renewal*, p.147, n.21).

⁴² Quoted in Hocken, *Streams of Renewal*, p.174.

Drawing this introduction to a close, and looking ahead to the main discussion of this thesis, I note finally that despite the important distinctions outlined above, the Charismatic Movement and classical Pentecostalism share common ground when respected opinion assesses their overall significance to the wider Church. Walter Hollenweger in his classic and authoritative study of Pentecostalism, *The Pentecostals*, claims that it is in the public performance of worship 'that the Pentecostal movement seems to me to have made its most important contribution'.⁴³ The same claim has been made of the Charismatic Movement. Colin Buchanan writes:

The key to the Charismatic Movement is its worship. Its influence upon the future is more significantly in the sphere of worship than elsewhere, and to relate other features of the Movement to its styles and content of worship is the best way to understand them all.⁴⁴

A more recent commentator claims that the Charismatic Movement 'was at its most profound and also at its most influential as it worshipped'.⁴⁵ If this is indeed the case, then this thesis will not only be a useful contribution to contemporary liturgical study but also to the study of a Movement whose *raison d'être* has been the worship of God.

⁴³ W. Hollenweger, *The Pentecostals* (London: SCM, 1972), p.466.

⁴⁴ C. Buchanan, *Encountering Charismatic Worship*, p.9.

⁴⁵ P. Ward, *Growing Up Evangelical: Youthwork and the Making of a Subculture* (London: SPCK, 1996), p.126.

CHAPTER 1

A HISTORY OF CHARISMATIC RENEWAL IN THE CHURCH OF ENGLAND

1. Early Beginnings.

The first documented evidence of the influence of Pentecostalism within the Church of England was the case of the Revd Alexander Boddy, parish priest of All Saints, Monkwearmouth, in the Durham diocese. In his history of the twentieth-century Pentecostal movement, Michael Harper introduces Alexander Boddy as a precursor to the Charismatic Movement.¹ Through the visit of a Norwegian Methodist minister, T.B Barratt, who himself had experienced the baptism in the Spirit during a visit to Los Angeles in 1906, Boddy witnessed a Pentecostal revival amongst his congregation in the autumn of 1907. People were baptised in the Spirit and spoke in tongues, and as Harper writes, it was not long before 'this staid Anglican church became the mecca for pilgrims seeking the experience of God's Spirit.'² People came from all over England and Wales, including Smith Wigglesworth, who was to become an influential Pentecostal figure in England. In the years after 1907, Boddy hosted an annual Pentecostal convention at Sunderland, and also edited the Pentecostal periodical *Confidence* from 1908 to 1926. As a result, Pentecostalism became established in Britain, and following the American experience of the sectarian development of Pentecostal denominations, by the mid 1920s there had emerged three significant Pentecostal denominations: The Elim Foursquare Gospel Church, the Assemblies of God and the smaller Apostolic Church.

¹ M. Harper, *As At The Beginning: The Twentieth Century Pentecostal Revival* (London: Hodder & Stoughton, 1965).

² *Ibid.*, p.39.

It was in the early 1960s that Pentecostalism re-emerged in the Church of England, this time in a form that was to take root and establish itself. To begin with, as Peter Hocken documents, there were a number of isolated incidents of Anglicans who were baptised in the Spirit but who then left the Church of England.³ Richard Bolt, a training ordinand at Clifton College, Bristol was asked to leave the College in 1959 having propagated baptism in the Spirit and speaking in tongues among his fellow students. Bolt had received baptism in the Spirit at an Assemblies of God hall in Durham in 1957, and after his expulsion from Clifton College he went on to found the Student Pentecostal Fellowship in 1961, and then the Central London Full Gospel Church in London in 1964. Bolt's ministry was to influence an Anglican vicar by the name of George Forester, who received baptism in the Spirit with speaking in tongues through visiting Bolt. By autumn 1963 fifteen members of Forester's church, St Paul's in Beckenham, had participated in the Pentecostal experience, some of these again through Bolt's ministry. In November 1963 the *Church of England Newspaper* published an article on the events at Beckenham entitled "'Baptism of the Spirit" at Beckenham', triggering a correspondence on what the Newspaper called the 'glossolalia' movement . Forester however resigned his living toward the end of 1964, unable to continue the practice of infant baptism in good conscience.

At the time that events at Beckenham were receiving national interest, there were Pentecostal stirrings elsewhere in the Church of England which were to prove decisive for the future shape of Charismatic Renewal. Hocken describes how the prayers of some Pentecostal-minded parishioners at All Soul's, Langham Place for their clergy were answered in the case of Michael Harper, a curate on the All Soul's staff. In September 1962, at a conference in Farnham, Surrey, Harper had an experience of the Spirit that he was later to name as his

³ P. Hocken, *Streams of Renewal: The Origins and Early Development of the Charismatic Renewal in Great Britain* (Exeter: Paternoster Press, 1986), pp71-81.

baptism in the Spirit. It was not until August 1963 that he began to speak in tongues, a gift that was facilitated by meeting Philip Smith, vicar of St John's Burslem in the Potteries, and the American Lutheran Larry Christenson.⁴ Smith had received the baptism in the Spirit in 1962 through Pentecostal friends, and this led him to introduce charismatic prayer meetings in his Rectory and other homes in the parish.⁵ Harper quickly emerged as a key spokesman for the emerging Movement in the Church of England, and beyond, a course that eventually led him to resign from his ministry at All Soul's in July 1964, and form the Fountain Trust a few months later. It was through this agency that Harper exercised leadership in the developing Charismatic Movement.

In the emerging Movement, evangelicals were in the ascendancy. John Gunstone, one of the first catholic Anglicans (or 'anglo-catholics') to have been baptised in the Spirit, writes that he went to a meeting convened by Harper at Stoke Poges a few months before the Fountain Trust was founded which drew together ministers involved or interested in the new Movement. 'Of the twenty-one people present, seventeen were clergy of the Church of England and fifteen of those were Evangelicals; Michael Meakin and I were the only Catholic Anglicans.'⁶ This evangelical dominance of the emerging Movement was no doubt encouraged by the fact that Harper was himself evangelical, but probably just as influential was an article by Philip Hughes in the evangelical journal *The Churchman* in 1962.⁷ A prominent evangelical scholar, Hughes wrote of his visit to American Episcopalian churches that had experienced the Pentecostal blessing, and commended what he saw. Hughes' influence was not limited to the written page. Colin Buchanan writes of the occasion of the Oxford Conference of Evangelical Churchmen in 1962 where he heard 'Philip Hughes, a

⁴ P. Hocken, *op. cit.*, p.88.

⁵ *Ibid.*, pp.78-81.

⁶ J. Gunstone, *Pentecost Comes to the Church: Sacraments and Spiritual Gifts*, (London: DLT, 1994), p.11.

⁷ 'Editorial' in *The Churchman*, September 1962, pp.131-135.

dyed-in-the-wool Puritan and 'reformed' theologian, speaking with wonder of a new movement of the Spirit (attested by speaking in tongues) amongst - of all people - 'high church' American Episcopalians.⁸ One of these Episcopalians, Dennis Bennett, subsequently made a number of visits to Britain, and was an influential early figure in encouraging charismatic life within the Church of England. There was also much in this new Movement that affirmed evangelical spirituality: through baptism in the Spirit individuals spoke of a fresh encounter with Christ, a renewed desire to read the Bible, and a new confidence in witness.⁹ One evangelical commentator writes: 'Some touched by the Movement would appear, to this observer at least, to have had an old-fashioned evangelical conversion!'¹⁰ There were also features of Charismatic Renewal that evangelicals found attractive because they supplemented what was lacking in the evangelical tradition. These included an emphasis on the Church as the fellowship of the Spirit in the body of Christ (which led to a greater ecumenical vision amongst evangelicals), a deeper appreciation of the non-cerebral and sacramental aspects of worship, and a prayerful expectation of the dynamic work of the Holy Spirit in realising the authority of Christ through healing and deliverance.¹¹ For these reasons, as Gunstone writes, '[t]he Charismatic Movement caught the Evangelical armada like a crosswind as it sailed towards the conquest of the Church of England.'¹²

However, it was not all plain sailing, and the early period of evangelical openness and welcome to the new Movement was effectively ended when John Stott, the Rector of All Soul's Langham Place, publicly rejected baptism in the Spirit understood as a distinctive post-conversion experience on exegetical grounds at the annual Islington Clerical Conference in

⁸ C. Buchanan, *Encountering Charismatic Worship* (Nottingham: Grove Books, 1977), p.5.

⁹ *Ibid.*, pp.155-156.

¹⁰ Donald Robinson, 'Renewal from an Evangelical "Non-Charismatic" Viewpoint', in Craston, C. (ed), *Open To The Spirit*, (London: Church House Publishing, 1987), p.84.

¹¹ J. Gunstone, *Pentecostal Anglicans* (London: Hodder & Stoughton, 1982), pp.78-79.

¹² *Ibid.*, p.69

January 1964.¹³ Hocken comments that 'for several years after this, evangelical parishes identifying with the new move of the Spirit ... were suspect in the eyes of most fellow-Evangelicals in the Church of England.'¹⁴ The charismatics and non-charismatics within the evangelical wing Church of England were to remain at arms length until the Fountain Trust and the Church of England Evangelical Council met in 1975, leading to the publication of the joint report *Gospel and Spirit* in 1977.

2. 1964 - 1970: Fountain Trust and Developments.

With increasing demands upon Harper as a reputable Anglican spokesman for the Charismatic Movement, and with his rector, John Stott, opposing a post-conversion baptism in the Spirit, it was not surprising that Harper resigned from All Soul's in July of 1964 to devote himself to the task of forming a service agency for the Charismatic Movement, the Fountain Trust. In his newsletter announcing his plans, Michael Harper outlined his ecumenical vision for the Trust:

We feel called to serve every section of the Church, without fear or favour. We are seeing the Holy Spirit moving in some unlikely places today, and we rejoice in His power to bring men of different traditions together.¹⁵

Harper's Pentecostal experience had brought him in contact with a wide variety of Christians who had been similarly affected, from both the main denominations and independent churches¹⁶ in Britain, and the formation of the Trust in effect gathered together these men of diverse Christian traditions. The vision for the Trust was developed and clarified in an edition of *Renewal* magazine, the Fountain Trust's publishing arm. Its aims were:

¹³ Argued more fully in his book *Baptism and Fullness: The work of the Holy Spirit today*, (Leicester: IVP, 1964).

¹⁴ P. Hocken, *op. cit.*, p.118.

¹⁵ Quoted in Hocken, *op. cit.*, p.125.

¹⁶ Examples of leading independents were David Lillie and Arthur Wallis, both with Brethren backgrounds.

1. To encourage Christians of all churches to receive the power of the Holy Spirit and to glorify Christ by manifesting in their lives the fruit and gifts of the same Spirit, so that they may enrich their worship, strengthen their witness and deepen their fellowship.
2. To encourage local churches to experience renewal in the Holy Spirit and to recover the full ministry of the Holy Spirit including that of healing.
3. To encourage Christians to expect and pray for worldwide revival.¹⁷

The magazine *Renewal* became one of the chief means of fulfilling the agenda of the Fountain Trust. It was edited by Harper, and first published in January 1966 and bimonthly thereafter. The content of editorials and range of topics in the first four years of publication reflect the concerns of the emerging Movement both within and outside denominational structures. Baptism in the Spirit was promoted as a foundational experience, and was celebrated primarily through the medium of testimony. The experience was championed as an essential endowment of spiritual power, subsequent to conversion, which enabled the Church to recapture the early Church's dynamism. For example, Dr Philip Hughes was reported to have said to the 1967 gathering of Evangelicals at the Keele Congress that the Charismatic Renewal was 'a symptom of the dissatisfaction with the drabness of church life, and a reminder that the way forward is not to be found in gimmicks but in the Gospel *plus* the Holy Spirit' (italics mine).¹⁸ One editorial likened Charismatic Renewal to the Reformation in terms of being a protest against a spiritually corrupt church, which is characterised by:

- (a) formalism, dullness and over-organisation;
- (b) ecclesiastical bureaucrats running it like a business or state department;
- (c) a deadly intellectual approach of some that suggests that man is a soul-less brain;

¹⁷ Editorial in *Renewal* No.19, 1969.

¹⁸ Editorial in *Renewal* No.9, 1967.

(d) the dispensationalist viewpoint that denies the reality of miracles and wonders.¹⁹

There were articles and letters about the gifts of the Spirit, especially the gift of tongues which was regarded as a normal, though not essential, sign of baptism in the Spirit.²⁰ The magazine however countered accusations that the new Movement was a 'tongues movement':

Please, please do not call this the 'Tongues Movement' ... the great majority of those who are being filled with the Holy Spirit in the churches have no desire to be a 'movement' at all. They have elected to remain in their own churches and contribute responsibly to their blessing. They also have no desire to emphasis 'tongues' to the exclusion of everything else ... we thoroughly dislike this unfortunate label.²¹

This rebuttal highlights the Fountain Trust's role as a service agency; one couldn't belong to the Trust, although the Trust supported you in your life in the local church. Harper regarded the Trust as a temporary measure, and hoped that the day would soon come when the Church at large was in full possession of the reality that the Trust stood for, thereby making it redundant.²²

Renewal magazine also advertised the conferences organised by the Fountain Trust which, like the magazine itself, played an important role in consolidating and extending the Trust's influence. As well as providing opportunities for teaching and meeting, these conferences gave charismatics exposure to a developing style of corporate charismatic worship. According to an anglo-catholic observer at the ministers' conference at High Leigh in June 1968, there were three main ingredients.²³ First, uninhibited periods of congregational singing, including the phenomenon of singing in tongues, which helped the participants unite

¹⁹ Editorial in *Renewal* No.12, 1967/68.

²⁰ 'Quest' in *Renewal* No.4, 1966.

²¹ Editorial, *Renewal* No.4, 1966.

²² Editorial, *Renewal* No.19, 1969.

²³ 'Acts of the Apostles Comes True' in *Renewal*, No.16, 1968, pp.18-20.

and 'discover the freedom of the Spirit together'. Singing in tongues has been described by Tom Smail, a leading figure in the Fountain Trust, as embodying the quintessence of charismatic worship, which he identifies as the non-rational and joyful offering of praise by the renewed heart in a direct, spontaneous and simple manner, enabled by the Spirit of God.²⁴ Secondly, there was a fresh experience of the church as the Pauline body of Christ, where gifts could be mutually shared and recognised. This had already been Michael Harper's experience in the worship at the 1964 Stoke Poges conference for leaders of the nascent Charismatic Movement:

For the first time in 8½ years of ordained ministry - and 12 years of Christian experience -

I saw 1 Cor.12,13 and 14 operating exactly as we read in the scriptures. It was thrilling.²⁵

Thirdly, the concluding Communion service was an unhurried act of worship extending to nearly three hours, with time given for spoken individual contributions at appropriate points in the liturgy and prayer with laying on of hands after the administration of Communion. These extended Eucharists continued to be a feature of Fountain Trust conferences throughout the 1970s.²⁶

There was also debate, often through published correspondence, about the relationship between the new experience of the Spirit and ecclesiology. The independent charismatics, such as Arthur Wallis, and David Lillie, viewed the fresh outpouring of the Spirit as the restoration of the New Testament church of Christ, but saw the locus for this restoration as outside the historic denominations. This was to lead eventually to the development of the House Church or 'Restoration' movement in the 1970s.

²⁴ T.Smail, A.Walker, and N.Wright, *Charismatic Renewal: The Search for a Theology* (London: SPCK 1993), p.109.

²⁵ 'Stoke Poges Prayer Conference 1964', a report written by Michael Harper, quoted in P. Hocken, *Streams of Renewal*, p.122.

²⁶ Interview with Revd Graham Cray, a regular attender at Fountain Trust conferences in the 1970s; 25/10/94.

During the remaining years in the 1960s, the Movement continued to grow in the Church of England, particularly in its evangelical wing. Various evangelicals who were to become associated with well known evangelical charismatic parishes became involved with the Movement during this period: John Collins (St. Mark's, Gillingham and subsequently Holy Trinity, Brompton in London), David Watson (St. Cuthbert's and St. Michael-le-Belfry in York), Tom Walker (St John's Harborne in Birmingham) and John Perry (St. Andrew's Chorleywood). However the public profile of Charismatic Renewal in wider Anglican evangelical circles was yet to develop. The first National Evangelical Anglican Congress at Keele in 1967 produced a 10,000 word statement without any reference to the subject.²⁷ Colin Buchanan recalls going regularly from 1966 to 1970 to the annual national conferences of Eclectics Society (a fellowship linking together younger progressive evangelical clergy) where he observed that Michael Harper kept a very low, even semi-underground, profile.²⁸

3. 1970 -1980: Broadening Horizons.

According to John Gunstone, one of the most significant events for Charismatic Movement at the beginning of the 1970s was the Guildford Conference in 1971, sponsored by the Fountain Trust. Seven hundred Christians from over twenty countries and several different denominations came together to explore 'The Fellowship of the Holy Spirit'. Gunstone comments that 'for the first time in history Roman Catholics, traditional Protestants and classical Pentecostals shared the same platform.'²⁹ The internationally renowned Pentecostal teacher David du Plessis, who was present, wrote of the ecumenical achievement of the conference:

²⁷ C. Buchanan, *Encountering Charismatic Worship*, p.6 n.1.

²⁸ *Ibid.*

²⁹ J. Gunstone, *Pentecostal Anglicans*, p.11.

I believe the conference is the demonstration of what Holy Spirit ecumenism is ... The Holy Spirit is creating ecumenicity without organisation, bringing about a unity which organisation so far has failed to achieve.³⁰

This ecumenical vision was to effect a number of Anglicans present. David Watson, for example, went to the conference with doctrinal worries about his first contact with Roman Catholic charismatics, but came away convinced that 'on basics we were one in Christ, though there might have been some differences of opinion on secondary issues'.³¹ Watson's ecumenism was to shock his fellow evangelicals at the NEAC conference in Nottingham in 1977 when he referred to the Reformation as a 'tragedy' on the grounds that it marked a division in the body of Christ.

Within the Church of England, the 1970s were years of growth in public profile of the Charismatic Movement, and in the spirit of the Guildford conference, a broadening of influence from its evangelical beginnings. A good example of a catholic parish to experience Charismatic Renewal was St Hugh's, Lewsey, in Luton, where Colin Urquhart was vicar, the story of which was popularised through Urquhart's book *When the Spirit Comes*.³² One of the interesting features of the growth of charismatic life at St. Hugh's was the fact that it began independently of the wider Charismatic Movement, a pattern that emulated the early development of the Charismatic Movement in the 1960s which was marked by a convergence of individual and independent 'streams of renewal'. Partly through the popularity of his book, Urquhart was to become an influential figure in the Fountain Trust, developing an independent itinerant ministry after the Trust's closure in 1980.

³⁰ Quoted in C. Williams, *Tongues of the Spirit: A Study of Pentecostal Glossolalia and Related Phenomena* (Cardiff: University of Wales Press, 1981), p.112.

³¹ Quoted in J. Gunstone, *Pentecostal Anglicans*, p.85.

³² C. Urquhart, *op. cit.* (London: Hodder & Stoughton, 1974).

Urquhart was not the first clergyman from the anglo-catholic wing of the Church of England to be influenced by Charismatic Renewal. In 1963 the anglo-catholic Michael Meakin had received the baptism in the Spirit,³³ followed by John Gunstone in 1964, who was to become the most articulate spokesman for the charismatic anglo-catholic wing of the Church of England.³⁴ Although never as numerous as the evangelical charismatics, the anglo-catholics grew to be an established presence within Anglican Charismatic Renewal. Rosemary Radley, in a brief pamphlet outlining the history of charismatic anglo-catholics, called 'Holy Spirit Renewal', writes of the small beginnings of five people gathering for a Pentecostal Mass in 1967 at Bethnal Green, London, 'with the intention that other Anglicans in the Catholic tradition of the Church of England might also come to know the renewing power of the Holy Spirit'.³⁵ Numbers remained small, and the group started to make an annual pilgrimage to Walsingham in 1974. After a few years the annual pilgrimage became very popular amongst anglo-catholics, so much so that the extra numbers demanded a change of venue. Thereafter, High Leigh Conference Centre in Hertfordshire became the venue for the annual Anglo-Catholic Charismatic Convention.

The first anglo-catholics to attend the 1960s Fountain Trust meetings found the experience something of a culture shock, especially where the worship was concerned with its evangelical bias. However, there were encouragements for them to believe that charismatic life could be integrated into their tradition. Charismatic Renewal in the American Episcopal Church had originated from High Church parishes, and the Church of the Holy Redeemer in Houston, which was to have a large impact upon Charismatic Renewal in Britain in the 1970s, was also a High Church parish. There was news in the late 1960s of the Movement

³³ Then Rural Dean of Woburn Sands in South Bedfordshire.

³⁴ Then priest in charge of St Augustine's, Rush Green in Romford.

³⁵ *Op. cit.*

having spread to the Roman Catholic Church, focused on Notre Dame in the U.S.A., and popularised in books like *Catholic Pentecostals* by Kevin and Dorothy Ranaghan.³⁶ Archbishop Michael Ramsey's interest in Charismatic Renewal led him to invite John Gunstone to write the 1974 Archbishop of Canterbury's Lent Book, *Greater Things Than These*,³⁷ an account of how the Charismatic Renewal had affected Gunstone's ministry as an anglo-catholic parish priest. 1973 saw the news of the first Church of England bishop to align themselves directly with the Charismatic Renewal, Richard Hare, the Bishop of Pontefract. Hare was from the catholic wing of the church, and became a staunch advocate for Charismatic Renewal within the existing structures.

Like the evangelicals, the charismatic anglo-catholics engaged in 'enculturating' the Pentecostal emphases into their theology. Baptism in the Spirit became interpreted as a release of the Spirit that was already present through sacramental initiation, and spiritual gifts were understood in a sacramental context as outward signs conveying inward grace.³⁸ Parallels were drawn between the Oxford Movement and the Charismatic Movement. John Gunstone portrays the Oxford Movement as inspiring community life, devotion to Jesus through the Eucharistic sacrament, and an emphasis upon the Holy Spirit's work of sanctifying grace, and a recovery of the importance of retreats and pilgrimages, all of which had their parallels in the developing charismatic spirituality.³⁹

The early 1970s also saw a fresh American Episcopalian influence within Charismatic Renewal in the Church of England. In 1972, the Episcopalian Graham Pulkingham, the rector of the Church of the Holy Redeemer in Houston was invited to Britain by the Bishop of

³⁶ K & D. Ranaghan, *op. cit.* (New York: Paulist Press, 1969).

³⁷ J. Gunstone, *Greater Things Than These: A Personal Account of the Charismatic Movement* (Leighton Buzzard: Faith Press, 1974).

³⁸ R. Radley, *Holy Spirit Renewal*.

³⁹ J. Gunstone, *Pentecostal Anglicans*, pp.95-100.

Coventry, together with members of his church. The Church of the Redeemer had experienced Charismatic Renewal⁴⁰ and had developed a strong emphasis on community life, expressed through worship, and a commitment to the under-privileged in Houston. After a year in Coventry, they moved to occupy a disused convent in Berkshire, Yeldall Manor, just outside the village of Wargrave, and it was here that the community assumed the official name of The Community of Celebration. The Community made contact with charismatic churches primarily by being involved with the Fountain Trust conferences, where they led worship and ran workshops. Their travelling teams, known as the Fisherfolk, received many invitations to parishes where they ran workshops on worship.⁴¹ After two years, the Community moved on from Yeldall Manor and diverged, with one team going to Post Green in Dorset from where they continued to be a resource for worship in churches, and another team going to the Isle of Cumbrae.⁴² The influence of the Community waned towards the end of the decade, which according to Maggie Durran, then a member of the Post Green Community, was partly due to the fact that their message had been communicated, and partly due to Fisherfolk members finding the demands of touring increasingly gruelling and impractical to combine with family commitments.⁴³ However, their impact upon the developing forms of worship within charismatic Anglican parishes in the 1970s was seminal, the characteristics of which will be discussed below.

Like those in the Community of Celebration, there were other charismatics who were drawn to community life. An example of this was Reg East, who had been involved in Charismatic Renewal since 1964 (it was East who encouraged John Gunstone to receive baptism in the

⁴⁰ See G. Pulkingham, *Gathered for Power*, (London: Hodder & Stoughton, 1972).

⁴¹ Examples of parishes and clergy who made frequent use of the Fisherfolk were John Holmes in Leeds, David Watson in York, and Tom Walker in Birmingham. (Conversation with Maggie Durran, an ex-Fisherfolk member, 8/6/94)

⁴² The story of this second group is told in Maggie Durran's book, *The Wind at the Door* (Eastbourne: Kingsway, 1986).

⁴³ Conversation with Maggie Durran, 8/6/94.

Spirit that same year), and who moved from his parish ministry in Essex and set up Whatcombe House in 1971. Whatcombe was a Georgian mansion near Blandford in Dorset, and the community that East founded was called the Barnabas Fellowship. John Gunstone was invited to be chaplain of the newly formed community. There were also examples of community households that developed, such as the Watson's rectory in York, which were directly inspired by the model of community offered by the Community of Celebration.⁴⁴

Attempts to heal the division between charismatics and non-charismatics in the evangelical Anglican community led to the publication in 1977 of the *Gospel and Spirit* report,⁴⁵ the fruit of dialogue between the Fountain Trust and the Church of England Evangelical Council. John Gunstone suggests that the measure of reconciliation achieved by *Gospel and Spirit* was reflected in the 1977 National Evangelical Anglican Congress at Nottingham: charismatics contributed to the preparatory book, *Obedying Christ in a Changing World*, and the worship was conducted very much in the style of a Fountain Trust conference.⁴⁶

1978 saw an event that celebrated the presence of charismatic life within the wider Anglican Communion. This was the international conference for charismatic Anglicans which took place in Canterbury in July of that year, two weeks before the Lambeth Conference. Michael Harper, one of the conveners of the conference describes it as 'a significant milestone in the growth of the Charismatic Renewal in the Anglican Communion'⁴⁷ and edited a report on the conference entitled *A New Canterbury Tale*.⁴⁸ The climax was an extended Eucharist in the choir of Canterbury Cathedral, a memorable moment being Bill Burnett, then Archbishop of

⁴⁴ T. Saunders and H. Sansom, *David Watson: A Biography* (London: Hodder & Stoughton, 1992), Chapter 16: 'Community Living and the Mustard Seed'.

⁴⁵ 'Gospel and Spirit: a joint statement', *The Churchman*, vol.91, No.2 (1977), pp.102-105.

⁴⁶ J. Gunstone, *Pentecostal Anglicans*, pp. 83-84.

⁴⁷ M. Harper, 'These Stones Cry Out' in C. Craston (ed.), *Open to the Spirit*, p.18.

⁴⁸ M. Harper (ed), *op. cit.* (Nottingham: Grove Books, 1978).

Cape Town, leading the bishops in a liturgical dance around the high altar. One outcome of the conference was the establishment of SOMA (Sharing of Ministries Abroad) in 1979, which became a network for the different Charismatic Renewal organisations in the Anglican Communion.

1978 also saw the beginnings of a move towards a General Synod report on the Charismatic Renewal in the Church of England. Colin Buchanan, then principal of St John's College Nottingham (an Anglican theological college which, during the 1970s, had become known for its affirmative stance towards Charismatic Renewal), presented a motion to the Synod asking for a report to be prepared. John Gunstone comments that this 'was the first time the Synod had had been given the opportunity to air the topic, *sixteen years* after the appearance of the Pentecostal movement in the parishes in this country!'⁴⁹ (*italics original*). The report was eventually presented to Synod in 1981.⁵⁰

The Synod report provides a helpful vantage point from which to summarise the characteristic features of the 1970s worship culture associated with Charismatic Renewal in the Church of England. The Report contains a number of personal accounts of how charismatic worship developed in parishes during the 1970s,⁵¹ the success of which appeared to involve a number of common factors. These included a supportive and 'renewed' parish priest who could negotiate change, a mid-week prayer group as a place to foster the new charismatic style of worship, and access to the wider charismatic support network, focussed on the Fountain Trust. An example of one of these parishes was St. John's, Harborne in Birmingham, the more detailed story of which is told by the vicar, Tom Walker, in his book

⁴⁹ J. Gunstone, *Pentecostal Anglicans*, p.25.

⁵⁰ *The Charismatic Movement in the Church of England* (London: CIO Publishing, 1981).

⁵¹ *Ibid.*, pp. 12-29.

Open to God: A Parish in Renewal.⁵² The main catalyst for the growth of a charismatic style of worship was the mid-week prayer meeting called 'Open to God'. This included lengthy times of praise, using choruses and hymns, led by piano and guitars, bible teaching, intercession, periods of silence and opportunities for individuals to make contributions, which would typically include the use of charismatic gifts, or as Walker puts it, 'sharing some word, or vision, or dream, or some word of scripture, or some song which is just the *right* contribution for the moment'.⁵³ The ethos of such meetings can be summarised as whole-hearted praise (often reflected in bodily gestures such as lifting up hands), freedom for individual contribution, spontaneity (acts of worship which happened 'without human planning'⁵⁴) and hence flexibility within the meeting structure, and listening to God (through bible teaching or silence). Tom Walker's oversight was crucial to development. Not only did he fully encourage the development of 'Open to God', but he also negotiated the sensitive introduction of some its elements into regular Sunday worship, thereby partly resolving tensions arising from the 'contrast between the free expression of prayer with ministry to one another in the midweek meeting, and more traditional worship on Sundays'.⁵⁵ Changes made to Sunday worship included the introduction of choruses during the administration of Communion and congregational extempore prayer during intercessions. Walker's contacts with the Fountain Trust and the Fisherfolk teams also facilitated the use of arts, dance and drama in worship.

As has been mentioned, the Fisherfolk teams had a seminal influence upon the development of parish charismatic worship in the 1970s. The constitutive elements of the charismatic worship style identified by the Synod Report were embodied and mediated by them. In their

⁵² T. Walker, *op. cit.* (Nottingham: Grove Books, 1975).

⁵³ *Ibid.*, p. 14.

⁵⁴ *Ibid.*, p.12.

⁵⁵ *Ibid.*, p.12.

leading of worship at charismatic gatherings (which the Report refers to as the 'rally'), ranging from the parish level to the national Fountain Trust conferences, they modelled bodily expression: the raising of hands in song, the use of drama, mime and dance, the laying on of hands in prayer for healing, and informal hugs during the kiss of peace. Their commitment to the use of artistic gifts in worship, such as movement, colour, artwork and banners,⁵⁶ enhanced a renewed catholic sense of the sacramental nature of worship, or 'inchoate sacramentality' as the Report calls it. But their greatest influence was in the sphere of music and song where they made three main contributions. First, in their leadership of worship they modelled a community of musicians at worship, whose main aim was to facilitate congregational worship through the primary medium of folk art. This model, which was in some ways reminiscent of the church gallery bands of the eighteenth century, provided the basis for the development of 'music groups' in charismatic parishes throughout the country.⁵⁷ Secondly, the Fisherfolk inspired the first three major collections of songs which contained items that were original to the Charismatic Renewal: *Sound of Living Waters* (1974), *Fresh Sounds* (1976) and *Cry Hosanna!* (1980).⁵⁸ There had been a previous publication by the Fountain Trust in 1971, called the *Renewal Songbook*, containing songs from *Youth Praise*⁵⁹ and gospel hymns, but at that stage there were very few songs original to the Charismatic Movement. Thirdly, their song collections promoted the ideals of the charismatic liturgical piety. As Pete Ward has highlighted, the songs typically envisage worship as an expression of the Pauline 'body of Christ' in which everyone has something to contribute, and an encounter with God whose active presence among the worshipping

⁵⁶ See, for example, P.Beall and M.Keys Barker, *The Folk Arts in Renewal: Creativity in Worship, Teaching and Festivity as Developed by the Fisherfolk* (London: Hodder & Stoughton, 1980).

⁵⁷ Hillyer's charismatic church in Cambridge formed a music group on the basis of contact with St.Michael-le-Belfry in York who had themselves based their musical ministry on the Fisherfolk. See Hillyer, *Liturgical Change in Cambridge*, p.67.

⁵⁸ All published by Hodder & Stoughton.

⁵⁹ *Youth Praise* were song collections published by the Church Pastoral Aid Society in the 1960s. They were very popular amongst evangelical parish youth groups.

assembly is celebrated in terms of the transforming and healing power of Jesus, and also in the invitation to receive the life giving Spirit who fills, refreshes and empowers the worshipper to follow the example of Jesus in sacrificial service in a needy world.⁶⁰

4. Early 1980s: Closure of the Fountain Trust.

In 1980 the leaders of the Fountain Trust announced that the Trust was closing down.⁶¹ Gunstone writes that 'humanly speaking this was an astonishing decision',⁶² a comment that reflects the shock of many Anglican charismatics at the loss of an agency that had been so highly regarded. The Trust had been enormously influential, and had remained predominantly Anglican (at the end of the 1970s three of the full-time directors were Anglicans: Tom Smail, Michael Harper, and John Richards). However the message from those responsible for the Trust was that they sensed its distinctive role had come to an end, and that Charismatic Renewal was now well enough established to be taken forward by local parishes and churches. An alternative reading of the Trust's closure is offered by Andrew Walker who suggests that its dissolution was a symptom both of the decline of Charismatic Renewal since its zenith in the mid-1970s, and increasing tensions between some of the Trust's leaders.⁶³

Evidence of the fact that charismatic Anglicans were not willing to let go of the the idea of a Charismatic Renewal service agency was the formation of Anglican Renewal Ministries (ARM)⁶⁴ in 1980. Lawrence Hoyle resigned from his living in order to devote himself to a

⁶⁰ P.Ward, *Growing Up Evangelical: Youthwork and the Making of a Subculture* (London: SPCK, 1996), pp.119-133. Ward's work concentrates on the first of the three Fisherfolk songbooks, although his analysis holds true for the content of all three songbooks.

⁶¹ The Trust officially closed on 31st December, 1980. However *Renewal* magazine continued to be published.

⁶² J. Gunstone, *Pentecostal Anglicans*, p.26.

⁶³ A.Walker, 'Pentecostal Power: The "Charismatic Renewal Movement" and the Politics of Pentecostal Experience' in E. Barker (ed), *Of Gods and Men* (Mercy University Press, 1984), pp.89-108.

⁶⁴ Named after the charismatic 'Episcopal Renewal Ministries' in the U.S.A.

full-time role as co-ordinator, and there were seven others on the initial advisory committee, including Gunstone, and Michael Harper as director of SOMA. Following the pattern established by the Fountain Trust, ARM arranged two annual conferences at Swanwick, and published a magazine four times a year, called *ARM Link* (its name was changed to *Anglicans for Renewal* later in the 1980s). Education material was also produced with parochial ministry in mind. One of the first and most popular of these was *Saints Alive!*, a course that integrated prayer for the reception of (or 'baptism in') the Holy Spirit within the context of Christian initiation.⁶⁵

Whilst Anglican charismatics were reorganising themselves, and finding their Movement debated at General Synod,⁶⁶ the beginning of the 1980s also saw the growth of independent charismatic church networks, or 'Restorationist' fellowships. The distinctive stance of the earlier independent charismatics in relation to the Spirit and ecclesiology, referred to above, had now developed into an ecclesiology based on a commitment to the five-fold ministry of Ephesians 4:11 together with strict discipleship teaching.⁶⁷ The different networks were each led by a charismatic apostolate, and under the leadership of such men as Bryn Jones, Gerald Coates, Terry Virgo, John Noble and David Tomlinson, this became the 'fastest growing Christian movement in Britain'.⁶⁸ Like the denominational charismatics, they also had large conference events: the Downs Week, and the Dales and Welsh Bible Weeks. They also generated their own song collections, which were published by Kingsway in successive volumes of *Songs of Fellowship*⁶⁹ and *Songs and Hymns of Fellowship*.⁷⁰ These songs share

⁶⁵ In my first curacy at St. John's, Welling in Kent, the course was used to prepare adults for Baptism and Confirmation.

⁶⁶ The Synod Report on the Charismatic Movement was debated in November 1981. See General Synod 'Report of Proceedings' 1981, vol.12, no.3 (London: CIO Publishing), pp.1117-1138.

⁶⁷ A. Walker, *Restoring the Kingdom*, pp.147-191.

⁶⁸ A. Walker, 'Pentecostalism & Charismatic Christianity', in McGrath, A. (ed.), *Encyclopedia of Modern Christian Thought* (Oxford: Blackwell, 1993), p.113.

⁶⁹ First published in 1980, followed by an expanded version in 1981, and then successively as Book 2 (1983), Book 3 (1985), Book 4 (1989), a combined edition (1991), and Book 5 (1994).

⁷⁰ Published in 1985.

some elements of the Fisherfolk songs, such as the celebration of God's presence within worship and the joy of being in fellowship with others. However, as Pete Ward demonstrates, these songs reflect a different ecclesiological vision, based primarily upon the notion of a restored kingdom of God.⁷¹ A large proportion of the songs 'exalt' or 'magnify' God as King. Jesus is praised as the ascended King, celebrated as the Book of Revelation's victorious Lamb of God, and enthroned on the praises of the redeemed, but references to the incarnate Jesus, a strong feature of Fisherfolk songs, are very few. The vision of a theocracy is also mediated by Old Testament themes of temple, land and kingship. The worshipper's approach to God is cast in cultic language from the Temple, and the Church's relationship to the world is defined in terms of conquest, 'claiming' alien ground for the majestic King. This again contrasts with the Fisherfolk songs where the Church serves a needy world in the name of a humble Lord. Rather surprisingly, in the earlier editions of *Songs of Fellowship*, and again in contrast to the Fisherfolk collections, there are very few songs that celebrate the reality of the Spirit's ministry. Instead Jesus the King dwells with his people and empowers them for the service of his kingdom. Finally, unlike the Fisherfolk collections, which provided some songs for the authorised liturgy of parish worship, there are no liturgical items within *Songs of Fellowship*, reflecting the non-conformist origins of the 'Restorationist' movement.

5. 1984-1990: Wimber and 'Signs and Wonders'.

Neither Anglican charismatics nor 'Restorationists' could have predicted at the beginning of the 1980s the way that the Charismatic Movement was about to take a fresh turn. Repeating a pattern that we have already observed, the catalyst for change came from America, though this time the main ecclesial influence was independent Quaker-evangelical rather than

⁷¹ P.Ward, *op. cit.*, pp.133-140.

Episcopalian. The visitor concerned was a Californian pastor, John Wimber, whose church had experienced a Pentecostal-style revival on Mother's Day in 1981, an event that was to launch what was to become commonly known as Wimber's 'signs and wonders' ministry. Carol Wimber, John's wife, describes how a young man who had been asked by John to preach that evening, invoked the Holy Spirit with the words "Come Holy Spirit". Most of the 400 young people present, who the speaker had asked to come forward, fell to the floor, weeping, wailing and speaking in tongues.⁷² In that same year David Watson visited John Wimber's growing church, and a friendship was forged that was to provide Wimber with his introduction to the Charismatic Movement in Britain.⁷³ Michael Mitton, Lawrence Hoyle's successor as director of ARM, sums up the significance of Watson's friendship with Wimber:

When David Watson died in 1984, one of his parting gifts to the church was to introduce us to his good friend, John Wimber, Because David was so well loved and respected, people instinctively warmed to this big-hearted Californian who has made many visits to this country.⁷⁴

Wimber's first large-scale conference in Britain was in October 1984 at Westminster Central Hall, which proved to be the curtain-raiser to the expansion of the 'signs and wonders' ministry amongst charismatic churches in this country. Douglas McBain, a Baptist pastor who organised the event, comments that 'large sections of the charismatic church look back to 1984 as a major turning point in their growing experience.'⁷⁵ The significance of Wimber's arrival on the charismatic stage is captured by Peter Wagner's phrase 'The Third Wave', which was the title of Wimber's initial conference. Wagner was a teaching colleague of

⁷² K. Springer (ed), *Riding the Third Wave: What Comes After Renewal* (London: Marshall Pickering, 1987), esp. pp. 44-47.

⁷³ For the importance of the friendship to both men see T. Saunders and H. Sansom, *David Watson - A Biography*, Chapter 21, 'Fuller and Wimber'.

⁷⁴ Editorial, *Anglicans for Renewal*, Vol.45 Summer 1991.

⁷⁵ *Anglicans for Renewal*, Vol.35, Winter 1988/89, p.12.

Wimber's at Fuller Theological Seminary, and he coined the term to identify what he saw as the third wave of the power of the Spirit in the twentieth century. The first wave was the Pentecostal movement which began at the turn of the century, the second was the Charismatic Movement, emerging in late 1950s and early 1960s, and the third wave began in the early 1980s, and was identified closely with the phenomenon associated with Wimber's ministry. According to Wimber, the Third Wave had a number of characteristics which distinguished it from the previous two waves.⁷⁶ It had modified the language of charismatic experience, moving away from the term 'baptism in the Spirit' to terms like 'being filled with the Spirit', or 'empowered by the Spirit', indicating that encounters with the Holy Spirit were seen as steps in spiritual growth, rather than initiatory experiences. It was inclusive of those who did not speak in tongues, and it did not promote tongues as a prominent gift in charismatic experience. Wimber also claimed that one of its particular emphases was the equipping of all Christians to experience all the gifts for ministry, especially personal evangelism and divine healing. Hence the catchphrase of the 1984 conference, 'equipping the saints for evangelism in the power of the Holy Spirit.'

Further conferences for Wimber were organised in Brighton, Wembley (the official follow-up to the 1984 conference) and Sheffield in October 1985, followed by a similar itinerary in late October and November in 1986 (Brighton, Wembley and then Harrogate). Each conference had a standard format of a period of sung worship, followed by a teaching sermon, and concluding with what was known as a 'ministry time'. The sung worship would be accompanied by a modern band, and typically consisted of a series of songs sung over an extended period of time (often over twenty minutes), with a minimum amount of vocal interjection and musically seamless as one song ran into the next. Conference delegates

⁷⁶ See J. Wimber, 'Afterword', in K. Springer (ed.), *Riding the Third Wave*, pp.249-252.

would follow the songs in their songsheet, which were entitled *Songs of Vineyard*, a reference to the Vineyard church network that Wimber had established in the United States since 1981. Wimber's own musical background as a secular pop musician with the Righteous Brothers is reflected in the distinctive musical genre of the Vineyard songs, which in the period of sung worship tended to develop from items with a Californian 'soft rock' to items with an emotionally intense ballad melody. Like the *Songs of Fellowship*, a dominant theological theme of the Vineyard songs is the kingship of God, who is worshipped as the source of all power and authority. Juxtaposed with this is the theme of the immanence of God through the Spirit, in whom the worshipper experiences an intense and intimate encounter with Jesus, represented musically in the ballad melodies, and lyrically in references to the Spirit, or Jesus, 'touching' or 'enfolding' the worshipper. These 'love songs to Jesus', as they have been popularly dubbed, are a particular feature of the Vineyard songs, and are typically used at the climax of the sung worship. Martyn Percy's study of the Vineyard songs identifies this juxtaposition of themes in terms of two repeated metaphors in the songs: 'you' and 'Lord'. 'You' communicates the immanence of God and the worshipper's response of loving adoration, and 'Lord' communicates God's sovereignty and power, to which the worshipper submits and as a result finds spiritual empowerment.⁷⁷

The middle section of the Wimber conference format, the teaching sermon, was used to impart Wimber's theology. Robert Warren, vicar of St Thomas Crookes in Sheffield, summarises Wimber's teaching in four points:⁷⁸

1. an emphasis on the fact that western Christianity had allowed itself to be squeezed into a rationalistic and mechanical worldview;

⁷⁷ M.Percy, *Words, Wonders and Power: Understanding Contemporary Christian Fundamentalism and Revivalism* (London: SPCK, 1996), pp.73-78.

⁷⁸ R. Warren, *In The Crucible: The Testing and Growth of a Local Church* (Crowborough: Highland Books, 1989), p.206. See also Wimber's works: *Power Evangelism* (1985), *Power Healing* (1986) and *The Dynamics of Spiritual Growth* (1990), all London: Hodder & Stoughton.

2. an emphasis on the kingdom of God as the central theme of Jesus' teaching and healing ministry, interpreted in terms of the age to come invading this present age, driving out evil, and bringing the wholeness of heaven;
3. an emphasis on Jesus proclaiming the coming of the kingdom by both words *and* deeds;
4. an emphasis on the need to follow Jesus' example of training disciples to continue this kingdom ministry.

The teaching was followed by the 'ministry time', which as Warren's third point highlights, is a natural consequence of the sermon. The 'ministry time' is essentially a demonstration of the works of God through 'signs and wonders'. As Percy neatly summarises, 'for Wimber, the kingdom of God is a kingdom of power - announced, then practised - which overthrows the controlling power of Satan'.⁷⁹ The following is an account of what was typically experienced during a Wimber conference 'ministry time':

We're all on our feet now in an attitude of prayer, many with hands held up and open, waiting quietly while the leader says "Come Holy Spirit". More time passes before someone starts to weep; another to sigh; the leader says some are feeling heat or vibration sensations; others have fallen under the power of the Spirit; someone else lets out a scream. The visiting ministry team are moving among all the people, laying on hands, praying deeply and thoroughly for many. Sometimes people are approached because the team sense or even see the presencing of the Holy Spirit upon a person; sometimes it's a response to a very specific word of knowledge.⁸⁰

Most of the meeting is entering into this ministry; the team leader now says that many

⁷⁹ M. Percy, *op.cit.*, p.18.

⁸⁰ These 'words of knowledge' would normally be given out from the conference platform, and are understood to be divinely inspired and descriptive of individuals present in the conference.

more of us are called and even anointed to minister in this way to others - perhaps even now we're feeling tingling in our fingers and so should move out ... Some begin to share testimony of healing or deep cleansing or release. Someone reads out the first four verses of Isaiah 61 and says that once again, as in Jesus' day, its happening among us in front of our very eyes! Well, something is certainly happening ...⁸¹

As McBain had accurately observed, for many charismatics in the Church of England, these conferences were indeed a significant 'turning point'. 'New Power for 'Bankrupt' Britain' was the title of an article in *ARM Link* which heralded Wimber's visits as the major cause of fresh power in churches across the land, amidst a 'spiritually bankrupt Britain'.⁸² Some charismatics saw this as the necessary tonic to 'gee-up' a flagging renewal. Robert Warren writes:

With hindsight, I see that the renewal of the 1970s was running out of steam we had lost a sense of direction, our first love for the Lord, and spiritual momentum. We were, in terms of catching the wind of the Spirit, in the doldrums.⁸³

There were a number of reasons why Wimber was received as the answer to the perceived spiritual malaise. For evangelicals, still very much in the ascendancy in Charismatic Renewal, Wimber's teaching was welcomed because of its constant appeal to the Bible. Significantly, through his 'signs and wonders' ministry, Wimber was able also to make a direct connection between contemporary experience and New Testament experience, and so, to a large degree, resolved the evangelical dilemma of reconciling the biblical account with modern understanding. This is illustrated well in the 'ministry time' described above in the participant's comment that what happened in Jesus' day was "happening among us in front of

⁸¹ G.Crocker, 'Come Holy Spirit', in *Anglicans for Renewal*, Vol.33, Summer 1988, pp11-12.

⁸² *Anglicans for Renewal*, Vol.27, Winter 1986, p.32.

⁸³ *Op. cit.*, p.191.

our very eyes". This point is also dealt with apologetically by Wimber's criticism of the Western rationalistic worldview.⁸⁴ There was also a pragmatic appeal for all charismatics in Wimber's methodology, for it held out the hope that evangelism and healing would become all the more effective if they were accompanied by 'signs and wonders'.

The practical consequences of the conferences were two-fold. First, many charismatic parishes set up 'ministry teams' to enhance the ministry of healing within the context of Sunday worship, modelling themselves on the 'ministry teams' at conferences. For example, after Wimber's first Westminster Conference, Michael Cole, vicar of All Saints', Woodford Wells, reported that the Parochial Church Council (PCC) passed the following resolution: 'The PCC endorses the healing ministry within the church and seeks to call out and help to equip members of the congregation to share in that ministry'. Steps were then being taken to form a regular team to minister after Sunday worship.⁸⁵ Graham Dow, vicar of a Coventry parish church, reported that he had a 30-strong healing team, and at least half of the 200 strong congregation had indicated that they had received some degree of healing.⁸⁶

Secondly, a number of parishes became centres for teaching and models for practice for the new Wimber gospel. St. Thomas' Crookes in Sheffield followed up the 1985 Sheffield conference with interdenominational 'signs and wonders follow up days' on a quarterly basis for leaders from all over the north of England. St Andrew's, Chorleywood and Holy Trinity, Brompton became important centres for the south of England. At Chorleywood, for example, parish 'Faith Sharing Teams', became vehicles for the new 'signs and wonders' ministry to spread to other parishes.⁸⁷ In 1987, St Andrew's also began convening an annual summer

⁸⁴ For example, 'Signs and Wonders and Worldviews', in *Power Evangelism: Signs and Wonders Today* (London: Hodder & Stoughton, 1985), Ch. 5.

⁸⁵ 'We Learned Much From John Wimber', *Anglicans for Renewal*, Vol.21, Spring 1985, pp.5-6.

⁸⁶ *Anglicans for Renewal*, Vol.27, Winter 1986, p.32.

⁸⁷ See further, D. Pytches (then vicar of St. Andrew's), 'Fully Anglican, Fully Renewed' in K. Springer (ed.),

holiday week at Shepton Mallet, called 'New Wine', the aim of which was to bring spiritual refreshment and training for leaders and parties from all denominations, and experience of the Wimber style 'ministry in the power of the Spirit'.⁸⁸

At the time when charismatics across denominational and non-denominational churches were welcoming Wimber, a fresh perspective on the place of Charismatic Renewal in the Church of England was offered by Josephine Bax in her book *The Good Wine*, published in 1986.⁸⁹ This was the result of a year's research, at the Board of Mission and Unity's request, to review the place of spiritual renewal in the Church of England. Alongside the Charismatic Renewal, she considered the Cursillo movement and other contemplative movements, and places them in the broader context of the search for meaning and belonging in society at large. She writes that although the Charismatic Movement within the Church of England may have peaked in the seventies, in the mid-1980s it appeared to be growing and merging with other spiritual movements in the Church. She acknowledges the important influence of Wimber, particularly in encouraging the healing ministry as a means to evangelism. She observes charismatics becoming involved in the Meditation Movement, and being drawn into greater contemplation.⁹⁰ She also discerns a new breed of charismatic 'radicals', those charismatics who were taking an interest in political issues, and who were involving themselves in local social issues. An example of this would be St Peter's, Conisbrough, in South Yorkshire, highlighted in *Anglicans for Renewal* magazine as an example of a parish that had been both influenced by Wimber's ministry and also learnt to relate creatively to the great social needs in the parish.⁹¹ Bax also sees charismatics involved in the Church Growth movement, as is

Riding the Third Wave, pp.164-176.

⁸⁸ Hilary Saunders, 'New Wine' in *Anglicans for Renewal*, Vol. 44 Spring 1991.

⁸⁹ J. Bax, *The Good Wine: Spiritual Renewal in the Church of England* (London: Church House Publishing, 1986).

⁹⁰ For example, Joyce Huggett, *Open to God*, (London: Hodder & Stoughton, 1989).

⁹¹ See 'The Face of my Parish', *Anglicans for Renewal*, Vol.41, Summer 1990.

witnessed by the developing enthusiasm for 'church planting' in the late 1980s.⁹² For example, Holy Trinity, Brompton, who had planted their own congregations in London, hosted a conference on church planting in May 1991, at which the Archbishop of Canterbury gave the opening address.

By the end of the 1980s, the signs were that the yeast of Charismatic Renewal was now well spread in the dough of parochial life across the Church of England. An indication of this was the beginning of a series in *Anglicans for Renewal* called 'The Face of my Parish', which began in Spring 1988. There had been occasional reports on parishes affected by Charismatic Renewal in previous issues, but now it became a regular feature. There were also aspects of the Movement, most notably its songs, that had also influenced non-charismatic parishes. One reason for this was the popularity of successive editions of the hymn book *Mission Praise*, which combined the various strands of charismatic hymnody (Fisherfolk, *Songs of Fellowship* and the Vineyard songs) and made them available to the wider Church.⁹³ Its popularity is confirmed by a survey accomplished in 1988 by the Archbishops' Commission on Church Music, in which it was found that in a random sample of 524 Church of England parishes, *Mission Praise*, and the accompanying *Junior Praise*, were used in 36% of the churches represented, the highest proportion for any of the wide range of hymn books listed in the questionnaire.⁹⁴ Another means by which the songs of the Charismatic Movement were spread more widely to non-charismatics was through large inter-church gatherings such as Spring Harvest⁹⁵ and the 'Make Way' marches for Jesus,⁹⁶ both of which attracted

⁹² For an explanation of church planting as an Anglican missionary strategy, see B. Hopkins, *Church Planting: Models for Mission in the Church of England* (Nottingham: Grove Books, 1988).

⁹³ Initially published in connection with Billy Graham's 'Mission England' in 1984.

⁹⁴ *Music in Parish Worship*, Jacqui Cooper (Statistics and Computer Department, Central Board of Finance of the Church of England, 1990).

⁹⁵ These Easter holiday Christian festivals began in 1979, and became increasingly popular in the 1980s. By the 1990s they could boast some 80,000 residents at their different venues across Britain (A. Walker, 'Pentecostalism & Charismatic Christianity', *op. cit.*)

⁹⁶ Since 1987 these have been promoted as open-air musical processions, aiming to combine a witness to the Gospel, prayer for the nation and a demonstration of Christian unity. Graham Kendrick has been the

evangelicals and others with no particular charismatic loyalty. Cassettes and songbooks from both these events have also enhanced the popularisation of charismatic hymnody.

6. 1990s: Post-Wimber and the 'Toronto Blessing'.

In 1990 it was announced that George Carey, the Bishop of Bath and Wells, was to be the new Archbishop of Canterbury. *Anglicans for Renewal* magazine offers congratulations to Carey, describing him as 'a good friend of Anglican Renewal Ministries ever since it began'.⁹⁷ The appointment of Carey as a known supporter of Charismatic Renewal had the effect of validating charismatics as a *bona fide* tradition within the Church of England, alongside the well established anglo-catholic, liberal and evangelical traditions.

However, despite the 'feather in the cap' of Carey's appointment, leaders in ARM were beginning to make known their disquiet about the direction of the Charismatic Movement. Taking an unprecedented step, they sent Volume 44 of *Anglicans for Renewal*, without charge, to all bishops and clergy in the Church of England, with the front cover headline 'Crisis Time For Renewal'. In the following edition, Michael Mitton asked in the editorial, 'Are we seeing the beginning of a post-Wimber Britain?' Mitton was openly critical of Wimber's recent association with Paul Cain and the Kansas City Prophets, whom Walker describes as 'a throw-back to the earlier Pentecostal Holiness movements and the circle of followers connected with Pentecostalism's most controversial figure, William Branham'.⁹⁸ Wimber's association with the Kansas prophets goes back to the mid-80s,⁹⁹ but this became

songwriter providing the inspiration behind these events. See J. Steven, 'Praise Marches' in *News of Liturgy* (Nottingham: Grove Books), issue No.179, Nov.1989.

⁹⁷ Editorial, *Anglicans for Renewal*, Vol.42, Autumn 1990.

⁹⁸ A. Walker 'Pentecostalism & Charismatic Christianity', *op. cit.*

⁹⁹ 'Kansas City Prophets' in *Anglicans for Renewal*, Vol. 43 Winter 1990/91.

publicly evident in Britain during 1990 when Wimber shared conference platforms with them, at Holy Trinity Brompton in July, followed in October by a large London Docklands conference and by a 'Church in the Nineties' Conference in Harrogate. Mitton had serious reservations about what he identifies as the strongly revivalistic nature of these conferences, and that this had made the Wimber 'we knew and loved' less accessible: 'many in Anglican Charismatic Renewal have depended a lot on the lead that John Wimber has given, but I sense that the revivalism espoused by Wimber has distanced him from some.'¹⁰⁰

This perceived crisis led leading figures within ARM to consider alternative 'roots' for Charismatic Renewal. David Gillett, principal of Trinity College Bristol (and previously successor to Colin Urquhart at St. Hugh's, Lewsey) presented the fourth century Desert Fathers as a model for Renewal at the 1994 ARM National Conference, identifying a charismatic element in the Fathers who 'shared words of knowledge, words of wisdom and words of prophecy with the people for whom they were responsible.'¹⁰¹ Earlier that year in March, ARM had convened a symposium on Celtic Spirituality in which it emerged that the leaders of ARM were engaged deeply and seriously with the Celtic tradition.¹⁰² In presenting the Celtic Saints as 'Spirit-led' prophets, healers, visionaries and evangelists, the symposium speakers encouraged participants to view them as inspirational models for contemporary charismatics. One person's report on the symposium indicated that it had met a need:

We were challenged from the outset as to whether Celtic Christianity was the next piece of entertainment for bored Charismatics. Speaking as a bored Charismatic, I came yearning for something deeper, more integrated, more connected to life; and came away with a desire to pursue the Celtic understanding of life, work, prayer, and

¹⁰⁰Editorial, *Anglicans for Renewal*, Vol. 45 Summer 1991.

¹⁰¹'A Spirituality for Evangelism' in *Anglicans for Renewal*, Vol. 56 Spring '94, p.10.

¹⁰²'Roots for Renewal: A Symposium on Celtic Christianity and Charismatic Renewal', 8-10th March, 1994. I attended this conference.



rest: a spirituality of wholeness.¹⁰³

Whilst charismatics in the Church of England were searching for new inspirational roots, there unfolded a new and unexpected twist in the story of the Charismatic Movement, the 'Toronto Blessing'. This phenomenon has its origins in a Vineyard church in Toronto, the Toronto Airport Vineyard Fellowship. On 20th January 1994, the Fellowship began a four-night series of meetings. The senior pastor, John Arnott, and the leadership team were overwhelmed when on the first night, following the speaker's address (Randy Clarke, another Vineyard pastor), the whole congregation responded to an invitation to receive prayer. What followed was understood by them as a powerful move of the Holy Spirit and was characterised by a large amount of ecstatic behaviour. On this and successive evenings this including falling to the ground and lying on the floor (called 'resting in the Spirit'), shaking, trembling and jerking, laughter, weeping and wailing, apparent drunkenness and intense physical activity such as running on the spot and animal sounds. There were also mystical experiences, such as the receiving and proclaiming of prophetic insights, and visions.

After January 1994 the Toronto Fellowship continued to hold nightly revival meetings which drew visitors from different parts of the world. In May 1994, one of those visitors was Eleanor Mumford, the wife of the leader of the local South West London Vineyard church. She returned to England and on Sunday May 22nd spoke to her own congregation and after invoking the Spirit, the same phenomena occurred. The following Sunday she was invited to speak at Holy Trinity Brompton, when there was a similar outburst of the Toronto phenomena. This prompted a number of leading charismatic Anglicans to visit Toronto immediately, among them Sandy Miller (vicar of Holy Trinity, Brompton), Bishop David

¹⁰³ J. Searle, 'Celtic Connections' in *Anglicans for Renewal* Vol. 57, Summer '94, p.13.

Pytches, John Hughes (vicar of St John's, Harborne in Birmingham) and Bishop Graham Dow (Bishop of Willesdon, and previously vicar of Holy Trinity, Coventry). On their return, Bishop David Pytches and Sandy Miller organised meetings in June and July at Holy Trinity, Brompton for clergy and church leaders who wanted to experience the 'Blessing' in their own churches. The Toronto phenomena were common at New Wine '94 later that summer where Bishop David Pytches and Eleanor Mumford led seminars on the subject.

The arrival of these new phenomena caught national press attention, who dubbed it 'The Toronto Blessing'. Responding to this, a report presented to the Methodist Church's Conference comments that 'it is perhaps unfortunate that the title has stuck, because of the undue focus on a particular place, and because it begs the question of whether or not it is indeed a 'Blessing'.¹⁰⁴ The report's misgivings about the strong focus on Toronto cannot erase the fact, however, that 'pilgrimage' to Toronto has been an intrinsic part of the spread of the phenomena world-wide. Many thousands of Christians have made the journey, not just as tourists to view what goes on, but as a means of discovering spiritual refreshment and bringing the 'Blessing' home with them.¹⁰⁵ This was the case with the vicar of one of our case study churches (St.E), who upon his return from Toronto suggested in a sermon that this pilgrimage was a legitimate extension of the principle of the Naaman and Elisha story.¹⁰⁶ In this story, Naaman, the Syrian general, had to travel to the waters of the Jordan to receive healing, despite his protest that the rivers in his homeland were superior. The vicar invited us to view Toronto, like the Jordan, as the place to which people travelled in order to receive healing and blessing.¹⁰⁷

¹⁰⁴*The 'Toronto Blessing': Report to Conference 1996* by The Methodist Church Faith and Order Committee (Peterborough: Methodist Publishing House, 1996).

¹⁰⁵The Methodist Report states that by 1996 about 300,000 people have visited the Toronto Vineyard Fellowship; *ibid.*, p.1.

¹⁰⁶2 Kings 5:1-14

¹⁰⁷ St.E, sermon heard at 6.30pm service, visit 2.

Opinion has been divided over the issue of whether this new Pentecostal style phenomenon has been a 'Blessing'. The Dean of Worcester provoked debate in the correspondence section of the church press when he referred to the Toronto Blessing in the introduction to the 1995 *Church of England Year Book*:

The so-called 'Toronto Blessing' now witnessed in some charismatic churches, revealed in fits of laughter and falling about during worship, is not a sign of revival. It is an experience of mass hysteria for which there is ample historical precedence.¹⁰⁸

Those who have sought to give support to the 'Toronto Blessing' have done so from a variety of approaches. Historically, apologists have drawn parallels with the ecstatic experiences of past revivals, such as Jonathan Edwards and the Great Awakening,¹⁰⁹ the Wesleys and the Evangelical Revival,¹¹⁰ and even the 1859 Ulster revival.¹¹¹ Appeal has been made to the Bible on the basis that the Toronto ecstatic phenomena are 'uncannily like some of the experiences of God which we find in the Bible'.¹¹² There are those who have pointed to the spiritual fruit of the 'Blessing' as validation of its authenticity as a work of God. 'Christians are really sorting out their lives', so Sue Hope, a vicar in Sheffield, is quoted as saying in the *Church of England Newspaper*: 'I think the fruit is good and Christ-like. It is about soaking ourselves in the love of God'.¹¹³ The psychological benefits of the 'Toronto Blessing' are examined at length by Dr Patrick Dixon, a physician and leader in an independent church in West London, in his book *Signs of Revival*.¹¹⁴ He argues that the phenomena are best

¹⁰⁸ London: Church House Publishing, 1995, p.xxvi.

¹⁰⁹ G. Chevreau, *Catch The Fire: The Toronto Blessing* (London: Marshall Pickering, 1994), esp. Chapter 4, 'A Well-Travelled Path'.

¹¹⁰ N. Scotland, *Charismatics and the Next Millennium: Do they have a future?* (London: Hodder & Stoughton, 1995), pp.215-217.

¹¹¹ D. Roberts, *The Toronto Blessing* (Eastbourne: Kingsway, 1994).

¹¹² M.Green, 'The Blessing? It's all in the Bible' in *Church of England Newspaper*, Friday June 23, 1995,

¹¹³ 'Toronto Blessing: what are the fruits?' by Charlotte Hails, *Church of England Newspaper* Friday, May 19, 1995.

¹¹⁴ P. Dixon, *op. cit.*, (Eastbourne: Kingsway, 1995), esp. Chapter 5, 'Medical Perspectives on Manifestations'.

described psychologically as an alteration in conscious state, and rejects the view that the 'Blessing' is mass hysteria or corporate brain-washing. Dixon quotes Dr Simon Wesley, senior lecturer at King's College School of Medicine, who commented in *The Observer* on 4th September 1994:

This religious experience appears to be cathartic. The people feel good about it and appear to go for the purpose of group ecstatic experience. It is not mass hysteria or any form of mental disorder - it may be rather un-English, but there is nothing sinister about it.¹¹⁵

Michael Mitton of ARM reflected on his own experience of the 'Blessing' and affirms it is a means through which God renews individuals in relation to their humanity, playfulness, spiritual darkness and love for God.¹¹⁶

It is important to recognise, along with the Church of England's Board of Mission report, that the phenomena associated with the 'Blessing' are neither new nor unusual within the overall context of world-wide charismatic movements.¹¹⁷ Many of the ritual and ecstatic elements of Toronto have been witnessed previously at Vineyard conferences in the 1980s, when, as we have seen, prayers calling upon the Spirit were followed by behaviour such as falling down, bodily convulsions together with vocal expression such as laughter, screaming, crying. What appeared new was the scale and intensity of the behaviour, certain ecstatic expressions such as the animal noises, and the enthusiasm with which the new 'Blessing' was received in Britain. For many charismatics, this was 'the new thing that God was doing',¹¹⁸ some initially

¹¹⁵ *Ibid.*, p.259.

¹¹⁶ M.Mitton, *The Heart of Toronto: Exploring the Spirituality of the 'Toronto Blessing'* (Cambridge: Grove Books, 1995).

¹¹⁷ *The Toronto Experience: An Exploration of the Issues*, Board of Mission Occasional Paper No.7 (London: Church House Publishing, 1997).

¹¹⁸ This was a typical informant description of the 'Toronto Blessing' from my case study churches most influenced by the 'Blessing'. Other descriptions included "a fresh outpouring of the Spirit" or a "new wave of the Spirit".

heralding its arrival as a new 'revival'.¹¹⁹

The significance of the 'Toronto Blessing' is perhaps best regarded in historical terms as the latest in the succession of 'waves of experience'¹²⁰ that have marked the development of the Charismatic Movement since its beginnings in the 1960s, each wave accompanied by associated charismatic phenomena. Sociologically, these successive trends in religious collective behaviour could be characterised as 'crazes', a term originally applied to the Charismatic Movement by the sociologist John Moore in his description of the characteristics of the Roman Catholic charismatics.¹²¹ By using the description 'craze', Moore is acknowledging the fact that certain aspects of religious public behaviour become normative for the way that a group establishes their relationship with the divine. For the early charismatics it was baptism in the Spirit accompanied by speaking tongues, for the 1980s Wimber era it was words of knowledge with prayer ministry, falling in the Spirit and healings, and in this most recent Toronto 'wave' a wide range of ecstatic behaviour, most notoriously animal noises and uncontrollable laughter.

7. Conclusion.

The development of Charismatic Movement has led to aspects of Pentecostal spirituality, albeit in adapted form, influencing many parts of the Church of the England. Large successful charismatic parishes have developed, bishops and others in leadership have been baptized in

¹¹⁹ In general this initial judgment was tempered with the reality of subsequent experience, and terminology shifted amongst adherents to a 'time of refreshing' for Christians rather than 'revival'.

¹²⁰ Colin Buchanan uses this term in an editorial comment on the 'Toronto Blessing' in *News of Liturgy*, No. 237, September 1994 (Nottingham: Grove Books). This term is used in a more general sense than Peter Wagner's 'Wave' schematisation of Pentecostal history (see above).

¹²¹ John Moore, 'The Catholic Pentecostal Movement' in *Sociological Yearbook of Religion*, 6, Mike Hill (SCM, 1973).

the Spirit, service agencies and conferences have grown, died and then re-emerged in new guises, and the term 'charismatic' has become another accepted churchmanship label. It seems that the desire of the original pioneers for the new movement of the Spirit to be spread throughout the Church has to a degree been realised in the Church of England.

But what of the effect upon the public performance of worship in those parishes that have welcomed the charismatic experience, a few incidents of which have been illustrated above? In answering that question, I shall be considering the worship of a selection of case study parishes, for which I turn first to a discussion of research methodology.

CHAPTER 2

METHODOLOGY

1. Case Studies with a 'Verstehen' Approach.

In order to investigate the characteristics of charismatic worship in the Church of England I utilised a case study approach. According to Nisbet and Watt, a case study approach can be defined as 'a systematic investigation into a specific instance'.¹ In my research I investigated the public worship of six churches, each a specific instance of a church that considered itself to have been influenced by Charismatic Renewal. The selection of the churches was guided by churchmanship and social setting.² Three of the churches were evangelical (St.B, St.C, and St.E), and were situated respectively in a cosmopolitan city centre (St.B), an inner urban area (St.C) and a middle class housing estate (St.E). One was anglo-catholic, and situated in a working class suburb (St.D). Another was modern catholic and was situated in a country village (St.A) and the final church, which was more liberal or 'radical'³ in outlook, was situated in a deprived outer urban estate (St.F). Between them, the six churches represented both ecclesologically and sociologically a good 'spread'⁴ of charismatic life within the Church of England.

¹ J. Nisbet and J. Watt, 'Case Study' (Ch.5) in J. Bell, T. Bush, A. Fox, J. Goodey, and S. Goulding (eds.), *Conducting Small-Scale Investigations in Educational Management* (London: Open University 1984), p.74.

² Two of the six churches were already known to me (St.B and St.E). Three were chosen by recommendation: the radical parish (St.F) was suggested by the director of A.R.M., the Revd Michael Mitton; the anglo-catholic parish (St.D) by a leading anglo-catholic charismatic, the Revd Peter Peterken; the modern catholic country village church (St.A) by a diocesan Renewal group chairman. The sixth (St.C) was discovered after correspondence on an article in the A.R.M. journal, *Anglicans for Renewal*.

³ Josephine Bax's term for charismatic churches that have become particularly engaged in social action. See her article 'The Charismatic Movement', *Anglicans for Renewal*, Vol.31 Winter 1987/88, which is a summary of her research into Charismatic Renewal in the mid-1980s.

⁴ I use the word 'spread' both to avoid claiming complete representativeness of the sample (six churches cannot represent or encompass every instance of charismatic worship in the Church of England), and yet also to indicate that the churches have been chosen on a representative basis. Having three evangelical churches in a sample of six, for example, represents the evangelical dominance within Charismatic Renewal.

My analysis of the public worship in the case study churches was dependent upon ethnographic methods commonly used by social scientists in the investigation of social groups. This approach can be summarised as a *Verstehen* approach. *Verstehen* was a term coined by the sociologist Max Weber to describe a research methodology that enabled the social researcher to discover the social and cultural world of the group being studied. By using *Verstehen* the researcher is committed to two levels of enquiry. First, he works to discover why social actors behave in the way that they do, or as Theodore Abel stated in an influential article, he works by 'bringing to the foreground the inner organic sequence intervening between a stimulus and response'.⁵ This search for motivational sequences is what Weber called *erklärendes Verstehen*.⁶ Secondly, the researcher attends to the task of correctly identifying the meaning that social actors designate to their actions, which Weber called *aktuelles Verstehen*.⁷ The challenge for the researcher is to correctly identify the common-sense constructs pre-selected and pre-interpreted by those who participate in the social world under investigation. In the words of Schutz, 'the thought objects constructed by the social scientist, in order to grasp this social reality, have to be founded upon the thought objects constructed by the common-sense thinking of men living their daily life within their social world'.⁸

The ethnographic research methods generated by the *Verstehen* approach commit the researcher to a number of disciplines. First, researchers need to familiarise themselves with

⁵ T. Abel, 'The Operation Called Verstehen', *American Journal of Sociology*, 54, 1948-9, p. 214.

⁶ M. Weber, *Basic Concepts in Sociology*, tr. by H.P. Secher, (London: Peter Owen, 1962), p. 36.

⁷ As Diana Leat points out (in 'Misunderstanding Verstehen', *Sociological Review*, Vol.20, 1972, pp.29-38), Abel fails to address this second type of *Verstehen*, and thereby relegates *Verstehen* to the role of a hypothesis generator with no authority in the public scientific world of hypothesis testing (*op. cit.*). As a result *Verstehen* has tended to be characterised simply in terms of 'reliving over again another's experience in my own consciousness' (Dilthey, quoted by Leat). The task of *aktuelles Verstehen* however demands from the researcher not only an empathy with social subjects but a deliberate attempt to uncover the public meaning inherent in their social reality, which is open to the rigours of sociological testing.

⁸ A. Schutz, 'Concepts, Constructs and Theory Formation', in M. Natanson (ed), *Philosophy of the Social Sciences* (New York: Random House, 1963), p.142, quoted in Leat, *op.cit.*, p.33.

the social world of the group under study by going through a process of re-socialisation. In my research this was accomplished in two stages. The initial stage was a period of three and a half years of leading and participating in worship in a parish which had been influenced by Charismatic Renewal. This was the parish of St John the Evangelist in Welling, Kent, where I served as curate from 1987 to 1991. Prior to my arrival in the parish, the church had been introduced to the Vineyard charismatic culture, and for the duration of my curacy, the public worship reflected aspects of that culture, most notably in the singing of modern worship songs and 'prayer ministry'.⁹ This experience gave me an in-depth example of my research topic, and prepared me for the subsequent main period of research where I entered the research field as a participant with a developed experience of the social realities of charismatic worship culture. In many ways I was simply re-entering the research field in which I had already, unintentionally, completed three and a half years of ethnography.¹⁰ This was very important given the relatively brief nature of my contact with the research field in the second and main period of research, undertaken over a two year period between 1993-95, in which I made two weekend visits, a year apart, to each church.¹¹ Despite the brevity of the visits, my developed notions as to what needed to be observed and questions that needed to be asked of participants led to a productive period of research. The two research techniques that I used over this main period of worship were participation observation and informal interviews, both of which were important elements in discovering the participants' own understanding of their worship (see below). The second visits fulfilled two functions. By providing a comparison with the first visits, they helped me identify the regular, occasional and developing features of each case study's public worship. They also offered the

⁹ The 'prayer ministry' was an adaptation of the Wimber conference 'ministry time', involving prayer for individuals after the service.

¹⁰ Some ethnographic studies have been written as a reflection on previous experience as a member of a social grouping. Perhaps the most extreme example of this is Bettelheim's account of life in German concentration camps (*The Informed Heart*, London: Paladian, 1970).

¹¹ St.A: 4/5 Sept. '93 and 3/4 Sept. '94; St.B: 12/13 June '93 and 5/6 Nov. '94; St.C: 9/10 Oct. '93 and 8/9 Oct. '94; St.D: 22/23 Jan. '94 and 14/15 Jan. '95; St.E: 26/27 Feb. '94 and 25/26 Feb.'95; St.F: 16/17 July '94 and 17/18 June '95.

opportunity to return to the research field with a more focused interview method (see below), and a developed sensitivity to the significant charismatic elements within worship, such as the role of music and song, 'prayer ministry', and the understanding of God's action in worship.¹²

The second related discipline of ethnographic research that I followed conforms to Glaser and Strauss' grounded theory¹³ which states that the data gathered must be allowed to generate interpretations and theory. This means that the researcher must eschew tailoring observations to fit predetermined theories and instead ground theory in the data collected, a process which frequently entails a modification of research focus. For example, when Howard Becker and his fellow researchers began research in a medical school, their focus was upon the medical school as an organisation in which a student acquired some basic perspectives for his or her career. However, in the final analysis of research data, a new research focus emerged, namely the problems experienced by the students in the level and direction of effort in their studies.¹⁴ As I entered the main research field with a fairly well defined focus, I was aware that assumptions generated by my previous experience of charismatic worship could distort the way I handled and interpreted data in the main period of research. My Outside Observer, in taking the role of a 'stranger' to charismatic worship (see below), was an important check to such prejudice. The return visits were also important in this respect because they provided an opportunity to test developing hypotheses with further exposure to primary data.

¹² This strategy corresponds to the first two stages of case study research as prescribed by Nisbet and Watt ('Case Study' in J. Bell *et al.*, *op.cit.*, pp.78-80) They suggest that a case study should start with an 'open phase', in which the emphasis is on a general review of the social situation without prejudgment, and then move to 'focus' on those aspects of the case study that are identified as of crucial importance.

¹³ See *The Discovery of Grounded Theory* (Weidenfeld and Nicolson, London, 1968). This theory is developed further in A. Strauss & J. Corbin, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (London: Sage, 1990).

¹⁴ See *Boys in White: Student Culture in Medical School* (Chicago: University of Chicago Press, 1961).

Thirdly, researchers need in some way to demonstrate that their description of the social world under study is an accurate representation of the social processes and the meanings attributed to them by participants. Sociologists have called this a demonstration of 'adequacy'. I made use of a practical procedure recommended by Alfred Schultz in which the researcher invites the social participants to judge the adequacy of the researcher's ethnographic description, and accompanying 'second order' interpretation, which Schultz, following Weber, called the creation of Ideal Types.¹⁵ Although this method of testing has been criticised for lacking rigour,¹⁶ it was the only way in which I could test the adequacy of my descriptions. Allowing informants the privilege of checking draft descriptions and interpretations is strongly recommended by some research manuals.¹⁷ In practice this meant that I submitted six ethnographic descriptions of worship observed, together with preliminary interpretation, to each of the respective case study churches, and invited comments from informants as to the fairness and accuracy of the material. After completing this consultation process I then proceeded to write-up the final form of description and interpretation as presented in Chapters 3, 4 and 5.

The main strength of a *Verstehen* approach for my research into public worship was its suitability for uncovering the relatively subtle and complex social processes of liturgical action. I judged that quantitative methods of enquiry, such as questionnaire work, would not provide an adequate means to capture and understand acts of public worship. Commenting on the limitations of the questionnaire method in social research, M.J. Wilson writes, 'Any social group is full of spontaneous activity which reflects a structure and set of beliefs which are difficult, if not impossible to capture by a formal [i.e. questionnaire] method of

¹⁵ A. Schutz, 'The Problem of Rationality in the Social World', *Economica*, Vol. 19, 1943.

¹⁶ A. Walker, 'Sociological and Lay Accounts as Versions of Reality: Choosing Between Reports of the 'Charismatic Renewal Movement' Amongst Roman Catholics', *Theory and Society*, 2 (1975), pp.211-233.

¹⁷ For example, Nisbet and Watt recommend this process as the final stage of the case study research process; 'Case Study' in J. Bell *et al*, *op. cit* pp.80-81.

questioning'.¹⁸ This, I suggest, is particularly true of a public ritual like worship, which is characterised by a whole series of ordered and spontaneous acts, the meanings of which would be inaccessible to questionnaires.

2. Research Methods

a. Participation Observation.

Cicourel in his study on social research, *Method and Measurement in Sociology*, quotes the following definition of participant observation:

For our purposes we define participant observation as a process in which the observer's presence in a social situation is maintained for the purpose of scientific investigation. The observer is in a face-to-face relationship with the observed, and, by participating with them in their natural life setting, he gathers data. Thus, the observer is part of the context being observed, and he both modifies and is influenced by this context.¹⁹

To supplement this definition, one can categorize the role of participant observer as follows:²⁰

- (a) the 'complete participant', whose sustained observer presence in the research field is concealed, for example in covert observation of groups;
- (b) the 'participant-as-observer', whose observer status is acknowledged and sustained over a lengthy period;
- (c) the 'observer-as-participant', whose contact with informants is brief, formal and openly classified as observation;

¹⁸ M.J. Wilson, 'Styles of Research', Ch.2 in J. Bell *et al*, *op cit.*, p.30.

¹⁹ M.S. Schwartz and C.G. Schwartz, "Problems in Participant Observation," *American Journal of Sociology*, LX (January 1955), p.344, quoted by Cicourel, *Method and Measurement in Sociology* (New York: The Free Press, 1964), p.41.

²⁰ This is the categorization outlined by R.G. Burgess, *In the Field: An Introduction to Field Research* (London: Allen and Unwin, 1984), p.79.

(d) the 'complete observer', who is identified with an eavesdropping role and who may never really get to know the informants' views.

As I participated in public worship, 'the natural life setting' of the six case study churches, my role was closest to the 'observer-as-participant'.²¹ My visits were brief, and I was regarded by my hosts as someone who had come to 'look at' their worship. As a participant, I played the role of a member of the congregation in worship, following what was expected of congregational participation in its various forms: standing, sitting, kneeling, singing, greeting, receiving the sacrament at the altar. As an observer, I was different to those around me in a number of respects. For example, whilst others were worshipping, and 'letting themselves go' in singing and acts of devotion, I was working, maintaining an analytical frame of mind that was anathema to the situational ethos. I also made use of a small cassette recorder in order to record my observations and the sequence of events in the services.²²

In recording observations I tried to take as much note of what appeared familiar and mundane, as I did those things which were unusual. This was an attempt to counteract my previous familiarity both with Anglican worship in general and with charismatic worship in particular. Burgess suggests 'that researchers working within their own culture should adopt an artificial naiveté by recording as much detail as possible about the people present and topics of conversation regardless of their relevance.'²³ With this in mind, on my first round of visits I chose to be accompanied by a friend who took on the role of an Outside Observer. This person was a committed Anglican but prior to joining me had no first-hand experience

²¹ Within this categorization my observation role in the initial period of three and a half years at St. John's, Welling could be described as 'complete participant'.

²² This had to be discrete for, unlike the participants at the Pentecostal convention that Walker and Atherton studied it was not customary for worshippers to bring tape recorders to services. See A. Walker and J. Atherton, 'An Easter Pentecostal Convention: The Successful Management of a "Time of Blessing"', in *Sociological Review*, August 1971, pp.367-387.

²³ Burgess, *op cit.*, p.24.

of the Charismatic Movement. On each of the visits he took on the role of a participant observer in worship after which I interviewed him as an informant. The benefit of the Outside Observer was two-fold. First, as a second observer, he performed the function of an informant, validating my observations and providing his own, often things that I missed. So, for example he would normally sit towards the back of the congregation, with a brief to take special note of congregational participation, whereas I would sit near the front where it was easier to observe the actions of those who lead.²⁴ Secondly, as an outsider to the Charismatic Movement he had what has been called 'stranger value'. Burgess writes:

The outsider ... has 'stranger value'. This idea of the researcher as a stranger rests on Simmel's notion of the individual who is free of commitments to those who are studied and therefore more likely to be objective ... This position is supported by Merton who maintains that 'it is the stranger... who finds what is familiar to the group significantly unfamiliar and so is prompted to raise questions for inquiry less apt to be raised at all by insiders'.²⁵

So, being an informant who was a 'stranger' to charismatic expression, the Outside Observer was in a unique position to observe with fresh eyes. His role had reached a natural conclusion by the completion of the first visits (he was no longer a 'stranger') and so he did not accompany me on the second visits.

One of the strengths of participation observation as a research method is its naturalistic approach; it aims to help the researcher experience and observe people in their natural environment. Cicourel's definition, however, avoids the naïve assumption that participation observation can deliver a pure naturalistic approach in which the social context remains

²⁴ For similar reasons Mark Searle recommends the practice of two observers when observing worship. See the summary of his research into Roman Catholic parish worship, 'The Notre Dame Study of Catholic Parish Life' in *Worship*, Vol.60, No.4, July 1986, pp.312-333.

²⁵ Burgess, *op cit.* p.23.

unaffected by the researcher. An observer is inevitably part of the social context he is observing, and 'both modifies and is influenced by' his research context. Although limited in my contact with each case study, I was nevertheless involved in social and ritual interaction with members of the churches. With regard to the modification of my context, where possible, I tried to lessen the impact of my presence, for example, by requesting that churches refrain from welcoming me publicly in services. However, the smaller the gathering for worship the more difficult it became to remain anonymous, so that in the close community of the country parish church I visited (St.A), it was virtually impossible to maintain anonymity.²⁶

Acknowledging, as Cicourel does, that the researcher is in genuine relationship with his context need not necessarily be a weakness for the research method. In fact it can be exploited to the researcher's advantage. Hammersley and Atkinson argue that the interaction between researcher and participants is an inevitable part of the 'reflexivity' of ethnographic research, and the way that people respond to a researcher may be as informative as how they react to other situations.²⁷ For example, the critical nature of an incident of public conflict I witnessed in a service at St.A was highlighted by the embarrassment expressed by informants that I should have been present.²⁸ Even more significant however for the outcome of my research was recognising the influence of the social context upon the researcher. As will become clear in later analysis, for both myself and my Outside Observer, taking stock of the existential experience of being at worship with each case study church was an important element in developing a clearer understanding of that worship, particularly in the rituals of

²⁶ This was made impossible by the fact that in main morning Eucharist on my first visit, my Outside Observer and I were prayed for by name in the intercessions by an enthusiastic member of the congregation who wanted to pray for God's blessing upon our research!

²⁷ M. Hammersley & P. Atkinson, *Ethnography: Principles in Practice* (London: Tavistock Publications, 1983), pp.14-23.

²⁸ For further details, see Chapter 3.

the 'time of worship' (see Chapter 4) and 'prayer ministry' (see Chapter 5). This process of social knowledge gained through experience is illustrated by the work of Frederick Barth, an anthropologist who researched initiation rites among the Baktaman of Highland New Guinea.²⁹ Barth makes the point that if a researcher is fully to understand a ritual, they must participate in its performance. Barth went through a number of the initiation rites himself and attempts in his work to give expression to what the experience was like. The most important aspect of the rites was the way they progressively altered his knowledge of the surrounding world; through the manipulation of symbolic equations, each rite presented a view and understanding of the world that was subtly different from the last.³⁰ The same point is made in a more theoretical way by Ely in a recent book, *Doing Qualitative Research*. Ely argues that ethnographers need to take seriously the interplay between affect and cognition as they go about their research, concluding that 'qualitative research is forged in the transaction among what is done and learnt and felt by the researcher'.³¹

b. Interviews.

The interview process complemented participation observation as a means of gathering data. This is implicit in Howard Becker's definition of the participant observer:

The participant observer gathers data by participating in the daily life of the group or organisation he studies. He watches the people he is studying to see what situations they ordinarily meet and how they behave in them. He enters into conversation with some or all of the participants in these situations and discovers their interpretations of the events

²⁹ F. Barth, *Ritual and Knowledge among the Baktaman of New Guinea* (Oslo 1975). He is referred to by Martin Stringer in Stringer's essay 'Liturgy and Anthropology: The History of a Relationship' in *Worship*, Vol 63, No.6, Nov. 1989, pp.503-519.

³⁰ The total process involved seven initiations performed over the lifetime of an individual. The eighth rite, which would have been the final initiation into perfect knowledge, is said to exist only among the ancestors and is no longer accessible to the people of the village.

³¹ M. Ely, *Doing Qualitative Research: Circles within Circles* (London: The Falmer Press 1991), p.1.

he has observed.³²

The informants I selected on my first visit were three members of the congregation, and two leaders of worship, a leading musician³³ and the minister of the church. The three members of the congregation were chosen at random, thereby reducing the likelihood of any bias in the selection process. The range of informants was designed so as to lessen the likelihood of receiving a partial account of worship.

The interview questions for the first visits can be found in Appendix A. Each of the five informants were sent a copy of the interview questions prior to my visit with the hope that foreknowledge would give them a sense of security, enabling a more relaxed interview. Each interview combined common core questions with questions specific to each category of informant. The core questions invited the informants to talk about the use of charismatic gifts in worship, which at the outset appeared to be an important area of enquiry,³⁴ and their own evaluation of the worship in which they participated. The category specific questions concerned the normal pattern of worship (A1, congregational informant: Q.3), the musical leadership and repertoire (A2, music leader: Q.3-10), and liturgical development and leadership (A3, church minister: Q.2-14). This information was an invaluable means of establishing the regular and occasional features of the worship I was observing as well as placing it within a situational and historical context.

After each service on the first visits, I interviewed the Outside Observer. The interview invited him to reflect upon the worship that he had observed, and like the indigenous

³² Quoted in Burgess, *op. cit.*, p.79.

³³ A 'leading musician' refers to a musician who was in charge of a music group that led worship.

³⁴ As the research progressed it became apparent that the use of charismatic gifts was only one amongst a number of symbolic actions that constituted the charismatic worship culture.

informants, it developed from a more factual to evaluative analysis (see Appendix A4). As well as providing a check on my own observations, his role as 'stranger' enabled him to give important information about the realities of worship in each church.

On the second visit I made use of a different interview technique, the group interview. Having concentrated on the general experience of worship on my first visit, I wanted to interview informants with reference to a specific act of worship in which I also had participated. The advantage of this was that discussion could be rooted in shared reference points, the events of the worship experienced. In this regard, these interviews were similar to those I conducted with the Outside Observer on my first visits. I selected two groups and interviewed them after the service, one with three members of the congregation, and the music leader and minister in the other. Re-selecting the three members of the congregation interviewed on the first visits proved practically impossible and so three more were again selected at random, with the proviso that they were comfortable with others in the group. The questions used are found in Appendix B. This interview was less structured than the first interviews, the aim of the questions being to provide a framework within which the informants could discuss freely their experience of the service. Unlike the previous interviews, these interviews were more spontaneous in nature since I fed the questions to the groups as the interviews progressed. The questions were predominantly evaluative questions, seeking to explore the meanings that the informants attached to worship. Question 4, for example, explores the notion of God's presence which I discovered in the first visits to be a very important aspect of worship.

In the presentation of interview data in the analysis of case study worship, I shall use the following code to identify the sources of interview:

Visit 1

CI = congregational interview

MLI = music leader's interview

LI = church leader's interview

OI = outside observer's interview

Visit 2

CGI = congregational group interview

LGI = service leader's group interview

In general, informants found it very much more easy to talk descriptively about the events of a service than answer questions about the meaning of those events. For example, it was self evident to many of them that God was present, "at work", or "moving among" the worshipping congregation, but they found it very difficult to articulate what these common-sense constructs actually meant. This illustrates the difficulty that participants have in articulating the full meaning of their acts, particularly when they are executed at a pre-reflective level, as is typically the case with religious ritual. Researchers in religious ritual witness to this fact. Barth was surprised to discover in his research with the Baktaman that despite the very great importance of rites within their social and psychological world, the Baktaman very rarely discussed the meaning of these rites among themselves³⁵. Similarly, Martin Stringer, who researched the public worship of four churches in Manchester, discovered that many of those with whom he spoke in the congregations found it very hard to articulate what effect their liturgy had on them. The Baptist participants, for example, affirmed that God was important to worship but found it impossible to articulate this significance.³⁶ Whilst this does not invalidate interview work as a method, it does underscore the value of participant observation as a complementary means of discovery for the researcher who is seeking an interpretation of common-sense constructs.³⁷

³⁵ M. Stringer, 'Liturgy and Anthropology: The History of a Relationship', *op. cit.*

³⁶ *An Anthropological Study of Liturgy in Performance with Reference to Four Christian Congregations in Manchester*, an unpublished Ph.D. thesis (University of Manchester, 1986), p84-86.

³⁷ In Chapter 5 I suggest that the common-sense construct of God "moving" finds its meaning within a working metaphor of God as 'live performer'.

3. Research Strategy.

Having outlined the ethnographic methods used in my research, I now address the issue of the most appropriate research strategy for the field of study, which will determine how these methods can be used to best effect. The main challenge I encountered was the comparative lack of ethnographic material on religious ritual by social scientists in the First World, and almost complete absence on Christian ritual. Martin Stringer, in an essay on the relationship between anthropology and liturgy, suggests some of the reasons for this.³⁸ In the past anthropologists have, on the whole, only been interested in the rituals of more 'exotic' societies in other parts of the world, and have not engaged in working with the more familiar Christian traditions. This may seem surprising, given that liturgists have made use of work done by anthropologists, the most frequently quoted of these being Victor Turner's *The Ritual Process*, Mary Douglas' *Natural Symbols*, and Clifford Geertz's *The Interpretation of Cultures*. But as Stringer points out, none of these works is specifically about ritual. Rather they address the place of religion and ritual within society as a whole.³⁹ Sociologists however have been more interested in Christianity, and the large number of studies of churches in Europe and the United States have been good at determining the social backgrounds of the people who attend the churches and to a degree, why they might go. However, they too, according to Stringer, remain silent on the activities of religious ritual within the churches. As Stringer comments, 'it is almost as if the sociologist remains at the church door and waits for the congregation to come out again'.⁴⁰ As with the anthropologists, there is no detailed work on the liturgy.

³⁸ 'Liturgy and Anthropology: The History of a Relationship', *op. cit.*

³⁹ Turner's main contribution to the study of ritual is in the field of symbolism which is found in his other works.

⁴⁰ *Op. cit.*, p.504.

I did however discover a small number of studies on Christian ritual, which gave some preliminary methodological detail. These included Mark Searle's account of the Notre Dame Study of Catholic parish life in America⁴¹ and Martin Stringer's own Ph.D. thesis, which was an anthropological study on the worship of four churches in Manchester.⁴² There are also a small number of examples of work by social scientists specific to Christian ritual in the Pentecostal tradition. Walter Pitts studied the Afro-Baptist ritual in the African Diaspora⁴³, and Terence Booth researched the life and worship of the Church of Cherubim and Seraphim in Birmingham (a Pentecostal African and Caribbean church).⁴⁴ Andrew Walker and James Atherton wrote an ethnographic study on an Easter Pentecostal Convention.⁴⁵ Mary Jo Neitz gives some ethnographic description in her study of a charismatic Roman Catholic prayer group (the Precious Blood Prayer Group) but the focus of her study is on the religious experience of charismatics rather than the performance of ritual.⁴⁶ Though these studies were helpful for comparative work, and gave some details on methodological approaches to ritual, I had to look elsewhere for a more systematic basis for my research strategy.

The particular strategy that I make use of is outlined by Margaret Kelleher, a Roman Catholic liturgist, in an essay 'Liturgical Theology: A Task and a Method'.⁴⁷ This strategy includes four main elements: acknowledging the public horizon of worship, observing it, interpreting it and assessing its theological adequacy.

⁴¹ M. Searle, 'The Notre Dame Study of Catholic Parish Life', *op. cit.*

⁴² *Op. cit.*

⁴³ W. Pitts Jr, *Old Ship of Zion: The Afro-Baptist Ritual in the African Diaspora* (Oxford: Oxford University Press, 1993).

⁴⁴ T. Booth, *We True Christians: The Church of the Cherubim and Seraphim*, D.Phil, University of Birmingham, 1984.

⁴⁵ A. Walker and J. Atherton, *op. cit.*

⁴⁶ M. Neitz, *Charisma and Community: A Study of Religious Commitment within Charismatic Renewal* (New Brunswick: Transaction Books, 1987).

⁴⁷ *Worship*, Vol. 62, No.1, January 1988, pp.2-25.

a. The Public Horizon of Worship.

As a focus for my research, I chose to concentrate on what Kelleher calls the 'public horizon' conveyed by the worship I observed. In her essay, she describes the public horizon as being constituted by a combination of the worshipping community's 'shared world of meaning and value, public spirituality, culture, common fund of knowledge, living tradition, corporate memory, and vision of reality'.⁴⁸ In its liturgical praxis, an assembly conveys, or to use Kelleher's phrase, 'mediates' a public horizon. Rightly understood, this public world of meaning cannot be reduced to the meanings that are personally appropriated by members of the assembly. One of my case study churches, for instance, thought my presentation of their worship was limited because I had not give sufficient attention to how the worship had "changed the lives" of the worshippers. This church clearly measured the authenticity of their worship according to the intensity of meanings appropriated by individual participants. The public horizon of worship however cannot be described solely in these terms. Individuals, after all, may not appropriate all that is publicly mediated, and their accounts of worship may be marginally related to it (although they may nevertheless give us an invaluable insight into the public horizon, which my interviewing sought to exploit). The public horizon is also to be distinguished from the meanings identified in official texts or commentaries on rite, since liturgical praxis may mediate meanings that are not included in the official rite. Lawrence Hoffman in his book *Beyond The Text*⁴⁹ makes a similar point when he criticises the tradition of liturgical scholarship as being too text-bound. He calls liturgical study to go beyond the text of prayer itself and recognise that liturgies are 'acted-out rituals involving prescribed texts, actions, timing, persons, and things, all coming together in a shared statement of community identity by those who live with, through, and by them.'⁵⁰ What Hoffman is in

⁴⁸ *Ibid.*, p.10.

⁴⁹ L. Hoffman, *Beyond the Text: A Holistic Approach to Liturgy* (Indiana University Press, 1987).

⁵⁰ *Ibid.*, p.3.

effect drawing attention to is the inescapable social character of ritual.⁵¹

For Kelleher one of the chief tasks of liturgical theology is to scrutinise these horizons, questioning them, making them explicit and thematic. The task in which I engaged was similar, objectifying the horizons which are made public in the six cases of public worship selected for study.

b. Observing the Public Horizon.

Having identified the public horizon as the field of study, it is important to ask what features of the ritual lay themselves open for empirical study. In this context, Kelleher draws upon social anthropology, and in particular Victor Turner's understanding of ritual action being a 'social symbolic process'. Liturgy is social because it has evolved within an ecclesial context, is performed by a community, and participates in the ongoing life of the church, which is a social reality. It is symbolic because its basic units are ritual symbols, ranging from objects, words and gestures to arrangements of space. It can be regarded as a process from a number of different perspectives. First, according to Turner, every ritual can be understood as a dynamic process, having an inner rhythm which may be described in terms of ultimate and intermediate goals which are either explicit or implicit.⁵² Secondly, liturgy has an intimate relationship to the wider ecclesial process; liturgy has a history that is inextricably bound up with the history of the church. Finally, liturgy's own symbolic units are dynamic, gaining and losing meaning in the course of their lives. A good example of this last category within charismatic worship is the way that speaking in tongues, once a hallmark of charismatic

⁵¹ Ely lists nine major dimensions of social situations that researcher needs to be aware of: space, actors, activity, objects, individual acts, events, time, goals and feelings (*op. cit.*, p.48). All of these feature in my analysis of case study public worship.

⁵² Turner, *The Forest of Symbols: Aspects of Ndembu Ritual* (Ithaca: Cornell University Press 1967), p. 275; quoted in Kelleher, *op.cit.* p.12.

gatherings, has become much less common in public worship, probably because other inspired or ecstatic phenomena now fulfil its symbolic function.

Corresponding to this understanding of ritual as a social symbolic process are three observational categories: ritual subject, symbols, and ritual process.

(i) Ritual subject.

The main objects of attention in observing the worshipping assembly as ritual subject were its composition, the distribution of roles and public reactions. Observation was guided by appropriately directed questions. For example: What are the numbers and age profile of the congregation? Who takes a leadership role? How do they lead? What roles does the congregation play? How do people express their involvement in the service? One problem that was inherent in the observation process was how to pay proper attention to congregational demeanour and participation whilst taking note of what was happening at the front.⁵³ My Outside Observer and I attempted to solve this by individually prioritising observational gaze: he to the congregation and myself to the front. The ritual subjects that featured most prominently in the public horizon conveyed by the worship observed were the congregation, worship leaders and music groups, 'prayer ministers', 'prayer ministry' leaders and God.

⁵³ By "the front" I refer to the area in the assembly where leadership was exercised (which invariably was the focus for congregational gaze, such as a sanctuary, leadership platform, chancel steps, pulpit or reading lectern).

(ii) Symbols.

As mentioned above, symbols can be objects, actions, relationships, words, gestures, or spatial arrangements. Questions asked by an observer of the symbolic life of ritual can explore what Victor Turner identified as the operational, positional and exegetical dimensions of meaning in ritual.⁵⁴ The operational dimension is what participants do with or in relation to ritual symbols. The positional is the relationships or associations established between or among symbols as the rite is performed. The exegetical covers what is said about symbols in ritual, the names given to symbols, and their appearance.

Kelleher suggests the following questions as a means of sensitising the observer to the three dimensional symbolic life of worship: Where does the ritual take place? How is the space organised? How is the place decorated? What symbolic objects appear? What symbolic actions take place? What relationships are established between and among persons, between persons and God, persons and objects, objects and actions. How are these relationships established? What dominant images are set out in the prayers, readings, sermon, song?

Within the course of my participant observation, I became aware of the presence of a number of symbols. These included the human body in praise and prayer, charismatic gifts (typically prophecy, words of knowledge, and mental images offered by people), music, musical instrumentation, the use of technology, the spatial relationship of participants, the texts of songs, as well as the more familiar symbols of Christian worship such as bread and wine, altars, processions, vestments, and liturgical texts.

⁵⁴ "Forms of Symbolic Action: Introduction", in *Forms of Symbolic Action: Proceedings of the 1969 Annual Meeting, American Ethnological Society* (Seattle: University of Washington Press), p.11-12, quoted by Kelleher, *op cit*, p.14.

(iii) Ritual Process.

Kelleher suggests that questions asked about the ritual process by a participant observer may follow a number of lines of enquiry. One asks about the rhythm of the ritual itself: What is the order of events? Are there any variations? Are there distinct phases in the ritual? How are transitions made from one phase to another? One asks questions about the dynamics of the ritual symbols themselves, perhaps by focusing on one symbol for the duration of observation. One can also ask questions of the dynamics of the ritual in relationship to the dynamics of the worshipping assembly: Are there changes in the ritual process associated with changes in the assembly? If so, what are they?

In the course of my participant observation, the ritual process was important in a number of respects. I observed how charismatic elements were integrated into authorised liturgical provision, or alternatively how authorised liturgy was included in unauthorised liturgical worship. Elements of process within specific units or frames of ritual were analysed, such as the period of congregational singing known as the 'time of worship' (Chapter 4), and the events of the public ministry of prayer known as 'prayer ministry'. Since I made only two fieldwork visits to each church, relating the ritual process to the local ecclesial process was dependent on accounts given by participants of how worship had developed in each particular local setting. These accounts, however, were an invaluable means of understanding the specific forms of ritual that had developed. Changes in the wider ecclesial process of Charismatic Renewal during my fieldwork also had an observable effect upon the worship in a number of my case study churches. The intervening period between the first and second visits coincided with the outbreak of the 'Toronto Blessing' which meant that on some second visits there had been significant changes in ritual process (although in other churches there

had been no significant impact).

c. Interpreting the Public Horizon.

It is one thing to describe what is seen in the observation of ritual. The process of understanding and expressing the public horizon conveyed by worship also engages an interpretative task that goes beyond participation observation. Kelleher suggests that for this stage a number of fresh sources have to be called upon in order to place the observations in a wider interpretative context, which include the people associated with the ritual, official interpretations of the rite in question, as well as historical and theological studies of the rite.

In my research a selection of people associated with the rite were interviewed in order to gain information about indigenous interpretations (see above). This gave me access to the history of liturgical development in each church, how people understand their roles, and the reasons for choices that had been made in relation to the content and structure of worship. With regard to Kelleher's reference to official texts and historical and theological studies, I was aware that the rituals I was studying were, in broad terms, examples of a convergence of two streams⁵⁵ of liturgical tradition: Anglican, and Pentecostal. This meant that as well as being aware of the rationale of the official Anglican liturgies and their recent revision,⁵⁶ I needed to become familiar with Pentecostal dimensions of worship, and because Pentecostal worship is essentially an oral tradition, I had to rely upon first hand experience and ethnographic descriptions. With regard to the former, I attended worship at Kensington Temple in London, a large Elim Pentecostal church, and with regard to the latter, I read a number of studies,

⁵⁵ The word 'streams' is chosen to encompass variety within each tradition. Within Anglican worship, for example, there were catholic, evangelical, and liberal variations in praxis. The Pentecostal influence was likewise multi-layered, and encompasses pre-Wimber, Wimber and Toronto variations in praxis.

⁵⁶ The *Alternative Service Book* (1980) is the first authorised alternative liturgical provision to the 1662 *Book of Common Prayer*.

which have been mentioned above. I had also familiarised myself with the Anglican charismatic tradition of worship by researching the history of the development of charismatic worship in the Church of England, reading the literature of charismatics who write about worship, and drawing upon past experience, which included attendance at a number of Wimber Conferences in the mid-1980s and as mentioned above, a three and a half year curacy (1987-1991) at St John the Evangelist, Welling.

In addition, it was important to draw upon other historical instances of Christian worship and ritual when interpreting the two main foci of charismatic ritual practice, congregational singing and 'prayer ministry'. For example, there were important resonances between the leadership style of sung worship and the leadership of Black gospel singing. The style of both the congregational singing and 'prayer ministry' mirror elements of the large scale meetings of the revivalist tradition. I also made use of a comparison with other forms of religious ritual, notably the traditional role of the shaman in shamanistic religion, when interpreting the role of the 'prayer ministry' leader. This kind of comparative analysis is recommended by Strauss and Corbin as a useful research technique for enhancing theoretical sensitivity in qualitative research.⁵⁷ It's main value is in making explicit categories of behaviour that might otherwise remain unnoticed because of familiarity. So, with the shaman comparison, three categories of the 'prayer ministry' were highlighted: the role of ecstatic behaviour, its control, and the amelioration of problems in the gathered community (see Chapter 5).

Whilst Kelleher is strong on drawing attention to ecclesial process as an essential element in the wider interpretative context for Christian worship, she makes no specific reference to the function that the wider culture can play.⁵⁸ This is a curious omission given the profound

⁵⁷ A. Strauss & J. Corbin, *op. cit.*

⁵⁸ She does make mention of the larger society in which the church is situated but only in the context of

effect cultural changes can have upon ritual practice. One of the implicit themes of this thesis is the way that wider cultural change has influenced the development of charismatic worship.⁵⁹ As I sought to interpret aspects of charismatic worship, particularly the congregational singing, I found that the public horizon was rooted in wider cultural phenomenon, such as the live performance culture of popular music and rituals associated with discotheques and nightclubs.⁶⁰ For example, and as I will demonstrate, the three constitutive elements of live performance, presence, visibility and spontaneity, pervaded the ritual performance of congregational singing and 'prayer ministry'. The ritual of personal intimate encounter enacted in an evening at a discotheque appeared also to inform the ritual process of the 'time of worship'.

d. Judging the Public Horizon.

As well as giving an account of the content of the public horizon of worship through the means of observation and interpretation, Kelleher suggests that a further dimension for research concerned with liturgical theology is the task of judging the adequacy or authenticity of the horizon. The necessity of this task arises from the theologian's and Church's responsibility to God to order worship so that it becomes a faithful representation of the life of the kingdom of God. Liturgical tradition can, of course, devalue, distort, dilute or corrupt this representation. The Roman Catholic theologian Bernard Lonergan, who is quoted liberally by Kelleher, defines an unauthentic tradition as one which 'may consist in a watering down of the original message, in recasting it into terms and meanings that fit into the

liturgical praxis being a critique of such society (*op. cit.*, p.19).

⁵⁹ This is David Bebbington's main argument in his consideration of the Charismatic Movement in 'The Spirit Poured Out: Springs of the Charismatic Movement', *Evangelicalism in Modern Britain: A History from the 1730s to the 1980s* (London: Unwin Hyman, 1989), Ch. 7.

⁶⁰ See Chapter 4 of this thesis.

assumptions and convictions of those that have dodged the issues of radical conversion.⁶¹

A selection of questions are suggested by Kelleher as a means of helping make a judgement about the authenticity of a public horizon mediated by worship: Are there any elements of Christ's message that are consistently censored out of the public horizon? Are there any elements of the horizon which seem to contradict or distort that message? Are there signs of symbolic impoverishment or collective amnesia in the horizon? Does the vision of reality mediated address significant human questions in a way which is faithful to Christ's message? The final chapter of this thesis aims to interrogate the theology mediated by worship in case study churches by concentrating upon its trinitarian understandings, a focus which arises from the nature of the worship itself. The adequacy of this trinitarianism is investigated in relation to orthodox trinitarian doxologies.

In this chapter I have sought to explain and argue for the appropriateness of my selected research field and methods. I have argued that the research methods generated by a *Verstehen* approach, participant observation and interviewing, are the most appropriate for the case study liturgical praxis. By making use of Kelleher's adaptation of Victor Turner's theory of ritual, I have also indicated how these two methods can be focussed so as to objectify the public horizons conveyed by the worship of the six case study churches. It is to the presentation and interpretations of these horizons that I now turn in the following chapters.

⁶¹ 'Merging Horizons: System, Common Sense, Scholarship,' *Cultural Hermeneutics 1* (1973), quoted in Kelleher, *op cit*, p.14.

CHAPTER 3

CASE STUDY LITURGIES

1. Introduction.

The analysis of the public horizons mediated by case study worship begins in this chapter with a consecutive examination of each church's liturgical celebration. The discussion of each case study is informed by three guiding questions: What is the liturgical structure of Sunday worship? How has this been influenced by Charismatic Renewal? What are the distinctive characteristics of the horizon of worship mediated by the charismatic elements present in the worship?

One of the potential difficulties in the following discussion is finding a satisfactory definition for a 'charismatic element'. On the one hand, a 'minimal' definition would encompass only the classical charismatic phenomena, by which is meant the charismatic gifts and ecstatic phenomena, that have been associated with the Charismatic Movement. Whilst this definition is laudable in what it affirms, its problem lies in what it neglects, such as the fact that these charismatic phenomena are part of a distinctive culture of worship in which, for example, individual contributions are nurtured and affirmed. To use a marine metaphor, charismatic phenomena are 'the tip of an iceberg', the body of the 'iceberg' being the worship culture. The 1981 General Synod Report recognised this and reported that along with the use of charismatic gifts such as speaking in tongues, prophecy and healing, worship in the Charismatic Movement promoted a particular 'style', features of which I have already outlined.¹ A 'maximal' definition states, on the other hand, that all aspects of the worship of a

¹ See the Introduction and Chapter 1.

church which claims to be charismatic are to be regarded as elements of charismatic worship. However, this is an unworkable definition because it lacks discriminatory power. In case study churches there were many aspects of public worship that had preceded the arrival of any influence from Charismatic Renewal, such as the authorised liturgy, and historic local ways of celebrating the liturgy which were dependent upon churchmanship. Claiming the middle ground between minimal and maximal definitions, my own working definition states that a charismatic element is a recognisable feature of the public charismatic worship culture that has been fostered and mediated by large scale conferences (Fountain Trust in the 1970s, Wimber and the Vineyard in the 1980s and 1990s), travelling worship groups such as The Fisherfolk, and at a local level by small charismatic prayer meetings and recognised charismatic parishes. The analysis of the next three chapters will identify the elements of this culture, and their adaptation, within case study worship: this chapter with its overview of case study worship, Chapter 4 on congregational sung worship and Chapter 5 on 'prayer ministry'.

As background to the discussion of this chapter, I briefly outline informant descriptions of charismatic gifts that were present in public worship. 'Words of knowledge', which, as we have seen, have been a particular feature of the Vineyard 'ministry time', were described as messages received from God which related to conditions (often of need) of individuals present in the worshipping assembly. 'Prophecy' was invariably described as an inspired utterance which addressed the whole gathered assembly. Sometimes the designations 'word' or 'picture', describing the medium of communication, would be used as alternative nomenclature for either a word of knowledge or prophecy. 'Singing in the Spirit' was observed as an act of praise in which members of the congregation improvised melodies around the closing chord of a song, some using the gift of tongues,² and others using ordinary

² Hence the use of the phrase 'singing in tongues', which was used by one or two informants.

words or simply vocalising. The gift of 'speaking in tongues' was also mentioned, but informants regarded it as very seldom used in public worship. It appears that what was originally a public mark of authenticity in the early Charismatic Movement has now been relegated to an aid to personal prayer.³ Informants used 'healing' to refer to the presence of prayer for healing in their worship, which was most commonly called 'prayer ministry', and modelled on methods from Vineyard church practice.

2. St.A: A Modern Catholic Approach.

St.A was chosen as an example of a rural parish church. It served a small village community and the congregation consisted of Christians from a variety of traditions. There was a strong sense of community reflected in the way that people spoke of belonging both to the village and the church. The controlling vision of the parish priest was comprehensive, "drawing people from a variety of traditions within Anglicanism and beyond it to enrich one another"^(U). Before the present parish priest arrived, the parish had developed from a Low Church Matins tradition to a moderately catholic Parish Communion tradition. "Communion lies at the heart of worship", explained the priest, "and the expectation is that people build their pattern of worship around that"^(U)⁴. Since his arrival in 1984, as well as consolidating the modern catholic style of worship, the priest has also encouraged an openness to Charismatic Renewal, which he regarded as an established tradition within Anglicanism. For example, he chose to celebrate the tenth anniversary of his ministry in the village by inviting Bishop Ban It Chiu, the retired Bishop of Singapore and charismatic, to lead a weekend of

³ This can be further illustrated from a chapter in *We Believe in the Holy Spirit: A Report by The Doctrine Commission of the General Synod of the Church of England* (London: Church House, 1991): Charismatic Experience: Praying in the Spirit' (Chapter 2). This chapter was based on interview work in an Anglican church where speaking in tongues had ceased to be a feature of public worship, but informants spoke of using tongues as a regular discipline in private prayer.

⁴ The codes for interviews are found in Chapter 2, p.68.

renewal and healing in the parish.⁵ The priest identified a number of influences that had convinced him of the value of Charismatic Renewal: a previous personal experience of baptism in the Spirit, visits to Spring Harvest, a visit to Nigeria with a SOMA⁶ team and Anglican renewal meetings.

St.A was visited on the first Sunday of the month for which the services were 8.00am Holy Communion, 9.30am Parish Eucharist, 11.15am Matins, and 7.30pm Evening Praise. The Parish Communion was the main act of worship, attracting 100-120 people representing a wide variety of ages who filled the small Norman church. The liturgy was Rite 'A' from the *Alternative Service Book* [A.S.B.], and it was celebrated with a due sense of catholic order and dignity. The priest was attempting sensitively to introduce elements of charismatic worship within the Parish Eucharist. On the first visit, the Psalm after the Old Testament reading was in the form of a song from *Songs of Fellowship* led by guitarists.⁷ The priest introduced this with a public invitation to parishioners to compose other songs based on the Psalms.⁸ He had also introduced prayer for healing, which he regarded as a charismatic gift, with laying-on of hands, during and after the administration of Communion on the first Sunday of the month, which I observed on the second visit.⁹

Evening Praise, according to the priest, "was designed to open up the possibilities of charismatic worship"^(U), and was described by one informant as "our charismatic rave-up!"^(CI). With comparatively few attending (the congregation averaged twenty people), it had

⁵ This took place on the weekend prior to my second visit.

⁶ 'Sharing of Ministries Abroad', the international Anglican arm of Charismatic Renewal founded in 1979. See Chapter 1.

⁷ The significance of this musical 'insertion' is explored in Chapter 4.

⁸ Three Evening Praise regulars composed songs for local use. One of them had composed a song based on Psalm 138 which was to be used in the following Sunday's Parish Communion.

⁹ This was always administered by one of the clergy. On my first visit, when the assistant non-stipendiary priest was away, there was no prayer offered because the parish priest was involved with administering the sacrament.

the feel of a small charismatic prayer meeting, and its relationship with the main acts of worship was not without tensions. The parish priest informed us that the Evening Praise style of worship was "resisted by a number of people in the mainstream of the congregation"^(LI). For example, one traditionally minded member of the Parish Communion congregation objected to the introduction of the *Songs of Fellowship* guitar song mentioned above: "What's wrong with the traditional Anglican chants for the Psalms?" he said.¹⁰ Some adherents of Evening Praise found the Parish Communion too staid. For example, the leader of Evening Praise never attended the Parish Communion when the assistant non-stipendiary priest presided because it was "too formal, old fashioned and not relevant"^(MLI).

For the purposes of analysis, the juxtaposition of this informal charismatic service with the other main acts of Sunday worship, and in particular the Parish Communion, invites a comparative approach as a means of illuminating the distinctive characteristics of Evening Praise.

The service of Evening Praise was conducted without a written liturgy, the only printed text being the songbook, *Songs of Fellowship* (1991 edition) and locally produced song supplements (an A5 sheet on the first visit and a blue booklet on the second). The leadership of the service had been delegated by the parish priest to a lay musician, who exercised his responsibility by determining the liturgical structure, choosing the theme of the service, its songs, and the person giving the talk (himself on both visits). The liturgical structure was the same on both visits and was observed to be as follows:

¹⁰ Informal conversation after Parish Communion, visit 1.

Evening Praise

Notices (given by the priest).

Welcome by leader, and introductory prayer.

Praise songs.

Individual offerings of spoken praise.¹¹

Song.

Reading and talk.

Individuals share thoughts on the reading and talk.

Worship songs.

Individuals share 'words' from God.

Praise songs.

Closing prayer.

There were four main elements to the public horizon of worship mediated by Evening Praise that deserve comment. The first was a spatial arrangement that created a responsibility to relate to others in worship. The pews in the church had been re-arranged for Evening Praise so that the small congregation were seated, together with the leader and musicians, in an enclosed oblong. The congregation's gaze was thereby turned in upon itself, as the Outside Observer recognised:

"I was very aware of other people. If you look straight ahead you've got to look at somebody, and I didn't feel I really wanted to look up ... and you're forced to spend your time looking at the leader, and I can imagine if you looked at the leader too much at the wrong moment you might find yourself compelled to say something I did think that the square, or rectangle [his description of the seating arrangement] was claustrophobic."^(OI)

In the words of the 1981 General Synod Report, Evening Praise was a prime example of the

¹¹ On the second visit this took the form of individual testimonies to healings and 'blessings' arising from the visit of Bishop Ban It Chiu the previous weekend.

charismatic escape from the 'stately masked ball' of traditional Anglican worship, epitomized by the 11.15am service of Matins that the Outside Observer attended in which he gained the impression that "one was expected to be completely oblivious of the people around you"^(OI). At Evening Praise the masks were shed so that participants could discover each other within the liturgical action.¹² This was identified as one of the great advantages of Evening Praise by one informant:

"Thinking of our local churches, you feel that people are putting up fronts and you're just longing for the masks to fall away and for them to really be open to the Spirit ... this frightfully formal traditional worship that they go to every Sunday morning ... they may feel that it is meeting their need, but having experienced something like Evening Praise and I suppose the whole charismatic thing, one just knows that there's so much more they can have." (CGI)

This however did not lead to peace and harmony, as was illustrated in an incident which occurred on the second visit. The leader was in the middle of his talk when he was interrupted by a member of the congregation who challenged what he was saying. The leader was taken by surprise and silenced the person by saying firmly "Yes, I haven't finished yet; hang on there", and then continued with his talk. Two or three minutes later, whilst the leader was still speaking, the person concerned stood up and walked out of church. Although the leader managed to continue the service as if nothing major had happened,¹³ an informant reflected afterwards upon the trauma of the incident:

"Well, James, I actually felt at the end of Evening Praise tonight that I really wished it wasn't tonight that I was talking to you ... I found tonight incredibly difficult and I would rarely say that about Evening Praise .. I cannot remember the last time I felt so chewed up." (CGI)

¹² *The Charismatic Movement in the Church of England*, (London: CIO, 1981), p.42.

¹³ He made no explicit public reference to the incident during the remainder of the service.

This critical incident¹⁴ highlighted existing tensions between the leader and the person who walked out, who in interview on the first visit had expressed her dissatisfaction with his style of leadership at Evening Praise. These tensions however were exacerbated by the close and personally demanding spatial environment, and the incident illustrated one strategy of dealing with them.¹⁵

In the Parish Communion there was also an element of face-to-face encounter in that the president, deacon and server, readily visible because of the small sized church, stood westwards facing the congregation from behind the altar for most of the service. But unlike Evening Praise, the focus of gaze for them and the congregation was not one another, but the ministry of the Word and Sacrament which took place at the lectern and altar in the small sanctuary area separating officiants and the people. There was no symbolic equivalent in the space between participants at Evening Praise to direct our attention beyond ourselves, save an untidy pile of songbooks on a squat table in front of the musicians.¹⁶ The inward looking gaze was also reflected in the fact that prayers offered at Evening Praise focussed almost exclusively upon the spiritual needs of those present, whereas at Parish Communion intercessions were offered for the needs of the world and local community, alongside those of the congregation.

The second element of worship to highlight at Evening Praise was the high public profile of individual contributions. The service afforded three structured opportunities for this to occur: the offering of words of praise, reflection on the reading and talk, and the sharing of 'words' from God. Almost everyone had made their own vocal contribution by the end of each

¹⁴ In qualitative research, critical incidents are 'crisis' moments which can be very useful for elucidating information about informants basic beliefs and attitudes.

¹⁵ Apparently this wasn't the first time that this person had walked out in the middle of Evening Praise.

¹⁶ The only way of escaping the gaze of others was either by looking at this table or by closing one's eyes!

service observed. The singing was also marked by a variety of individual bodily gestures and postures: some raised arms and hands, some clapped, and one or two knelt in the more devotional 'worship' songs. Informants spoke of this participative style as one of the most valuable aspects of Evening Praise:

"I think that Evening Praise can be a wonderful opportunity for different members of the congregation to be making an active contribution to the worship. Praying, offering musical contributions, sharing what the Lord has done in their lives, and in many other ways too: praying in tongues, visions and prophecy."^(CGI)

Charismatic gifts were observed in the opportunity given for 'words' from God. For example, on the first visit to Evening Praise, this began with a time of quiet, which the leader introduced by encouraging us to be "open to the Lord as usual", which was followed by a succession of individual contributions, for which the leader had also prepared us by suggesting that anyone who received "a tongue or a picture or word" was to speak out. On this occasion, this period of individual participation began with three lengthy periods of congregational silence, broken by prayers on the theme of the talk, which was the armour of God in Ephesians 6. One lady, for example, prayed:

"Lord, take us deeper into you that we may stand with courage, with your armour on our bodies and clothed with your love."

A 'picture' was then offered:

"The Lord showed me a depot and it was absolutely stacked from here to there with white robes¹⁷ neatly folded ready to put on; and then packs of armour, all neatly in order which you put them on ... and there are masses there. Plenty for everybody. And we don't have to buy it."

¹⁷ A reference to robes of righteousness mentioned earlier in the service.

Someone added:

"God has provided for us, all we've got to do is pick it up ... sometimes we don't."

This was followed by someone drawing our attention to the mention of a shield in Psalm 33. Another then mentioned that she had been reminded of Luther's hymn 'A safe stronghold our God is still', which we then sang unaccompanied after much laughter (partly because the leader could not play it on his guitar).

The parish priest then offered a 'prophecy' which took us away from the armour of God theme:

"I sensed that the Lord was saying to us afresh, 'I long for your worship, the worship of your hearts; that you will give all to me and hold nothing back. I know the cost of worship; I know there are times when it's difficult to offer that worship. But the decision, the will to offer it is precious in my sight'."

Another 'picture' was then offered:

"I saw Jesus walking into the room, walking around everybody, and he said, 'You are my children, I love you very dearly. Feast your eyes upon me and I will light your path'."

We returned obliquely to the armour of God theme in a testimony which explained how a difficult situation was overcome by "putting on the Lord Jesus Christ".¹⁸ The service leader then drew the sharing to a close.

The ritual process of this period of individual participation seemed, in the main, to function rather like word, or image association, many of the contributions being improvisations on the content of the talk. The language used could also convey different degrees of inspiration, or authenticity. The picture of the depot, the Lord speaking to us about worship, and Jesus being seen walking in the room presented themselves as the three most inspired contributions on

¹⁸ A reference to Romans 13:8.

account of their ability to communicate a fresh and dynamic revelation from God. It is interesting to note that despite the encouragement of the leader's invitation, no one spoke in tongues.

Compared with Parish Communion, the style of participation in Evening Praise was much more dependent upon individual performance for its authenticity. This can be illustrated with regard to the liturgical posture of kneeling. In Evening Praise, kneeling appeared to be an individual expression of worship which was a measure of personal engagement and even spiritual progress, as is evident in the leader's description of his wife's kneeling during 'worship' songs:

"Seeing people freely express themselves in worship was another sign that to me that they had gone past the group around them and they were actually focusing on God .. the fact that Maggie [wife] knelt down and worshipped the Lord in front of the group was a big thing for her to do. She felt it was like a culmination of four years of what God had been doing in her."*(LGI)*

In the Parish Communion, kneeling was a sign, not of 'going beyond' others in the congregation, but of incorporation with others in the common act of worship. One knelt, with everyone else, during the intercessions, and even when kneeling was more individualised, such as at the altar rail, and for devotional prayer after receiving the sacrament, it was nevertheless something that everyone did, and not a self-conscious display of individual worship. This contrast of the spontaneous self expression of Evening Praise and the corporate action of Parish Communion reveals a different set of authenticities and priorities in worship.

However, participation at Evening Praise was not merely a matter of self expression, for there were indications that these individual contributions were offered within a communitarian

environment shaped by the Pauline metaphor of the 'body of Christ', where 'to each one the manifestation of the Spirit is given for the common good'.¹⁹ For example, in his opening prayer on the first visit, the leader prayed: "We've gathered here as one body to worship you and we come with many gifts..." At the end of that service, as we were standing in a circle with inter-linked arms, he prayed: "Thank you for the encouragement that you give through each other, and that you've given us to one another as one body to stand together."

The third distinctive element of the public horizon of worship in Evening Praise was the ritual process conveyed by the sung worship. This was a journey from praise to intimacy with God, which, as we shall see in Chapter 4, was typical of the corporate sung worship in other case study churches. The leader of Evening Praise described the difference between the 'praise' songs (sung at the beginning of the service) and the 'worship' songs (what he called the 'time of worship') as follows:

"The praise is the lifting up of Jesus, putting him in his rightful place. Its like a spiritual battle if you like; we're claiming Jesus, we're staking our ground and we're getting people to realise that we are in the kingdom. But when we get to the time of worship its meant to be an intimate time. Although done as a group, it is more down inside, something between you and God, you enter into a deeper time." (LI)

The sense of intimacy was mediated by the slow, ballad-style music, the demeanour of intense devotion on people's faces, epitomised by the closing of eyes, and the language used by the leader to introduce the worship songs:

"Let's be open to the Lord and really close to him now.... 'Holy Spirit, we pray that you would come and melt our hearts'." ²⁰

This context of intimacy becomes the appropriate place for the congregation to receive

¹⁹ 1 Corinthians 12:7, *New International Version* (London: Hodder & Stoughton, 1979).

²⁰ Evening Praise, visit 1.

communication from God, and so the sharing of 'words' from God follows the 'worship' songs.

The Parish Communion also mediated a ritual process which was similar in respect of being a journey where one drew near with faith²¹ into the sanctuary to receive the sacrament. However, the climax of the journey was not an intuitive 'tuning-in' to communication from God but the altar around which we gathered to receive bread and wine, symbols of God's salvation through Jesus Christ.

The fourth characteristic of Evening Praise, highlighted again by the contrast with Parish Communion, was the experience of liturgical time. The Outside Observer described Parish Communion as an "act" of worship in which "we did certain things together and we did them under God in the best way we could and once they were done we left them behind and went on to the next thing"^(O). He contrasted this with the word 'time' used frequently by the leader in referring to activities in Evening Praise ("time of worship", "time of prayer"): "Somehow the word 'time' indicates something that was quite shapeless whereas the word 'act' conveys a very definite shape"^(O). This contrast between 'act' and 'time' reveals a fundamental difference between worship understood as a highly structured corporate event and worship understood as a flexible event with encouragement given for individual expression and improvisations on a shared theme. In the former, time is experienced as a linear progression, whereas in the latter, time is experienced as 'openness' to the promptings of the divine Spirit, which for the Outside Observer was a 'shapeless' experience. In some ways this is akin to the contrast between performances of classical music and those of modern jazz, in that the former emphasises the linear progression through a received musical score, whereas the latter

²¹ In the A.S.B. Rite A, the President begins his invitation to receive the sacrament with "Draw near with faith..".

emphasises the improvisational skills of the performers. We have seen an example of the jazz approach to liturgical time illustrated above in the improvisations on 'words' from God, and further examples can be seen in Chapters 4 and 5 when the spontaneity of both human and divine 'performers' will be highlighted in the 'time of worship' and what was sometimes called the 'time of ministry' (or more commonly, 'prayer ministry'). The more classical, linear, approach to liturgical celebration tended to be viewed critically by case study informants at St.A and elsewhere, for whom it was too 'traditional', predictable, and not flexible enough to respond to the Spirit's promptings. The two churches that epitomized this view were St.B and St.E which will be discussed below.

3. St.B and St.E: 'Free' Evangelical Approaches.

The congregation of St.B was established in 1988 as a church 'plant' from a large parent charismatic church. They had moved into a large unused Victorian city centre church, and since then grown into a large eclectic congregation, attracting a high proportion of young professional people. The numbers at each service were between 200-300, many of whom were under forty five years of age. The ordained minister was supported by a large lay leadership team, including a lay curate, childrens' and young peoples' leaders and administrative staff. There were two services on a Sunday, 10.30am and 6.30pm, with Communion once a month in both services.

The modern building in which the congregation at St.E worshipped was situated in a 1970s middle class estate, and was originally built as a community centre for the estate and church hall for the main parish church. The worshipping congregation has developed, in effect, as a church 'plant' from the main parish church, its growth in numbers partly due to outreach work

on the estate and partly due to its reputation as a charismatic church, attracting a variety of charismatic Christians from the local area.²² The regular pattern of Sunday services was a 9.30am Family Service (Communion once a month), an 11.00am service (Communion twice a month) and 6.30pm service (Communion once a month). There were, on average, about 100 at each service.

St.B and St.E are considered together on account of two similar features. First, both represented an evangelical charismatic tradition that has a cavalier attitude to authorized liturgical provision, and a general ambivalence to the institutional life of the Church of England (hence my designation, 'free' evangelical, above). St.B self-consciously promoted itself as a lively alternative to "dead" and "out of date"²³ traditional forms of worship. For instance, in a sermon on evangelism,²⁴ the preacher suggested that members of the congregation could promote St.B on the basis that its worship was led by a rock band, the leaders weren't robed, and there were no pews! In the four services that we attended, all non-eucharistic, the only recognisable authorised liturgy that was used was for an infant baptism in the morning service on our second visit,²⁵ the traditional version of the Lord's Prayer to conclude intercessions, and the formal Blessing at the end of services. There was no form of creed or confession, and only one scripture reading. Freedom from a set liturgy and flexibility to change the service structure and "go with what we discern to be the direction of God's Spirit"^(LGI) were regarded by the minister as the most valuable assets of worship at St.B.

Although St.E was advertised on the church noticeboard as the Anglican church for the estate, the Outside Observer suggested that in ethos it was attempting to be as "un-Anglican

²² The pastoral groups advertised cover an area of about five miles in radius.

²³ These were phrases regularly used by congregational informants when describing their previous experience of worship in the Church of England or other established denominations.

²⁴ Visit 1, 10.30am service.

²⁵ The vicar said they use an authorised eucharistic prayer for Holy Communion.

as it could get away with"^(OD), reflected in the rather apologetic introductory announcement by a service leader at one service: "you might recognise this as an Anglican service"!²⁶ St.E used more authorised liturgy than St.B, but sparingly and flexibly. In the non-eucharistic services, the authorised liturgy was regarded by the Outside Observer as a "walk-on part"^(OD); we followed the *A.S.B.* Morning or Evening Prayer booklets for the Introduction and Confession, but then closed them and left them on our seats for the remainder of the service. The flexible use of liturgy was epitomized in the 11.00am Communion on the second visit, when the service leader announced at the beginning that we would have Communion first, followed by the ministry of the Word, concluding with a 'time of ministry'. This complete reorganisation of the *A.S.B.* Communion liturgy led to the bizarre situation of praying the Post-Communion Prayer, with its petition "send us out in the power of your Spirit, to live and work to your praise and glory", after only a third of the service had been completed! However, this kind of flexibility was viewed by one informant as a great strength of St.E:

"I think one of the strengths of St.E is that the services tend not to be the same, so you never go to sleep because you don't know what comes next, which I imagine takes a lot of work. It keeps 'the punters' awake!" ^(CI)

Since his arrival in 1993, the new vicar had tried to regularize aspects of worship, which included ensuring that there was a licensed person involved in the leadership at each service,²⁷ and introducing an authorised form of confession and creed to the 9.30am Family Service.

The second feature that St.B and St.E shared was a liturgical pattern and style that had been heavily influenced by the Vineyard worship culture. This culture, mediated by the Wimber

²⁶ St.E, 6.30pm service, visit 2.

²⁷ St.E had developed its own leadership, or 'eldership' team, who though unlicensed, led non-eucharistic worship.

conferences, is characterised, as we have seen, by a three-fold liturgical structure: an extended period of sung worship, a talk, and a 'ministry time', or more simply, 'Worship-Word-Ministry'. St.B and St.E were also the two case study churches most influenced by the outbreak of ecstatic behaviour associated with the Toronto Vineyard church, the 'Toronto Blessing', the arrival of which in Britain coincided with the interim period between my first and second visits. I made the second visit to St.B just over five months since the 'Blessing' had been introduced to the church, and the second visit to St.E coincided with the return of the vicar from a week's visit to the Toronto Vineyard Fellowship. The main element that was different on the post-Toronto visits at St.B and St.E was the higher public profile of 'prayer ministry' and a greater frequency and intensity of ecstatic behaviour within the 'prayer ministry'. This included somatic expression, such as falling down, bodily convulsions, and bouncing up and down, together with vocal noises, such as hysterical laughter, animal noises, screaming and deep breathing.

The liturgical structure of St.B was very obviously based on a 'Worship-Word-Ministry' pattern, and the vicar happily acknowledged that the Vineyard model had played an important part in the ongoing development of services at St.B. All four services attended had the following structure:

Worship at St.B

Welcome

Time of Worship

Prayers

Notices

Break

Reading and Sermon

Prayer Ministry

The dependence upon the Vineyard culture was evident in the relative timing and content of liturgical items. The 'time of worship' was anything from twenty to forty minutes of continuous singing in the Wimber pattern of seamless music, finishing with devotional songs (a high proportion of the songs were Vineyard songs). The Prayers, which were led by members of the congregation, lasted from five to ten minutes, and the Notices and Break (in which we were invited to informally greet our neighbours) were effectively an interlude before we returned to the serious business of the Word.²⁸ The sermon was half an hour minimum,²⁹ and the 'prayer ministry', which went on beyond the time when the minister announced an ending to the service, was of indeterminate length, and in character typically Vineyard in style with a public calling upon the Spirit, a 'prayer ministry' team moving among the respondents, and, most noticeably after Toronto, ecstatic behaviour among the congregation.

St.E was more varied in its liturgical structure. On the first visit, the two main services had the following liturgical structure³⁰ (the elements of the service that used authorised liturgy from the Alternative Service Book are indicated as 'A.S.B.')

11.00am Service: Morning Worship

Preliminary Songs
Welcome and Notices
Introduction and Confession (A.S.B.)
Time of Worship
Intercessions
Reading and Sermon
Concluding Song

²⁸ One of the striking features of the notices was the high level of humour, which the Outside Observer judged had the effect of providing a 'breather' after the spiritual intensity of the singing and prayers. The 'seriousness' of the Word was evident in the length of time that participants were required to concentrate.

²⁹ The exception being a Family Service attended in which the sermon was much shorter on account of children being present (10.30am service, visit 2).

³⁰ The 9.30am Family Service could be described in terms of the elements present (songs, confession, prayers, talk/presentation), but there wasn't a recognisable structure to the service.

6.30pm Service: Holy Communion (Rite 'A')

Preliminary Songs
Welcome and Notices
Greeting and Confession (A.S.B.)
Time of Worship
Reading and Sermon
Prayer Ministry
Intercession
Prayer of Humble Access (A.S.B.)
Peace (A.S.B.)
Communion (A.S.B.)
Closing Song

The most obvious feature of the Vineyard worship culture on this first visit was the 'time of worship', which consisted of five or six songs, again mainly Vineyard, sung consecutively. There was also a form of 'prayer ministry', though without a ministry team, after the sermon in the evening service, for which the congregation sat prayerfully whilst the preacher called upon the Spirit and applied the points of his sermon, which had been on the theme of repentance. The applications functioned rather like a rite of reconciliation. So, for example:

"I think that there are some people struggling here to forgive themselves from sexual sins. Let the Spirit show show you your heart. Are you repentant? Ashamed? See yourself as Jesus sees you. (Pause) Jesus sees us, once we have confessed, as his bride, without spot, without blemish. We're forgiven. Be free! See yourself as Jesus sees you."

On the second, post-Toronto visit, the equivalent services embodied a more obvious Vineyard 'Worship-Word-Ministry' structure. This pattern can be recognised after the Communion at the 11.00am service, and after the Introduction and Confession at the 6.30pm service, which

was called a 'Come Holy Spirit' Service:

11.00am: Holy Communion

Preliminary Songs
Greeting and Welcome
Collect for Purity and Confession (A.S.B.)
Peace (A.S.B.)
Communion (A.S.B.)
Time of Worship
Intercessions
Reading and Sermon
Prayer Ministry

6.30pm: 'Come Holy Spirit' Service

Preliminary Songs
Welcome and Notices
Introduction and Confession (A.S.B.)
Time of Worship
Reading and Sermon
Break
Prayer Ministry

As mentioned above, in the 11.00am service the *A.S.B.* Rite 'A' structure had been rearranged so that it began with Communion and ended with 'prayer ministry'. The service leader justified this pragmatically on the basis that the sermon could then be followed by the 'prayer ministry'. This irregularity³¹ not only reveals the Vineyard praxis of 'works' always following 'words', but also, by inference, the preference for 'prayer ministry' to conclude a service.³² I

³¹ This was the first time in twenty years of regular participation in Christian worship that I had witnessed a service beginning with Communion.

³² The Rite 'A' structure could have been maintained with the 'prayer ministry' following the ministry of the Word before the Communion, as was the practice at St.D (see below).

suggest that this allows it to transcend time constraints and maintain its essential character as an open-ended spontaneous liturgical item.³³ The 6.30pm 'Come Holy Spirit' Service coincided with the return of the vicar from a week's visit to the Toronto Vineyard church, and the pattern of 'prayer ministry' reflected the Toronto Vineyard in format: chairs were removed from the congregational seating area during a break,³⁴ the Spirit was called upon, and ecstatic behaviour of great variety was observed.

With regard to the use of charismatic gifts, informants at St.B spoke of 'prophecy', 'pictures', 'words of knowledge', 'healing' and very occasionally 'singing in tongues' as a feature of public worship at St.B. They informed me that it was common knowledge among the congregation that if an individual received a word of knowledge or prophecy during the service, they were to write this down and send it to the service leader, who would then read it out before the 'prayer ministry'. This allowed the service leader to test the authenticity and appropriateness of contributions. I witnessed one occasion, however, when there was a more public opportunity for charismatic contributions. This was during the 'time of worship' at the 6.30pm service on the first visit when the service leader interrupted the more devotional songs by moving from his place in the front row of the congregation onto the leadership platform.³⁵ After announcing that the Spirit was present, he asked the congregation to remain standing in silence, "opening ourselves to God", and he then led us in a brief prayer asking God to "cleanse us". He remained on the platform whilst we sang two final songs, and then invited members of the congregation to offer prophecies. There was a long pause, after which four members of the congregation (C₁, C₂ etc.) moved to the platform and offered their

³³ See further, Chapter 5.

³⁴ It was normal practice at the Vineyard Toronto for a space cleared of obstructions to be used for the 'ministry time'.

³⁵ He had previously signalled to the music group leader who was leading the worship on the leadership platform that he wanted to intervene. This intervention was unusual, as was confirmed by my neighbour who whispered that I had chosen an exciting service to observe "because this is quite different from our normal pattern".

prophecies, the substance of which was as follows:

C₁: "I saw a picture of a worm in a can, and the can was capped. I believe the worm to represent the worries we have, and God is able to 'cap' them, and keep them under control."

C₂: "On the way to church I looked at all the people who passed me in the street, and became aware of my own impotence to reach them for the Gospel. I felt God saying that I shouldn't worry, because he will give the power we need."

C₃: "I had a vision of a tree with lovely fruit, and Christ standing with his arms around the tree. The tree represents our life, which Christ will surround and protect."

C₄: "I had a vision of passing through fire; I'm not sure whether it was the fire of testing or purification, but we are not to worry because Jesus is with us."

These inspired utterances were presented in a 'picture' format, each with an introductory image that is linked to an assuring word about, or from, God for the congregation.

At St.E informants identified 'words from the Lord', which included 'prophecies' and 'pictures', and occasionally 'singing in tongues' as occurring in their public worship, and even more occasionally someone would speak publicly in tongues. The regular place for the 'words' was during the 'time of worship', which happened on our first visit at the 11.00am Service. We had come to the end of the fifth and final song, a slow devotional song, when the service leader moved to the leader's podium, a discrete portable raised step next to the music

group in front of the congregation on the hall floor. With the congregation still standing, he told us that he believed the Lord may be wanting to say something to us and that if anyone believed they had a 'word', that they were to shout it out. There was a long pause for about a minute, the silence of which was interrupted by the sound of a distressed baby from the creche. Two inspired utterances were then offered by members of the congregation (C₁, C₂):

C₁: "My children, I receive your love. My children, I hear your praises. And as I receive your love and hear your praises, so I shower each one of you with my blessings. I tell you now my children, do not be afraid of what lies ahead, for I go before you. I have made plans for this place, and I will carry out those plans. So my children, I want you to rest in my love. For as you worship me so I pour out my love upon you. Do not be afraid. I want you to walk tall in my presence. I want you to listen to my voice. O my children, my love for you knows no bounds. My children, will you hold my hand? Will you walk with me? Will you listen to my voice? For I have great things in store for you. Do not be afraid."

The service leader summarised the contribution, rather inaudibly, for the congregation. The second contribution followed:

C₂: "As you have heard the child crying and the child has needs, so I know that you have needs my children. I see your needs and I want to fulfil your needs. I want to be the source for you; I want to be your source."

The service leader again summarised the contribution rather inaudibly, and then ended the opportunity for contributions by signalling to the music group to start playing again.

These inspired utterances differ from those observed at St.B in their style of communication,

presenting themselves as a direct address from God to the congregation who are his "children". This familial language is typical of the prophecies Mary Jo Neitz encountered in her regular observations at a charismatic Roman Catholic prayer meeting in the late 1970s. In those prophecies, God addresses the participants as his "children", using the syntax and vocabulary that a parent might use with a five-year-old, presenting himself as a loving and affirming Father who reassures them of his constant care and providence.³⁶ The Father-child relationship was also promoted during instances of case study 'prayer ministry', which will be analysed further in Chapter 5.

The other aspect of the inspired utterances witnessed at St.B and St.E was their rather ordinary and unsurprising content. They were, at best, words of encouragement for the anxious, and they had no observable impact upon the course of the public worship, none of them being referred to subsequently by service leaders, intercessors, or preachers. Terance Booth, in his research into the Church of Cherubim and Seraphim in Birmingham,³⁷ makes a similar observation with regard to the visions that were presented in worship. Booth comments that the content of these inspired utterances was not the revelation of something new or exciting, but a reiteration of what was well known to the congregation, which leads him to conclude that 'the content of the messages is far less radical than the means used to convey them'.³⁸ Similarly, in their study of a Pentecostal convention, Walker and Atherton insist that with regard to the public interpretation of tongues, what matters is *that* God speaks rather than the content of what he says.³⁹ The superficiality of the interpretations of glossolalic utterances in American white pentecostal churches led Samarin to make the

³⁶ Mary Jo Neitz, *Charisma and Community: A Study of Religious Commitment within Charismatic Renewal* (New Brunswick, NJ: Transaction Books, 1987), p.132.

³⁷ Terance Torance Booth, *We True Christians: The Church of the Cherubim and Seraphim*, D.Phil., University of Birmingham, 1984.

³⁸ *Ibid.*, p.243.

³⁹ A. Walker and J. Atherton, 'An Easter Pentecostal Convention: The Successful Management of a 'Time of Blessing'', in *Sociological Review*, August 1971, p.387 n.19.

suggestion that 'it might be more important *that* a message be interpreted than *what* it has to communicate' (italics Samarin).⁴⁰ Samarin goes on to suggest that speaking in tongues functions as a linguistic symbol of the sacred: 'Glossolalia says 'God is here' (Just as a Gothic cathedral says, 'Behold, God is majestic')'.⁴¹ In a similar way, I would suggest that the primary ritual function of the inspired utterances at St.B and St.E was connected to their ritual performance as symbols of the dynamic presence of God among the congregation, rather than their content. This is confirmed by the fact that in both cases they were invited and offered at the climactic devotional stage of a 'time of worship', which, as will be discussed at greater length in Chapter 4, is a stage associated with intimate communion with God.⁴²

4. St.C: An Anglican Evangelical Approach.

St.C was situated in a large city, with sections of the parish regarded by informants as characteristically inner city. The church was built in the 1930s, and the 100 or so worshippers at the main Sunday morning service, who between them covered a wide a variety of ages, were comfortably accommodated in its spacious interior. Although evangelical in tradition, St.C differed from St.B and St.E by being self consciously Anglican in ethos, something which informants saw as giving it a certain distinctiveness among evangelical charismatic Anglicans:

"I'd say we are very Anglican. We have wafers, we have robes, we have candles and the appropriate colours on the altar frontal ... we do really follow the rules, far more so than some of the really charismatic evangelical Anglican churches."^(MLJ)

⁴⁰ W.J. Samarin, *Tongues of Men and of Angels* (Toronto: Collier-Macmillan Canada Ltd., New York: The Macmillan Co., 1972), p.166.

⁴¹ *Ibid.*, p.223.

⁴² This was made explicit at St.B when, as recorded above, the service leader announced the reality of God's presence prior to inviting the inspired contributions.

St.C kept almost entirely within the authorised *A.S.B.* liturgies in the services I attended. The one relatively minor departure from the Holy Communion liturgy was the 'block worship' (see below), but significantly the musical director argued that it was much to St.C's credit that it was able to include this extended period of singing "without destroying the shape of the liturgy"^(LGD).

The church had been influenced by the Charismatic Renewal in the mid-1980s through its previous vicar.⁴³ After attending one of the early Wimber conferences, in which his ministry, according to one informant, "was to a considerable degree turned around"^(CI), the previous vicar introduced a weekly Sunday evening Vineyard style service at 8.00pm after Evensong. Eventually elements of the Vineyard liturgical praxis were introduced into the main Sunday services. The extended period of congregational singing became established at the beginning of the main morning Communion service and was called 'block worship'. When the Sunday 8.00pm services became monthly, a 'prayer ministry', or as St.C called it, the 'Come Holy Spirit' time was introduced at the end of Evensong. A 'prayer ministry' team also offered prayer during the administration of Communion in the main morning service.

The pattern of Sunday services was a 9.00am Holy Communion, a main Holy Communion at 10.30am (Family Service on the first Sunday of the month), and Evening Prayer at 6.00pm (Communion on the first Sunday of the month). The 8.00pm service described above occurs on the last Sunday of the month and attracts people from a number of local churches. My two visits were on the second Sunday of the month. The liturgical structure for the 10.30am Holy Communion we attended was as follows:

⁴³ My first visit to St.C was during the interregnum; by the time of my second visit, the new vicar had been inducted.

10.30 am Holy Communion

Entrance procession (choir, service leaders, server)

Notices

Greeting and Collect for Purity

Block Worship

Confession and Collect

Old/New Testament Reading

Gospel

Sermon

Creed

Intercessions

Peace

Offertory Hymn

Eucharistic Prayer

Administration of sacrament (with 'prayer ministry' in side chapel
and songs led by choir)

Hymn

Blessing and Dismissal

Processional exit of choir, service leaders and server.

The only significant departure from the *A.S.B.* Rite 'A' in this liturgy is the inclusion of the 'block worship' between the Collect for Purity and the Confession. The musical director regarded the 'block worship' as the liturgical substitute for the Gloria,⁴⁴ and so on the occasion when the vicar included the Gloria (spoken) in its orthodox position after the Confession, the musical director criticised this as being unnecessary because "we had done that bit" in the 'block worship'.⁴⁵ This was indicative of the musical director's commitment to the liturgy, which he saw as providing a "balanced environment for the Spirit to work"(*MLJ*).

⁴⁴ If this was the case then strictly speaking the 'block worship' should have followed the Confession, not preceded it.

⁴⁵ LGI, referring to Holy Communion on second visit.

As well as composing songs, he had also written musical settings for the Communion liturgy.⁴⁶ He had also choreographed the choir's participation in a way that embodied, in microcosm, the liturgical process of the Communion service. This was in exact accord with the prevailing ideology of charismatic music groups, which, as we shall see in Chapter 4, demands that they model the process of worship. As leaders of worship, the choir participated in the preparatory prayer meeting in the vestry along with service officiants and the 'prayer ministry' team. Their entry and exit processions marked the beginning and end of the service. Moving from their choir stalls to the chancel steps, they gave a visible lead in the 'block worship',⁴⁷ after which they sat in the front rows of the nave, and joined and identified with the congregation in the Confession, the ministry of the Word, the Creed, and Intercessions. The Peace was characterised by people moving significant distances to greet others in the church, including choir members who by virtue of their distinctive dress could be seen greeting people as far back as the rear of the nave. In returning to their stalls in the chancel during the offertory hymn, the choir established a focus on the altar and the forthcoming Eucharist. During the administration, they gathered round the piano, positioned unobtrusively to the right of the chancel steps, and led the singing of devotional songs. This was a background role and so unlike the 'block worship', it was not necessary for them to be a visible focus. Returning to their stalls at the end of the administration, they drew attention once again to the altar and the eucharistic president for the post Communion prayers, final hymn and Blessing.

The 6.00pm Evening Prayer followed the authorised *A.S.B.* order and concluded with a 'Come Holy Spirit' time.⁴⁸ This was the context in which the words of knowledge were

⁴⁶ This included the Offertory Acclamation, the Sanctus and Acclamations in the Eucharistic Prayer, the Lord's Prayer and Agnus Dei.

⁴⁷ See Chapter 4 for an extended analysis of this liturgical item.

⁴⁸ On the first visit this followed directly after the service, and on the second visit it was included within the service as the conclusion. This was the equivalent to the 'prayer ministry' at St.B, St.D and St.E.

observed, the one charismatic gift that informants spoke of as featuring regularly in worship at St.C. The use of this gift will be given a more detailed analysis in Chapter 5, but it is sufficient to note here that the words of knowledge arose from the preparatory prayer meeting in the vestry, and also, in the case of the first visit, from the assembled congregation during the 'Come Holy Spirit' time'. Words of knowledge were not observed in the 10.30am Communion Service, but informants said when they did occur, then most often they would have been "received" in the preparatory prayer meeting and then passed on to the service leader who would then announce them in the service. This was regarded as a way of encouraging individuals to receive prayer from the 'prayer ministry' team during the administration of the sacrament. This team operated in a side chapel which was screened from congregational view by a curtain, and accessible to individuals as they returned from receiving the sacrament. The element of privacy this granted was seen by informants as making it easier for members of the congregation to receive prayer. It also meant that prayer could continue beyond the end of the service without the congregation or the praying disturbing each other. This morning service arrangement was similar to the pattern that St. John's Welling adopted in the late 1980s. The 'prayer ministry' team would meet for prayer beforehand, and words of knowledge received were written on paper and handed to the service leader. These were read out at the end of the service, and respondents made their way to the chancel area where the 'prayer ministers' prayed for them in relative privacy.

5. St.D: An Anglo-Catholic Approach.

St.D was situated in an outer suburban working class estate. The church building had been built in the 1960s, and unlike the more traditional cruciform shaped building of St.C, its

design was modern, with a spacious square arena set aside for worship.⁴⁹ The only raised area was the sanctuary, which was a step above floor level. St.D was chosen because of its anglo-catholic tradition, and the parish priest commented that he knew of no other church in the Church of England which was as explicitly anglo-catholic and charismatic. The priest had been baptised in the Spirit whilst serving a curacy, and since his arrival at St.D in 1987 had initiated and encouraged a charismatic dimension to the church's worship. This had developed from the experience of charismatic worship in small groups, such as the mid-week homegroups and daily Masses. Visiting teams from St. Andrew's Chorleywood helped St.D develop 'prayer ministry'. The 'Toronto Blessing' had influenced St.D briefly in the intervening time between the two visits, but by the time of the second visit its influence had subsided. The priest observed that the 'Blessing' "blew into St.D and then out again within the space of a month", though this did not disappoint him since he considered that St.D had been experiencing aspects of the the 'Toronto Blessing' for a long time, "though in a quieter, gentler way."⁵⁰

The main Sunday service⁵¹ was the 10.00am Parish Mass which was attended by 100-120 people of a wide variety of ages, ranging from the elderly ladies welcoming and distributing service books to the seven or eight year olds in the serving team. Although the parish was anglo-catholic, there were a variety of traditions represented in the congregation; two of the informants, for example, had evangelical backgrounds. The liturgy for the 10.00am Mass was based on the *A.S.B.* Rite 'A' and was printed in a green booklet entitled: 'The Eucharist - often called the Mass':

⁴⁹ This was rather like an ecclesiastical version of a large sports hall!

⁵⁰ Informal conversation, visit 2.

⁵¹ There were also two very small (4-6 people) said celebrations of the Mass at 8.00am and 6.00pm on Sundays.

10.00am Parish Mass

Preparatory Songs
Processional Hymn/Song
Greeting
Song (visit 1) / Act of Penance (visit 2)
Gloria⁵² (visit 2)
Collect
Song (children leave for Sunday School)
O.T. and Epistle
Gradual Song/Hymn
Gospel
Sermon
Act of Penance (visit 1)
Prayer Ministry with Songs and Intercessions
Peace (visit 1)
Offertory Hymn
Eucharistic Prayer
Lord's Prayer, Peace (visit 2), Breaking of Bread, Agnus Dei
Administration of Communion (with songs)
Prayer
Notices
Blessing and Dismissal
Recessional Hymn

The manner in which the Eucharist was celebrated was described by the priest as being "anglo- catholic in ritual, charismatic in its openness to the Spirit and in its 'prayer ministry', and evangelical in its style of preaching"^[L]. Traditional catholic ritual permeated the whole

⁵² The priest informed us that on the one Sunday a month when the 'prayer ministry' occurred within the liturgy (the Sunday of our visits), the Gloria and the Creed were normally omitted to save the Mass becoming too long.

service. The procession of the priest (dressed in traditional eucharistic vestments) and the sanctuary party marked the beginning and end of worship. The congregation crossed themselves at appropriate points, for example, corporately upon the priest's greeting in the name of the Trinity, the Absolution, the raising of the consecrated elements, and the final Blessing, and individually whilst receiving the sacraments. The Gospel was processed, censed, read, and then raised and kissed at the conclusion to the reading. The altar was kissed at the arrival of the priest, and censed in preparation for the Eucharistic Prayer. The eucharistic elements were raised during the institution narrative and a bell rung to indicate their consecration. Elements of the Roman rite were also used, such as prayers in the Offertory, and a Roman Eucharistic Prayer (on my second visit),⁵³ and the Roman lectionary for readings.

The evangelical commitment was reflected in the ministry of the Word. There were copies of the Good News Bible in the pews so that the congregation could follow the readings, and the preaching was based on the scriptures and challenged the congregation with the message of the gospel. The Roman lectionary was preferred on the basis that it had a much more systematic approach to the biblical text than the thematic approach of the *A.S.B.* lectionary. The parish priest admitted to hating preaching in his early years of priesthood, but since being baptised in the Spirit, he had got "really excited by the scriptures." [LJ]

The charismatic dimension to the Mass was evident in the Vineyard style 'prayer ministry', with its opportunity for inspired utterances (informants identified these as 'words of knowledge' and 'prophecy'), extempore prayers offered by the priest calling upon the Spirit at

⁵³ It was on account of the use of the Roman liturgy that a prospective curate from an evangelical training college, whilst attracted in many ways to St D's, eventually turned down the parish on the basis that it used 'unauthorised' liturgy!

various points in the Mass,⁵⁴ the large number of contemporary songs led by the music group, and the enthusiastic and spontaneous participation of the congregation, evident in the raising of hands and clapping during singing, and on the first visit, corporate singing in tongues.

The most distinctive and striking characteristic of St.D was the way in which elements of charismatic worship had been thoroughly integrated within the celebration of the Mass. This can be illustrated by discussing the liturgical use of songs, the integration of the 'prayer ministry' with the intercessions, and the priest's style of presidency.

On both visits, the songs had been carefully chosen by the priest to complement the liturgy,⁵⁵ and virtually all of them were songs associated with the Charismatic Movement (the exception being one or two traditional hymns). Although there were two regular points in the Mass when songs were played and sung in succession (as a background to the 'prayer ministry' and as a devotional accompaniment to the administration of Communion), the majority of songs were chosen as single items with the intention of enhancing the flow and meaning of the liturgy. This liturgical use of songs can be illustrated from the first Mass attended. The entrance song for the priest and sanctuary procession matched the liturgical movement:

I will enter His gates with thanksgiving in my heart,
I will enter His courts with praise;
I will say that this is the day that the Lord has made,
I will rejoice for he has made me glad.⁵⁶

Leona van Brethorst © 1976 Maranatha Music USA/ Word Music (UK).

⁵⁴ Prayer for the Spirit to come upon the congregation was observed at the beginning of the Mass, as preparation for the ministry of the Word, and at the beginning of the 'prayer ministry' (the Third Eucharistic Prayer, used on the first visit, also prays for the Spirit to come upon the eucharistic community).

⁵⁵ St.D was the only case study church whose priest or vicar had kept the responsibility for choosing songs.

⁵⁶ From *Mission Praise [MP]* (1990), No.307.

After the Greeting, we sang a song set to words from Psalm 84 as a prayer of preparation.

Having entered the 'house of the Lord', we now turned our attention to seeking him:

One thing I ask, one thing I seek,
That I may dwell in your house, O Lord.
All the days, all of my life,
That I may see you, Lord ...
One thing I ask,
One thing I desire
Is to see you,
Is to see you.⁵⁷

Andy Park © 1989 Mercy/Vineyard Publishing/CopyCare Ltd.

In place of a said prayer of Confession, and before the Absolution we sang:

Purify my heart,
Cleanse me from within
And make me holy.
Purify my heart,
Cleanse me from my sin,
Deep within.

Refiner's fire,
My heart's one desire
Is to be holy,
Set apart for you, Lord.
I choose to be holy,
Set apart for you, my Master,
Ready to do your will.⁵⁸

Brian Doerksen © 1990 Mercy/Vineyard Publishing/CopyCare Ltd.

⁵⁷ From *MP* (1996), No.115.

⁵⁸ v2 and refrain from *MP* (1996), No.123.

During the Peace, as people greeted one another, we sang the following:

Let there be love shared among us,
let there be love in our eyes;
may now Your love sweep this nation,
cause us, O Lord, to arise:
give us a fresh understanding
of brotherly love that is real;
let there be love shared among us,
let there be love.⁵⁹

Dave Bilbrough © 1979 Dave Bilbrough Songs/Thankyou Music.

At the conclusion of the administration of Communion, we sung a version of Isaiah 6, originally popularised by the Fisherfolk, as a fulfilment of the desire expressed in the preparatory song (see above) and a climactic expression of union with God around the altar:

We see the Lord
we see the Lord
and He is high and lifted up,
and His train fills the temple ...⁶⁰

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To conclude the service, as the priest and sanctuary party processed out, we sang a song which like the entrance song, matched the liturgical movement:

You shall go out with joy
and be led forth with peace,
and the mountains and the hills
shall break forth before you...⁶¹

Stuart Dauermann © 1975 Lillena Publishing Co/Thankyou Music.

⁵⁹ *MP* (1990), No.411.

⁶⁰ *MP* (1990), No.736.

⁶¹ From *MP* (1990), No.796.

Secondly, I observed the practice of public 'prayer ministry' at St.D combined with the intercessions, a practice that was unique amongst the case study churches.⁶² Having called upon the Spirit, presided over the offering words of knowledge and encouraged and invited people to receive prayer, all typical elements of a Vineyard-style Ministry, the priest then led the intercessions whilst the 'prayer ministry' team prayed for respondents.⁶³ This enabled those who hadn't gone forward for prayer the opportunity to be incorporated within intercession for the wider Church, world, and local community during the 'prayer ministry'.

Thirdly, as the choice of songs and leading of the 'prayer ministry' illustrate, the key factor in the integration of the charismatic with the liturgical was the presidency of the parish priest. This was further demonstrated in the style of his liturgical presidency. With apparent ease, he would blend extempore prayer with liturgical prayer. For example, the confession he led on the second visit used a traditional Kyrie with extempore prayer based on the Gospel for the day, Jesus at the Wedding in Cana (congregational response in bold type):

Pr: "Lord change the water of our doubt into the wine of faith.
Lord have mercy."

All: **"Lord have mercy."**

Pr: "Lord Jesus, change the water of despair into the wine of hope.
Christ have mercy."

All: **"Christ have mercy."**

Pr: "Lord Jesus, change the water of selfishness into the wine of love.
Lord have mercy."

All: **"Lord have mercy."**

⁶² This pattern was followed on one Sunday of the month only and on other Sundays the 'prayer ministry' took place after the conclusion of the service. The priest considered this arrangement an important monthly reminder that the 'prayer ministry' was for the *whole* congregation.

⁶³ An example of 'prayer ministry' at St.D is described at length in Chapter 5.

Pr: "May Almighty God have mercy upon us, forgive us our sins, and bring us to everlasting life, through Jesus Christ our Lord." **Amen.**

The manner of his praying was also significant, as the Outside Observer observed:

"All the prayers were said in the same way. They were all meaningful, they were all impassioned, whether they were written down or whether they came extemporarily ... you haven't got this vast yawning gap between one kind of prayer [liturgical] and another kind of prayer [extempore]." (OI)

The parish priest summarised the integrative ethos of St.D:

"Renewed catholic liturgy is wonderful. The liturgy has got all the ingredients and the Holy Spirit actually puts life into those ingredients." (LI)

This integrative approach of the charismatic with the liturgical is not without historical precedent, for charismatic expression was formalised in the liturgy of the nineteenth-century Catholic Apostolic Church.⁶⁴ The catalyst to the Catholic Apostolic Church's formation was the series of 'Irvingite' Albury conferences in the late 1820s, where speaking in tongues and prophecy had become an important feature. These charismatic elements were retained by the Catholic Apostolic Church by being given a formal place within their liturgy; in their Eucharistic Liturgy, the 'Exercise of Prophecy and Tongues' occurs directly after the Communion.⁶⁵ Within Anglican Charismatic Renewal it has been the anglo-catholics who have consistently maintained the view that charismatic expression and liturgy enrich each other, most notably John Gunstone, who has repeatedly affirmed, for example, that the liturgical revision process leading to the authorisation of the 1980 *Alternative Service Book*

⁶⁴ In view of the present discussion of an anglo-catholic church, it is interesting to note that the Catholic Apostolic Church was formed in the very same decade (1830) that saw the birth of Tractarianism in the Church of England.

⁶⁵ C. Flegg, *Gathered Under Apostles: A Study of the Catholic Apostolic Church* (London: Clarendon Press 1992), p.235.

was very much in Anglican charismatics' favour. In a number of articles he has argued that the A.S.B. rites, particularly the Eucharistic rites, embody a charismatic ethos, most notably in their participative style and recognition that the worshipping assembly is the 'body of Christ', their flexibility, and in the more prominent place they give to the Holy Spirit in the liturgical text.⁶⁶ This leads Gunstone to give thanks to God 'that there were people like Ronald Jasper and Geoffrey Cuming⁶⁷ preparing the way for the Spirit-filled worship of the Lord'.⁶⁸ Gunstone even goes so far as to suggest that 'the Charismatic Movement is an important means of popularising ... the objectives of liturgical revision'.⁶⁹ Not all Anglican charismatics would agree with Gunstone, particularly those representative of churches like St.B and St.E, but what Gunstone represents, like St.D, is the charismatic anglo-catholic concern for charismatic life and the church's liturgy to inform and enrich one another.⁷⁰

6. St.F: A 'Radical' Approach.

St.F served an outer urban council estate with a high level of social deprivation, including high levels of unemployment (especially among youth), crime, long term illness and overcrowding. Informants explained that St.F formed the heart of the estate's community life, the parish priest being regarded by some as the natural leader of the estate. Realities of the estate made themselves present in worship in a number of ways. Violence at home was reflected in

⁶⁶ 'The Spirit's Freedom in the Spirit's Framework' in K. Stevenson (ed), *Liturgy Reshaped* (London: SPCK 1982); 'Preparing for Renewed Worship: 10 Years of A.S.B.' in *Anglicans for Renewal* No.41, Summer 1990, p.30.

⁶⁷ Jasper and Cuming were two important members of the Church of England's Liturgical Commission that steered the liturgical revisions through church government in the 1970s.

⁶⁸ 'Preparing for Renewed Worship', *op. cit.*, p.30.

⁶⁹ 'The Spirit's Freedom in the Spirit's Framework', *op. cit.*, p.16. For an assessment of the relationship between the worship of Charismatic Renewal and the Liturgical Movement, see J.Fenwick & B.Spinks, *Worship in Transition: The Twentieth Century Liturgical Movement* (Edinburgh:T&T Clark, 1995), pp.111-113.

⁷⁰ See further: P. Peterken, ' "All Things Should be Done Decently and in Order" ', *Anglicans for Renewal* No.34, Autumn 1988, pp.9-11; N de Keyser, 'Catholic Worship: A "Charismatic" Appreciation', *Anglicans for Renewal* No.38, Autumn 1989, pp.13-16.

the children who thumped each other when sitting in their seats at church. On my first visit there was no amplification system because it had been stolen and before the second visit, after being replaced, it had been stolen again. On account of illiteracy, the congregation used the colourfully⁷¹ illustrated Holy Communion booklets, *The Lord is Here!*⁷² which were an easy way to follow the A.S.B. Rite 'A'. The priest explained that to avoid an over-load of words in the service he omits the Creed, and uses only one of the possible three lectionary readings (on both Sundays I was present, only the Gospel was read).

St.F was chosen as an example of a parish that combines charismatic spirituality with a commitment to social concern, a 'radical' charismatic parish in Josephine Bax's terminology.⁷³ At the time of visiting there were plans being made to re-order the church building so as to enhance community educational and care projects, as well as worship. I was given to understand by informants that if there was to be regeneration in the estate's community life then the church would be the chief means by which it would come about.

The main morning service at St.F was Holy Communion according to the A.S.B. Rite 'A'.⁷⁴ There were about 40-50 adults, and about the same number of young children, who were present (St.F boasted the largest Junior Church in the diocese). The order observed was as follows:

⁷¹ Colour was seen as important by the vicar for what he described as "a monochrome estate". He saw vestments as having an important role to play in this respect.

⁷² Arranged by Paul Jenkins and Leslie Francis, published by Collins.

⁷³ See Chapter 1.

⁷⁴ Apart from the first Sunday of the month when a 9.00 am Holy Communion is followed by a 10.30 am Family Service. There is also a small gathering for Evening Worship at 6.00 pm on Sundays, which I did not attend.

10.30am Family Communion

<u>Visit 1</u>	<u>Visit 2</u>
Preparatory songs	Preparatory songs
Greeting	Notices
Song	Song
Notices	Greeting
	* Induction of Head Server
(Junior Church leaves)	(Junior Church leaves)
Confession	Collect for Purity and Confession
Gloria	Gloria
Collect	Collect
Bible reading	Bible Reading
Song	
Sermon	Sermon
	Song
Intercessions	Intercessions
* Commissioning of Prayer Ministry Team	
Peace	Peace
Song	Song
Eucharistic Prayer (children return)	Eucharistic Prayer (children return)
Lord's Prayer / Breaking of Bread	Lord's Prayer/Breaking of Bread
Communion (with songs)	Communion (with songs)
Blessing	Blessing
Song	Song
Dismissal	Dismissal

. (* denotes special item)

St.F differed from the other charismatic parishes we visited in that some of the typical charismatic elements were absent from the public horizon of worship. There was no liturgical provision for a public 'prayer ministry', or developed 'time of worship' in which songs were sung in succession. The charismatic gifts that had been a feature of other churches, such as the inspired utterances of words of knowledge and prophecies, were absent, and, significantly, when I interviewed members of the congregation, none of them understood what I meant by 'charismatic gifts' (St.F was unique in this respect).

However through the influence of the priest and his wife, both of whom had been involved in the Charismatic Renewal since the 1970s, there was a charismatic dimension to the worship of the parish.⁷⁵ There were frequent extempore prayers to the Spirit made by the priest in his leading of the liturgy, and a general congregational awareness of the reality of the Spirit; one little boy sitting next to me said proudly that "he knew all about the Holy Spirit."⁷⁶ The priest had formed a music group and a 'prayer ministry' team, both of which were operative in the worship we observed, though the latter privately in a side chapel. The small music group was led by a gifted church musician who had the responsibility for choosing the songs for each service. The repertoire of songs drew upon a broad range of folk and charismatic sources, including Fisherfolk songs alongside the most recent Vineyard songs, and like other case study churches, the selection was almost exclusively post-1970s. Again, like other case study churches, a series of songs were sung during the administration of Communion, which was the nearest St.F got to a 'time of worship'.

The 'prayer ministry' team had their annual commissioning ceremony on my first visit. Although a group from St.Andrew's Chorleywood had helped in the initial training for this

⁷⁵ The priest arrived in the parish in 1987.

⁷⁶ Visit 2.

ministry, the way it had developed differed from standard Vineyard practice. Situated in a side chapel to the left of the sanctuary, the 'prayer ministry' was unobtrusive to the gaze of those sitting in the congregation. It was not linked to any public liturgical action (like calling upon the Spirit and the offering of words of knowledge) but was available to anyone at any point in the service who felt the need for prayer.⁷⁷ However, despite these differences in liturgical style, the 'prayer ministry' was firmly located within the action of the Spirit, as the priest made clear when he introduced the prayer team commissioning as "an important moment when the Holy Spirit comes in power on the church for this ministry of prayer". Informants clearly appreciated the significance of this ministry of healing: "there is a lot of healing there"^(CGI) said one lady with regard to worship at St.F; "I should by rights be in a wheelchair, but you serve the Lord here and I'm walking!" said a lady churchwarden in casual conversation.

With regard to charismatic gifts, the priest had a policy of what he described as "making the supernatural natural by earthing it."^(LI) As an example, he related the occasion when he encouraged the congregation to respond to his sermon by asking them "what would Jesus say to us here?", and then explained to them "that if anything comes across your mind just shout it out as best you can."^(LD) This is an 'earthed' version of what other case study churches might have introduced in terms of 'a time for words, pictures, or prophecies'. The priest explained: "There is no holy feel about it, it is just plain earthiness."^(LD) With regard to speaking in tongues, he said

"If anyone used the gift of tongues, I would say 'Right, thank you very much Margaret. Margaret has spoken a language that nobody understands at all so what we are going to do about it is ask God what it is all about, so let's just wait on God.' One Pentecost

⁷⁷ It was understood that anyone who moved to the side chapel at any point in the service would be joined by a member of the 'prayer ministry' team.

Sunday I started off my sermon by speaking for about 2 minutes in tongues, and I said 'Now what do you think about that?', and the people just gave a reflection back: 'it sounds a bit like this or that'. We just throw the gifts around without anyone getting tense or hyped-up about it."^(LD)

The same applied to the instructions the priest gave the 'prayer ministers':

"When they ask me what the 'laying on of hands' means, I say 'Lay your hands on them and just touch them. Don't start doing this hovering business over the top or whatever.'⁷⁸

The key thing is not to be emotionally unreal; so often people can start speaking in strange voices or do odd things. I will have none of it. I'll say 'Stop that. Just realise that this is a gift from God, it is not you. You are just there and if you are really still, just lay a hand on them and you will probably get more insight than if you are fidgeting around.' That has worked really well and we have been able to cut away the froth that often the Charismatic Movement has brought and get down to help people. Also, they will then realise that God is quite normal and not this strange sort of being."^(LI)

This creation of this 'natural' environment for the charismatic life of St.F was identified by my Outside Observer, who said that the worship was "not overtly charismatic ... there were no words of knowledge or anything like that, and somehow I felt that would have been inappropriate; one of the things that fascinated me was that they were not out to be religious."^(OI)

Alongside a 'down to earth' approach to charismatic gifts and expression, the other distinctive feature of the worship at St.F was its ritual process. There were two distinct phases to their celebration of Rite 'A' Communion. The first phase, up to and including the Peace, was dominated by what the priest called 'Synagogue Worship' This phase had many of the

⁷⁸ The priest is referring to the Vineyard practice of prayer ministers holding their hands above people during prayer. See Chapter 5.

characteristics of a folk celebration: the emphasis was upon people gathering to meet one another, sharing together in an informal manner. This was demonstrated in the high intensity of communication, evident in the sharing of news in the Notices, the sharing of prayer requests in small groups for intercession,⁷⁹ the priest's dialogue sermons,⁸⁰ and the climax of the Peace during people greeted one another and shared in conversation for about five minutes. This folk environment reflected the kind of community informants experienced at St.F: "We're like a large family"^(CGI) said one; "It's like a community centre - everybody welcomes you"^(CGI) said another.

The 'Synagogue' phase created a community in which worshippers were present to each other within the liturgy, offering and receiving gifts. This was reminiscent of the worshipping community at St.A's Evening Praise, though more hospitable to the presence of the local and wider community (evident in the dialogue sermons, notices, intercessions, and even in song⁸¹), and less self consciously charismatic (see above). Being present to one another was expressed in song, for example, on the occasion we were directed by the leader to sing to one another:

"Right now, everybody in church, we're part of one family, so we're going to sing this song to one another. This is a way of encouraging one another to praise God, and there are also some actions. So I want you to find one partner; look around, introduce yourself to one another."⁸²

For two members of the congregation, being present to one another created the responsibility

⁷⁹ Visit 2.

⁸⁰ These sermons took the form of a conversation about the content of the reading between the priest and the congregation.

⁸¹ St.F was unique among case study churches in singing a song that mentioned the local community by name. The song concerned was an improvised version of 'This little light of mine' (*Junior Praise* [London: Marshall Pickering, 1986], No.258.), sung on visit 1.

⁸² Visit 1.

to resolve a dispute, which they did by going to the side chapel during the intercessions.⁸³ The priest played a crucial role in the creation of this community. He encouraged and facilitated the use of gifts within the liturgy. "Mark⁸⁴ brings out the skills in all of us"^(CGI) said one member of the congregation. This was illustrated in the way he welcomed individual contributions in the dialogue sermon, including one lady who shared her gardening knowledge and skills with the congregation, which was useful both to aspiring gardeners, and to all present by illuminating the Gospel message of Jesus as the Vine.⁸⁵ Both our visits were marked by the commissioning of special ministries and gifts present in the congregation, the 'prayer ministry' team on the first visit and the induction of the chief server on the second. The priest also had an innate ability to be specially present to the congregation. "He doesn't miss a thing"^(CGI), said one lady; "He caught my eye this morning. He could see that I had got problems and he does not have to say anything. You just see him look or glance and you know that he is reading you"^(CGI), said another. He also allowed the congregation to be present to him, which was apparent in the way he described his role as president:

"You have got to be really aware in your guts of what is going on, and I personally feel the whole business of transference and transfer onto others very, very deeply. I work on intuition and perception and that sort of stuff. People talk about 'working an audience' or whatever, but I feel everything that comes out of that and know exactly where they are."^(LI)

The offertory song after the Peace marked the transition into the second phase of worship, which the priest called 'Temple Worship'. We observed the priest remove himself from the congregation to put on a chasuble, and then he moved behind the altar to face westward,

⁸³ We discovered this during an interview after the service (CGI, visit 2).

⁸⁴ The priest's name has been fictionalized.

⁸⁵ John 15:5-11 was the set reading.

towards the congregation. The people's offerings and the eucharistic elements were brought up in an orderly procession, and received by servers. The movements of those at the focus of congregational gaze (priest, servers and acolytes) had been carefully choreographed to communicate dignity, formality and orderliness.⁸⁶ The priest described 'Temple Worship' as emphasising the transcendence and holiness of God, which is typically formal, highly structured and mediated by the 'professional' priest. The presence of God in this phase was focused by the altar. The priest explained:

"I always tell the people the holy space, or the place where God is, is the space above the altar. The words are said through it, we sing towards it, the elements are brought into it and given back out. It is all happening within that space and that for me is invisible too. It is not the altar; the altar gives the framework or frame around it."^(LI)

This message had evidently been received by the children. "The only time the children are really quiet is when they go up to the Communion rail"^(CGI) said one member of the congregation. One little boy said to me at the beginning of one service⁸⁷, pointing to the sanctuary area, "No one is allowed to go there, but *I've* been there!" The reverence created by the act of receiving communion was evident in the priest's personal reflections:

"When folk come to the altar and they kneel down and all the kids are there, the holiness and the reverence that actually comes there just completely overwhelms me."^(LI)

The sense of the numinous in the sanctuary was heightened for one lady by a vision she had in worship, which she related to me in the course of conversation in church after the service:⁸⁸

"I can remember saying to Mark [the priest], 'Did you see what I saw? Was it my

⁸⁶ The priest explained that he had taken great care in thinking through and rehearsing his manual actions (what he called 'priest-craft') during the Eucharistic Prayer.

⁸⁷ Visit 2.

⁸⁸ Visit 1.

imagination?' He said, 'No. What was it?' I replied, 'There were old men all at the back, all the way round there [she pointed to the wall behind the altar], and they were holding their hands out. They'd all got beards, and they were all in white.'

And I said to Mark, pointing to the back wall, 'It was there, all at the back.' And he said 'Like at Communion?' I said, 'Yes, just as if they were putting their hands out'. And I told my husband and I said 'It was really beautiful Mike'. He said 'It's like the communion of saints'.

You know, they were all at the back, where Mark was. They were with him and they'd got their hands out."

The significance of drawing attention to the ritual process at St.F is that it provides an interesting example of how divine presence is mediated. In contrast to the more overt charismatic worship culture in other case study churches, which apprehends the numinous, or the Holy, in such things as 'words' and 'prophecies', St.F appears to have minimised the numinal symbolic value of classical charismatic expression, interpreting it within a folk environment of community sharing. A high numinal value however was ascribed to the eucharistic celebration around the altar, which is where worshippers at St.F encountered the Holy.

7. Conclusion.

The discussion of each case study's worship has revealed a number of significant features. We have seen a variety of strategies by which charismatic elements have been regularized in Sunday public worship: a charismatic service separate to the main service (St.A), the main service ordered with a charismatic liturgical structure (St.B and St.E), the main service in

which the charismatic is integrated into authorised liturgy (St.D and to a lesser extent St.C), and the main service in which charismatic culture is an undercurrent that informs the performance of the liturgy (St.F). We have noticed that the development of these patterns of public worship has been strongly influenced by the priest or vicar (most obviously at St.A, St.C, St.D and St.F), and by the tradition of churchmanship represented by each case study. It is also possible to discern two main styles of worship representing two sources of charismatic worship culture: the Vineyard style dominating at St.B, St.C, St.D and St.E, and a more communitarian Fisherfolk culture in the ascendancy at St.A and St.F. Finally, some of the distinctive characteristics of the public horizon of worship mediated by charismatic expression have been explored, further details of which will be revealed as I turn to a more detailed analysis of the two main charismatic elements within case study worship, congregational singing and 'prayer ministry'.

CHAPTER 4

SINGING GOD'S PRAISE

1. Introduction.

As mentioned in the previous chapter, congregational singing has been one of the chief mediums for the expression and conveyance of charismatic worship culture. At both conference and smaller prayer group level this has typically been experienced as periods of sustained sung worship, with a group of musicians leading the congregation in a succession of modern songs. In case study worship this same style of singing was expressed liturgically in a variety of ways: preparing and gathering people for worship before the service (St.D and St.F), aiding devotion during the administration of Communion (St.C, St.D, St.E. and St.F), enhancing the spiritual atmosphere during public prayer ministry (St.B, St.D, St.E),¹ and standing as a distinct liturgical item, variously referred to as the 'time of worship', 'worship time' or 'block worship' (St.A, St.B, St.C, and St.E). There were also instances when, in a more traditional manner, songs and hymns were sung as single items. At St.D, for example, I have already illustrated how individual songs were used to serve the whole liturgical action.

The aim of this chapter is to explore in depth the horizon of worship mediated by instances of songs sung in succession, focussing upon the 'time of worship' as the primary field of study, from which the other forms of successive singing summarised above appeared to be variations. Unlike the account given in chapter 3, which offered a description and analysis of case study churches in their individual particularity, the approach of this and the following chapter will be to demonstrate the common characteristics of sung worship and 'prayer

¹ The phenomenon of successive songs in 'prayer ministry' is treated in greater depth in Chapter 5.

ministry' across the case study churches. This is not an attempt to artificially harmonise accounts, but an exercise in discerning shared ritual elements that were present in varying degrees across case study worship. As with the following chapter, the discussion begins with an account of a specific instance of the liturgical practice under investigation, in this case a 'time of worship' observed at St.C, selected because it included many of the ritual elements common to other 'times of worship' and because it lends itself to a compact description. This account forms the basis for the analysis of the chief ritual components present in the 'time of worship', which are successively identified as the music group (understood as leaders of ritual), the songs (understood as liturgical text), and the ritual process (understood as transformation).

2. The 'Time of Worship' at St.C: 'Block Worship'.²

Having welcomed people to the service of Holy Communion and read the introductory parish notices, the retired priest³ was looking around, trying to find the number for the announcement of the first hymn. One or two agitated members of the robed choir marched briskly forward from the choir stalls, calling out " 'block worship', 'block worship' ". The minister quickly realised there was no first hymn, gave way to the choir, and seated himself in his leading stall at the end of the choir stalls.

The choir, eight in all, assembled themselves on the chancel steps, facing the congregation. One choir member, the leader of the 'block worship' (I shall refer to her as the 'worship leader'⁴), asked the congregation to take the *Praise God*⁵ books and turn to the inside cover.

² 10.30 am Holy Communion, visit 1. The name 'block worship' derives from the 'block' of songs sung one after the other.

³ This priest was helping at St.C during an interregnum.

⁴ This was the most common designation in case study worship given to those individuals within a music group

"The Lord is here" announced the worship leader. "His Spirit is with us" responded the congregation, who then joined the worship leader in the Collect for Purity.⁶ The worship leader then added an extempore prayer, and announced the first song:

"Lord Jesus, fill us with a spirit of worship, a spirit of praise this morning; we claim this ground for you.

We sing number 26 in *Praise God*."

The congregation stood as the keyboard player began to play who, together with a clarinetist, accompanied the songs.⁷ Like the choir, the instrumentalists were robed, and were situated to the right of the choir in front of the chancel steps. The positioning made it easy for the worship leader and keyboard player to maintain eye contact, and throughout the 'block worship' they cued each other, ensuring that the choir and instrumentalists were co-ordinated in the various repetitions of songs.⁸ Number 26 was sung with energy, with the choir clapping to a strong up-tempo rhythm. This soon had a number in the congregation clapping, as we "claimed the ground" from evil influence:

In the name of Jesus, in the name of Jesus,
We have the victory.
In the name of Jesus, in the name of Jesus,
Demons will have to flee.
Who can tell what God can do?
Who can tell of His love for you?
In the name of Jesus, Jesus,
We have the victory.⁹

Author unknown.

who provided leadership when songs were sung in succession. For an analysis of their role, see further below.

⁵ *Praise God* was a St.C's publication with 54 songs and some eucharistic liturgy on the inside cover.

⁶ The standard liturgical introduction to the A.S.B. Rite 'A' Holy Communion Service.

⁷ On my second visit the instrumental accompaniment included percussion, flute, clarinet, trombone, trumpet, guitar and keyboard, all robed.

⁸ The worship leader informed me afterwards that because the regular pianist was ill, there was an even greater need for communication between the two.

⁹ *Mission Praise [MP]* (1990), No.339.

When the song was repeated for the third time, the tune was transposed up a tone and a number of people raised their hands in the air, including the server standing in the choir stalls. Without delay, the next song began with the worship leader announcing the number from *Praise God* as the keyboard player played the tune. This was a three verse song with repeated refrain:

I will never stop praising the Lord,
I will always give Him thanks!
I will praise Him for all that He's done,
The oppressed may now be glad!

Refrain: Proclaim with me
That the Lord is great!
And so let us
Together praise His name!

(Praise God No.56, v1 and Refrain) © CMM 1993

By being present on the chancel steps, the choir engaged the congregation's gaze and encouraged us to "proclaim" with them "that the Lord is great!" One large lady choir member, who was positioned at one of the two choir microphone stands, was particularly enthusiastic in her expression of worship, raising her hands and on occasions closing her eyes in intense engagement. A few members of the congregation swayed to the rhythm, and some followed the choir's lead in raising hands for the refrain.

Again, without a break, the third song was introduced. "Great and wonderful are your deeds, Lord God the Almighty: number 30 in *Praise God*", announced the worship leader as the keyboard began playing the tune of the third song. This was a modern musical version of the

A.S.B. Morning Prayer canticle 'Great and Wonderful',¹⁰ composed by the musical director at St.C,¹¹ and sung at a similar tempo to the preceding songs. The concluding doxology celebrated a common theme in songs used by the case study churches:

To Him who sits on the throne and to the Lamb
Be praise and honour, glory and power.

(Praise God No.30) © CMM 1993

The advent of the fourth song brought with it a marked change in mood as the musical tempo slowed considerably. The worship leader introduced it with another 'voice-over',¹² this time at greater length by reading out the verse, after which she announced the number from a different song book, *Songs of Fellowship* (1991). After swapping over our songbooks, we were singing with the choir again:

For Thou O Lord art high above all the earth,
Thou art exalted far above all gods.
For Thou O Lord art high above all the earth,
Thou art exalted far above all gods.

Refrain: I exalt Thee, I exalt Thee
I exalt Thee, O Lord.
I exalt Thee, I exalt Thee
I exalt Thee, O Lord.¹³

© Pete Sanchez Jnr 1977

The atmosphere was now more devotional and most choir members were singing with their

¹⁰ Based on the Song of the Martyrs in Revelation 15:3b-4, with a doxology from Revelation 5:13.

¹¹ He had also written musical settings for the A.S.B. Communion liturgy.

¹² J. Leach in recommends the 'voice-over' as useful skill for a worship leader to develop. He suggests that whilst the musicians are playing the leader can encourage the congregation or alternatively offer prayers on behalf of the congregation. See *Liturgy and Liberty: Combining the best of the old with the best of the new in worship*. (Eastbourne: MARC, 1989) p.163.

¹³ *Songs of Fellowship [SF]* (1991) No.115. Based on Psalm 97:9, one of a number of psalms celebrating God's kingship.

eyes closed and arms raised in front of their chests with the palms of their hands facing upwards. The one or two whose eyes remained open, and hands by their sides, looked singularly unmoved compared with their neighbours. The devotional atmosphere was reinforced by the worship leader announcing the next song in a quieter voice. For the two elderly nuns¹⁴ standing in the row behind me it was clearly too quiet and so one of them made a point of walking to end of their empty row in order to get sight of the song numbers on the hymn board. With minimum keyboard accompaniment, we then sang repeatedly and very slowly a Vineyard song:

Jesus, Jesus,
Holy and anointed One,
Jesus, Jesus,
Risen and exalted One,
Jesus.

Your name is like honey on my lips,
Your Spirit like water to my soul,
Your word is a lamp unto my feet,
Jesus I love You, I love You.¹⁵

John Barnett © Mercy Publishing

During this song one or two in the congregation sat down. This was a pattern of behaviour that I noticed elsewhere on my fieldwork visits when a good number of songs were sung in succession. I discovered that there were two reasons for sitting: one was due to tiredness from standing,¹⁶ and the other was that the music suggested a less energetic and more contemplative approach to worship which congenially could be done seated!

¹⁴ There was a convent in the parish.

¹⁵ *SF* (1991) No.293.

¹⁶ The vicar at St.E, for example, informed me that he would quite regularly sit during the 'time of worship' on account of varicose veins!

The song ended and after a short pause the worship leader spoke again:

"Jesus, you are worthy of our praise. Rejoice in the Lord you who are righteous;
praise his holy name. Number 481 in *Songs of Fellowship*."

The keyboard broke the devotional mood with a rousing introduction to the last song, and we returned to a racing tempo:

Rejoice, rejoice, rejoice!
Rejoice, rejoice, rejoice!
My soul rejoices in the Lord. (repeated refrain)

My soul magnifies the Lord,
And my spirit rejoices in God my Saviour.
My soul magnifies the Lord,
And my spirit rejoices in my God.¹⁷

Chris Bowater © Thankyou Music

We sung this two and a half times, the choir and congregation clapping during the refrain. This was an energetic climax to the 'block worship', and the choir and congregation applauded at the end of the song.¹⁸ The choir and instrumentalists now moved to the front nave seats as the congregation sat down. As I turned to sit down, one of the nuns behind me caught my eye and gave me an exasperated look. "Sometimes they go on and on with those choruses," they said to me after the service, "sometimes three or more times over they sing them!"

¹⁷ *SF* (1991) No.481.

¹⁸ Applause at the end of a song or series of songs is a phenomenon that has spread from large conference venues, such as Spring Harvest, and is an extension of the congregation's act of worship. The object of the applause is not the musicians or singers (for they too were clapping), but God.

3. The Music Group¹⁹ and Sung Worship.

The constitution of the music group at St.C, a robed choir supported by robed instrumentalists, would probably have been regarded by many charismatics as rather unusual. The influence of Charismatic Renewal in public worship has more often been associated with a shift from a traditional robed choir to a more informal and modern music group or band.²⁰ This is precisely what had happened at St.D, where the priest, soon after his arrival in the parish, dismissed the organist, disbanded the choir and formed a music group (keyboard, percussion, bass guitar, and lead guitar) with singers^(LD).²¹ Moreover, the leadership model of a choral group with instrumental accompaniment belongs more to the Fisherfolk era of the 1970s.²² Since the 1980's, music groups have been modelled more on the professional 'band', with a worship leader (the equivalent to the lead vocalist) supported by instrumentalists and vocalists.²³ This was the case with the music groups at St.B (lead, rhythm and bass guitars, percussion, keyboards, and vocalists) and St.E (guitar, bass guitar, keyboard, vocalist, and electronic drum machine). However, the groups at St.A's Evening Praise (guitars and a clarinet) and St.F (piano, guitars, violin, and vocalist) tended to be less professional and more folk oriented.

Despite the relative unorthodoxy of its appearance and constitution, the music group at St.C shared similar functions with the other music groups. In common with other churches, St.C

¹⁹ I use the term 'music group' to encompass the various groups of musicians and singers observed in case study worship.

²⁰ St.B and St.E, for example, would have regarded a robed choir as too traditional and Anglican.

²¹ St John's Welling also reflected this change. The choir had disbanded in 1983, and whilst I was there, the choir stalls remained empty for worship whilst the vicar encouraged a music group to work alongside the organist.

²² This approach is reflected in Andrew Maries, *One Heart, One Voice: The rich and varied resource of music in worship* (London: Hodder and Stoughton, 1985). Maries tells the story of the development of the music group at St. Michael-le-Belfry in York, which was essentially a singing group with instrumental support (see especially Chapter 5). For the Fisherfolk model, see Betty Pulkingham's *Sing a Simple Song* (London: Marshall Pickering, 1986).

²³ This approach is reflected in John Leach, *Liberty and Liturgy*, Ch.10, 'The Worship Group'.

used their music groups to accompany all the sung items in a service, which, like St.D and St.F, included musical settings of the authorised eucharistic liturgy. The worship leader at St.C was typical of other music group leaders in having the responsibility for overseeing music group rehearsals, selecting songs,²⁴ and in the 'time of worship' taking on the responsibility of leading the act of worship. The performative role of the choir at St.C in the 'time of worship' was also similar to other music groups. It is to this role and its implications for the leadership of worship that I now turn.

a. The Music Group as 'Live' Performers.

One way of analysing the role of the music group in 'time of worship' at fieldwork churches is to consider it within the milieu of live performance. In charting the recent history of popular music, Sarah Thornton in her book *Club Cultures*²⁵ identifies three elements that are distinctive of the live performance, or 'gig': visibility, presence, and spontaneity.²⁶ These core elements are each indispensable constituents of the 'liveness', or authenticity²⁷ of a popular music concert. Visibility at a live concert is enhanced by large-screen high definition video, enlarging the spectacle of the performance and offering 'live' close-ups of the performers. Concert technology also intensifies the presence of the performer. On his famous *Dangerous* tour, for example, Michael Jackson opened the show by emerging 'mysteriously' from clouds of smoke and ended the spectacle without an encore by seeming to ascend to heaven in an astronaut suit. The third principle of 'live' music, spontaneity, is mediated through musical and behavioural improvisation. This could be a well rehearsed deviation from the record track

²⁴ St.D was an exception to this; see below.

²⁵ S.Thornton, *Club Cultures: Music, Media and Subcultural Capital* (Cambridge: Polity Press, 1995).

²⁶ *Ibid.*, pp.76-85, for Thornton's exposition of these qualities, from which I have drawn examples.

²⁷ Thornton explains that "authenticity is arguably the most important value ascribed to popular music". Music is perceived as authentic "when it *rings true*, or *feels real*, when it has *credibility* and comes across as *genuine*" (*ibid.*, p.26).

in the form of the guitar or drum solo, the introduction of a special guest musician star on stage, or drug induced dramatic and involuntary behaviour²⁸ and the smashing of one's instruments on stage.²⁹ These spontaneous elements help to make the 'gig' a unique event.

In case study worship, visibility was established by positioning the music groups in front of the congregation. At St.C the choir moved from their conventional place in the choir stalls and placed themselves nearer the congregation on the chancel steps. This transformation of space was made all the more obvious by the blunder of the presiding priest and the momentary conflict that subsequently arose. At St.B, St.E and St.F, the music groups were positioned at the front, with visibility at St.B enhanced by a raised platform. In Evening Praise at St.A, the musicians sat in the enclosed gathering. The only real exception to this were the musicians at St.D, who though positioned at the front, were placed to the left of the sanctuary, leaving the presiding priest, facing westward behind the altar, as the visible focus for congregational gaze. The reasons for this will be explored below.

As well as making the choir at St.C more visible, their movement to the chancel steps also transformed their presence. They were able to engage the congregation's gaze and thereby involve us in the act of worship by their distinctive dress, and personal face-to-face interaction (which would have been almost impossible from their 'side-on' positioning in their collegiate choir stalls). The presence of other music groups was enhanced by the amount of physical space that they and their accompanying technology occupied, which in the case of St.B and St.E was virtually the whole of the front platform or leadership area.³⁰ Presence was

²⁸ Thornton comments that people like Jimi Hendrix and Jim Morrison have legendary status as live performers, not only because they were innovative musicians but because their abuse of drugs and alcohol made them appear out of control on stage.

²⁹ Common to live performances of The Who, and subsequent punk groups.

³⁰ This had the effect of visually overwhelming other items of furniture. For example, at St.B a large wooden cross placed to the rear of the platform was half-hidden by microphones, and the small portable holy table at St.E was dwarfed by the neighbouring overhead projector.

also enhanced aurally through sound reinforcement. The loud speaker systems at St.B, St.D, and St.E were particularly effective, and at times sung worship was reminiscent of the high volume, continuous music of discotheques or live popular music concerts.³¹ The small size of the gathering at St.A's Evening Praise meant that the musicians needed no sound reinforcement for their presence to be obvious. This was quite a contrast to the morning Sung Eucharist where the singing was accompanied by the organist whose organ console was positioned to the rear of the church, rendering him invisible to the congregation.

The spontaneity of performance, rather like the secular context of the 'gig', was mediated through musical, vocal and behavioural improvisation. The music group at St.C illustrates many of the typical techniques employed by other music groups that enhanced an impression of spontaneity:³² the number of times a song, or its refrain, might be repeated, the transposition of musical key within a song, and the apparently 'ad lib' verbal comments of the worship leader between songs. With other case study music groups, a sense of spontaneity within the sequence of songs was conveyed with the help of an overhead projector: for instance, whilst we could check progress with numbers on the hymn board at St.C, during the 'time of worship' at St.B and St.E we went from one song into another as the relevant words were projected onto the overhead projector screen, giving the impression of a spontaneous unfolding of events, about which the congregation had no prior knowledge. One of the worship leaders at St.B reinforced this impression of spontaneity by the way he deliberately paused between each song, closing his eyes whilst he continued gently to pluck his guitar strings, keeping us in suspense and giving the impression that he was making a prayerful

³¹ Thornton, *op. cit.*, p.58. In the case of St.D and St.E, neighbours to the churches had complained of the loud music, even to the extent of calling the police (St.D)! The music group at St.E used a different and far more effective loud speaker system than that used by leaders and preachers at the leading lectern.

³² The word "impression" is used deliberately, since in conversation with the worship leader afterwards I discovered that many spontaneous elements had been rehearsed.

decision about which song to sing next.³³

b. The Music Group as the Leaders of Worship.

As well as enabling a style of performance, the transformation of space that occurred with the movement of the choir at the beginning of the 'block worship' at St.C established a new set of relationships. The accidental and momentary conflict between the retired priest and choir emphasised the relinquishing of leadership by the priest, who by seating himself in his stall gave way to the choir, musicians and worship leader, who became the visible focus for congregational gaze on the chancel steps. This delegation of leadership to the music group in sung worship was a common pattern in case study worship. For example, at St.B and St.E this was emphasised by the vicar or service leader vacating the leadership platform³⁴ and joining the congregation for the 'time of worship'. Indeed, on one occasion at St.B, after vacating the platform, the vicar proceeded to wander around and greet people during the 'time of worship'!³⁵ At St.A's the whole of Evening Praise was led by the music group leader, whilst the vicar sat as one of the participants. At St.F, I observed one or two occasions when the presiding priest joined the music group with his guitar, temporarily relinquishing service leadership to the worship leader, another member of the group. The exception to this was St.D where the parish priest presided over the sung worship, introducing each item himself. As mentioned above, this was symbolised in a spatial arrangement where the music group, situated in the area to the left of the altar, was in a subsidiary position to the priest who faced westward from behind the altar, the eucharistic president's position of authority and focus for congregational gaze.

³³ St.B, visit 1, 6.30pm service. The worship leader interviewed at St.B said that she would sometimes make choices about song selection *during* a 'time of worship'.

³⁴ Although St.E did not have a raised platform, I use the word 'platform' to refer to the area at the front of the church that was used by service leaders and music group.

³⁵ St.B, 6.30pm service, visit 2.

As well as the priest relinquishing his leadership, equally important for the leadership role of the choir at St.C was their ability to be present to the congregation, which, as discussed above, was established by their movement to the chancel steps. In common with other case study music groups, their visibility and presence were essential to a leadership style that relied upon a high level of engagement with the congregation. This is quite different from a more traditional musical accompaniment in Anglican worship based upon the organ and choir, where musicians are much less obtrusive. A memorable illustration of this occurred at St.A when the priest invited two guitarists to lead a song in place of the Gradual hymn in the main parish Sung Eucharist.³⁶ Up until that point in the service, the singing had been accompanied by the organist situated unobtrusively at the rear of church, but in the two guitarists, large men positioned in the small chancel and sanctuary area,³⁷ the congregation was now suddenly faced with musicians who were visible and present. Significantly, we were no longer simply being accompanied, but visually engaged by musicians and encouraged to join in through the presence of their guitars, musical symbols of the folk spirit of participation.³⁸

In being visible and present to the congregation, the music groups exercised leadership in a variety of ways. The role of worship leader was clearly a crucial one. In the 'block worship' at St.C the worship leader can be seen to facilitate the progression of the singing by offering prayer, announcing the numbers of songs, drawing attention to some of the song lyrics, as well as co-ordinating the musicians with the choir by eye contact. Other worship leaders made more use of facial communication, and some were clearly gifted at animating

³⁶ St.A, visit 1.

³⁷ The presence of the guitarists was further exaggerated by the small size of St.A, which was described by one participant "architecturally intimate".

³⁸ For an extended discussion of the power and meaning attributed to musical instruments in ritual contexts see Sue Carole DeVale 'Power and Meaning in Musical Instruments' in *Concilium 202: Music and the Experience of God* (Edinburgh: T&T Clark, 1989).

congregational singing. At St.F, I witnessed the priest's wife, acting as worship leader, rescue a rather half-hearted attempt at singing during the administration of Communion simply by engaging the congregation with encouraging facial language.³⁹ Equally impressive was a worship leader observed at St.B.⁴⁰ Occupying the front of the raised platform area, with the instrumentalists and vocalists behind her, she was in an excellent position to facilitate an expressive dialogue between her and the congregation. During the up-tempo songs she would smile at the congregation, conveying a sense of corporate enjoyment, and in the slower more devotional songs she closed her eyes, conveying a sense of communion with God. Although she said less than the worship leader at St.C,⁴¹ her vocal communication was more subtle and just as important to the congregation's participation. As lead singer, she would give us cues for improvisations during the singing of songs, which could be a repetition of a verse or refrain. The cues were sometimes sung, as in two responsive songs in which we repeated her vocal lead. Twice at the end of songs, whilst the instrumentalists improvised on the melody, she encouraged us to speak out our own praises to God, and then quietly offered her own spoken praise which had the effect of prompting a hubbub of praise from the congregation.

A similar pattern of leadership was exercised by the parish priest at St.D, who, as we have seen, retained the responsibility for leading the sung worship. Facing the congregation from behind the altar with his vestments and radio-microphone, he was visible and present to us in a way that the leader of the music group, standing with his back to us as he co-ordinated the musicians, could never be. The priest combined the variety of leadership techniques already identified. I observed him give vocal cues to the repetitions of refrains, prompt some singing in tongues, and offer prayers and praise as a 'voice-over' in the pause between songs or even

³⁹ St.F, visit 1.

⁴⁰ St.B, 6.30pm service, visit 2.

⁴¹ Unlike St.C, all the songs were provided on the overhead projector screen, and so she had no need to announce them.

between verses of a song. If he clapped, the congregation would soon follow, and an intense demeanour on his face would encourage a more devotional approach to our singing. He was all that a live performer at worship should be, visible and present to the congregation and effectively conveying a natural spontaneity in his leadership.

Alongside the worship leaders, the other members of music groups also had an important leadership function. In common with other music group vocalists, members of the choir at St.C exercised leadership not only in their singing but also by their bodily gesture and facial expression. As we have seen, they could either initiate or reinforce behaviour, such as clapping and the raising of hands. Like the worship leaders described above, their facial expressions were a more subtle, though no less suggestive, medium of leadership, conveying the appropriate level of engagement with the ritual process.

4. The Songs as Liturgical Text.

The textual medium at the disposal of music groups in case study worship was provided by the songs.⁴² It was a medium that they made full use of, for with the congregations in the twenty two services attended I had sung 195 separate items.⁴³ One striking feature of the overall constitution of these songs was the relative paucity of traditional hymns. We sang only 17 songs that would be regarded as traditional congregational hymns,⁴⁴ and if the two Sung Eucharists at St.A are discounted, that number drops to 9. There were three other sung items that could fall into the category of hymns, which linked a series of verses with a

⁴² I use 'songs' as an inclusive term, thereby encompassing what would be regarded as traditional hymns.

⁴³ This is a separation in sequence, not in kind. After taking into account repetitions, the total number of songs was smaller, about 150.

⁴⁴ A traditional congregational hymn I understand structurally as a succession of metrical verses.

repeated refrain.⁴⁵ However, the vast majority of songs, which for convenience I call 'charismatic songs', were structured either as a single verse, or as one of two verses accompanied by a repeated refrain.⁴⁶

It is possible to discern a number of reasons for this move away from traditional hymnody. One is connected to the different musical genres of the traditional hymn and the charismatic song. The guitar and keyboard musical instrumentation of the music groups is better suited to the medium of the charismatic song, with its emphasis upon rhythm and ease of improvisation, than the more classical medium of the hymn, which is better served by the organ.⁴⁷ This was strikingly illustrated at St.A's Evening Praise when a member of the congregation chose Luther's hymn 'A safe stronghold our God is still', which we had to sing unaccompanied because the guitarists were not able to play it.⁴⁸ Another reason is that hymns do not fit the symbolic world of the sung worship of Charismatic Renewal, epitomized by the 'time of worship'. For example, whereas the shorter charismatic songs can be used to create a sense of spontaneity by various forms of improvised repetition, traditional hymns, with uniform rhythm, and a linear sequence of verses are much more predictable. Hence, apart from an occasion at St.B, when two hymns had been musically arranged for use in the 'time of worship',⁴⁹ and discounting the Sung Eucharists at St.A,⁵⁰ hymns in case study worship were used only at the beginning of a service (St.C), at the Offertory (St.C, St.D, St.F) or at a service's conclusion (St.C and St.F).

⁴⁵ For example, 'The Servant King', by Graham Kendrick, *MP* (1990) No.162; sung at St.C, visit 1.

⁴⁶ This lack of traditional hymnody is further confirmed by participants own estimation of their song repertoire. For example, the vicar at St.B estimated that the congregation may only sing 15 traditional hymns in the course of a year.

⁴⁷ For a helpful discussion on the differences between the music of charismatic songs and traditional hymns, see J.Leach, *Hymns and Spiritual Songs: The Use of Traditional and Modern in Worship* (Nottingham: Grove Books, 1995), pp.6-10.

⁴⁸ St.A, visit 1.

⁴⁹ St.B, 6.30pm service, visit 1: 'Immortal, invisible, God only wise' and 'Abide with me'. These hymns were sung devotionally, and some of the words had been changed to make them more individual.

⁵⁰ Hymns were used throughout the Sung Eucharist in the standard positions: Introduction, Gradual, Offertory, Communion, Dismissal.

As part of their leadership of sung worship, the music groups were given the responsibility for selecting songs in services, the exception to this being at St.D where the priest chose. Each church used a variety of song resources. As we have seen, St.C used a conventional songbook, *Songs of Fellowship* (1991) alongside a supplementary book it had published, *Praise God!*. These *Praise God!* books included songs written since the publication of their conventional songbook as well as some songs which had been locally composed by their musical director. St.D and St.A's Evening Praise used a similar strategy, combining their own printed supplementary songbook or sheet, which contained the most recent songs (St.D) and locally composed songs (St.A), with a conventional songbook, *Mission Praise* (1990) at St.D and *Songs of Fellowship* (1991) at St.A. Another means by which churches kept abreast of new songs, which are generated continually at big conference venues such as Spring Harvest and New Wine, was by using overhead projector slides. Alongside the 1983 and 1987 editions of *Mission Praise*, St.F used an overhead projector for a good number of its songs, particularly during the succession of songs sung during the administration of Communion. There was no songbook at either St.B or St.E, and instead the texts of all songs were projected onto an overhead projector screen. The only church to use a traditional hymn book was St.A where *Ancient & Modern New Standard* was used at the main Sung Eucharist.⁵¹

The songs within a 'time of worship' provided a shared liturgical text, the characteristics of which can be illustrated with reference to the example of 'block worship' at St.C, and to the 'time of worship' at St.E and St.B. The musical director at St.C instructed his worship leaders⁵² to choose songs according to a structure of "Invitation - Proclamation - Adoration"^(MLI), a pattern that the 'time of worship' at St.B and St.E appeared also to follow.⁵³

⁵¹ A good number of traditional hymns are also to be found in *Songs of Fellowship* (1991) and all *Mission Praise* editions.

⁵² There were a number of adults in the choir who had been trained to lead the 'block worship'.

⁵³ This pattern also appeared to determine the overall liturgical shape of Evening Praise at St.A.

For example, a worship leader at St.E described their song progression as beginning with the proclamation of who God is, moving to praising him for what he has done, and then climaxing in a personal response of love and devotion^(MLJ). My observation was that by keeping to this liturgical scheme, the songs chosen did not engage with seasonal or biblical themes present in other parts of the service.⁵⁴ Thus, the 'time of worship' presented itself as a relatively self-contained liturgical act.

The 'block worship' at St.C began with a claim upon the space in which the worship was about to take place. After stating in prayer that we were claiming "this ground" for God, the worship leader led us into a song which celebrated the victory of Jesus over evil, or "demons". As a participant, I was struck by the incongruity of this exorcism. It was, after all, a consecrated church building in which worship had taken place for many years, and everything within it spoke of its use as a place of worship. Although incongruous, it is important to recognise that claiming space for worship through song is something that occurs within the charismatic tradition. As I have mentioned, the idea of 'claiming the ground' is present in Restorationist songs, of which this song, in fact, is an example.⁵⁵ There were echoes of a similar consecratory formula in other songs sung in case study worship, most typically songs which contained requests for God to become present within the worshipping assembly. For example, the Vineyard song 'We are all together', sung at St.B and St.E as a preparation for worship,⁵⁶ contains the repeated refrain:

⁵⁴ This contrasts with song selection in services at St.A, St.D and St.F, where thematic or seasonal considerations were evident.

⁵⁵ This first 'block worship' song, 'In the name of Jesus' was originally published in *Songs of Fellowship* Book 3, No.398.

⁵⁶ St.B, 6.30pm service, visit 2 and St.E, 11.00am and 6.30pm services, visit 1.

Lord, we welcome You,
We welcome You,
We welcome You,
*Come fill this place.*⁵⁷ (Italics added)

Danny Daniels © Mercy Publishing/Thankyou Music.

The second song, the invitational 'I will never stop praising the Lord', mediates a vision of worship that is involving ("I will always give Him thanks!"), and in asserting our responsibility to sing together, demanding of participation ("let us together praise His name"). This theme is reflected in other songs used as invitations to worship on fieldwork visits:

We will worship, worship,
We will worship Jesus the Lord.
We will worship, worship,
We will worship Jesus the Lord.⁵⁸

Dave Bilbrough © Thankyou Music 1983.

We are all together
To call upon Your name;
There is nothing we like better,
Than to sing and give You praise.⁵⁹

Danny Daniels © Mercy Publishing/Thankyou Music.

I will enter His gates with thanksgiving in my heart,
I will enter His courts with praise.⁶⁰

Leona van Brethorst © 1976 Maranatha! Music USA/Copy Care Ltd.

⁵⁷ *SF* (1991) No.564.

⁵⁸ The refrain from *SF* (1991) No.495; Evening Praise, St.A, visit 1.

⁵⁹ Verse 1 from *SF* (1991) No.564; St.B, 6.30pm service, visit 2 and St.E, 11.00am and 6.30pm services, visit 1.

⁶⁰ From *MP* (1990) No.307; St D, visits 1 and 2.

Jubilate, everybody,
serve the Lord in all your ways, and
come before His presence singing:
enter now His courts with praise.⁶¹

Fred Dunn © 1977, 1980 Kingsway's Thankyou Music.

The music accompanying these songs mediated the themes of the text: the melodic range was narrow and the tune repetitive, making it easy for congregations to participate, and the rhythm and melody communicated the joy of celebration. The high level of involvement anticipated by these song lyrics was reflected in the time demand made upon congregations. The 'block worship' at St.C described above was nearly 15 minutes long, which was shorter than the average 'time of worship' observed at St.E and St.B, and one 'time of worship' at St.B lasted 45 minutes!⁶² It was not surprising that I regularly observed some members of the congregations at St.C, St.B and St.E taking the opportunity to sit down before a 'time of worship' had finished. Though other case study churches did not have a developed 'time of worship', their sung worship was similarly demanding of time. At St.D, for example, where songs had been integrated within the liturgy, we sang 17 songs at one Mass, as well as the sung settings of the liturgy.⁶³ Participants at St.D identified the amount of time spent singing as a major contributory factor to the Masses running for over two hours in length.⁶⁴ At St.E this commitment to song was also symbolised architecturally by their large overhead projector screen which had been permanently fixed to the section of wall at the centre of congregational gaze, a position where one would normally expect a cross to be hung.⁶⁵

⁶¹ From *MP* (1990) No.394; St.G, visit 1.

⁶² St.B, 6.30pm service, visit 1.

⁶³ St.D, visit 1.

⁶⁴ The most common complaint of participants at St.D, particularly those with young children, was of the excessive length of services.

⁶⁵ The cross at St.E hung on a section of wall to the left of the O.H.P. screen.

The third song in the 'block worship' at St.C, 'Great and wonderful are Your deeds', takes us into the proclamation stage of the 'block worship' with a doxology that celebrates the kingdom of God and the exalted Lamb. This theme of divine kingship was the dominant theological vision of the songs sung on case study visits. Some songs presented the theme through passages of scripture, which tended to be either from the Book of Revelation, such as the doxology at St.C, or from the Psalms, such as Graham Kendrick's 'My heart is full of admiration',⁶⁶ which celebrates Jesus' kingship using Psalm 45, a Davidic kingship psalm. Other songs placed kingship within a narrative celebration of the crucifixion, resurrection and ascension, such as 'You laid aside Your majesty'.⁶⁷ Restorationist songs developed kingship in a militant fashion, as in 'Through our God we shall do valiantly'⁶⁸ which proclaims that God will "tread down our enemies" as the congregation "sing and shout" that "Christ is King!". In the Vineyard song 'He is the Lord, and He reigns on high',⁶⁹ the authority of Christ is an encouragement for the congregation to invoke God's power in a refrain which includes the petition "Show Your power, O Lord our God". Other songs celebrated the reality of the kingdom in the act of worship:

May Your kingdom be established in our praises
as Your people declare Your mighty works.⁷⁰

Bob Fitts © 1985 Scripture in Song/ CopCare Ltd.

Typically, in celebrating God's kingship, songs encouraged participants to "lift up", "magnify", and "glorify" the name of Jesus, such as the well known 'Majesty':

⁶⁶ *MP* (1996) No. 95; St.E, 11.00am service, visit 2.

⁶⁷ *MP* (1990) No.795; St.D, visit 2.

⁶⁸ *SF* (1991) No.558; St.E, 6.30pm service, visit 1.

⁶⁹ *MP* (1996) No.45; St B, 10.30am service, visit 1.

⁷⁰ From 'Father in heaven how we love You', *MP* (1990) No.135; St.E, 11.00am service, visit 2.

Majesty, worship His Majesty;
unto Jesus be glory, honour and praise.
Majesty, kingdom, authority, flows from His throne
unto His own, His anthem raise.
So exalt, lift up on high the name of Jesus,
magnify, come glorify, Christ Jesus the King.
Majesty, worship His Majesty,
Jesus who died, now glorified,
King of all kings.⁷¹

Jack Hayford © 1981 Rocksmith Music/ Leosong Copyright Management.

The pervasiveness of the kingdom theme is further illustrated by the fourth and fifth songs in the 'block worship' at St.C. The "Lord", or "Jesus" is still the "exalted One", but this theme now informs a devotional rather than a proclamatory milieu. The devotional is communicated primarily by the slower rhythm and lower volume of the music, the intensity of facial expression of choir members, and in part by the lyrical content ("Jesus I love you, I love you"). Whereas the worshipping response of the proclamation songs is typically to 'exalt' or 'lift high' the name of Jesus,⁷² in these devotional songs one also 'bows' before the King in surrender and offers one's heart or life to him. For example, in a devotional song sung during Communion at St.C we sang:

Lord Jesus, here I stand before You,
To worship You, glorify Your name,
I humbly bow the knee before Your majesty,
Give You the glory, give You the praise.
I love You, lay my life before You,
I trust You for my every need;
I lift my hands to You, surrender everything,
You are my Saviour, my Lord and King.⁷³

Rae Ranford © Thankyou Music 1990.

⁷¹ *MP* (1990) No.454; St.C, 10.30am Holy Communion, visit 2. One of the most widely known charismatic song in the 1980s, and used often when I was at St John's Welling.

⁷² See also 'Majesty' and 'Father in heaven how we love You', quoted above.

⁷³ *SF* (1991) No.358; St.C, 10.30am Communion service, visit 1.

I shall have more to say about the characteristics of this devotional climax as I now turn to an extended analysis and interpretation of the ritual process of the 'time of worship', which will demonstrate the inter-relations of the music group leadership, the liturgical text of songs, and, what has yet to be discussed in any depth, congregational participation.

5. Ritual Process as Transformation.

In providing an interpretation of the ritual process associated with the 'time of worship' I draw upon research work done by Mellonee Burnim on the Black gospel music tradition.⁷⁴ As I shall demonstrate, this tradition provides us with a sacred form of live performance that shares many characteristics of the 'time of worship'. The most fundamental of these is the concept of performance as 'transformation', the process of becoming something different from what was before. In the following discussion, the 'time of worship' will be analysed and interpreted with reference to the two key processes of change highlighted by Burnim in the Black gospel performance: the transformation of place and the transformation of personae.

a. Transformation of Place

Mellonee Burnim writes that the transformation of space is characteristic of performances of Black gospel music, an ability that has been transferred from the worship of the African slaves in the New World who had to meet for worship in secluded places away from their slave masters, such as woods, gullies, ravines and thickets. Burnim demonstrates that because Black gospel music is viewed by its performers as worship⁷⁵ and because it is so frequently

⁷⁴ M.Burnim, 'Black Gospel Music as Transformation' in M.Collins, D.Power, and M.Burnim (eds), *Concilium 202: Music and the Experience of God*, (Edinburgh: T&T Clark, 1989), pp 52-61.

⁷⁵ "We didn't come to put on a show; we came to have church!" is a typical admonition that indicates this attitude (*ibid.* p.58).

performed outside the confines of the church building, black people consciously engage in ritual acts that transform secular contexts into sacred ones. These would include prayer meetings before a performance, draping furniture in white (symbolising a cleansing of the venue), and the designation of performances as 'services'. As we have seen, a similar transformative function is performed by the texts of a number of songs that were used at the beginning of 'times of worship'. Although performed within the sacred environment of a church,⁷⁶ these songs invited participants to view their ritual space in a new way, as a space in which evil is banished and God becomes present. Rather like incense in anglo-catholic ritual, these songs function symbolically as a means of creating holy space. For example, in a song that alludes to the reference in Psalm 22 of God being enthroned on the praises of Israel,⁷⁷ the worshipping assembly enthrones Jesus and transforms itself into the throne room of the King:

Jesus, we enthrone You,
we proclaim You our King.
Standing here in the midst of us
we raise You up with our praise.
and as we worship build a throne,
and as we worship build a throne,
and as we worship build a throne,
come Lord Jesus, and take Your place.⁷⁸

Paul Kyle ©1980 Thankyou Music.

This transformation of space is also reinforced by physical position of the music group. For example, the movement of the choir at St.C from their stalls to the chancel steps, from where

⁷⁶ Like Black gospel performances, many of the large gatherings characteristic of the Charismatic Movement are also held in secular places, whether it be a Butlins Holiday Camp for Spring Harvest, a conference arena for a Wimber Conference, a local school for an independent Restorationist fellowships or city streets for a Praise March. Adapting worship to these secular places may partly explain the origin of charismatic songs that emphasise the transformation of space.

⁷⁷ Psalm 22:3.

⁷⁸ *MP* (1990) No.388; St.A (Evening Praise), visit 2.

they faced the congregation and led 'block worship', had the effect of defining the space within which the divine was experienced. Having participated in the 'block worship' at St.C described above, the Outside Observer made the following observation on the spatial relationship between the choir and congregation:

"The choir's position [on the chancel steps facing the congregation] says something about where they think God is in all of this, that he's not somewhere remote but he's there in the midst of the congregation as they worship him... had the choir been standing side-on in their choir stalls, worship would have been directed to God who is 'out there', beyond the altar."^(OI)

b. The Transformation of Personae.

By 'personae', Burnim is referring to performers and audience, both of whom are included within the transformative process of a Black gospel performance. Burnim identifies the Black gospel performer's 'style of delivery' as a critical element in the process of transformation.⁷⁹ It is a style that depends upon various aspects of performance: dress, facial expression, gestures, religious dance and performer-audience interplay. Dress, for example, functions both as a way of distinguishing performer from audience, and also as a symbol of the cultural value of dressing well; both performer and audience put on their 'Sunday-go-to-meetin' best' for a gospel concert.⁸⁰ Gospel performers also use their bodies to communicate with God and the audience, some in a style that is overtly demonstrative, and others who sing 'flat footed', often with their eyes closed. Burnim comments:

The closing of the eyes is not intended to shut off the communication with the

⁷⁹ See Burnim, *op. cit.* p.54.

⁸⁰ I was informed by the musical director of St.C the choir decided to maintain the wearing of robes because it gave them a sense of value and public identity. The dress code of the other church music groups tended to be casual, reflecting the congregations' dress.

congregation, but is directed toward opening up communion with God.⁸¹

An important ingredient to the seasoned black listener is the performer's communication of sincerity, so that the presentation is 'convincing'. Again, Burnim writes:

Members of the congregation look for evidence that the performer is 'gettin' into the song, a syntactic phrase which implies a *process of becoming*, or the transformation of the individual or group from one state of being to another.⁸²

One way in which this individual transformation is often described is in terms of 'anointing'. As Burnim mentions, in the film about gospel music, *Say Amen, Somebody*, one of the main characters Mother Smith contends that the ultimate goal of the gospel performer is 'anointed singing'.

The process of transformation is complete when the congregation responds with verbal and physical affirmation during the performance, such as shouting 'Praise the Lord!', or waving a hand. The congregation have not merely been engaged, but inspired, and they too have become participants in the transformational process.

I observed the musical leadership and congregation engaging in a similar transformative process in the 'times of worship'. I consider first the 'performers', the music group.

(i) The Music Group.

Like the gospel music performers, the members of the music groups have a 'style of delivery' through which they communicate with the congregation and with God. Of the elements of

⁸¹ Burnim, *op. cit.*, p.55.

⁸² Burnim, *ibid.*, p.56. Italics original.

performance that Burnim identifies, the most significant, as we have seen, were the bodily movements, such as facial expression and gestures (raising hands), and music group-congregational interplay. The heightened sense of visibility and presence of the music groups enhanced the degree to which they were able to encourage the congregation to participate in the transformative process.⁸³

The necessity for music group members to take a lead in the process of transformation was confirmed by informants in all the churches, particularly the church ministers and music group leaders. They all stressed the need for their musicians and worship leaders to be worshippers first and foremost,⁸⁴ an emphasis that is reflected in the designation 'worship group', used to refer to the music groups at St.B, St.D, and St.E. The musicians' preparation for the Sunday service was part of the transformative process: all the case study musicians interviewed spoke of their music group rehearsals as opportunities for worship, and some worship leaders spoke of choosing songs whilst worshipping individually at home.⁸⁵ Before most services across case study churches I observed musicians gathering for prayer, which was an anticipation of their transformative role within the service. Worship leader informants eschewed the notion that they were 'performers', preferring to see their role primarily in terms of their responsibility to worship God which would, in turn, encourage the congregation in their worship. As the main worship leader at St.D, for example, the priest spoke of how his experience of Charismatic Renewal had changed him from a religious performer to a worshipper:

"Before Renewal, it was all a matter of going through the motions, of saying the right

⁸³ Burnim comments that worship in the context of a typical black church structure minimises the distance between performer and congregation enhancing visibility and presence of the performer and facilitating the dialogue between audience and performer; *ibid*, p.59.

⁸⁴ This reflects the advice of charismatic literature. For example, John Leach writes, "The most important quality in musicians .. is that they should be worshippers themselves." *Liturgy and Liberty*, p.191.

⁸⁵ MLI at St.B and St.A (Evening Praise).

words at the right time and putting the right actions to go with the words and then I had done my bit for God and the people should be grateful I've done it. Now in my leadership of worship it's worship for me too. I want to worship God and experience him through the worship, as well as wanting the people to really have an encounter with God." (LD)

The worship leader had the primary responsibility for ensuring that the 'time of worship' was a transformative process. This responsibility began with preparing songs, and when asked how they choose songs, worship leaders emphasised their dependence upon the Spirit's inspiration.⁸⁶ One worship leader even spoke of using songs that had a special "anointing", indicating their enhanced spiritual potency for facilitating transformation among the congregation.⁸⁷ Like the gospel performer, the worship leaders saw their responsibility within a 'time of worship' as being to God and the congregation. For example, this was how the worship leader involved in the 'block worship' at St.C described her leadership:

"I try to be led by the way I feel things are going, which I believe to be the way the Spirit leads me, and how people are responding. I don't know why, but it does tend to differ from week to week; sometimes people seem ready to praise and worship and there are other weeks when you almost feel whatever you did it would be difficult to get people moving."(CI)

The weight of responsibility towards the congregation was illustrated in one post-service interview at St.B where the worship leader expressed to the vicar his deep disappointment and feeling of discouragement after failing to engage the congregation in worship:

"The whole reason for leading worship is to lead people into a place of heart-felt worship, and when you fail that you haven't done what you're there to do, and that gets me annoyed."(LGD)

⁸⁶ This was particularly the case at St.A (Evening Praise), St.B, and St.E.

⁸⁷ MLI at St.B.

Later in the same interview he explained what he was looking for in congregational engagement and transformation:

"You look up and you see that most of the congregation has got their eyes closed and are not looking at you any longer ... but they are actually worshipping, with their spiritual eyes fixed on God, and you think 'Ah, alleluia! This is why we have a 'time of worship'."(*LGI*)

An important contribution of the worship leader to a successful 'time of worship' was their ability, like the gospel performer, to communicate sincerity and to embody the transformative process themselves. This will, in part, depend upon the sense of spontaneity the worship leader is able to convey through such things as vocal interjections and prayerful hesitations. As I will explore further in a moment, changes in facial expression and the volume and intensity of vocal cues, were also signs to the congregation that the worship leader is 'gettin' into' the worship. Unfortunately this did not always work, as I discovered from an informant in the congregational interview on my second visit to St C:

"Kate's leadership this morning ... I don't know how I would describe it, but it was certainly not helpful. She did not seem herself today; Kate has done it better than that before now. She just stood there and she just said the numbers, and if all the person leading is going to do is say the numbers then that is a waste of time. It becomes a distraction because the numbers are on the hymn board; we did not need just to be told the numbers."(*CGI*)

The responsibility to communicate sincerity in worship was shared by members of the music group, particularly vocalists who, unencumbered by musical instruments, were best able to engage in an expressive dialogue with the congregation. Here too there were occasions when the role was not fulfilled. For example, in the 'block worship' at St.C described above, the one

or two younger choir members who kept their eyes open and hands to the side looked lifeless and curiously unmoved compared to the energetic and intense engagement in worship exhibited by the other choir members who were obviously 'gettin' into' the songs.

(ii) The Congregation.

The nature of the congregational involvement in the transformative process was neatly illustrated in the introduction to a 'time of worship' at St.E⁸⁸ as the service leader (L) handed over leadership to the worship leader (WL), who then prayed for the congregation:

L: [Addressing the congregation] "We're going to have a 'time of worship' now. Please stand as we begin the worship. If you feel the Lord wants you to sit then sit, if you want to dance, then dance!" (This was followed by excited chuckles in the congregation).

ML: "We invite you [God] to come into this place and ask that you would release us, Lord, with your spirit of worship. Father, help us to worship before you, that we may stand before you also, that we may dance before you Lord also, that we may be free to express the love that you have put in our hearts."

This introduction reveals that the reality of a truly inspired and transformative participation in a 'time of worship' is conveyed by the individual expressions of worship offered by members of the congregation. The most common bodily gesture observed in sung worship was the raising of arms and hands, most often in an extended position above the head, and occasionally in the more devotional songs, forearms were extended in front of the chest with palms of the hands facing upwards. The raising of hands in worship has been a distinctive visual symbol associated with charismatic worship, indeed it has been described by David

⁸⁸ 6.30pm service, visit 2.

Bebbington as the 'party badge of those affected by renewal'.⁸⁹ It was most prominent among the congregations at St.B and St.E, and one reason for this may have been the fact that neither St.B nor St.E use songbooks, leaving the hands of the worshippers free.⁹⁰ However the raising of hands occurred in varying degrees across case study sung worship, and cues for such activity came from a variety of sources: the text of a song (such as "I lift my hands",⁹¹ or a phrase like "so exalt, lift up on high the name of Jesus"⁹²), the actions of the vocalists or worship leader, one's neighbour, or even the personal and corporate memory that suggests that 'we always tend to put our hands up in this song.'⁹³ The refrains of songs were also regular occasions for the raising of hands, particularly when refrains were repeated to mark the climax and conclusion of a song. At these moments it was most obvious that raised hands were a visible sign that members of the congregation were really 'gettin' into' the worship.

Congregations also used hands to clap to the rhythms of the faster songs of praise, proclamation and celebration, and that was nearly always cued by worship leaders or vocalists. I observed little that passed for dancing⁹⁴ (even on the occasion above at St.E when this was specifically encouraged), although bodies did sway and feet tapped to rock rhythms. During the more devotional phase of a 'time of worship', I observed instances when some would sit and very occasionally kneel, especially when the song text suggested that we "bow" before the Lord. Individual members of the congregation could also offer vocal contributions within sung worship, such as the inspired utterances I discussed in chapter 3 at St.B and St.E.

⁸⁹ D Bebbington, *Evangelicalism in Modern Britain: A History from the 1730s to the 1980s* (London: Unwin Hyman, 1991), p.241.

⁹⁰ This was one of the advantages identified by informants at St.B and St.E for the use of overhead projectors in congregational singing.

⁹¹ 'I lift my hands, I raise my voice', *MP* (1990), No. 280; St.E, 11.00am Service, visit 2.

⁹² 'Majesty', *MP* (1990), No. 454; St.C, 10.30am Communion, visit 2.

⁹³ Identifying cues is something that one gains from observation and by continual exposure to worship. It seemed inappropriate to ask worshippers why they raised their hands at one particular moment, and it was impossible to engage in conversation during the act of worship.

⁹⁴ The nearest was individual jigs during a closing song after Mass at St.D. See below.

The controlling ethos or milieu within which all these expressions of worship took place was the freedom of expression for individuals, a feature that I have already noted with regard to Evening Praise at St.A,⁹⁵ and which was reflected in the introduction to the 'time of worship' quoted above. This permissive environment encouraged diversity of expression, neatly portrayed in a couple I observed in the 'time of worship' at St.E: at one point the woman sunk to her knees with her eyes closed and hands raised whilst her male partner stood motionless looking completely unmoved by the worship.⁹⁶ As participants within this environment, the Outside Observer and I felt no embarrassment at maintaining a relative detachment from the acts of sung worship we observed; it was a case of us doing 'our thing' (observation), whilst everyone else did 'their thing'. Bebbington reflects our observations in his comment, 'For charismatics, worship was expressive, not functional ... it was a Christian version of 'doing your own thing', a principle near the heart of the expressive revolution'.⁹⁷ An informant at St.D, captures the essence of this freedom:

"It's wonderful. You can do what you like, worship however you like. No one stares at you or anything. It's just natural. If you want to dance around, you can do it. Nobody takes a blind bit of notice. Wonderful; I wouldn't have it any other way."⁹⁸

These expressions of worship however were viewed not merely as human action, but as visible signs that the congregation was being transformed and caught up in God's inspiration, or as one informant put it, "really knowing God":

"I found it was great privilege just to be there because I thought, Isn't this wonderful, all this wonderful worship and people raising their hands, and really knowing God? How different from a cold traditional service. It's magnetic somehow. I found it a wonderful

⁹⁵ Chapter 3.

⁹⁶ St.E, 11.00am service, visit 1.

⁹⁷ Bebbington, *op. cit.*, p.241.

⁹⁸ Informal conversation after Mass.

privilege to be with so many people who know the Lord."⁹⁹ (CGI)

Similarly, in Chapter 3 we have also seen how a participant kneeling in sung worship at St.A's Evening Praise was interpreted as a visible sign of divine transformation of the individual concerned, and how inspired utterances during sung worship at St.B and St.E were also public signs of divine presence and transformation.

The desire for divine inspiration was given public form in the prayers of invocation that usually initiated a 'time of worship', which were offered either by the service leader or the worship leader. The worship leader's opening prayer in the 'block worship' described above, "Lord Jesus fill us with a spirit of worship", is mirrored by the opening prayer quoted from St.E, which asks God to "release" the congregation with a spirit of worship. These prayers reflect the invocatory emphasis of some of the introductory songs (see above), and rather like the liturgical request "O Lord upon our lips",¹⁰⁰ both they and the songs acknowledge the priority of God's inspiration for the worship that is about to take place. In being inspired, like Burnim's gospel performers, the congregation thus becomes 'anointed' for worship, as we sung at St.E:

You have anointed us with sacred oil,
And the songs of Zion burn within.¹⁰¹

The implications of the term 'release' for worship are expounded in the Anglican Renewal Ministries' teaching programme on worship, *Saints in Worship!*¹⁰² 'Release' is understood to be a grace of the Holy Spirit which enables the participants to offer their 'whole being' in

⁹⁹ St.E, visit 2 (in relation to the 6.30pm service).

¹⁰⁰ Morning and Evening Prayer, *Alternative Service Book* (1980).

¹⁰¹ From 'Blessed are they', *New Wine '93 Songbook* (Eastbourne: Kingsway, 1993), No.3; St.E, 6.30pm service, visit 2.

¹⁰² Written by Derek Howell, (Derby: Anglican Renewal Ministries, 1991).

worship, understood biblically as including singing, speaking, shouting, waiting on God in silence, kneeling and bowing, lifting hands, clapping and dancing.¹⁰³ This was captured in one song that was sung at the end of Mass at St.D¹⁰⁴ that encouraged the congregation to emulate King David's worship.¹⁰⁵ This was sung to a Jewish folk melody that speeded up as the song progressed, and with each successive verse the congregation participated in physical movements (clapping, little individual jigs for 'dance', and hands raised for 'praise'), and in so doing celebrated the inspiration of the Spirit within them:

When the Spirit of the Lord is within my heart
I will sing as David sang.
When the Spirit of the Lord is within my heart
I will sing as David sang.
I will sing, I will sing,
I will sing as David sang.
I will sing, I will sing,
I will sing as David sang.

When the Spirit of the Lord is within my heart,
I will clap ... dance praise¹⁰⁶

Author unknown.

(c) Transformation as 'Flow'.

The word used most often by music group informants to describe the nature of this transformative ritual process was 'flow'. Charismatic literature also regularly uses this term.

¹⁰³ *Ibid.*, Session 5: 'Release in Worship'.

¹⁰⁴ Visit 2.

¹⁰⁵ It is interesting to note that the music group leader at St.E spoke of David's worship before the Ark of the Covenant (1 Chronicles 15:29) as a biblical precedent for the freedom of individual expression in worship (MLI). See also J. Steven, *Worship in the Restoration Movement* (Nottingham: Grove Books, 1989) p.14, for a discussion of David as a model worshipper for Restorationist worship.

¹⁰⁶ *SF* (1991) No.598.

The *Saints in Worship!* training manual, for example, gives specific advice on how to create worship flows in a 'time of worship',¹⁰⁷ offering practical guidance on musical links, vocal interpolations, and planning the overall structure, or 'worship shape'.¹⁰⁸ John Leach's *Liturgy and Liberty* also includes a chapter with similar advice for music groups planning the flow in a 'time of worship'.¹⁰⁹

The experience of flow has been documented by social scientists, most notably Mihaly Csikszentmihalyi. In interviewing rock climbers, dancers, chess masters, surgeons and others who engage in activities requiring much concentration, Csikszentmihalyi discovered that when their skill and the requirements of the task match, they can attain an identifiable state of consciousness in which they become one with their activity, and thus the 'flow' experience emerges. Csikszentmihalyi defines flow as:

...the holistic sensation when we act with total involvement. We experience it as a unified flowing from one moment to the next, in which we feel in control of our actions, and in which there is little distinction between self and environment; between stimulus and response; or between past, present and future.¹¹⁰

Victor Turner has applied this concept of flow more specifically to ritual,¹¹¹ and suggests that it is clearly what is going on in successful ritual action. Mary Jo Neitz and James Spickard have likewise applied Csikszentmihalyi's insights to their research with religious informants,¹¹² and discovered that with significant religious experiences 'all sense of individual self vanishes. The person feels in a time out of time, connected to 'the way things

¹⁰⁷ Which it calls the 'Extended Worship Time'.

¹⁰⁸ *Op. cit.*, Leader's Manual, pp.108-113.

¹⁰⁹ 'Handling the Planning', *op.cit.*, Chapter 9.

¹¹⁰ Quoted by J.V. Spickard, 'For a Sociology of Religious Experience' in W.H. Swatos (ed), *A Future for Religion? New paradigms for social analysis* (London: Sage, 1993), p.113.

¹¹¹ 'Ritual, Tribal, and Catholic', in *Worship* 50/6 (November 1976).

¹¹² For example, Mary Jo Neitz, *Charisma and Community: A study of Religious Commitment within Charismatic Renewal* (New Brunswick, NJ: Transaction, 1987).

really are' '.¹¹³ For individual participants in case study worship, the success of the flow in the 'time of worship' was measured in terms of whether it brought them "close to God", helped them be "open" or "tuned-in" to God, and whether it allowed God to "get through" to them.¹¹⁴

6. The Goal of Ritual Process: 'Intimacy' in Worship.

The successful flow in a 'time of worship' led to communion with God, or 'intimacy' as informants preferred to call it. This is evident in the way a worship leader at St.B described her leadership in the 'time of worship':

"I find the congregation are not ready to go into an intimate time of worship when they come into church. It's really good, practically to get the voices working, get them moving, getting them to feel comfortable. So I tend to start with praise songs, maybe an odd action song if children are present, just to get the people going. Gradually then I move from songs which I call 'starters' to songs which link the 'starters' to the more intimate worship. That's the way I go to get the flow."*(MLJ)*

Looking more closely at the ritual process of the 'time of worship' we discover how the various ritual subjects function to create a sense of intimacy with God. As we have seen, song lyrics develop from a communitarian proclamation and celebration of God's praise to a more individual expression of devotion. The music develops from up-tempo songs conveying the sense of a high energy celebration to appreciably slower songs with ballad melodies. The music group communicates this transformation through facial communication and bodily gesture. As I have indicated, relaxed smiles of enjoyment changed into an intense demeanour

¹¹³ J.V. Spickard, 'For a Sociology of Religious Experience', *op. cit.*, p.114.

¹¹⁴ Phrases used by informants at St.B, St.C and St.E.

with closed eyes, which, like Burnim's gospel performer, expressed communion, or intimacy, with God. Bodily posture and gesture also conveyed the ritual process, moving from the more overtly demonstrative actions, such as clapping and swaying to the rhythm, to an attentive stillness. Arms and hands were raised in various ways throughout the 'times of worship', though it was difficult to be certain about how this gesture reflected the ritual process. If there was a general progression to be discerned it was from the more triumphant posture of arms raised above the head in the songs of praise and proclamation, to arms raised in front of chests with palms of the hands facing upwards in a more receptive and passive posture (as we witnessed at St.C in the description above). This same behavioural change was also observed among individuals within a congregation, and could include the additional element of individuals sitting for the more devotional songs. The manner of vocal communication by the worship leader was also significant. In the 'block worship' at St.C, the progression into intimacy was reflected in the appreciably softer voice used by the worship leader, which, despite the aid of a microphone, made it difficult for the hard-of-hearing to hear what she was saying. At St.B and St.E the journey into intimacy was marked by the increasing absence of any vocal interjection by the the worship leaders, which accords with the advice of the musical director at St.C, who sees the journey into intimacy as needing a diminution of the spoken word:

"I always encourage the worship leaders to realise that the further we move from the invitation stage and the nearer to adoration the less they need to say."^(MLI)

Having summarised how the various ritual subjects function symbolically to create a journey into intimacy, the characteristics of the intimacy that is conveyed in the public horizon of worship need to be analysed. In doing so, I turn to a comparison suggested by the Outside Observer. He suggested a connection between the behaviour and atmosphere he experienced

in the 'time of worship' and his experience of the ritual of a night at a discotheque. Commenting on the 'time of worship' at St.E, he said:

"There was a definite progression from the fast to the slow, à la disco mode; the sort of jolly tune to start with and then slowing right down to the more affective type of thing."^(OI)

He also experienced this with the progression of music in St.A's Evening Praise:¹¹⁵

"I had to liken it to a dance or a disco. You know, they moved from the 'boppier' numbers to the 'slows'. I can't but help draw that comparison ... and we were invited to draw really close to the Lord."^(OI)

The ritual similarity that the Outside Observer recognised between the 'time of worship' and the disco was the goal of an intimate encounter. Typical of a school or party disco, in which most young people from the late 1950s onwards will have participated, is the progression from the high energy dance songs to the end of night 'slow dances', when the music slows, the lights may be dimmed, and dancers pair off in an intimate exchange.¹¹⁶ The refrain of 'Save the Last Dance for Me' by The Drifters, a popular romantic dance-song from the 1950s, expresses this ethos:

... 'cos don't forget who's taking you home
within whose arms you're going to be.
So darling, save the last dance for me.¹¹⁷

Central to both the intimate exchange at the disco and the intimacy conveyed by the ritual of the 'time of worship' is the notion of romance. This can be demonstrated in the similarities

¹¹⁵ Visit 1.

¹¹⁶ Within mainstream club culture however, this ritual process is rare. Thornton states that "although end-of-night 'slow dances' linger at school discos, and are occasionally subject to ironic revival, they have been marginal to club culture for almost 30 years". *Op. cit.*, p.93.

¹¹⁷ From the CD 'To have and To Hold: The Wedding Album' produced by Quality Television.

between the lyrics of popular 'slow dance' love songs and some of the songs used in more intimate stages of case study worship. From observation, this included not only the climax of a 'time of worship' but also the devotional singing at St.A's Evening Praise and the singing during the administration of Communion at St.C, St.D, St.E and St.F.¹¹⁸

In the songs of intimacy the public worshipping assembly became the solitary 'I' who encountered the divine 'You'. In true romantic fashion, intimate worship celebrated 'Just the Two of Us'.¹¹⁹ In worship we sang songs of love that we hoped would delight the Beloved:

I love You, Lord
and I lift my voice.
To worship You,
O my soul rejoice.
Take joy, my King,
in what You hear,
may it be a sweet,
sweet sound in Your ear.¹²⁰

Laurie Klein © 1978, 1980 Maranatha! Music USA/Word Music.

We sought the object of our desire:

O Lord, You're beautiful,
Your face is all I seek.¹²¹

Keith Green © Birdwing Music/Cherry Lane Music Ltd/Word Music (UK).

Love and desire were expressed in romantic language of the heart:

¹¹⁸The musical director at St.C identified the administration of Communion as the most appropriate place in a liturgy for "singing love songs to Jesus" (MLI).

¹¹⁹Name of a love song CD (1990 CBS United Kingdom Ltd.).

¹²⁰*MP* (1990) No. 287; St.A (Evening Praise), visit 1 and St.E, 6.30pm Service, visit 1.

¹²¹From *SF* (1991) No.432; St.B, 6.30pm service, visit 1.

You alone are my heart's desire
and I long to worship You.¹²²

© 1983 Martin Nystrom/Restoration Music Ltd/Lifestyle Music Ltd.

Jesus, Jesus, Jesus,
Your love has melted my heart.¹²³

Chris Bowater © 1982 Lifestyle Music Ltd.

Got a love song in my heart,
it is for you, O Lord my God.
There is passion in my heart;
it is for you, O Lord my God.¹²⁴

Source unspecified.

The romantic intimacy was also expressed in terms of closeness, and a cherishing of every moment spent together:

To be in Your presence,
to sit at Your feet,
where Your love surrounds me,
and makes me complete:

Refrain: This is my desire, O Lord.
This is my desire.
This is my desire, O Lord.
This is my desire.

¹²²From *MP* (1990) No.37; St.A (Evening Praise), visit 2.

¹²³*MP* (1990) No.70; St.A, visit 1 and St.D visit 1.

¹²⁴St.B, 6.30pm service, visit 2.

To rest in Your presence,
not rushing away,
to cherish each moment -
here would I stay.¹²⁵

Noel Richards © 1991 Kingsway's Thankyou Music.

This closeness was typically expressed in terms of a physical embrace or touch:

By Your side I would stay,
in Your arms I would lay.
Jesus, lover of my soul,
nothing from You I withhold.¹²⁶

Noel and Tricia Richards © 1989 Kingsway's Thankyou Music

Secular romantic love songs celebrate many of these themes. The heart symbolises the centre of affection, and the place where romantic secrets are laid bare:

I'll open my heart
and show you inside.
My love has no pride,
I feel for you - I've got nothing to hide.¹²⁷

'Don't Wanna Lose You', Gloria Estefan.

Romance is the cherishing of the beloved's presence:

... but after all's said and done,
there's nothing sweeter:
So close to you, where I want to be,
you and me, and it feels so good.
So close to you, feels so good.¹²⁸

'So Close', Dina Carroll.

¹²⁵*MP* (1996) No. 53; St.F, visit 1 and St.E, 6.30pm service, visit 1.

¹²⁶From *MP* (1996) No.12; St.D, visit 1.

¹²⁷CD 'Just The Two Of us' (1990 CBS United Kingdom Ltd.).

¹²⁸CD 'Now That's What I Call Love' (1994 EMI/Virgin Records Ltd/Polygram Records Ltd).

Communication is through physical embrace:

I want you to be mine,
now you're by my side, and I feel so good.
I know I want you baby, so hold me so tight.
Put your arms around me; you make me feel so safe.
Can you whisper in my ear, that you're here to stay?¹²⁹

'Dreams', Gabrielle.

Three further characteristics of the romantic intimacy mediated by case study worship were its non-rationality, its eroticism and intensity of emotion. The non-rationality is reflected in the Outside Observer's comments on his experience of the ritual 'flow' into intimate songs:

At St.A:

"As we went more towards the end of the service, the words of the choruses became less and less important, they were more and more repetitive, and there was less and less content." (OI)

At St.C:

"My major criticism of the service would be that [in the 'block worship'] there was nothing to interrupt the songs and so they just went on getting more and more bland... we sung one, and perhaps you paid quite careful attention to it, but by the second or third one, the words became increasingly meaningless and by the time you had the musical link between the songs, the sort of 'wallpaper' type music, the atmosphere becomes all important and the actual substance gets lost."

I asked him what he meant by "bland".

"By the time you have sung something two or three times, you know, unless it is very powerful poetry, very striking, and unless you have a bit of silence in between what you

¹²⁹*Ibid.*

have sung previously you can't really get hold of it. You can't really think about what you are doing, and so your mind just switches off." (OI)

This non-rational basis of the intimacy epitomized in the climax of a 'time of worship' is a further reason why the shorter and simpler songs were used in preference to congregational hymns, as the vicar at St.E explained:

"My own feeling is that the whole purpose of a 'time of worship' is to be worshipping in spirit. It's a kind of moving more into the holy of holies, you know, approaching through the outer courts and so on.¹³⁰ So you may begin with a hymn (although we don't get many at St.E) with theological meat, leading more to towards the end to the 'I love you, Lord' or 'Jesus, Jesus, Jesus,' songs. That's when you are worshipping in spirit; you're no longer having to be thinking in your mind, 'Is this theologically sound?' " (LI)

The fact that hymns fail to embody the symbolic values of intimate worship is confirmed by charismatic literature on worship. The *Saints in Worship!* manual, for example, states that

Many of our traditional hymns allow us to glorify God, as we sing of his greatness. They can however keep us at a dignified distance. Some of the modern songs are short, simple, yet allow us to draw near to God our loving Father and he to us.¹³¹

Andrew Maries also writes:

It is the difference between singing *to* God and singing *about him*. You don't present the person you love with a doctrinal thesis on their nature and place in the universe, you just say 'I love you'. In informal worship, when the people offer their prayers or songs spontaneously to express the love and adoration they feel towards God at that moment,

¹³⁰A reference to an Old Testament cultic model for the 'time of worship'; see below.

¹³¹*Op. cit.*, p.45.

they need simple, versatile forms. Prayers read out of books or complicated six-verse hymns would be quite inappropriate.¹³²

This non-rationality is also typical of the more erotic elements present in secular love songs, such as Lisa Stansfield's 'Time to Make You Mine':

I've waited for this moment,
the moment when we share ourselves.
This moment can't be thought about;
it has to be felt.¹³³

In charismatic literature, this eroticism is a feature of the way in which the more intimate worship is described. Wimber, for example, draws upon the Song of Songs and describes the intimate stage in a 'time of worship' as a climax 'not unlike physical lovemaking'.¹³⁴ Others have romanticized one of the New Testament words for worship, *proskuneo*, by playing on its more literal meaning of 'come towards to kiss' (*kuneo* means 'to kiss').¹³⁵ Andrew Maries, for example, writes that in intimate worship we are filled with the Spirit and so allow ourselves 'to be 'kissed' and embraced by God'.¹³⁶ In case study worship, this eroticism was suggested at a subliminal level by the combination of ballad style music, the facial demeanour of music group and worship leaders and by some song lyrics (for example, 'Jesus, lover of my soul'; see above).¹³⁷ It is perhaps not surprising therefore that my Outside Observer often referred to this kind of worship as "claustrophobic"!

¹³²A. Maries, *One Heart, One Voice*, p. 84.

¹³³CD: '17 Modern Love Songs'.

¹³⁴J. Wimber 'Intimacy with God', *Worship* (Pevensey: Christian Music Association), No.8 Winter 1988.

¹³⁵In New Testament usage *proskuneo* meant 'to make obeisance, or do reverence to' God, Jesus, or a human superior. G. Abbott-Smith, *Manual Greek Lexicon of the New Testament* (Edinburgh: T&T Clark, 1981).

¹³⁶A Maries, *One Heart, One Voice*, p.50. David Watson, Maries' vicar, often spoke of the ministry of God's Spirit in terms of a 'kiss'.

¹³⁷This eroticism has been explored systematically by Martyn Percy in 'Sweet Rapture: Subliminal Eroticism in Contemporary Charismatic Worship', *Theology and Sexuality* No.6 (1997), pp.70-105.

The Outside Observer also identified the high level of emotion, or feeling, mediated by the intimate songs:

At St.A:

"I want to make a comment about the word 'feel' used ten or fifteen times by the worship leader. It was used particularly at the point of the slower songs, when we were expected to feel a certain emotion, and this was backed up by the singing of the emotional choruses."*(OI)*

At St.B:

"In the silences between the songs I felt that people were waiting for an emotional moment, an emotional highpoint." *(OI)*

At St.E:

"I found the songs kept on driving me back into an emotional expression of worship; a good old-fashioned hymn would have cleared the air!" *(OI)*

Participants also spoke of the emotional content of worship, such as the informant at St.A who spoke honestly about the demands of Evening Praise:

"I don't always find Evening Praise an easy form of worship. I find it is sometimes far too emotional for me and I find it very difficult to show my emotions and so I find it extremely painful sometimes, although I enjoy going to it." *(CGI)*

This is not unlike what Sandra Sizer refers to as 'the community of feeling' created by gospel hymns of the American revivals in the nineteenth century. These hymns typically portrayed Jesus as a friend, charming, beautiful, strong, and as the Saviour who enfolds the sinner in his arms, and in whose presence is heavenly bliss, which encouraged communities of intense emotion and feeling.¹³⁸ The intimate songs of case study worship appear to follow in this

¹³⁸S Sizer, *Gospel Hymns and Social Religion: The Rhetoric of Nineteenth-Century Revivalism* (Philadelphia:

tradition, drawing upon a hinterland of popular secular romanticism to evoke communities whose language is primarily one of emotion and feeling.

7. Intimacy, Prayer and God.

This intimate, non-rational worship not only has its secular parallels, as has been illustrated above, but also, in the mystical tradition, a religious one too. Lawrence Hoffman's description of the Jewish mystics *yordei merkavah* illustrates this well.¹³⁹ These mystics embodied a Jewish gnosticism that can be traced to the third or fourth centuries (A.D.). The name *yordei merkavah* means 'those who go down into the chariot', a reference to the way their pattern of prayer took them on a ritual journey to the seventh heaven where God dwelt in a chariot of glory.¹⁴⁰ These mystics have been of particular interest to liturgists on account of the way that their liturgy incorporates the *Kedushah*, the sanctification of the name of God in the recitation of Isaiah 6:3, "Holy Holy Holy is the Lord of Hosts". Hoffman describes their use of the *Kedushah*:

Rhythm, repetition, sound, elaborate praise of God, without, however, burdening the mind with conceptualizations of the deity being praised: these were some of the formal characteristics that enabled the mystic to escape the fetters of the mundane reality and to enter the realm of the numinous. The last mentioned characteristic is especially significant. Words in prayer were not always intended to convey information about reality. The very reverse was often the goal. The mind was to be freed from the normal

Temple Univ Press, 1978), esp. pp.36-39.

¹³⁹ L. Hoffman, *Beyond the Text: A Holistic Approach to Liturgy* (Bloomington and Indianapolis: Indiana Univ Press, 1987), pp.154-158.

¹⁴⁰ In order to gain an experience of self-transcendence, it was common practice for them to recite their prayers after several days of fasting and in a posture whereby the head was placed between the knees, thus allowing the blood to rush quickly to the brain!

strictures of thought, so that, in the extreme instance, a trance might set in. We deal with a form of mantra. True, these mantras are not strings of totally meaningless syllables, but they are mantras nevertheless, in that otherwise meaningful words are used in meaningless ways: that is, the sentences they constitute do follow the normal rules of syntax and are thus translatable into conceptually valid statements, but their function is irrelevant to their message, and their cognitive content is not allowed to intrude upon their rhythmic affective function. Indeed the theologically disparate concept-signifying words, *kadosh* and *barukh*, often appear interchangeably in merkavah liturgy, since their normal "meanings" - we would say "holy" and "blessed" - were irrelevant to a liturgical experience that presented words for the purposes of their rhythm, their sound, their affect, not their sense values, their dictionary-defined equivalents.¹⁴¹

In this description there are significant parallels with the 'time of worship'. The increasing lack of doctrinal content and repetition of songs free the mind (or as the Outside Observer put it, "your mind just switches off"). The cognitive element is progressively reduced so as not to intrude unnecessarily upon the the songs' affective function (for example, explanation is eschewed in intervals between songs) and the experience of participation suggests that the songs' liturgical function is defined primarily by their rhythm, sound and affect rather than their cognitive value (Outside Observer: "... the atmosphere becomes all important and the actual substance gets lost").¹⁴² The result for the participants is not a trance in the strict sense of the word, but as mentioned above, getting "in touch" with God.

As is also the tendency with prayer in the mystical tradition, the amount of time spent in the

¹⁴¹L Hoffman, *op. cit.*, p.155.

¹⁴²With regard to this last point, it was interesting to observe that the transition point in the 'block worship' at St.C from proclamation to intimate worship came as a result of a *musical* change rather than a change in theme in the song text. However, unlike Hoffman's description, I cannot go so far as to say that the words lost all cognitive value, for they, like the secular love songs, are able to convey intimacy.

'time of worship' was also seen as important. A number of informants told us that the great advantage of the succession of songs in the 'time of worship' was that it enabled them to "focus upon God" in a way that was impossible with the more traditional pattern of singing single item hymns sandwiched within the liturgy. For instance, such was the view of an informant at St.B:

"People who do not have a prolonged period of worship are deprived of the chance of losing themselves in God's glory and losing themselves in adoration of God."(CGI)

The *Saints in Worship!* training manual identifies a similar benefit:

The benefit of such extended times is that they allow worshippers space and time to concentrate on God, to be drawn to him and to give ourselves over to him in worship. Equally, if not more importantly, it allows time for God to come close to us to respond as only he can.¹⁴³

This last statement also illustrates one major difference between the ritual journey of the 'time of worship' and that undertaken by the *jordei merkavah* mystics. For the latter, prayer was designed to allow the worshipper to transcend earthly existence in order to join the heavenly angelic laudators in the presence of God around the chariot of glory.¹⁴⁴ Within the 'time of worship', God comes close to those who worship, and so the sanctuary of divine encounter is within the immanent realities of the worshipping assembly and the space it occupied.

One common way of describing the ritual process of the 'time of worship' was in terms of the cultic life of the Old Testament temple. We have seen above how the vicar at St.E, for example, referred to the 'time of worship' leading from the "outer courts" into the "holy of holies". This cultic model was applied by the musical director at St.C to the A.S.B. Rite 'A'

¹⁴³ *Op. cit.*, p. 109.

¹⁴⁴ Behind this was a cosmology that pictured our world in the centre, with seven heavens surrounding it. In the seventh and furthestmost heaven sat God enthroned in his chariot surrounded by angels giving praise in the very words of the *Kedushah*.

Communion liturgy, which he viewed as a journey from praise in the outer courts of the temple (epitomized by the 'block worship' at the beginning of the service) into the presence of God in the "most holy place" (the receiving of Communion, when devotional, intimate songs would be sung).¹⁴⁵ There was evidence that the worship leaders and music groups understood themselves to be exercising a priestly function in this cultic journey. The worship leader at St.B, for example, saw the primary responsibility of the music group as "leading people into the presence of God".¹⁴⁶ At St.E, the worship leader spoke of the music group having the role of "leading people into an appreciation of God's presence".¹⁴⁷ This cultic role is highlighted in the charismatic literature on worship, which, for example, promotes the Levite musicians of 2 Chronicles 5:11-14 as an archetypal role model for music groups and their leaders.¹⁴⁸ As the Levites' offering of praise led to the "the cloud of the glory of the Lord"¹⁴⁹ filling the Temple, so church musicians, as the *Saints in Worship!* training manual puts it,

serve the worship in such a way as to draw the whole congregation into God's presence, so that he may come amongst us in our worship.¹⁵⁰

The nature of this experience of God in worship was reflected in the vocabulary of the songs. The words reflected an encounter with a 'holy' God, in whose presence we bow and are struck with awe. For example:

At your feet we fall,
Sovereign Lord,
We cry 'Holy, Holy'
At your feet we fall.¹⁵¹

Dave Bilbrough © Dave Bilbrough Songs/Thankyou Music.

¹⁴⁵ MLI, St.C.

¹⁴⁶ MLI, St.B.

¹⁴⁷ MLI, St.E.

¹⁴⁸ This passage in Chronicles has been a strong influence upon the thinking of charismatics on worship. For example, John Leach uses it to illustrate his theology of charismatic worship. See J.Leach, *Liturgy and Liberty*, esp. pp 32-33.

¹⁴⁹ *Revised English Bible* (Oxford University Press and Cambridge University Press, 1989).

¹⁵⁰ *Op. cit.*, p.50 (Leader's Manual).

¹⁵¹ From *SF* (1991) No.30; St.F. Examples of other songs that reflect God's holiness sung on fieldwork visits were: 'Holy, holy, holy is the Lord', *MP* (1990) No.239; 'You are the Holy One', *SF* (1991) No.626; 'We see the Lord', *MP* (1990) No.736.

A sense of awe was clearly the experience of some informants.¹⁵² For example, a worship leader at St.E described the experience within a 'time of worship':

"There are times when there is a real awesome sense of the Lord's presence and a sense, as it were, of being drawn into the holy of holies and falling before the presence of the Lord. There have been times when that's been there and one has spontaneously dropped to one's knees. It's awe at the Lord's presence, almost tangible. To coin a phrase, you could almost cut the atmosphere with a knife and the sense of the Lord being there brings a tremendous stillness. I've described it to people as being a bit like the sense there is when just before a thunderstorm there is an amazing stillness in the atmosphere. The Lord's presence has pervaded the place in that form and it's been awesome."*(MLJ)*

The most interesting aspect of this expression of traditional numinal vocabulary (God being 'holy') is the way that it has been interpreted within the romantic intimacy. The first verse of 'At Your feet we fall' expresses this intimacy in terms of 'knowing God's heart', 'feeling' his presence and 'seeking his face', which was reinforced by slow devotional music.

As we seek Your face
May we know Your heart,
Feel Your presence, acceptance,
As we seek Your face.

Dave Bilbrough © Dave Bilbrough Songs/Thankyou Music.

The most striking example of a 'romanticized' numinal vocabulary was 'When I look into Your holiness'. Again, the music was slow tempo with a ballad-style melody:

¹⁵² Interestingly, it was at St.B and St.E, churches that had the most developed 'time of worship', that informants were more frequently referring to the experience of "awe" in worship.

When I look into Your holiness,
When I gaze into Your loveliness,
When all things that surround
Become shadows in the light of You.
When I've found the joy of reaching Your heart,
When my will becomes enthralled in Your love,
When all things that surround
Become shadows in the light of You.¹⁵³

Wayne & Cathy Perrin, © Integrity's Hosanna! Music 1980.

I discuss the issue of charismatic numinal vocabulary at greater length at the beginning of Chapter 6. However I conclude this chapter by acknowledging that the community of worship created by the 'time of worship' and its associated songs is not only expressive and emotional, but also impregnated with a sense of God, known intimately in its midst.

¹⁵³From *MP* (1990) No.754; St.A (Evening Praise), visit 1.

CHAPTER 5

'PRAYER MINISTRY'

1.Introduction.

Along with congregational singing, another common feature of case study worship was the practice of praying for individual members of the congregation. Unlike public prayers of intercession, this prayer was offered exclusively for the spiritual empowerment, or healing, of individuals present in the the worshipping assembly. It invariably involved those praying being in close proximity to the individuals concerned, enabling prayer to be accompanied by the physical gesture of a hand being placed near or upon the recipient, reminiscent of the prayer tradition of laying-on of hands.

In case study worship this individual prayer took a variety of forms. I observed a number of public commissionings of individuals in which prayer was the focus for congregational attention. At both evening services at St.B individuals who were leaving for Christian work elsewhere were interviewed and then prayed for publicly on the leadership platform. This involved the minister and a small number of friends standing around the individual concerned, offering individual extempore prayer for them. At St.F, the head server (visit 2) and members of the prayer ministry team (visit 1) were commissioned by the priest in a similar public fashion. Other occasions when prayer for individuals was offered in the public gaze of the congregation were during the instances of public 'prayer ministry' at St.B, St.C, St.D and St.E, and prayer during the administration of Communion. I noticed this latter practice occurring at St.F when the priest prayed for a number of individuals as he administered the sacrament to them at the altar rail, and more formally at St.A where the

priest, seated in the sanctuary, offered prayer with laying-on of hands during the administration of Communion.¹ Unlike the public commissionings, however, these were instances of private prayer within a public setting, for the content of the prayers offered was not audible to the congregation.² Prayer was also offered away from the public gaze, both within and outside the context of worship. Within a service this occurred in the more private forms of 'prayer ministry' where recipients moved away from the main assembly to join 'prayer ministers' in a designated prayer area (St.F and St.C, 10.30am service). During the preparatory prayer in the vestry at St.C, members of the prayer ministry team would move to stand by significant individuals (the preacher, service leader and worship leader) as prayers were offered for them. Sometimes, prayer for individuals was offered quite spontaneously. For example, on our arrival to our very first case study service (St.B), the Outside Observer and I were greeted and welcomed by a member of the congregation, who, having conversed with us, asked to pray for us as we stood. We obliged, and so found ourselves the recipients of prayer before we had participated in any worship!

Having illustrated the commonality of the practice of prayer for individuals throughout case study worship, this chapter will analyse and interpret the most ritually formalised expression of such prayer, the 'prayer ministry' as participants commonly called it. Given that the research focuses upon the public horizon of worship, I will discuss those occasions when such ministry occurred publicly, namely at St.B, St.C (6.00pm service), St.D and St.E. As with the previous chapter, the discussion is introduced by a description of a particular instance of 'prayer ministry', observed in worship at St.D. This occasion was chosen because it contained most of the elements present in other 'prayer ministries' and because it lent itself

¹ Parish Eucharist, visit 2.

² As we shall see, within the 'prayer ministries' observed there was also audible public prayer, but this was intended for the congregation as a whole, and is distinguished in function from the prayer offered for individual respondents (see below).

to a compact description. Drawing also upon our observations at other churches, I will then consider the roles of the three major 'prayer ministry' ritual subjects: those who administered it (the leader and 'prayer ministers'), those who received it (members of the congregation) and the activity of the divine Spirit.

2. 'Prayer Ministry' at St.D.³

The congregation were standing having received Absolution from the priest who was standing behind the altar, westward facing.⁴ The priest (Pr) then prayed an extempore prayer:

Pr: "Come Holy Spirit, come upon us your people who have known our need of repentance, who have opened our hearts before you, and who have sought your power in our lives to be holy. Come Lord now with your refiner's fire,⁵ and pour upon us the precious gift of your Holy Spirit. Come, Holy Spirit, come. Come amongst us now. Come and speak to us, come move among us. Come touch each one of us. Come Holy Spirit, come Holy Spirit."

After a pause, during which the priest could be heard gently speaking in tongues,⁶ different members of the congregation spoke (C₁, C₂ ...):

C₁: "I feel there is someone here this morning weighed down by sin, not their sin but sin that has been done to them; it's just weighing them down, I can feel the burden upon them. That burden is upon the Lord's heart too for them. He wants to lift that burden and free them; free them from the guilt and shame."

Pr: "We believe that God gives us gifts of his Spirit, and one of those gifts is words of

³ Visit 1.

⁴ For the order of service at St.D, see Chapter 3. The Confession had been preceded by the Sermon.

⁵ The priest is drawing upon language used in the song 'Purify my heart', which was used as a Confession (quoted in Chapter 3 under 'Worship at St.D').

⁶ He voice was amplified by a radio-microphone.

knowledge which speak of our situation. So we believe that the Lord is telling us that there may be someone here who's carrying enormous burdens of sin; not their sin but sin that's been done against them, and the Lord carries that burden too as he wants to lift that burden from us.

If that speaks to you then draw near to the Lord today, let him lift that burden. In order to reach out to him, as Father John [the preacher] said, not only do we have to let go of our own sins, but also our brother's, to put our hands into the hands of the Lord."

C₂: "Someone's got a problem in their neck at the top of their spine."

Pr: "Someone with a problem in their neck or the top of their spine."

C₃: "A picture of a very old cupboard, dark and dingy, all empty and also a picture of pure liquid flowing through a channel."

Pr: [Contribution is repeated] ... "These may speak to you or to others here this morning of the way that the Lord is dealing with us, or wants to deal with us in situations in our lives."

C₄: "I feel the Lord is saying that as we walk, and our shoes as they wear down and our feet become blistered and the pain is so tremendous in our hearts and lives; the physical pain of just walking with the Lord is sometimes so much that we can hardly bear it. But he says "I will put new shoes on your feet, and I will comfort you."

C₅: "Someone in dark clouds. But there are rays of light coming from Jesus. He wants us to reach out to take his hand."

Pr: [The last contribution is repeated] .. "The Lord is reaching out to us with the light of his love. Trevor (C₄) has shared with us how the Lord knows how hard that journey is sometimes. Sometimes we're so worn out. But the Lord today wants to give us new shoes, alleluia! New walking shoes to enable us to walk on that journey and follow him in some

comfort. He doesn't want us to be uncomfortable, yet the way of the cross can be painful as well as the joy of the resurrection. So he wants to equip us for that walk.

O.K. The Lord may be giving us some other words and pictures, but we're going to move on to a time of ministry to respond to that; and if the Lord is giving you any other words or pictures, then do either share those by coming to the microphone or by coming to me. We want people to be able to respond to what God may be saying to us this morning and know that the Lord will respond to your longing of him right where you are too. He's moving among us.

But if you would like to receive ministry with the laying-on of hands for the assurance of that love which God has for you, I remind you to come forward to receive that special ministry in the power of the Holy Spirit.

As those who are going to minister come forward, we are going to continue to praise the name of Jesus in a very gentle way. We will sing No. 370 [from *Mission Praise* (1990)]. I invite you to come and receive that love which God has poured out upon each one of us."

As we were standing, the congregation began to join the music group in singing the quiet devotional chorus, as the priest maintained his position behind the altar:

Jesus, Jesus, Jesus, your love has melted my heart;

Jesus, Jesus, Jesus, your love has melted my heart.

(Chris Bowater © 1982 Lifestyle Music Ltd.)

Those on the 'prayer ministry' team (eight people) assembled in the flat area in front of the altar,⁷ standing in pairs. They prayed together in their pairs before receiving anyone for

⁷ St.D was a modern church with a flat worshipping area; the sanctuary area was raised by only one step above floor level.

prayer, and whilst they did so the assistant priest prepared some holy oil on the altar. After a while, members of the congregation began to move forward, and seated themselves in the vacant front row. Respondents waited there until a 'prayer ministry' pair beckoned them to join them. Each respondent would then briefly explain their need for prayer, after which their 'prayer ministers'⁸ prayed for them, keeping their eyes open and with hands raised above or alongside the respondents, but never touching them. All respondents stood whilst they received prayer, many of them adopting a receptive posture whereby their hands were held out in front of their chests with palms facing upwards. It was not long before one lady respondent collapsed to the ground. Her 'prayer ministers' seemed unperturbed⁹ and continued praying for her whilst she lay on the floor. The priest then interjected:

Pr: "Let's just continue to praise and worship God. If you'd like to sit or whatever position you'd like to take, as God ministers among us his grace and his love, as God wants to meet you. God wants you to know that there is acceptance of you."

Most of the congregation now sat down and began to join in with another devotional song, the number of which was given on our service sheets:

It's Your blood that cleanses me,
it's Your blood that gives me life,
it's Your blood that took my place
in redeeming sacrifice,
and washes me whiter than the snow, than the snow.
My Jesus, God's precious sacrifice.¹⁰

Michael Christ © 1985 Mercy Publishing/Thankyou Music.

⁸ This was the common designation in case study worship for those who prayed for others in 'prayer ministry'.

⁹ Informants indicated that respondents falling to the ground, sometimes called 'being slain in the Spirit', was a common occurrence in 'prayer ministry'.

¹⁰ *MP* (1990) No.351.

The assistant priest moved over to the lady lying on the floor and whilst her prayer ministers continued praying beside her, anointed her with oil. We noticed one 'prayer minister' praying in quite a demonstrative fashion, his fingers moving as if he were spinning fine thread upon his respondent, who was breathing heavily. Another 'prayer minister' prayed with his hand shaking above their respondent, a lady vocalist from the music group. After a while she too collapsed on the floor, and then received an anointing with oil from the assistant priest.¹¹ As the respondents continued to come forward, the priest directed unoccupied 'prayer ministers' to the waiting respondents as he maintained his presiding position.

As the song finished, the priest spoke again:

Pr: "As we feel that power of God the Spirit come upon us, sometimes it comes upon us like a surge; we just fall back and just rest in his Spirit. So don't worry that people are on the floor; it's just the Spirit moving and ministering to them. It doesn't happen all the time, but if it does happen don't worry if you see that. God is moving and ministering his love to his people."

The music group began to lead another song, which most of the congregation listened to because the song number had not been announced. The first lady to have collapsed now returned to her seat. Those who fell on the floor appeared to spend a number of minutes lying down after they had been anointed with oil, whilst their 'prayer ministers' continued to pray for them. The priest moved from behind the altar and crouched beside a lady waiting for prayer in the front row. He prayed for her, placing one hand upon her back and the other upon her hands folded in her lap.¹² There was a sound of weeping as she began to sob loudly, the impact of which was lessened by the background music. By now about a dozen respondents

¹¹ This anointing was customary at St.D for those who were 'slain in the Spirit'.

¹² This was noticed because it was not typical of the style of prayer in the 'prayer ministry'. The priest moved to her, touched her whilst praying and prayed on his own. He explained afterwards that he intervened because of the lady's particular pastoral needs.

had been prayed for, and one or two people were still coming forward. It was noticeable that when their prayer ended, the respondents appeared very grateful, and in some cases exchanged a hug or a kiss with their 'prayer ministers'. Another lady and a man now fell down whilst being prayed for.

As the ministry of prayer continued, the singing finished and the priest led the intercessions to gentle guitar accompaniment from the music group, having resumed his presiding position behind the altar. He used the suggested *A.S.B.* Rite 'A' intercession framework, praying extempore prayers for unity in the church (it was the Week of Prayer for Christian Unity), peace in the nations, the local community, the sick, and the departed. As he concluded the intercessions, one last individual respondent was receiving prayer. The priest then continued the service with The Peace.

3. Administrators of 'Prayer Ministry'.

a. 'Prayer Ministry' Leader.

At each case study 'prayer ministry' there was an identifiable leader who presided over the event. At St.D it was the priest, and because 'prayer ministry' always followed a sermon, in other churches the preacher would often lead. The exceptions to this were the first visit to St.C, when at the 6.00pm service the service leader took on the role, and the second visit to St.E when a member of the congregation was selected by the vicar on the basis of being particularly 'anointed' for the role.

There were a number of functions common to 'prayer ministry' leadership, the first of which was the invocation of the divine Spirit. Various forms of the so called 'Come, Holy Spirit' prayer,¹³ exemplified by the priest at St.D, initiated all the observed instances of public 'prayer ministry' in the case studies.¹⁴ The prayer of the priest at St.D reflected the preceding act of Confession and in his request for the Spirit to "speak to us" and "move among us", anticipated the forthcoming events of 'prayer ministry'. Other case study 'Come Holy Spirit' prayers often included a brief request which reflected the preceding sermon. For example, following a sermon on the Annunciation at St.C in which the preacher had encouraged us to follow the example of Mary by saying "yes" to God,¹⁵ the prayer was as follows:

"Lord, we ask you through your Son to send your Holy Spirit upon us in great power. We want you to come and do all that you want to do. Break the power of fear that is stopping us from saying 'yes' to God tonight. Come Holy Spirit."¹⁶

At St.B, following a sermon on the need for passionate intercession, the preacher prayed:

"Holy Spirit, you are so welcome, giver of life, author of life, pour down upon us. Let it come Lord. Let the spirit of grace and intercession come on people. Stir up our hearts, O God, for the honour of your name. Just pour into this place, Holy Spirit. Come, come Holy Spirit ... now!"¹⁷

As the one who called upon the Spirit, the leader was also the one who presided over the events of 'prayer ministry'. The vicar of St.E commented on how important it was for the congregation to see that leader of the 'prayer ministry' was in control. He illustrated this by

¹³ A designation that has arisen from the "Come Holy Spirit" initiatory prayer of public Ministry at Vineyard Conferences.

¹⁴ Where 'prayer ministry' occurred 'privately' (i.e. away from the gaze of the congregation), such as at St.F and in the morning at St.C, there was no associated public prayer for the Spirit.

¹⁵ Luke 1:26-38.

¹⁶ 6.00pm service, visit 1.

¹⁷ 6.30pm service, visit 2.

referring to a Wimber conference he had attended:

"I remember one occasion the Spirit spontaneously started moving at a big conference where John Wimber was on the stage. He stood there at the microphone and didn't say a word for twenty minutes. That was very strong leadership ... everyone in the place knew he was there and that he could step in if needs be." (L)

The position of 'prayer ministry' leaders was a very important element of their authority. At St.D, the priest had located himself in the westward presiding position at the altar, the place of authority in the worshipping assembly. The leaders at St.B, St.E and St.C established their authority by being located at the front of church, reflecting the 'platform' approach to positional authority in the example of Wimber quoted above.¹⁸

Exercising leadership was also dependent upon the sound privilege afforded by the use of microphones. For example, with the aid of a radio-microphone, the priest at St.D very effectively directed the events. His spoken contributions form the transition points between each of the three main phases of the ritual: the offering of spoken words of knowledge, the 'prayer ministry' with music, and 'prayer ministry' with intercessions. In the first phase, he was able to repeat the spoken contributions offered by members of the congregation, which, as he explained, had the two-fold purpose of confirming their validity ("If I don't repeat it, it's because I don't think it is of God."(L)) and including the hard-of-hearing. In the second phase he gave brief directions both to those who wished to receive prayer and to those who remained in the body of the congregation. He also became the interpreter of God's involvement in the 'prayer ministry', expressing God's desires ("God wants to meet you ... God wants you to know that there is acceptance of you") and reassuring the congregation of

¹⁸ See Walker and Atherton's exposition of the authority of the 'platform' in their study of a Pentecostal Convention: 'An Easter Pentecostal Convention: The Successful Management of a 'Time of Blessing' 'in *Sociological Review*, August 1971, esp. pp.372-375. Of the case study churches, only St.B used a raised platform. On one occasion at St.C, the leader stayed in the pulpit to lead 'prayer ministry' (6.00pm service, visit 2).

God's loving purposes through the ecstatic phenomena. We were not to worry when we saw respondents falling on the floor, because it was a sign that God "is moving and ministering his love to his people". Announcing words of knowledge, giving directions and offering theological interpretation were common elements of other 'prayer ministry' leadership. At St.B, St.C and St.E, I observed more developed strategies of linking ecstatic behaviour with God's activity. Explanations that such behaviour was the work of the Holy Spirit were reinforced by leaders in their accompanying prayers of blessing, most commonly, "We bless you Lord, for what you are doing". 'Prayer ministry' leaders at St.B, St.C, and St.E were also observed to encourage ecstatic behaviour by the way they prayed for further divine action after the initial 'Come Holy Spirit' prayer. "Increase your presence", "increase your power", "more of your power", "increase what you are doing" were typical phrases that the leaders used to address God during the 'prayer ministry'.¹⁹ With ecstatic behaviour thus implicitly linked to the Spirit's presence, such prayers could also convey the leader's wish for an increase in ecstatic phenomena. A comparison between the 11.00am and 6.30pm services at St.E illustrates this:²⁰ in the 11.00am service, where there was little ecstatic behaviour, the leader prayed often for an "increase" in God's power, whereas in the 6.30pm service, where there was a riot of ecstatic behaviour, there was only one request for an increase in power.

These prayers also represented a remarkably high degree of control consciously exercised by the leaders over the action of God. Perhaps the most striking example of this was the way the leader at St.C called upon the Spirit to begin the 'prayer ministry' at the 6.00pm service on the second visit:

"Father, we give you permission to send your Spirit, to show us whatever you want to do

¹⁹ Although this kind of prayer was most noticeable on my second 'post-Toronto' visits to St.B and St.E, it was not original to the 'Toronto Blessing'. I first observed it in the Ministry at Wimber conferences in the 1980s, and it was used at St.C which had not been affected by the 'Toronto Blessing'.

²⁰ Visit 2.

tonight."

The high level of control over the divine action these prayers illustrate is comparable to the traditional role of shamans in ecstatic religions.²¹ I.M. Lewis in his sociological study of ecstatic religions understands the main vocation of the shaman as being a 'master of spirits'.²² Among the Siberian Tungus people from whose language the word shaman derives, the shamans are essential to each clan's well-being, controlling the clan's own ancestral spirits and other foreign spirits which, in their free state, are believed to be hostile and the source of diseases. For the Tungus, the core of a shaman's activity is the séance. It is within this ritual setting that the shaman demonstrates his control over the spirits by incarnating them in his own body. These 'mastered' spirits can thus be applied to fight off, or overcome, other hostile spirits which have not yet been rendered harmless by human incarnation. Shamans therefore regulate the intercourse between mankind and the gods. Lewis summarises the role of shamans among the Tungus and in other instances of shamanistic religion:

Through [the shaman] the otherwise unfettered power of the world beyond human society is harnessed purposefully and applied to minister to the needs of the community. If by incarnating spirits he embodies the most profound intrusion of the gods into the realm of human society, his mastering of these powers dramatically asserts man's claim to control his spiritual environment and to treat with the gods on terms of equality. In the person of the shaman, man triumphantly proclaims his supremacy over elemental power which he has mastered and transformed into a socially beneficial force. And this hard-won control over the grounds of affliction is re-enacted in every shamanistic séance. This, rather than

²¹ The similarities between shamanic religion and Pentecostalism had also been explored with relation to Korean Pentecostalism by Harvey Cox in *Fire From Heaven: The Rise of Pentecostal Spirituality and the Reshaping of Religion in the Twenty-first Century* (London: Cassell, 1996), Ch.11 'Shamans and Entrepreneurs: Primal Spirituality on the Asian Run'. Cox however does not specifically identify the element of control which is central to my comparison.

²² *Ecstatic Religion: An Anthropological Study of Spirit Possession and Shamanism* (London: Penguin, 1971), p.56.

the repetition of any personal crisis, is the message of the séance. For at the séance the gods enter the shaman at his bidding, and are thus brought down to his own level, as much as by soaring aloft to meet them, that the shaman enables man to deal with his deities on an equal footing.²³

By being an identifiable agent of control in an ecstatic religious setting which was designed to minister to the needs of the gathered community, the 'prayer ministry' leaders demonstrated shamanistic qualities. However, there were significant differences in the way that control was mediated, for, unlike the shaman, leaders exercised their mastery of the divine spirit by simply addressing God in prayer. They deliberately did not abandon themselves to the action of the divine Spirit, but encouraged participants in the congregation to do so, and so congregational ecstatic behaviour became the public authentication of the leaders' role. For example, on the special occasion of the vicar's return from Toronto at St.E, the vicar announced to the congregation that he had chosen the leader for the 'prayer ministry' that evening on the basis that he seemed to be especially "anointed" for the task.²⁴ The vicar informed me afterwards that he used the term 'anointed' because it was generally recognised that when that particular person asks the Spirit to come "a lot of good things happen"^(L). Like a shaman, this 'prayer ministry' leader was recognised as someone who was skilled at regulating the divine-human intercourse in such a way that the community was blessed.

b. 'Prayer Ministers'.

Apart from St.A where public prayer for healing was administered by clergy, each case study church had teams of trained lay people who administered prayer to individual respondents

²³ *Ibid.*, p.189.

²⁴ 6.30pm 'Come Holy Spirit' Service, visit 2.

during the 'prayer ministry', the so called 'prayer ministers'. The seriousness with which such ministry was undertaken was evident in the regular programmes of training for 'prayer ministers' and well defined selection processes for members at each church. At St.D, for example, the 'prayer ministers' had been selected and trained by the priest with help from a neighbouring charismatic evangelical church and a team from St.Andrew's Chorleywood.²⁵ Even at St.F, where there was no public 'prayer ministry', the 'prayer ministry' team's annual commissioning made it clear that the members' selection had been authorised by the PCC and priest, and that it was understood that members would continue to be involved in further training.²⁶ At St.C and St.E the formalisation of such ministry was evident in the special badges that were worn by 'prayer ministers', and like the music group, the 'prayer ministers' on duty would take part in a prayer meeting before a service, observed at St.C and St.D.

In all the instances of public 'prayer ministry' observed, the style of gesture used for prayer follows the Vineyard pattern of not touching the respondents but raising hands above or alongside them.²⁷ Percy states that the Vineyard practice of not touching respondents is an accident of history which arose out of the particular climatic conditions in California. It was too hot and sweaty to lay hands on people in buildings that were not air-conditioned (Wimber's original meetings were often held in vacant warehouses), and so the practice of 'almost touching' developed and spread over the world through Wimber meetings, irrespective of climatic conditions.²⁸ Informants who were in the 'prayer ministry team' at St.D had rationalised the practice of not touching on the basis that it was immune to the

²⁵ Examples of material written by Anglican charismatics for use in training in 'prayer ministry' include David Pytches' *Come Holy Spirit: Learning How to Minister in Power* (London: Hodder & Stoughton, 1985), Peter Lawrence's *Signs and Blunders!* (Eastbourne: Monarch, 1994) and the Anglican Renewal Ministries' training manual, *Saints for Healing*, written by Roger Vaughan (Derby: Anglican Renewal Ministries, 1990).

²⁶ St.F, visit 1.

²⁷ In the Parish Eucharist at St.A, prayer for healing took a more conventional form with the priest laying hands upon respondents.

²⁸ M. Percy, *Words, Wonders and Power: Understanding Contemporary Christian Fundamentalism and Revivalism* (London: SPCK, 1996), n.42, p.176.

accusation of pushing people over, and because it was less invasive to the respondent. These informants also explained that the reason they kept their eyes open was partly so that they could avert injury in the case of a respondent falling down, and partly so that they could see the Spirit at work. When asked what they were looking for, one informant replied:

"It's very difficult ... I mean it's not like the dove that came down on Christ;²⁹ yet it is, because it's almost a gentleness on them. I see the manifestations of the Spirit, the shakings and the things, but it's not always like that. And with some people there's peace, and you can almost see it and touch it."^(CI) ³⁰

The main role of the 'prayer ministers' is to focus the action of the Spirit upon their respondents. This focussing of divine presence was ritualised in the bodily posture and gestures of the 'prayer ministers'. Hands that shake or 'spin' invisible thread give the impression of being channels of an invisible force. One of the informants at St.E described a family service where the children, acting as 'prayer ministers', took on the posture of a drain-pipe! "Drain-piping", as it was called by the informant, is when the 'prayer minister' extends a hand vertically to receive the Spirit 'from above', and the other hand horizontally towards the respondents. The Spirit is thus ritually channelled onto the respondents. This focussing is also demonstrated in the prayers of the 'prayer ministers', which reflected the language used by the 'prayer ministry' leader. They too were heard to pray for the Spirit to come upon their respondents, asking for an "increase" in power, and "blessing" God "for what he is doing". These prayers tend to be the standard ones used when the 'prayer minister' had no information about their respondent's situation, which occurred frequently when they moved among a

²⁹ A reference to Jesus' baptism.

³⁰ David Pytches describes typical signs of the Spirit as fluttering of the eyelashes, 'sheen' on the face, flushes around the neck, feeling of heat, shaking or trembling, deep breathing, weeping, laughing, falling and even bouncing on the floor and a general demeanour of peace and engagement with God. See his book *Come Holy Spirit*, p.142.

crowd of respondents.³¹ At St.D, where respondents offered information before prayer,³² the 'prayer ministers' were able to pray more specifically, although they nearly always began with a prayer calling upon the Spirit, and during the course of prayer used the standard prayers quoted above, particularly if ecstatic behaviour developed.³³ When a respondent exhibited ecstatic behaviour, such as falling to the ground, it was a dramatic demonstration of way that 'prayer ministers' were perceived to focus the work of the divine Spirit. Indeed, in 'prayer ministry' settings where the 'prayer ministers' approached respondents who were already exhibiting ecstatic behaviour, the presence of the former usually resulted in an intensification of the behaviour.³⁴

4. The Congregation.

The role of those who administer the 'prayer ministry' can be summarised as controlling and focussing the divine action. The congregation had the different role of being compliant recipients of the divine action. In this next section of the discussion, I analyse the way in which different ritual subjects and actions facilitated congregational responsiveness to the divine action in the 'prayer ministry'.

a. The Sermon

As we have seen in the study of case study liturgies in Chapter 3, churches that had public

³¹ Observed at St.C, St.B, and St.E.

³² This would be the case also in the more private 'prayer ministry' of St.F and St.C (10.30am service).

³³ It is to my regret that the Outside Observer and I were not able to organise ourselves in a way that enabled one of us to become a respondent in 'prayer ministry' at the case study churches. The information on the prayer language was obtained from informants and also from occasions when 'prayer ministers' were in close proximity to us.

³⁴ This was observed at St.C, St.B and St.E.

'prayer ministry' followed the standard Vineyard pattern of preceding the 'prayer ministry' with the sermon. One of the consequences of this was that the sermon played an important part in the preparation for the 'prayer ministry'. In the instance described at St.D, the sermon that preceded 'prayer ministry' was on the theme of the burden of sin, repentance and forgiveness, which was reflected in the subsequent prayer of invocation of the Spirit, one of the words of knowledge (C₁), and the song, 'It's Your blood that cleanses me'. Other sermons functioned by highlighting particular kinds of people who needed prayer. For example, following a sermon on evangelism at St.B, the leader of the 'prayer ministry' invited forward those who "longed to share their faith".³⁵ At a 6.00pm service at St.C,³⁶ the 'prayer ministry' leader applied aspects of his sermon on Jacob to those present. So, after calling upon the Spirit, he suggested to the standing congregation that there might be some present, like Jacob, who were manipulating others, or wrestling with God, or who needed to be reconciled to family. Similarly, after a Lent sermon on the nature of confession, repentance and forgiveness at St.E, the preacher in the 'prayer ministry' highlighted a series of spiritual problems that he had mentioned in his sermon: sexual sins, hatred towards neighbours, compromise of Christian witness, and the inability to forgive others.³⁷

Sermons also functioned by instructing the congregation in how they should respond to the Spirit. In the sermon on the Annunciation at St.C, which, as we have seen, influenced the invocation of the Spirit, the preacher related Mary's example to the 'prayer ministry':

"What are we doing when we say 'Come Holy Spirit'? We are saying 'yes' to God. Mary had no idea what was in store for her, but she was still prepared to say 'Yes, Lord. Do whatever you want to with my life' ".³⁸

³⁵ 10.30am service, visit 1.

³⁶ Visit 2.

³⁷ 6.30pm service, visit 1.

³⁸ Extract from sermon; St.C, 6.00pm service, visit 1.

In recommending Mary as the paradigmatic respondent to 'prayer ministry', the preacher highlighted the key quality of being open to God, which is defined by complete abandonment to God's purposes. Equally important was the ambiguity associated with these purposes: "Mary had no idea what was in store for her".³⁹ Within the context of the subsequent 'prayer ministry' this meant being open to *anything* that the Spirit might do to us, an attitude reinforced in a phrase used in the invocation of the Spirit, "we want you to come and do all that you want to do".⁴⁰ Confirmation that this open passivity was part of the public horizon mediated by the sermon and 'prayer ministry' came from the Outside Observer in interview after the service:

"I felt distinctly uncomfortable tonight because I didn't know what I was letting myself in for. There was a lot of talk about saying 'yes' to God, but the question that arose in my mind was that Christian commitment is a conscious commitment where we voluntarily and consciously, with our mind engaged, give ourselves to God. I felt uncomfortable because I thought that somebody might come round and pray for me and that I might be letting myself in for something for which I wasn't quite in control of my senses."⁴¹ (OI)

It was anxious people like the Outside Observer that the 'prayer ministry' leader had included in her invocation of the Spirit: "Break the power of fear that is stopping us from saying 'yes' to God tonight".⁴²

b. Words of Knowledge.

The practice of offering words of knowledge and its management by leadership varied in case

³⁹ This is of course a misreading of the Annunciation. The point of the angel's visit was that she *should* know what was in store for her, and then respond in faith!

⁴⁰ The full version of the invocatory prayer was quoted above in the section on the 'prayer ministry' leader.

⁴¹ This, incidentally, is further confirmation of my earlier observation that the presence and prayer of 'prayer ministers' is associated with spontaneous ecstatic behaviour.

⁴² As in n.40.

study worship. As we have seen, at St.D the words were both received and offered by the congregation within the 'prayer ministry'. At St.E they were received by the 'prayer ministry' team in their pre-service prayer meeting, and then announced in the 'prayer ministry'.⁴³ I witnessed a combination of both approaches at St.C, where the words of knowledge offered were received in the pre-service prayer meeting and by members of the congregation within the 'prayer ministry'.⁴⁴ At St.B there were no words of knowledge observed.

The function of the words of knowledge within the 'prayer ministry' was to evoke response on the part of individual members of the congregation. They were offered with the understanding that they were revelations from God about the specific conditions of individuals present. Their divine origin is illustrated in the 'prayer ministry' narrated at St.D where they were offered in response to the invocation of the Spirit. The priest reinforced this belief by quietly speaking in tongues as a prelude to the 'words', and by repeating each contribution, which was understood by the congregation as his confirmation of their divine authenticity.

The variety of communication styles used for the words of knowledge that were recorded in the St.D 'prayer ministry' were typical of those offered in other case study churches (for further examples, see Appendix C). Two used the medium of image (C₃ and C₅), one with an element of interpretation (C₅), and the other without (C₃). One related to a specific bodily ailment (C₂). We was told by one of the 'prayer ministers' at St.D that this kind of word could be recognised by the recipient in the experience of discomfort in an area of their body:

"The 'word' that I gave was that someone had something wrong with their toe, like an in-growing toe nail. I had excruciating pain in my toe which went as soon as I said the

⁴³ Visit 2, all services.

⁴⁴ St.C, 6.00pm service, visit 1.

'word'. "(CGI) 45

The other 'word' (C₁) was an identification with a burden of sin, and a promise of liberation. The common element of all these contributions was the recipient's identification with the condition of someone present in the congregation (all but C₃ make this explicit). The odd-one-out is C₄ which appears to be more characteristic of what informants would call a prophecy in that it addressed a corporate experience that may well have been the experience of that congregation.

Having received these words, the priest began to prepare the congregation for the ministry of prayer, which was the opportunity for individuals to respond to those words. Hence his comment that "[W]e want people to be able to respond to what God may be saying to us this morning". The implicit understanding generated by the public offering of the words of knowledge encouraged those individuals who recognised themselves in the words to believe that God had turned his face to them, was aware of their condition, and wanted to 'minister'⁴⁶ to them on that occasion. Although the means of communication had been public, its impact was highly personal and individual; not even those who received the words knew the identity of those whom they were describing. Thus words of knowledge become a powerful means to encourage individuals to avail themselves of prayer, as each potential respondent became aware of both God's intimate knowledge of their needs and also of his desire to minister to those needs.⁴⁷

This focus upon the individual is typical of revivalism. As Andrew Walker points out,

⁴⁵ "We may feel that another person is afflicted in some way by feeling an unaccustomed pain or strange physical sensation in our own body". D. Pytches, *Come Holy Spirit*, p.101.

⁴⁶ 'Prayer ministry' in the case studies conveyed God as the chief 'minister'.

⁴⁷ Percy's concern is that they may be an abuse of power by not evoking a genuinely free response from the respondent (*Words, Wonders, and Power*, pp.23-24). His concern is valid, but just as significant for my purpose is his recognition of the *power* inherent in this mode of communication within the ritual context of 'prayer ministry'.

revivalism, by definition, involves the notion of like-minded crowds as the matrix within which God visits his people individually.⁴⁸ In 'prayer ministry', it is the individual within the crowd of the gathered worshipping assembly who is the beneficiary of God's action; the words of knowledge, the intimate devotional songs, and the personal attention of 'prayer ministers' all focus upon the individual. On the occasion when the rows of congregational chairs were cleared to the side of the hall at St.E in preparation for the 'prayer ministry',⁴⁹ the last visible symbol of corporate identity was removed. An empty space had been created within which the individual, within the context of a crowd, was free to express their ecstatic self and, as participants understood it, receive God's blessing.

From observation at other case study churches, on the occasions when a 'prayer ministry' functioned without words of knowledge there were other factors encouraging congregational response, such as the sermon, a testimony⁵⁰ or the heightened corporate expectancy generated by the 'Toronto Blessing'. In the 'prayer ministry' at St.B and St.E on the second post-Toronto visits there were no words of knowledge at St.B, and those given at St.E seemed to have been eclipsed by the overwhelming sense that the 'Blessing' was for everyone. The 6.30pm service at St.E was particularly significant in this respect because it marked the return of the vicar from a week's visit to the Vineyard church in Toronto. This special occasion generated an immense amount of corporate expectation, as was evident in the comments of informants after the service:

I₁: "I think there was a sense of expectancy, because with Norman⁵¹ having been to Toronto this week, you sensed people coming hungry with that expectancy that God was going to

⁴⁸ A.Walker, *Telling the Story: Gospel, Mission and Culture* (London: SPCK 1996), p.64.

⁴⁹ 6.30pm 'Come Holy Spirit' Service, visit 2.

⁵⁰ The one occasion a testimony was used was at St.B, 6.30pm service, visit 2, when a member of the congregation was invited by the preacher to relate a recent healing she had received through 'prayer ministry'.

⁵¹ All names have been fictionalised.

do something tonight."^(CGI)

I₂: "Bernard [the worship leader] was lively tonight wasn't he? The moment he started talking you knew that he was expecting things to happen tonight." ^(CGI)

I₃: "A lot of people came who I haven't seen for a while. They had come from other churches, so the news must have got around, mustn't it, about Toronto? I think it shows that people are hungry for the Spirit."^(CGI)

The 'prayer ministry' that evening was characterised by the indiscriminate way in which members of the congregation were moved to ecstatic behaviour. As one informant commented, "God seems to have been moving all over the room in all kinds of ways tonight"^(CGI). Under circumstances like this, the role of words of knowledge had become subsidiary to the reality that all members of the congregation were potential respondents to the divine Spirit.

c. Musical Accompaniment.

The music groups provided a background accompaniment to the 'prayer ministry' at St.B, St.D and St.E. Unlike their role in the 'time of worship', the music groups were no longer the focus for congregational gaze because that had now shifted to the 'prayer ministry'. As a worship leader at St.B said,

"During the 'prayer ministry' the band relax because they feel that they are not 'on show'; the focus is off the band and upon what what God is doing." ^(LGI)

Although some of the songs at St.D were announced, songs sung during the 'prayer ministry' at St.E and St.B were not provided on the O.H.P. screen, which was a further indication of the music groups' background function.

Extending the social analogy of the discotheque already referred to in Chapter 4, the music groups fulfilled a role that is analogous to the DJ. Unlike live pop performers, the DJs tend to be unseen, tucked away in their mixing booths, and Thornton comments that as cultural figures they are known by name rather than face. Through this 'face-less' interaction with the dancing crowd, the DJ's chief role is to construct a musical experience that communicates the authentic 'buzz', 'vibe' of 'atmosphere' of disco culture.⁵² Similarly the significance of the musical contribution to the 'prayer ministry' lies in the atmosphere mediated by the music and the accompanying song lyrics. Virtually all the 'prayer ministry' songs were characteristic of those used in the devotional climax of the 'time of worship'. Their soft tone, slow rhythms and ballad-style melodies conveyed an intimate atmosphere, the features of which have been outlined in Chapter 4. This intimate atmosphere signalled the closeness of God, and therefore reinforced the reality of God's presence initiated ritually by the invocation of the Spirit. They also facilitated congregational response by suggesting that in such an intimate context, respondents are able to relax and abandon themselves in the hands of God. The lyrics of the songs suggest this by using a variety of dominant metaphors or images that assure participants of security. One song used in 'prayer ministry' at St.B, St.D and St.E proclaimed God to be the 'Faithful One' upon whom the worshipper could depend.⁵³ Other songs portrayed worshippers as children who find security in a fatherly God. At St.C, although there was no music during the 'prayer ministry', the leader prepared us for the invocation of the Spirit by playing a taped version of 'O Father of the fatherless' which includes the following refrain:⁵⁴

⁵² S.Thornton, *Club Cultures: Music, Media and Subcultural Capital* (Oxford: Polity Press, 1995), pp. 58-66.

⁵³ 'Faithful One, so unchanging', *MP* (1996), No.27.

⁵⁴ St.C, 6.00pm service, visit 2. Devotional songs were also used on visit 1 to prepare us for the 'prayer ministry'.

Father me, for ever You'll father me;
and in Your embrace I'll be for ever secure.
I love the way You father me.
I love the way You father me.⁵⁵

Graham Kendrick © 1991 Make Way Music.

A song with a similar theme was sung at St.E during 'prayer ministry':⁵⁶

Show me, dear Lord, how you see me in Your eyes
So that I can realise Your great love for me.
Teach me, O Lord, that I am precious in Your sight
That as a father loves his child, so You love me.

I am Yours because You have chosen me
I'm Your child because You've called my name.
And Your steadfast love will never change
I will always be Your precious child.⁵⁷

Andy Park © Mercy Publishing

The worship leader at St.E said that by singing such songs about the Fatherhood of God we, as his children, were saying that we were "wanting to allow him to do what he wants to do in our lives."*(LGI)* That abandonment is made attractive because as worshippers we are trusting children who know we are 'precious' to our heavenly Father.

A romantic conception of Jesus was also used to the same effect, as illustrated by the following song which was used at St.E during the 'prayer ministry'.⁵⁸ Note how the beloved's

⁵⁵ From *MP* (1996) No.108.

⁵⁶ St.E, 6.30pm service, visit 2.

⁵⁷ *SF* (1994) No.147.

⁵⁸ St.E, 6.30pm service, visit 2.

embrace mediates a sense of security:

I sing a simple song of love to my Saviour, to my Jesus.
I'm grateful for the things You've done, my loving Saviour, oh precious Jesus.
My heart is glad that you've called me Your own;
There's no place I'd rather be, then in Your arms of love, in Your arms of love,
holding me still, holding me near in Your arms of love
holding me still, holding me near
holding me still. holding me near in Your arms of love.⁵⁹

Craig Musseau © Mercy Publishing

A similar sentiment is conveyed through John Wimber's 'Spirit Song' which invites the worshipper to let Jesus 'enfold' them. I did not observe this being used during a 'prayer ministry',⁶⁰ but it nevertheless encourages the essential qualities of a respondent, such as submissiveness, trust, receptiveness and a willingness to 'surrender' emotional pain:

O let the Son of God enfold you
With His Spirit and His love,
Let Him fill your heart and satisfy your soul.
O let him have the things that hold you,
And His Spirit like a dove
Will descend upon your life and make you whole.

Jesus, O Jesus,
Come and fill Your lambs.
Jesus, O Jesus,
Come and fill Your lambs.

⁵⁹ *MP* (1996) No.57.

⁶⁰ It was, however, sung at St.C (6.00pm service, visit 1) and St.F (visit 1) at other stages in a service.

O come and sing this song with gladness
 As your hearts are filled with joy,
 Lift your hands in sweet surrender to His name.
 O give Him all your tears and sadness,
 Give Him all your years of pain,
 And you'll enter life in Jesus' name.⁶¹

J. Wimber © 1979 Mercy Publishing/Thankyou Music

The song invites the worshipper, cast as needing to be 'whole', to entrust their emotional pain to Jesus. In so doing they become the recipients of the Holy Spirit (the descent of the Spirit 'like a dove' is consonant with the ritual of the invocation of the Spirit). The reference to Jesus 'enfolding' the worshipper conveys a sense of security, enabling them to 'surrender' themselves into his hands. As Percy argues that this is typical of other Vineyard songs which similarly function by recapitulating the nineteenth-century Gospel hymns' rhetoric of passivity and passion: worshippers surrender themselves, and especially their emotions, and in return are the passive recipients of God's love and power.⁶² This stress on emotional, or 'inner healing' is consonant with John Goldingay's remark that 'nearly all the charismatic 'healing' one comes across is a matter of the resolution of interwoven spiritual-emotional-physical questions rather than the miraculous reversal of purely physical illness such as makes the medics scratch their heads in astonishment.'⁶³

The abandonment of the respondent was also expressed in the text of songs that expressed the malleability of the worshipper, a common metaphor being that of the potter and clay.⁶⁴ The

⁶¹ *MP* (1990) No.502.

⁶² M. Percy, *op.cit.*, pp. 62-68. Percy's discussion makes similar points to mine with regard to the textual function of Vineyard songs.

⁶³ J.Goldingay, 'Charismatic Spirituality: Some Theological Reflections', *Theology* May/June 1996, Vol. XCIX, p. 182.

⁶⁴ For example, 'Change my heart, O God': *MP* (1990) No. 69 [St.F visit 2] and 'Jesus, You are changing me', *MP* (1990) No. 389 [St.D visit 2].

Pentecostal chorus 'Spirit of the living God', that has been used in the Charismatic Renewal since the 1960s, is the classic expression of this malleability, of "allowing God to do whatever he wants to do" in the respondents' lives:

Spirit of the living God,
 fall afresh on me;
Spirit of the living God,
 fall afresh on me;
break me, melt me,
 mould me, fill me.
Spirit of the living God,
 fall afresh on me.⁶⁵

Daniel Iverson © 1935, 1963 Moody Bible Institute of Chicago.

d. The 'Prayer Ministry' Space and Respondent Posture.

I observed a variety of ways in which 'prayer ministry' and its respondents related to liturgical space. Often, respondents were invited to enter a designated area for the 'prayer ministry'. This could mean moving to a designated area during the course of a service, which at St.D and St.B was a public area in front of congregational seating, and at St.F and St.C (10.30am service), the private setting of a side chapel. Alternatively, one could choose to stay after a service's conclusion when the main body of the church became the designated area. At St.E, for example, between the sermon and the 'prayer ministry' at the 'Come Holy Spirit' Service⁶⁶ there was an interlude during which congregational chairs were moved to the side of the hall. Some of the congregation chose to leave, whilst those who remained were invited to stand in the cleared space as the Spirit was called upon. Similarly, after the end of the evening service

⁶⁵ *MP* (1990) No.613.

⁶⁶ 6.30pm, visit 2.

at St.C, people gathered in the front pews of the nave for the 'prayer ministry'.⁶⁷ However, there were also occasions when respondents did not need to move to a designated area because the whole assembly became the 'prayer ministry' area. This occurred at St.B (6.30pm service, visit 2), St.E (6.30pm service, visit 1 and 11.00am service, visit 2) and St.C (6.00pm service, visit 2). On these occasions the Spirit was called upon the whole congregation during the course of the service, enabling my participant observation to occur spatially within 'prayer ministry'. On two of these occasions (St.B and St.E at 11.00am) individuals could also respond by coming to the front for prayer.⁶⁸

The spatial arrangement of the public 'prayer ministry' was another important factor in determining the character of congregational response. First, when 'prayer ministry' took place within a designated public area within the assembly, the physical movement of individuals symbolised their spiritual response, rather like an 'altar call' at a revival meeting. Secondly, on those occasions when 'prayer ministry' was conducted in an area clear of obstructions, such as the cleared hall at St.E or the front area at St.B and St.D, informants suggested this was a definite advantage both for the 'prayer ministers', who could move freely amongst the respondents, and also for the respondents themselves, who were relieved of the worry of falling on a chair or pew or even someone else if they were to fall to the floor.⁶⁹ At St.E, the clearing of congregational chairs was viewed as a means of enhancing greater 'blessing', as the vicar explained:

"Some of our housegroups went to a local Christian fellowship where they were holding Toronto style meetings and most of them ended up on the floor and got blessed and so on.

⁶⁷ Visit 1 only.

⁶⁸ At St.E, for example, those who were identified as having prophetic and healing gifts came to the front for prayer, as did, subsequently, those who were seeking physical healing.

⁶⁹ I was informed by the vicar at St.E that at the Vineyard Toronto church, they had taken to positioning the respondents in rows 6'6" apart so as to avoid people hurting one another. This is an interesting example of a Weberian 'routinisation of charisma'.

When I started saying things like 'Ellie Mumford⁷⁰ has been here but not much is happening. Why do you think it is?', they said that it's because you don't move the chairs back, that being the one thing that we did not do that this local fellowship did ... so when people here began saying "we think you should move the chairs back', I thought, 'Alright, we'll move the chairs back', and I think they are probably right." (LGI)

Such an approach is typical of the pragmatism and technique of revivalism, which Susan White summarises as an approach which presupposes that 'whatever *worked* was necessarily right'.⁷¹

The posture of respondents within the 'prayer ministry' area was also a significant reflection of their role. As we observed at St.D, and at all other occasions of 'prayer ministry', many respondents adopted a receptive posture with their hands held out and palms facing upwards,⁷² a practice which symbolised the individual's openness to the divine Spirit. It was also significant that respondents always *stood* for public 'prayer ministry'.⁷³ The priest at St.D rationalised the practice of standing, as opposed to sitting or kneeling, on the basis that it made respondents more vulnerable to ecstatic behaviour, and therefore more reliant upon and open to the Spirit. As a participant, I recognised this vulnerability when participating in 'prayer ministry' at St.C. Along with others gathered in the front nave seats, I had stood for the invocation of the Spirit at the invitation of the 'prayer ministry' leader. In the subsequent 'prayer ministry' I felt uneasy all the while I was standing, half expecting to fall over in an involuntary manner as one or two near me had done. After a time I sat down and from that

⁷⁰ Eleanor Mumford received fame by being associated with the outbreak of the 'Toronto Blessing' in this country. In May 1994 she was responsible for introducing the 'Blessing' to Holy Trinity Brompton, which then attracted the first media coverage of the phenomenon.

⁷¹ S. White, *Christian Worship and Technological Change* (Nashville: Abingdon Press, 1994), p.96.

⁷² I can remember attending a Vineyard conference in which we were specifically encouraged to hold out our hands in this receptive posture in preparation for the leader's invocation of the Spirit.

⁷³ The one exception to this was when the congregation remained seated at St.E, 6.30pm service, visit 1. The vicar admitted that this was a "half-blown" attempt at a 'prayer ministry'.

moment felt secure and in control; existentially, I had discovered that standing was indeed a way of making oneself an available candidate for public ecstatic behaviour.

e. Summary of Congregational Response as a Romantic Narrative.

James Hopewell, in his work on the the social and religious nature of Christian congregations,⁷⁴ identifies different kinds of spiritual worldviews that each correspond to one of Northrop Frye's four narrative settings: comic tales, romantic tales, tragic tales and ironic tales.⁷⁵ The charismatic Christian, so Hopewell argues, inhabits a universe which is dominated by a romantic narrative. According to Frye, a romantic tale typically involves a quest for a desirable object (such as the beloved in gothic novels) in which the hero or heroine leaves familiar surroundings and embarks on a dangerous journey in which strange things happen, but in the end gains a priceless reward for their endeavours. When coming to terms with diagnosed cancer, Hopewell observed that charismatic friends encouraged him to leave behind his domestic religious routine and wholeheartedly yield to the promise of God's healing love. According to these friends, God's Spirit would fill and empower Hopewell on a spiritual adventure in which he would persist in the face of evil and discouragement and eventually receive the gift of healing.

In summarising the nature of congregational response promoted by the public horizon of 'prayer ministry' it is possible to discern Hopewell's romantic narrative. Making oneself available for 'prayer ministry' was the beginning of an adventure in which one moved from the routine into an exciting though uncertain world. This was represented by the movement to the 'prayer ministry' area from one's seat in the congregation, or the decision to stay after the

⁷⁴ J. Hopewell, *Congregation: Stories and Structures* (London: SCM 1987).

⁷⁵ N. Frye, *The Anatomy of Criticism* (Princeton, NJ: Princeton University Press, 1957).

regular service for 'prayer ministry'.

There were a variety of ways in which encouragement was given for respondents to make this journey. Through sermons and words of knowledge, the invitation was given with a voice which was received as authentically divine; God was the one calling respondents to a spiritual encounter. One preacher at St.E used the story of Peter walking on the water to prepare the congregation for 'prayer ministry'.⁷⁶ This is a story which has many of the elements of a romantic narrative: Peter leaves the routine of his boat and embarks on the dangerous journey of walking on the water towards Jesus. For a time Peter becomes a typical romantic hero, the character in Frye's romantic tales who 'moves in a world in which the ordinary laws of nature are suspended: prodigies of courage and endurance unnatural to us are natural to him'.⁷⁷ In the 'prayer ministry' following this sermon, the preacher encouraged us to be like Peter and be courageous enough to "step out of the boat" and come to the front for 'prayer ministry'. A similar call to adventure was observed in a 'picture' offered during the 'prayer ministry' at the 'Come Holy Spirit' Service at St.E.⁷⁸ The 'prayer ministers' had already begun to move among the standing respondents in the hall when a thirteen-year-old girl walked to the leader's (L) microphone:

"I was given a picture by God (*the microphone is turned up to drown the noise of a laughing man*) and it was of a rushing river⁷⁹ and it was so blue and clear, and on the bottom there were shiny pebbles that you could see and they would sparkle in your eyes. And in the river there were just so many people with their arms waving high up to the sky

⁷⁶ Matthew 14:22-33. Used at the 11.00am service, visit 2.

⁷⁷ N. Frye, *Anatomy of Criticism*, p.33; quoted in Hopewell, *op cit*, p. 59.

⁷⁸ 6.30pm service, visit 2.

⁷⁹ The vicar had earlier made a connection in his sermon between Naaman the Syrian travelling to the Jordan River to receive his healing and people travelling to Toronto to receive the 'Blessing'.

with smiles on their faces. And there were a few people on the river bank and they looked so sad and they were looking into the river, and they were so scared that if they jumped in they would drown. And I just feel that some people here tonight, they are those people on the river banks, and they are so scared that they are going to drown. But they are not, because the river is Jesus Christ (*the girl almost bursts into tears*)."

L: "Thank you Tina. If that's you [addressing congregation], jump in!"

The people on the banks of the river were people like myself, observing the 'prayer ministry' from the side of the cleared hall (as mentioned, the congregational chairs had been moved to the side of the hall). We were called to leave the 'sadness' of our routine and abandon ourselves to the 'blessing'⁸⁰ and adventure of being in the river (the 'prayer ministry' in the middle of the hall), depicted in the beauty of the pebbles and the joy of those in the river. Our fear of losing control ("drowning") in this uncertain world is confronted with the reality that we were placing ourselves into God's hands ("the river is Jesus Christ"), who is the source of our security, as the song lyrics continually reminded us. Hopewell comments that God's constancy and faithfulness is the source of integrity in the charismatic world in which the self launches out towards God in exciting adventure.

Having started the romantic journey, the respondent waits upon the Spirit, standing in a receptive posture, open to "whatever God might want to do". In some cases, nothing observable happened. But for many respondents, strange things began to happen. The events during the 'prayer ministry' at St.D narrated above were relatively routine and orderly compared with the riot of ecstatic behaviour observed in the post-Toronto visits at St.B and St.E. Bodies not only fell to the ground but shook and twitched as if in an uncontrolled

⁸⁰ At this service, which marked his return from Toronto, the vicar was seeking to impart the 'blessing' of Toronto.

convulsion. Some ran on the spot and others bounced up and down as if they were on a pogo-stick. There was uncontrollable laughter (ranging from polite giggles to hysterical fits of mirth), wailing and weeping. Some made animal sounds, the most common being roaring like lions.⁸¹ However, even in this strange world there was reassurance from 'prayer ministry' leaders for respondents and those who were observing: "Don't worry about the bouncing or shaking or things like that ... that's the work of the Holy Spirit (St.E)"; Let's keep our attention on Jesus. He's the Lord who comes to bless us and refresh us .. don't focus on any of the phenomena things that people may be doing. We bless you Lord (St.B)".

The reward for embarking on the adventure of 'prayer ministry' was primarily spiritual empowerment. At St.D, for example, the priest recommends the ministry to respondents as a means of gaining assurance of God's love (see above). "God is going to do good things tonight" the 'prayer ministry' leader at St.C confidently affirmed. Wimber's 'Spirit Song', referred to above, promises an infilling of the Spirit that brings satisfaction to the soul and 'wholeness'. One informant at St.B explained that when she goes to the front to receive 'prayer ministry' she visualises a woman putting out empty pots which are then filled with the 'oil' of the Holy Spirit.⁸² Other informants spoke about the benefits in terms of a deep sense of peace, or a cleansing from guilt, or being filled with a sense of God's love. All this confirms Hopewell's observation that in the world of the charismatic, 'the floodgates of God's blessing are thrown open wide to those who venture beyond religious convention'.⁸³

⁸¹ One young man I sat behind at St.B shook up and down with increasing intensity as the service progressed. When the 'prayer ministry' began, he bent over double as if in great pain, fell on his knees, and let out enormous roars (6.30pm service, visit 2).

⁸² CGI.

⁸³ Hopewell, *op. cit.*, p.78.

5. The Divine Action: God as 'Live Performer'.

Having analysed the respective roles of those who administer and receive the 'prayer ministry', I turn now to consider the relationship of God to 'prayer ministry'. There were a variety of images used of God, who was variously described in active terms such as 'ministering to', 'moving among', or 'visiting' the congregation, or by attributes such as 'presence' or 'power'. Whilst acknowledging work that has already been done on these images, most notably Martyn Percy's work on 'power' within the context of Wimber's Vineyard worship,⁸⁴ I wanted to find a metaphor that would do justice to the performative dynamics of God's activity which was mediated in 'prayer ministry'. Here I return to Thornton's notion of the 'live performer', understood in three categories of presence, visibility, and spontaneity, and in this section I will demonstrate how each of these categories can be adequately applied to the divine involvement in 'prayer ministry'.

a. God's Presence.

The invocation of the Holy Spirit that marks the beginning of 'prayer ministry' also defines the character of 'prayer ministry' as an arena where God's presence is revealed. The mode of activity of the Spirit, who is understood as the bearer of divine presence, was represented in a number of ways. In the language of 'prayer ministry' leaders, the Spirit was described as "filling", or being "poured upon", "coming upon" or "resting upon" respondents. The point of such metaphors was to signal the reality of the divine being made present in and among the worshipping assembly. As we have seen, in calling upon the Spirit the 'prayer ministry' leaders also assured participants of the reality of the divine presence, thanking God for his

⁸⁴ M.Percy, *op. cit.*, esp. pp.60-81.

presence and on occasions asking for an increase in its intensity. The devotional style of background music also created an intimacy of presence which was reinforced by the physical presence of the 'prayer ministers' to individual respondents and the words of knowledge, which conveyed God's intimate knowledge of individuals present.

b. God's Visibility.

The fact that most instances of 'prayer ministry' in case study worship were in public view is a significant phenomenon, illustrative of a preference for the public display of ecstatic behaviour. This contrasts with classical Pentecostal tradition, which has maintained a boundary between public worship and private ecstatic religious expression on the basis of the Pauline injunction that worship should be conducted 'decently and in order'.⁸⁵ This can be illustrated by Walker and Atherton's ethnographic study of a classic Pentecostal Convention, referred to earlier. They observed that at the end of each main Convention meeting there was the opportunity for individuals to seek baptism in the Spirit or some other spiritual advancement, usually in response to an appeal from the preacher. Respondents would identify themselves publicly by walking forward to the platform, and then after a prayer they were ushered into a smaller back room. It was in this comparatively private context that they were free to 'get to grips with the Lord' in highly demonstrative ways; some cried and moaned, others chanted in tongues. Walker and Atherton comment that in this way 'the emotional expression of this self-selected group was channelled out of the main service, and did not disrupt the organised event'.⁸⁶

The Wimber ideology however, reinforced by the 'Toronto Blessing', has given a specifically

⁸⁵ 1 Corinthians 14:40.

⁸⁶ A. Walker & J. Atherton, *op. cit.*, p. 382.

theological rationale for the public display of ecstatic behaviour: it is the evidence of God's activity among the assembly. Thus bodies that fell to the ground in the 'prayer ministry' were signs of the power of God at work, as we were assured, for example, in the 'prayer ministry' at St.D by the priest's public explanation, and by the action of sacramental anointing with oil of those who had fallen at St.D. This is also reflected in the nomenclature given to the phenomenon by participants, such as 'slain in the Spirit'.⁸⁷ As I have discussed, 'prayer ministers' were encouraged to pray with their eyes open as they watch for somatic signs of God's Spirit at work in their respondents.⁸⁸ Songs celebrated a visibly active God, such as the petition in the following Vineyard song refrain:

Show Your power, O Lord our God,
Show Your power, O Lord our God,
Our God.⁸⁹

Kevin Prosch © 1991 Mercy Publishing/Thankyou Music

Congregational gaze also reflected this attention to the visible activity of God. In contrast to the 'time of worship', gaze had shifted from the music group at the front to the public 'prayer ministry' area which in all cases observed was situated within what could be termed 'congregational space'.⁹⁰ This shift is analogous to the different social arrangements of the live 'gig' and the discotheque. In contrast to the stage of a live performance, in a disco it is the the dancefloor that becomes the focus for gaze. As Thornton comments, 'In the absence of visually commanding performers the gaze of the audience has turned back upon itself. Watching and being seen are key pleasures of discotheques'.⁹¹ Similarly, in 'prayer ministry' the congregational gaze is turned in upon itself as the 'prayer ministry' area becomes the focus

⁸⁷ 'Falling under the Power' is another expression used in charismatic literature. For example, D. Pyches, *op. cit.*, Ch.18, 'Falling under the Power of God'.

⁸⁸ See above under 'prayer ministers'.

⁸⁹ From *SF* (1994) No.48; St.B, 10.30am service, visit 1 and St.E, 11.00am service, visit 1.

⁹⁰ When 'prayer ministry' occurred in front of congregational seating (St.B, St.D and St.E), the areas used were physically and symbolically distinct from the leadership space occupied by music groups and service leaders, and by all appearances were an extension of congregational space.

⁹¹ S.Thornton, *op cit.*, p.65.

for congregational gaze. Even despite the occasional encouragement from leaders not to concentrate on the ecstatic phenomena,⁹² it was clear that there were a significant number of individuals within the congregation who, like me, were simply watching what was going on.

This emphasis upon the visibility of God's activity is by no means new to charismatic worship. Joy Hillyer in her study of a Cambridge charismatic church in the early 1970s observes that prayers of members of the congregation frequently expressed the desire to "see the Lord really working in our midst", a desire that was satiated by the public use of charismatic gifts.⁹³ This charismatic expectation has been revived through Wimber's conferences and by theological argument in his addresses, books and teaching tapes.⁹⁴ Visibility has been a crucial aspect of Wimber's presentation of the 'signs and wonders' that accompany the preaching of the Kingdom of God. Their purpose, as Wimber writes, is to '*demonstrate the kingdom of God*'.⁹⁵ Wimber insists that the power of God is a visible, tangible phenomenon, and so in keeping with this, 'prayer ministry' has been promoted as a kind of showroom of God's activity. Here again we are reminded of one of the defining aspects of revivalistic culture, succinctly summarised by Susan White:

For the later revivalists, salvation was a commodity to be "promoted", and worship was the principal "showroom" in which that commodity was marketed and sold (as well as the means of production by which that salvation was "manufactured").⁹⁶

⁹² This was observed at St.B on the second, post-Toronto, visit.

⁹³ J.V Hillyer, *Liturgical Change in Cambridge: Attitudes to Liturgy with Special Reference to Charismatic Gifts*, M.Phil, King's London, 1977, p.117.

⁹⁴ For example, *Power Evangelism: Signs and Wonders Today*, London: Hodder & Stoughton, 1985; *Power Healing*, London: Hodder & Stoughton, 1986; *Power Points* (manual with tapes), Mercy Publishing 1985.

⁹⁵ J. Wimber, *Power Evangelism*, p. 95 (Italics original).

⁹⁶ S. White, *op. cit.*, p.96. Having attended a conference on the 'Toronto Blessing' in 1996 ('Waves Of The Spirit', Bournemouth, February 1996) it was interesting to observe that participants were encouraged to introduce the 'Blessing' to their sponsoring churches through the visual medium of the recorded *videos* of the conference.

c. God's Spontaneity.

The spontaneity of God's action, like that of a live performer, is linked with notions of liveness, authenticity and excitement. One of the key metaphors describing this spontaneity is the 'movement' of God among the gathered assembly, as can be illustrated by the following two comments from informants:

"We've come to recognise that God does move among us, and because of that we have visitors now at our new monthly evening service. People come and they recognise that God is working, that God is alive. People do recognise that we have got something special here. because God moves." *(CGI)* (St.D)

"I find it exciting here. There is a real sense that God is on the move and that he has lots for us to do. It's fun!" *(CI)* (St.B)

The metaphor was also present in extempore language used by 'prayer ministry' leaders. For example, in his invocatory prayer recorded above, the priest at St.D asks that the Holy Spirit would come and "move among us now." Songs used the same language:

Move among us now,
Come reveal Your power,
Show Your presence, acceptance,
Move among us now.⁹⁷

Dave Bilbrough © Dave Bilbrough Songs/Thankyou Music.

As Your Spirit moves upon me now,
You meet my deepest need.⁹⁸

Carl Tuttle © 1982 Mercy Publishing/ Kingsway's Thankyou Music.

⁹⁷ From *SF* (1991) No.30; St.F, visit 1. Notice how this song also reflects the theme of God's visibility.

⁹⁸ From *MP* (1990) No.271; St.F visit 1 and St.A visit 2.

Holy Spirit, we welcome You.
Holy Spirit, we welcome You.
Move among us with holy fire,
As we lay aside all earthly desires.⁹⁹

Chris Bowater © Lifestyle Music Ltd. 1986

The appropriate respondent posture towards this movement of the divine Spirit was 'openness' to God. As we have seen, in allowing God "to do whatever he wants to do", respondents enact Hopewell's romantic narrative in which they engaged in an ritual adventure characterised by an abandonment to the spontaneous divine movement. This emphasis upon the divine spontaneity also led to a characteristically open-ended texture of time in 'prayer ministry', which explains the case study preference for placing 'prayer ministry' at the end of a service¹⁰⁰ where, in theory, leaders could afford the luxury of letting 'prayer ministry' go on for as long as was needed. For example, the post-Toronto visits to St.B and St.E were characterised by lengthy 'prayer ministries', which appeared to have no proper public ending.

It also became apparent that one of the main ways in which participants interpreted this movement was in terms of its effect upon the human body. As we have seen, sensations within the body were perceived as an authentic means of receiving revelation from God in the exercise of words of knowledge.¹⁰¹ At a 'prayer ministry' at St.E, the leader associated bodily sensations with the divine gifting of individual respondents. He told us that those being "anointed" with a prophetic gift had a "tingling on the tongue, around the lips, or the mouth" and those with a healing gift would be able to see "white blobs" appear on their hands.¹⁰²

⁹⁹ From *SF* (1991) No. 188; St.A, visit 2.

¹⁰⁰ The exception to this, as we have seen, was at St.D.

¹⁰¹ See above under 'words of knowledge'.

¹⁰² He informed us that the plurality of "blobs" meant that the respondents had more than one gift of healing, but he failed to explain what he meant by that! In the event, three people identified themselves as 'prophetic' and six as 'healers'. 11.00am service, visit 2.

Ecstatic somatic behaviour was seen as a "manifestation"¹⁰³ of God's movement among respondents, which led in some cases to the search for interpretations of such activity. For example, the leader at a 'prayer ministry' at St.B identified the phenomenon of groaning amongst the congregation with the "labour-pains" associated with the birth of a deeper and more passionate form of intercession.¹⁰⁴ An informant at St.B told me how in one 'prayer ministry' he found himself boxing, which as well as reminding him of the Pauline athletic metaphors describing discipleship, spoke to him of how God was restoring his masculine identity. The literature written by participants of the 'Toronto Blessing' is full of similar attempts to see in somatic expression a prophetic message, either for the individuals concerned, or for the wider church.¹⁰⁵ However, for most participants interviewed, interpretations of ecstatic behaviour was unnecessary; for them it was enough to believe that such behaviour was a sign that God was working and moving among the assembly.

In conclusion, the categories of presence, visibility and spontaneity characterise God as the 'live performer' in the 'prayer ministry'. Whilst for the sake of exposition each category has been analysed separately, clearly they are inter-dependent and interpret each other: God's movement is discerned when he is perceived to be present and visible, the arena within which God is visible is where he is present in spontaneous acts, and God's presence issues in visible spontaneous events.

I conclude this chapter by quoting a song that summarises this understanding of the divine involvement in 'prayer ministry', the song 'Be still for the presence of the Lord', which, although not sung in case study worship, has become one of the more popular charismatic

¹⁰³This is one of the most common descriptions given of the ecstatic behaviour by participants.

¹⁰⁴6.30 p.m. Visit 2.

¹⁰⁵For example, Michael Mitton, the Director of Anglican Renewal Ministries, reflects on his experience of falling onto the floor during 'prayer ministry' at the New Wine summer convention in his book *The Heart of Toronto: Exploring the Spirituality of the 'Toronto Blessing'* (Cambridge: Grove Books, 1995).

songs.¹⁰⁶ Successive verses celebrate a God who is present (verse 1), visible (verse 2) and spontaneously at work (verse 3) among the gathered assembly:

Be still for the presence of the Lord, the Holy One is here;
come bow before Him now with reverence and fear;
in Him no sin is found - we stand on holy ground.
Be still, for the presence of the Lord, the Holy One is here.

Be still, for the glory of the Lord is shining all around;
He burns with holy fire,
with splendour he is crowned:
how awesome is the sight - our radiant king of light!
Be still for the glory of the Lord is shining all around.

Be still, for the power of the Lord is moving in this place;
He comes to cleanse and heal, to minister His grace.
No work too hard for Him, in faith receive from Him;
Be still, for the power of the Lord is moving in this place.¹⁰⁷

David Evans © 1986 Thankyou Music

¹⁰⁶This was sung often at St. John's, Welling in the late 1980s. It was written by David Evans who, concerned that charismatic worship was becoming over familiar with God, wrote with the purpose of evoking a sense of awe, wonder and mystery. D. Evans, 'Be still ...' in *Deo: Today's Music & Worship*, Summer 1993, pp.32-33.

¹⁰⁷MP (1990) No.50.

CHAPTER 6

A THEOLOGICAL APPRAISAL

Following the methodology outlined in Chapter 2, this final chapter will complete the analysis of case study worship by exploring the theological adequacy of the public horizons of worship that have been presented in previous chapters. After a preliminary summary of the ways in which the divine was conveyed in these public horizons, the main extended discussion focuses upon the presence and adequacy of the trinitarian theology mediated by the worship.

1. A Summary of the Numinous in Case Study Worship.

As a preliminary to the main theological analysis of this chapter, I shall attempt to summarise the ways in which the divine was encountered in case study worship with reference to a term often used in sociological descriptions of religion, the 'numinous'. I am indebted in particular to Lawrence Hoffman's discussion of the role of the numinous in his book *Beyond The Text* in which he provides a framework for conceptualizing the numinous within liturgical celebrations.¹

Hoffman builds upon the work of Rudolf Otto, whose work *The Idea of the Holy* first popularised the term 'numinous'. By using the term, Otto attempted to transcend the nineteenth-century rationalism that had reduced religion to ethics; he intended the term 'to stand for the holy minus its moral factor ... and ... minus its 'rational' aspect altogether'.² Otto

¹ L. Hoffman, *Beyond the Text: A Holistic Approach to Liturgy* (Bloomington and Indianapolis: Indiana University Press 1987), Ch.7, 'The Numinous'.

² R. Otto, *The Idea of the Holy*, trans. John W. Harvey, (London: Penguin 1959), p.20.

described the numinous as the *mysterium tremendum*, summarising the *tremendum* as the absolute unapproachability of God in his overpowering majesty before whom mere creatures stand in open-mouthed awe,³ and the *mysterium* as the God who is 'Wholly Other', always beyond us, but who also evokes a strong element of fascination (*fascinans*) in the worshipper. The numinous consciousness therefore has the dual characteristic of being daunted by the *tremendum* and fascinated by the *mysterium*. As Otto himself summarises, 'the creature, who trembles before it [the numen], utterly cowed and cast down, has always at the same time the impulse to turn to it, even to make it somehow his own'.⁴ Otto also recognised that the chief means by which the experience of the numinous is awakened in the human spirit is in the ritual of worship:

More of the experience lives in reverent attitude and gesture, in tone and voice and demeanour, expressing its momentousness, and in the solemn devotional assembly of a congregation at prayer, than in all the phrases and negative nomenclature which we have found to designate it.⁵

Hoffman follows in the tradition of Otto by arguing for the necessity of the numinous aspect of religion to be admitted to consciousness and accorded appropriate academic attention in its own right, particularly in his own field of liturgical studies. Hoffman is critical of the way that academic liturgical study has traditionally concentrated on the the relationship between worshippers and their texts to the relative neglect of the the way in which, as he puts it, worshippers 'intuit' a relationship with the divine. However Hoffman rejects Otto's claim that the *mysterium tremendum* is a description for the universal experience of the numinous. Despite Otto's attempts in *The Idea of the Holy* to discern the *mysterium tremendum* in other

³ Abraham's statement in Genesis 18:27 that he is 'nothing but dust and ashes' before God is for Otto a supreme example of this 'creature consciousness'. *Ibid.*, p. 24.

⁴ *Ibid.*, p. 45.

⁵ *Ibid.*, p. 75.

world religions, Hoffman argues that his description is particular to the numinous consciousness of early twentieth-century German Protestantism. Hoffman states that to make Otto's account a universal description of religious experience 'is to make the critical error of confusing the numinous *per se* with a specific culturally bound example of the way in which the numinous was apprehended'.⁶ Hoffman illustrates his argument by using a cross-cultural comparison: the use of the *Kedushah* in the liturgy of the Jewish mystics, the *yordei merkavah*, whom we have discussed in Chapter 4. The way the mystics used this prayer, which was a classic text for Otto's exposition of the numinous, reveals a very different apprehension of the numinous to that of Otto, one in which God was not totally Other, but quite approachable, even desirous of being approached.⁷

In order to avoid Otto's error of limiting the experience of the numinous to a particular cultural manifestation, Hoffman develops a framework that provides a conceptualization of the numinous as it operates in any liturgical setting. The three items that constitute this framework are 'synecdotal vocabulary', a 'master image' and 'cultural backdrop'. By 'synecdotal vocabulary' Hoffman means the most basic units of communication within a liturgical celebration, which includes language, dress, gesture, and spatial arrangement of objects. In the Ottonian system, the features of such vocabulary include the following:⁸ language that emphasises majesty, awe, reverence and 'otherness'; the use of silence;⁹ cathedral architecture, art and musical style emphasising grandeur and transcendence¹⁰ and worship choreography emphasising the social distance between the laity and the clergy who are the sacred representatives of the divine. The 'master image' is the whole of which the

⁶ *Op. cit.* p. 154.

⁷ *Ibid.*, pp.154-164.

⁸ Many of these elements are discussed by Otto in Chapter 7 of the *The Idea of the Holy*, entitled 'Means of Expression of the Numinous', pp.75-86.

⁹ For Otto the most numinous moment of the Mass was the stillness that accompanies the moment of consecration.

¹⁰ Gothic architecture was for Otto the 'most numinous of all types of art'. *Ibid.* p.83.

'synecdotal vocabulary' is the part, and to which the 'synecdotal vocabulary' points. In the Ottonian system the 'master image' is the transcendent deity whose chief characteristic is summed up in the phrase *mysterium tremendum*. The 'cultural backdrop' contains the assumptions about reality that inform the 'master image' and also provide the parameters according to which the expression of worship is judged as authentic or unauthentic. The 'cultural backdrop' to the Ottonian system is post-Enlightenment Europe with its post-Kantian philosophy emphasising the unknowable deity, a German social system emphasising social space between classes, and a cultural heritage of classical music, particularly the nineteenth-century discovery of romanticism and emotionality.

The importance of Hoffman's framework to our analysis of the apprehension of the divine in charismatic worship is its recognition of the cultural relativity of numinal vocabulary. The temptation for critics of charismatic worship is to confuse the absence of specifically Ottonian language for the absence of the experience of the numinous itself. The critic Peter Mullen, for example, scorns those who claim that charismatic celebration is inspired by the Spirit. He regards the music to be fifth rate and characterised by 'the trivial argot of pop-culture', and the style of leadership aping television's games shows, effectively transposing *Game for a Laugh* to the sanctuary.¹¹ However his criticism of the aesthetics of charismatic celebration is highly Ottonian, assuming that high culture, for Mullen represented by Tallis, Gibbons, Cranmer, the *Parish Psalter*, the *English Hymnal* and the King James Bible, is the privileged medium for the numinous. What he cannot accept is the claim implicit within charismatic celebration that the numinous can be experienced within the aesthetics of popular culture.¹² Of course the religious validity of such an expression needs to be questioned from a

¹¹ The essay 'Confusion Worse Confounded' in D. Martin and P. Mullen (eds), *Strange Gifts: A guide to Charismatic Renewal* (Oxford: Blackwell 1984), esp. pp.103-104.

¹² Herbert Gans in *Popular Culture and High Culture* (New York, 1974, p.25) argues that high culture is creator-orientated culture, whilst popular culture is user-orientated culture. Hoffman comments that American clergy criticise the use of popular music in worship, charging it with being false to some objective aesthetic

theological point of view, which is the purpose of this final chapter, but to make the *a priori* judgement that the numinous cannot be expressed through popular culture is to make an aesthetic judgement not a religious one.

Using Hoffman's framework we can describe and summarise the numinous in case study worship. The 'synecdotal vocabulary' is characterised by some of the typical Ottonian categories, for example in the language of songs which address God as the "Holy One" and encourage associated responses ("reverence", "awe", "bowing down"). However, unlike the Ottonian system this is a holiness experienced as immanence, and not transcendence. The immanence is expressed by a language of intimacy ("presence", "touch"). Worshippers address God as the personal "You", which would have been inconceivable within the Ottonian system. The choreography of worship minimises social distance, emphasising that God is discovered in the midst of the worshipping assembly, in and through the active participation of the congregation. Participants discover each other in liturgical celebration, and sacred roles are democratized so that any individual becomes the potential bearer of spiritual grace, particularly through the exercise of charismatic gifts. The musical style is popular, enhancing full participation. Regal melodies and rhythms that emphasise triumph and kingship are mingled with a ballad-style that conveys the intimacy of encounter between the worshipper and God.

The 'master image' is God as holy king who is both exalted and also dynamically present among the worshipping assembly. As we have seen, and as will be illustrated later in this chapter, this had a characteristic trinitarian expression in the Son who is the ascended and

standard. "The charge on aesthetics is couched in appropriate religious rhetoric to the effect that proper religiosity in worship demands only the highest cultural accompaniment; it must not pander to popular taste." *Op cit.*, n.54, p.204.

victorious king, the Spirit as the empowering presence, and the Father as the benevolent source of security and good gifts for his children.

The 'cultural backdrop' to charismatic worship is the popular culture that developed from the 1960s counter-culture with its emphasis on individual participation and expressiveness, impatience with formality and institutional life, and willingness to experiment with new forms of community life.¹³ David Bebbington in his history of Evangelicalism argues that one of the reasons for the success of Charismatic Renewal has been its ability to create a Christian version of the 1960s counter-culture.¹⁴ Writing from a post-Toronto perspective it is possible to recognise elements of the consumer culture of postmodernity in which one is expected to be permanently unsatiated and 'seething with desire for new things and experiences',¹⁵ reflected, as commentators have identified, in the prayers of 'prayer ministry' that ask for "more power, more of You, Lord".¹⁶ Within this postmodern environment, the body takes on fresh importance as a servant of consumption, and a mediator of desire and emotional intensity,¹⁷ elements of which we have witnessed in respondent behaviour in 'prayer ministry'.

The musical 'cultural backdrop' is the popular dance and live performance culture which as we have seen has influenced the performance of case study worship, and notions of divine action within worship. As I have demonstrated, the sung worship also has an ecclesial 'cultural backdrop' in the Black gospel tradition. Similarly, the public 'prayer ministry'

¹³ This cultural change is charted in T. Roszak, *The Making of a Counter Culture* (London, 1970) and B. Martin, *A Sociology of Contemporary Cultural Change* (Oxford, 1981).

¹⁴ D. Bebbington, *Evangelicalism in Modern Britain: A History from the 1730s to the 1980s* (London: Unwin Hyman, 1989), 'The Spirit Poured Out', Ch.7.

¹⁵ J. H. Simpson, 'Religion and the Body: Sociological Themes and Prospects' in W. H. Swatos, *A Future for Religion? New paradigms for social analysis* (London: Sage 1993), p.156.

¹⁶ Philip Richter, 'God is not a Gentleman! The Sociology of the Toronto Blessing' in S. E. Porter & P. J. Richter (ed) *The Toronto Blessing - Or Is It?* (London: Darton, Longman and Todd, 1995), p.26.

¹⁷ B. S. Turner, *The Body & Society: Explorations in Social Theory* (London: Sage, 2nd edition 1996), p.4.

exhibits core elements of the nineteenth-century revivalist tradition. These include the way in which the gathered assembly becomes the arena for God's visitation of individuals, accompanied by the use of technique and promotion through public demonstration.

2. The Trinitarian Expression in Case Study Worship.

Having summarised the relationship with the divine in terms of the numinous, I turn to consider the theological understandings mediated by case study worship. In order to keep the subsequent discussion manageable and focused, I have selected for appraisal what may be described as the 'instinctive trinitarianism' of case study worship. As will become evident, this instinctive trinitarianism is by no means a subsidiary feature of charismatic worship, for it arises from a core worshipful relationship with God the Holy Spirit. One of the chief features of the early charismatics' testimony to their baptism in the Spirit, as Peter Hocken has documented, was a greater awareness of the trinitarian nature of God.¹⁸ Central to many of these testimonies was a new level of knowledge of Jesus Christ, a fresh appreciation of the love of the Father and the distinctiveness of the Holy Spirit, whom, as one participant put it, 'we feel that we know ... as a person in his own right.'¹⁹ Michael Mitton confirms this perspective by writing in *Renewal* magazine, following his appointment to the directorship of Anglican Renewal Ministries, in the late 1980s:

At the heart of the charismatic renewal is a personal experience of the Holy Spirit bringing an awareness of the love and holiness of our Father, and equipping us to serve our Lord Jesus.²⁰

The writings of one of the more theologically articulate leaders of the Fountain Trust, Tom

¹⁸ P. Hocken, *Streams of Renewal: The Origins and Early Development of the Charismatic Renewal in Great Britain* (Exeter: Paternoster Press, 1986), p.154-155.

¹⁹ George Forester, quoted by Hocken, *ibid.* p.77.

²⁰ *Renewal*, Vol. 1, 152, January 1989.

Smail, also reflect a dialogue with this trinitarian experience. In *Reflected Glory* Smail focuses upon the relationship between the Son and the Spirit. *The Forgotten Father* concentrates on the Father and the Son, and in the last of his main studies, *The Giving Gift*,²¹ he explores the place of the Spirit within the life of the Trinity. It is also significant that two recent theological interpretations of charismatic worship and celebration also develop their analysis in trinitarian terms. The first is Jean-Jacques Suurmond's *Word and Spirit at Play*,²² which draws upon the anthropologist Huizinga's definition of play and describes charismatic celebration as the play of the Word and the Spirit in a sabbath game. The Word represents order, the rules of the game, and the Spirit the dynamism and interchange, the enthusiasm which brings the church to life. The second is the attempt by the Anglican Chris Russell in articles in successive editions of *Anglicans for Renewal* magazine to formulate a theology of charismatic worship,²³ which leads him from pneumatology into a re-appropriation of an orthodox trinitarian theology of worship. These two approaches are not without their problems,²⁴ but they are further confirmation that the interpretation of charismatic worship and spirituality invites an engagement with trinitarian concerns.

What then of the implicit trinitarianism in case study worship? Given that the authorised liturgical provision used by case study churches contains prayer that has already been shaped by trinitarian concerns,²⁵ I will illustrate the implicit trinitarianism in case study worship by focussing upon the presence of trinitarian language in the non-authorised forms of prayer,

²¹ London: Hodder & Stoughton, 1975, 1980, 1988 respectively.

²² *Word and Spirit at Play: Towards a Charismatic Theology* (London: SCM, 1994).

²³ 'Skepsis: A Theological Viewpoint', in *Anglicans for Renewal*, Vols. 70 (Autumn '97) and 71 (Winter '97).

²⁴ Suurmond's concept of 'play' is too general a concept to be readily employed as an interpretative tool for the case study data, and it tends to reduce the Trinity to a theologized anthropology. Though theologically more orthodox, Russell's work lacks the necessary grounding in field data to test his own claim that the distinctive understanding of the Spirit generated in worship is consistent with the doctrine of the Trinity.

²⁵ For an overview of trinitarian language within the Rite A of the *Alternative Service Book* (1980) and other contemporary eucharistic liturgies, see Archimandrite Ephrem's 'The Trinity in Contemporary Eucharistic Liturgy' in A.I.C.Heron (ed), *The Forgotten Trinity: 3. A Selection of Papers presented to the BCC Study Commission on Trinitarian Doctrine Today* (BCC/CCBI, London 1991), pp.47-61.

most notably the extempore prayers of service leaders and congregational songs.²⁶

a. Extempore Prayers of Leaders.

Evidence to support the claim that the core relationship with the Holy Spirit in charismatic worship has generated a trinitarian consciousness is provided by prayers addressed to or for the Spirit within case study worship. The epicletic prayers that initiated public 'prayer ministry' provided ample illustration of the way that prayer to, or for, the Spirit included prayer to the Father and the Son. I observed the following examples:

St.B:

"Holy Spirit, you are so welcome. Giver of life author of life, pour down upon us Let it come Lord Jesus; pour it out now. More Lord."²⁷

St.E:

'O come Holy Spirit, in Jesus' name. Father, as we stand, and as the Spirit comes, we admit to our doubts, deliberately and purposefully before you now in the heavenly places ... Lord Jesus, send down the Spirit we pray. Lord Jesus, be with us today."²⁸

"Father, I ask you now that you would come and minister to all your people. Holy Spirit, come, and Lord I ask that you would renew in us, Lord, our first love ... Come Holy Spirit."²⁹

²⁶ Unlike other Reformation churches, the Church of England has never made legal provision for hymnody, with the result that all hymn singing is technically non-authorised.

²⁷ St.B, 6.30pm service, visit 2.

²⁸ St.E, 11.00am service, visit 2.

²⁹ St.E, 6.30pm service, visit 2.

St.C:

"Father God, we ask you through your Son to send your Holy Spirit upon us in great power ... Come Holy Spirit."³⁰

Prayers calling upon the Spirit outside the context of public 'prayer ministry' also had a trinitarian dimension. At St.D, whereas in 'prayer ministry' the priest prayed only to the Spirit in a simple "Come Holy Spirit" prayer, at other stages in the Mass he offered extempore prayers for the gift of the Spirit which would be addressed either to the Father, Jesus, or "the Lord" as the origin of the gift.³¹ At St.A and St.F, where there had been no public 'prayer ministry', prayers for the Spirit included references to other persons of the Trinity. At Evening Praise at St.A, the leader offered the following prayer before a period of devotional worship:

"Holy Spirit, we pray that you'd come and melt our hearts. Spirit of Jesus, break through those barriers, those hurts. Clothe us with yourself ... come Lord Jesus."³²

At St.F in the commissioning of the 'prayer ministry' team,³³ the priest prayed first for the assembled team in trinitarian terms and then addressed the Spirit alone when he prayed for individual members:

[For the group] "May the Almighty God and Father of our Lord Jesus Christ fill you with all grace to fulfil his ministry into which you have been called, and may his Holy Spirit come upon you with healing power, that those who you will be led to pray for will receive from his most gracious hand all that he desires for the wholeness of body, mind and spirit. We make this prayer in the name of Jesus."

Following this, as the priest laid his hands upon each individual member of the group, he

³⁰ St.C, 6.00pm service, visit 1.

³¹ I observed him doing this following songs which mentioned the Spirit's ministry.

³² St.A, Evening Praise, visit 1.

³³ St.F, visit 1.

prayed:

"Come Holy Spirit upon your servant [name] with all your gifts of healing and love."

Staying with St.F, I also observed an extempore variation on authorised liturgical provision which was a more formalised example of prayer addressed to all three persons of the Trinity. Within the traditional three-fold versicle and response structure of the Kyrie the priest (Pr) composed prayers to each person of the Trinity,³⁴ and in the following instance introduced and concluded the Confession with prayers to the Spirit:

Pr: "Now we ask for God's mercy upon us, and forgiveness of all our sins:

'Holy Spirit, reveal to us God as our Father.'

Today we are thinking of practical ways of showing love and the overwhelming generosity of God:

'Heavenly Father, there are so many times when we are self-centred and want to keep things for ourselves. That makes us blind to the needs of the people around. Yet you say that you love the wicked as well as the righteous. For our shortcomings

Lord have mercy.' "

All: "Lord have mercy."

Pr: "Lord Jesus Christ, you came and gave up your life for the whole world. We pray that you would help us to give our lives too, to you and to one another;

Christ have mercy."

All: "Christ have mercy."

³⁴ This is not without precedent, for in recent official supplementary liturgical texts, provision has been made for similar trinitarian Kyries. See *Enriching the Christian Year* (London: SPCK/Alcuin Club, 1993), under the Trinity season. In the *A.S.B.*, the alternative Kyrie (p.164) is the threefold division of the triple invocation which traditionally is regarded as a trinitarian structure (Archimandrite Ephrem, *The Forgotten Trinity*, p. 51).

Pr: "Holy Spirit of God, you come and empower your people to be generous and loving. For the times that we use that gift for ourselves, we're sorry.

Lord have mercy."

All: "Lord have mercy."

Pr: "Holy Spirit of God, now come upon each one of us with your cleansing and absolving power. Cleanse your people so that we might be free to sing your praise, Father, Son and Holy Spirit. Amen."

Finally, I observed service leaders pray preparatory prayers on behalf of the congregation which established a trinitarian context for the subsequent act of worship. Two examples are quoted here, one from the non-liturgical setting of St.B and the other from the more liturgical Mass at St.D.

St.B:

"Father, we thank you so much for gathering us together this morning. We thank you for your great love towards us. We thank you Lord Jesus that you've come to us. We thank you that you send your Spirit upon us. We ask you this morning that we may draw close to you, to worship you with our hearts, our lips our lives; all of ourselves. For Jesus Christ's sake."³⁵

St.D:

"Father, as we come into this your Temple this morning. may we do so with hearts full of thanksgiving. Father, may we give you the glory for all you have done for us. And Father, as we come to gather around your altar, to celebrate your love and the death of your Son,

³⁵ St.B, visit 1, the vicar at 11.00am service. It is interesting to note that although that St.B was the least liturgical of the case study churches, the vicar ended each service with an orthodox trinitarian blessing.

may our hearts be filled with praise for all that you are. Father, pour out your Spirit upon us this morning. Come among us and have your way among us. May you be Lord here, in all that we do and say. We ask this in Jesus' name."³⁶

b. Congregational Songs.

Reviewing the content of songs sung in case study worship provided further evidence for the implicit trinitarianism of charismatic prayer. Many of the songs, as has been illustrated in Chapter 4, were addressed to God the Son. Alongside these were a smaller number of songs addressed to the Father (for example, 'Father God, I wonder',³⁷ 'O Father of the fatherless'³⁸ and 'Father in heaven how we love you'³⁹) and the Spirit (for example, 'Spirit of the living God'⁴⁰ and 'Holy Spirit we welcome You'⁴¹). There were also songs that had an explicit trinitarian shape. At St.D we sang 'Father we adore You', a song originally popularised through the Fisherfolk collection *Sounds of Living Water*:⁴²

Father, we adore You,
lay our lives before You:
how we love You!

Jesus, we adore You,
lay our lives before You:
how we love You!

³⁶ St.D, visit 2, assistant priest at the Parish Mass.

³⁷ *Mission Praise [MP]* (1990) No.128: St.E, visit 1.

³⁸ *MP* (1996) No.108: St.E, visit 1; St.C, visit 2.

³⁹ *MP* (1990) No.135: St.E, visit 1.

⁴⁰ *MP* (1990) No.612: St.D, visit 2.

⁴¹ *Songs of Fellowship [SF]* (1991) No.188: St.A (Evening Praise), visit 2.

⁴² Other Fisherfolk songs with a similar trinitarian shape are 'Holy, holy' [*MP* (1990) No.238], and 'Father we love You' [*MP* (1990) No.142].

Spirit, we adore You,
lay our lives before You:
how we love You!⁴³

Terrye Coelhe © 1972 Maranatha! Music USA/Copycare Ltd.

The Vineyard song 'Father we adore You' follows a similar pattern with successive verses beginning 'Father we adore you ... Jesus we love you Spirit we need you'.⁴⁴ An interesting example of a more developed trinitarian song was composed by a member of the congregation at St.B and sung as a solo item at the end of the evening service (visit 1):⁴⁵

One bread, one body, one Jesus, one hope to which we are all called.
One Lord, one faith and one baptism, one God and Father of us all.
God bids us to love one another, to be bound in unity,
For the Holy Spirit of love in Jesus is a love which sets us free.

He sent one Holy Spirit to guide us, one Saviour Jesus Christ is here.
One Father in heaven, our God Almighty, one blessed Trinity.
Our God he has brought us all together, his Holy Spirit to release,
That we may show a dying world his heaven, his joy and his peace.

The trinitarian consciousness articulated in the extempore prayers and songs quoted above gives legitimate grounds for conducting a theological appraisal of case study worship with reference to the doctrine of the Trinity. This line of theological investigation has also been recognised by Christopher Cocksworth in a recent article, 'The Trinity Today: Opportunities and Challenges for Liturgical Study'.⁴⁶ Cocksworth suggests that the 'apparent instinctive

⁴³ *MP* (1990) No.139.

⁴⁴ *MP* (1990) No.140: St.B, visit 1.

⁴⁵ The lady concerned explained to the congregation that she had been 'given' the words when praying on the previous day, and that she had 'received' the tune whilst playing her guitar at home earlier that day!

⁴⁶ *Studia Liturgica*, Vol.27, 1997, No.1, p.61-78.

trinitarianism of charismatic worship is a field wide open for proper research and exploration',⁴⁷ and argues for the need of a dialogue between charismatic worship and the liturgical tradition with respect to the two classic Christian doxologies which give 'Glory to the Father and to the Son, and to the Holy Spirit' and which offers praise and prayer 'to the Father, through the Son, in the Spirit'. The remainder of this chapter will engage in an appraisal of the trinitarian characteristics of case study worship by a process of engagement with the trinitarian concerns represented by these orthodox formulations of Christian worship. I will argue that there are features of case study worship that represent a renewal of an orthodox trinitarian understanding of worship 'in the Spirit'. However, I will then discuss the problematic features of case study worship exhibited in sung worship and 'prayer ministry' in terms of the dislocation from the christological heart of trinitarian worship, namely worship that is offered through the Son.

3. Worship 'In The Spirit'.

As the title of this thesis suggests, the main claim of the praxis of charismatic worship is that it is 'worship in the Spirit'. The Charismatic Movement, rooted in the experience of the 'personal epiclesis'⁴⁸ of baptism in the Spirit, has naturally developed styles of worship that have sought to reflect the dynamic involvement of the Holy Spirit among the worshipping assembly. In case study worship the most obvious example of this was the epiclesis initiating public 'prayer ministry', a liturgical moment whose significance was such that some participants defined 'prayer ministry' as a ' "Come Holy Spirit" time'.⁴⁹ But as we have seen, there were plenty of other instances of prayer to, or for, the Spirit, giving liturgical expression

⁴⁷ *Ibid.*, p.74.

⁴⁸ This phrase is used by J.Fenwick and B.Spinks in their description of charismatic experience. *Worship in Transition: the Twentieth Century Liturgical Movement* (Edinburgh: T&T Clark, 1995), p.112.

⁴⁹ For example, at St.C (MLI). At St.E, the 6.30pm service with 'prayer ministry' was advertised as a 'Come Holy Spirit' Service (visit 2).

to the nature of the Church, which, according to the Anglican-Orthodox dialogue, is 'that Community which lives by continually invoking the Holy Spirit.'⁵⁰ Worship 'in the Spirit' was also symbolised by the simple bodily posture of hands held in front of the chest with palms cupped upwards, indicating an openness or readiness on behalf of participants for receiving the Holy Spirit. As the minister at St.B told the children just before calling upon the Spirit at 'prayer ministry', "stand with your hands out as I start to pray - that's saying to the Lord that you want to receive a gift from him."⁵¹

There were three main features of case study worship that reflected a trinitarian understanding of worship 'in the Spirit': the celebration of the Spirit as a divine person, or hypostasis, in his own right, the freedom and enabling bestowed by the Spirit upon participants to fulfill a vocation to worship, and the creation of a community in which participants relate to one another in the giving and receiving of gifts.

a. Celebrating God the Holy Spirit.

In case study worship the 'common-sense' construction of participants was that, with reference to the Spirit, it is God who was being addressed and God who acted among the worshipping congregation. The interchangeability of divine names in prayer, as seen above, indicates the ease with which the Spirit is included as an intrinsic part of the divine being. Requests for his presence are understood unambiguously as invitations for God to reveal himself and "work" among the assembly, and I have already demonstrated how this understanding is publicly reinforced in 'prayer ministry'. As we have seen, both the use of

⁵⁰ Kallistos Ware and Colin Davey (eds), *Anglican-Orthodox Dialogue: The Moscow Agreed Statement* (London: SPCK, 1977), p. 91; quoted in C. Cocksworth, *Holy, Holy, Holy: Worshipping the Trinitarian God* (London: Darton, Longman and Todd, 1997), p.186.

⁵¹ St.B, 10.30am service, visit 2.

charismatic gifts and the presence of ecstatic behaviour are visible signs to participants of the dynamic presence and activity of God among the worshipping assembly.

This has important trinitarian implications, for the understanding mediated by case study worship assumes that the Spirit is a distinct person, or in Eastern trinitarian language, hypostasis, within the Godhead. This is an understanding which is consistent with the creedal formula on the nature of the Spirit agreed by the early church fathers who met in Constantinople in 381: 'We believe in the Holy Spirit, the Lord, the Giver of Life, who proceeds from the Father; who with the Father and the Son together is worshipped and glorified'. The Council of Constantinople had confirmed the doctrines of the Council of Nicaea in 325, and extended Nicaea's belief in the deity of the Son (expressed as *homoousios*, or 'of the same essence' as the Father) to include the Holy Spirit, who in 325 had been mentioned almost as an afterthought: 'We believe in the Holy Spirit.'

The theological formulation for the Spirit at the Council of Constantinople was to a great degree the result of the work of the Cappadocian fathers, Basil of Caesarea, Gregory of Nyssa and Gregory of Nazianzus, who in establishing the deity of the Spirit also created a new theological language for expressing the unity and the trinity of God. They spoke of the Father, Son and Spirit as being three distinct *hypostases*, and all sharing in the one *ousia*, or divine 'essence', which is derived from the Father. The particularity of each hypostasis is defined in relational terms: the Father is the source of the divine essence, possessing it in and from Himself alone; the Son possesses the divine essence from the Father, and is begotten eternally; and the Spirit possesses the divine nature from the Father by eternally proceeding from Him, as the everlasting Breath of His mouth. Thus, as the Constantinople states, by fully sharing the divine essence the Spirit is to be worshipped and glorified with the Father and the

Son, and in his particularity, he is spoken of as proceeding from the Father.

It was defending the liturgical and theological appropriateness of the giving of glory to the Spirit, along with the Father and the Son, that prompted Basil's work *On the Holy Spirit* (375). His treatise defends his use of a 'co-ordinated' form of doxology within the Eucharist: 'Glory to God the Father with (*meta*) the Son, with (*sun*) the Holy Spirit', in response to the charge of innovation by the Pneumatochians; the customary form in Greek speaking churches at the time was the traditional 'Glory to the Father through (*dia*) the Son in (*en*) the Holy Spirit', a formula that receives New Testament expression in Ephesians 2:18. Basil's treatise is dominated by lengthy grammatical discussions in which he draws upon scripture and the wider worshipping tradition of the Church to argue for the appropriateness of both formulas in Christian worship. He understood the more traditional formula to be appropriate for describing God's economy of salvation (and hence it is often called the 'economic' formula), and the 'co-ordinated' form appropriate for the adoration and contemplation of God as he is in himself (the so called 'immanent' formula). Specifically, in regard to the Spirit, Basil argues that when his rank is considered, 'we think of Him as present *with* the Father and the Son', and when the working of his grace is considered upon recipients, 'we say that the Spirit is *in* us'.⁵² But, as Basil argued, it was crucial for worship that the indwelling Spirit be God, for it was only on account of the Spirit sharing in the divine glory that worshippers could participate in the saving knowledge of God the Son and the Father. Or as Basil was to put it, 'If you are outside the Spirit, you cannot worship at all'.⁵³

The relevance of Basil's work to the present discussion is two-fold. First, in theological method, charismatics share a similar orientation to working out their theology of the Spirit

⁵² *St Basil the Great On the Holy Spirit*, (New York: St.Vladimir's Seminary Press, 1980), 26.63., p.96.

⁵³ *Ibid.*, 26.64, p.97.

from within the experience of public worship. Songs, prayers, leadership explanations, ritual process, liturgical actions and ecstatic phenomena all create a living theology of the Spirit. As Chris Russell has put it,

Distinctive charismatic pneumatology is fashioned within and from corporate worship; it is pneumatology-through-doxology.⁵⁴

Secondly, by celebrating the presence of *God* the Holy Spirit within worship, charismatics are led, like Basil, to an understanding of worship as a transforming event, or to put it more theologically, a redemptive event. As we have seen, the ritual of songs was designed to lead to communion with God and the 'prayer ministry' invited individuals to a healing encounter with God.

In many ways, by celebrating the Spirit in a way that draws attention to his dynamic relationship as a distinct divine hypostasis to the worshipping community, case study worship, and charismatic worship in general, stands much closer to the Eastern theological tradition of the Cappadocians than its native Western tradition. The latter has found it more difficult to celebrate the distinct hypostasis of the Spirit, particularly within the economy of God's action in the world. As has been highlighted by Colin Gunton, the theological roots of this difficulty lie in the trinitarian formulations of the father of Western theology, Augustine of Hippo, expounded in his treatise *De Trinitate*.⁵⁵ With regard to Augustine's conception of the Spirit, Gunton identifies a failure adequately to relate the Spirit of the immanent Trinity (what God is in himself eternally) to the economy of God (his action in Christ and with the Spirit in time). As Gunton argues, the way that Augustine conceives of the Spirit as 'bond of love' between the Father and the Son tends to be in Platonic terms, emphasising the unitative

⁵⁴ 'Skepsis' in *Anglicans for Renewal*, vol.70, Autumn '97, p.2.

⁵⁵ C.Gunton, 'Augustine, the Trinity and the Theological Crisis of the West' in *The Promise of Trinitarian Theology* (Edinburgh: T&T Clark, 1991), pp.31-57.

function of love (relating the Father to the Son, and the believer to God), rather than the outgoing nature of love rooted in the concrete realities of the incarnation. The Spirit thus tends to be conceived as 'a link in a inward-turned circle',⁵⁶ which contrasts significantly with Eastern tradition, as the thirteenth century Bonaventura summarised:

The Greeks have compared the Spirit to the breathing forth of an 'outer breath', the Latins to the breathing forth of an 'inner love'.⁵⁷

The outcome is that far from being in some respect an implication of the economy, Augustine's immanent Trinity is in effect conceived in terms contradictory to the economy, which in turn undermines the theological weight of the economy of the Spirit.

The texts of the Western liturgical tradition are symptomatic of this weakness, and are hesitant in acknowledging the economy of the Spirit. Take, for example, a foundational liturgy for Anglicanism, the Holy Communion rite of the *Book of Common Prayer*. Apart from the Nicene Creed, the only clear mention of the economy of the Spirit is in Cranmer's Collect for Purity, with its petition to Almighty God to 'cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit'. The other references to the Spirit are in concluding doxologies to the immanent Trinity, such as 'through Jesus Christ our Lord, who with thee and the Holy Ghost liveth and reigneth, ever one God, world without end',⁵⁸ or the characteristic Augustinian formula of 'through Jesus Christ our Lord; by whom, and with whom, in the unity of the Holy Ghost, all honour and glory be to thee, O Father Almighty, world without end'.⁵⁹ The eucharistic prayer, following the pattern of prayer in the Roman *canon missae*, is strictly binitarian in form, addressing the Father and celebrating the death of

⁵⁶ C.Gunton, 'The Spirit in the Trinity' in A.I.C. Heron (ed), *The Forgotten Trinity: 3. A Selection of Papers Presented to the BCC Study Commission on Trinitarian Doctrine Today* (London: BCC/CCBI, 1991), p.131.

⁵⁷ *Commentary on Bk1 of Lombard's Sentences*, quoted in A.Heron, *The Holy Spirit* (London: Marshall, Morgan and Scott, 1983), p.83.

⁵⁸ The first prayer for the Sovereign.

⁵⁹ The first collect after Communion.

Christ; the Spirit is only mentioned on three occasions in the year when the Proper Prefaces celebrate Christmas Day, Whit Sunday and Trinity Sunday. This truncated form of trinitarian prayer was not unique to the *Book of Common Prayer*. As Bryan Spinks comments, such prayer was a common feature of Western eucharistic liturgies of the Reformation period, which meant that these liturgies were 'ill-suited to nurture a spirituality which could long withstand the inroads of Socinianism and Deism with their antipathy to the doctrine of the incarnation and the Trinity.' Spinks continues:

.. it is salutary to remember that that eighteenth and nineteenth-century Anglican Deists produced revised Prayer Books with only minor omissions from the standard text, showing just how marginal this belief [in the Trinity] is in terms of prayer texts.⁶⁰

In the light of this tradition, it was little surprise to discover the more liturgically aware charismatic Anglicans, such as John Gunstone,⁶¹ welcoming the revisions to the *Book of Common Prayer* found in the *Alternative Service Book* (1980), particularly the eucharistic rites. These eucharistic rites allow the worshipping assembly to affirm the presence of the Spirit in their gathering, and in a more trinitarian eucharistic prayer than Cranmer, the 'pre-Sanctus' praise to the Father outlines the economy of the Trinity, in the incarnation of the Son and the mission of the Spirit. This then leads to a pre-Institutional invocation of the Spirit upon the eucharistic elements, and a post-Institutional invocation of the Spirit upon communicants.⁶²

By affirming the divine person of the Spirit, the public case study worship also celebrated what is best described as the freedom of the Spirit. As we have seen, this is represented in

⁶⁰ B.Spinks, 'Trinitarian Theology and the Eucharistic Prayer', *Studia Liturgica* 26 (1996), p. 212 (both quotes).

⁶¹ As mentioned in Chapter 3, under St.D.

⁶² Rite 'A', Eucharistic Prayers 1,2 &3. Prayer 4, and the first Rite 'B' prayer are an updating of the Cranmerian rite with an invocation of the Spirit in the post-Sanctus. The second Rite 'B' prayer follows the Rite 'A' shape, but includes only an invocation upon the elements.

charismatic liturgical time by the key element of openness to the Spirit's action within the assembly: leaders encouraged participants to allow God "to do whatever he wants to do", and moments of silence were characterised by a waiting upon the Spirit to "move" among the assembly. For some participants, liturgical celebration could negate such freedom. "Does your liturgy allow God in?" asked one informant when in conversation with me about the quality of the worship in my own parish.⁶³ Other participants, most notably at St.B and among some of the Evening Praise congregation at St.A, expressed their frustration with their experience of Anglican liturgy, which they regarded as too structured, predictable, leaving "no space for God to work or speak".⁶⁴ This kind of criticism of the manner of celebration of the liturgy is not new to charismatics. Michael Harper, in the course of writing about the central elements of charismatic worship, is unsparing in his criticism of Anglican liturgical celebration:

... the Holy Spirit has been tamed and domesticated, imprisoned and encapsulated by dry liturgy, ancient forms, Victoriana galore and Anglo-Saxon phlegm ... We have been so obsessed with divine *order* that we have been blinded to the Spirit's freedom⁶⁵ (Italics original).

This protest on behalf of the Spirit's freedom is another indication of the way that charismatic understanding of worship stands over against the Western tradition, and nearer the Eastern. The difficulty in the West lies in its inability to give adequate theological weight to the free personhood of the Spirit. Augustine's treatment of the Spirit in *De Trinitate* makes it difficult for the Spirit to be understood as a distinct person within the Trinity. He describes the Spirit as the 'Gift' and 'bond of Love' between the Father and the Son, and from them to the world.⁶⁶

⁶³ Informal conversation, St.C.

⁶⁴ CI, St.B.

⁶⁵ 'Principles of Congregational Worship', *One in Christ: A Catholic Ecumenical Review* Vol.13 (1977), No.1&2, p. 37.

⁶⁶ See *De Trinitate*, XV for Augustine's main discussion, from *Augustine: Later Works*, E.T. by John Burnaby,

But gift and love is the the language of substance, not persons. As Tom Smail puts it, the Augustinian approach tends 'to dissolve the Spirit into a relationship or an attitude rather than affirm him as distinct person.⁶⁷ Because Augustine is not able convincingly to establish personhood as constitutive of the Spirit's existence, there is a tendency for the Spirit to be conceived in terms of a divine substance belonging to and given by the Father and the Son. This, together with Augustine's insistence that in origin the Spirit proceeded from both the Son and the Father, though not himself involved in the origination of any divine person, tends to subordinate the Spirit to the Son. The logic of this position led in due time to the filioque controversy with the East, and the associated Eastern accusations of Western theology that by subordinating the Spirit to the Son, the West fails to do justice to the particular realities of the economy of the Spirit in his divine freedom.⁶⁸ Symptomatic of this has been the Western subordination of the Spirit's economy to a spiritual grace, which, as Tom Torrance has highlighted, has been conceived either in terms of the ministry of the institution of the Church (Catholicism) or as an indwelling vivifying force within the individual soul (Protestant piety).⁶⁹ Both positions compromise the divine freedom of the Spirit in his particular hypostasis by making the Spirit a function of the institution (which is the particular criticism of charismatics with respect to the liturgy), or individual spirit.

b. Celebrating a Vocation to Worship.

The second main element of worship 'in the Spirit' is that it affirms the Spirit's role as the enabler of the human vocation to worship. This was particularly evident in the acts of

Library of Christian Classics, Vol.VIII, (London: SCM, 1955).

⁶⁷ *The Giving Gift: The Holy Spirit in Person*, (London: Hodder and Stoughton, 1988), p. 153.

⁶⁸ The history of the debate has been exhaustively outlined by R.P.C. Hanson in *The Search for the Christian Doctrine of God* (Edinburgh: T&T Clark, 1988).

⁶⁹ T.Torrance, 'Come Creator Spirit, for the Renewal of Worship and Witness' in *Theology in Reconstruction* (London: Marshall Morgan and Scott, 1965).

congregational singing, where, as we have seen from Chapter Four, participation is understood as being enabled by the Spirit, 'releasing' participants for the offering of worship.

The texts of case study charismatic songs leave worshippers in little doubt as to their primary vocation. Epitomizing this is a song by Graham Kendrick:

We are here to praise You,
lift our hearts and sing;
we are here to give You
the best that we can bring.⁷⁰

Graham Kendrick © 1985 Make Way Music.

The long periods of confident congregational singing observed in case study worship reflect the spirit of this vocation. These are extended acts of thanksgiving, witnessing to the eucharistic nature of humanity. As Alexander Schmemmann writes, 'thanksgiving is truly the first and the essential act of man, the act by which he fulfils himself as man.'⁷¹ Or, as the Preface in the Holy Communion liturgy of the *Book of Common Prayer* puts it,

It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, Holy Father, Almighty, Everlasting God.

Or again, as the opening question of the Westminster Shorter Catechism (1647-48) expresses it:

Q. What is the chief end of man?

A. Man's chief end is to glorify God, and to enjoy him for ever.⁷²

The theological basis for this vocation is trinitarian, as revealed in the economy of God's

⁷⁰ From *MP* (1990), No.717.

⁷¹ A.Schmemmann, *Of Water and The Spirit: A Liturgical Study of Baptism* (London: SPCK, 1976), p.46.

⁷² Quoted in G.Wainwright, *Doxology: The Praise of God in Worship, Doctrine, and Life* (London: Epworth Press, 1980), p.17.

action in the incarnation. As Tom Smail points out, the earthly life of the Son is encompassed by the Spirit's action, at his conception (Luke 1:35), baptism (Luke 3:22 and parallels), and resurrection (Romans 1:4).⁷³ Thus, in the Spirit, who is the gift from the Father, the Son in his humanity offers himself to the Father, and so fulfils the worshipful response of creation as the new Adam.⁷⁴ This trinitarian pattern is reflected liturgically in the New Testament by the Pauline references to the distinctive prayer 'Abba, Father' in use in the early church.⁷⁵ The content of such prayer draws directly upon Jesus' own prayer, which, as the New Testament scholars such as Jeremias and Dunn have argued, was characteristically addressed to God as *Abba*, or 'Father'.⁷⁶ The mode of prayer is in the Spirit, for 'God sent the Spirit of his Son into our hearts' to enable the prayer 'Abba, Father' (Galatians 4:6). Thus, as John Zizioulas argues with regard to ecclesial existence in general, Christian worship is instituted by Christ and constituted by the Spirit.⁷⁷ Christ embodies the reality of Christian worship, in which we participate through the power of the Spirit, or as the economic trinitarian doxology puts it, prayer is offered to the Father through the Son, and in the Spirit.

It is important also to recognise that the trinitarian offering of the Son in the Spirit is not only a pattern for Christian worship, but also its redemptive foundation. Through the atoning death of the Son, the vocation to worship is restored to mankind. Writing on the death of Christ in an essay on eucharistic sacrifice, Rowan Williams argues that 'the effect of Christ's sacrifice is precisely to make us 'liturgical' beings, capable of offering ourselves, our praises and our symbolic gifts to a God who we know will receive us in Christ.'⁷⁸ In the Orthodox tradition

⁷³ T.Smail, *The Giving Gift: The Holy Spirit in Person* (London: Hodder & Stoughton, 1988), p.99-107.

⁷⁴ See Romans 5:12-21 and 1 Corinthians 15:20-28, 45-47.

⁷⁵ See Romans 8:15 and Galatians 4:6.

⁷⁶ J.Jeremias, *The Prayers of Jesus* (London: SCM, 1967), pp.11-65 and J.D.G. Dunn, *Jesus and the Spirit: A Study of the Religious Charismatic Experience of Jesus and the First Christians as Reflected in the New Testament* (London: SCM, 1975), pp.21-26.

⁷⁷ J.D.Zizioulas, *Being as Communion: Studies in Personhood and the Church* (New York: St. Vladimir's Seminary Press, 1985), p.140.

⁷⁸ R.Williams, *Eucharistic Sacrifice: The Roots of a Metaphor* (Nottingham: Grove Liturgical Study No.31,

this is expressed in more pneumatological terms as the freedom given by the Spirit to face God with unveiled face, summed up in the New Testament word *parrhesia*.⁷⁹ The Orthodox commentator Paul Verghese summarises this grace of the Spirit as the 'joy of freedom'.⁸⁰ This same freedom to approach God boldly was evident in the manner of celebration of case study sung worship, which led the worshippers into communion, or 'intimacy', with God. The texts of some songs reflected this ethos, most notably a song sung at St.D (visit 1) which combined both the christological and pneumatological dimensions in celebrating the 'joy of freedom':

Jesus, we celebrate Your victory,
 Jesus, we revel in Your love,
 Jesus, we rejoice You've set us free,
 Jesus, Your death has brought us life.

His Spirit in us releases us from fear,
 the way to Him is open,
 with boldness we draw near.⁸¹

John Gibson © 1987 Thankyou Music.

Thus, case study worship not only witnessed to the divine freedom of the Spirit, but also to the nature of the Spirit as the grounds of the freedom for participants' worship. This reflects the concerns of Colin Gunton who argues that only by correctly establishing the Spirit's divine 'Otherness' can human freedom be guaranteed.⁸² Worship 'in the Spirit' gives us the freedom to live according to the 'law of our own being',⁸³ which in liturgical terms, as case

1982), p.27.

⁷⁹ 2 Corinthians 3:12 as a comparison between the bold, open and confident nature of Paul's ministry and the 'veiled' nature of Moses' ministry. For a more liturgical expression, see Ephesians 3:12.

⁸⁰ P.Verghese, *The Joy of Freedom: Eastern Worship and Modern Man* (London: Lutterworth Press, 1967), p.23 &p.82.

⁸¹ From *MP* (1990), No. 387.

⁸² 'Immanence and Otherness: Divine Sovereignty and Human Freedom in the Theology of Robert W Jenson' in *The Promise of Trinitarian Theology*, pp.122-141, and 'The Spirit as Lord: Christianity, Modernity and Freedom' in A.Walker (ed), *Different Gospels: Christian Orthodoxy and Modern Theologies* (London: Hodder & Stoughton, 1988), pp.169-182.

⁸³ C.Gunton, 'The Spirit as Lord', *op. cit.*, p.177.

study sung worship reminds us, is our creaturely sacrificial self offering of praise to the Father as eucharistic beings.

c. Celebrating the Community at Worship.

The third aspect of worship 'in the Spirit' that case study worship highlights is the creation of a community in which participants are present to each other, and through the inspiration of the Spirit give to and receive from one another. The reality of community in worship was most obvious at St.A's Evening Praise and St.F where there was a high level of personal interaction between worshippers. However, present in each case study church were examples of how participants offered and received gifts 'in the Spirit'. As we have seen, this could be inspired utterances in a 'time of worship' (St.A, St.B and St.E), or words of knowledge in public 'prayer ministry' (St.C, St.D, and St.E). Through various commissionings, gifts and ministries were celebrated as being 'in the Spirit' by prayer which invoked the Spirit's power or presence upon the relevant practitioners. At St.F the chief server and 'prayer ministry' team were commissioned with prayer for the Spirit. During a 'prayer ministry' at St.E, the leader, having identified those in the congregation with a gift of prophecy and others with healing gifts, prayed that the Spirit would come upon them to empower them for ministry.⁸⁴ On another occasion at St.E the Spirit was called upon the 'prayer ministry' team just before they prayed for respondents.⁸⁵ At St.B we witnessed two occasions when individual members of the congregation were publicly commissioned for service in the church overseas by prayer for the Spirit and laying on of hands.⁸⁶

⁸⁴ St.E, 11.00 am service, visit 2.

⁸⁵ St.E, 6.30pm service, visit 2.

⁸⁶ St.B, 6.30pm service, visit 1 and 10.30am service, visit 2.

Once again, we witness a contrast with the nature of liturgical community that has been characteristic of the Western tradition, where public worship has been dominated by a sacred officiant who ministers to the people whose role it is to receive the grace mediated to them. In Catholicism this has traditionally been focused in the priestly administration of the sacrament, and in Protestantism in the faithful ministry of the preaching of the word of God. Michael Harper's criticism of this tradition is in terms of the arrangements of church furniture, 'before the Reformation in extensive sanctuaries and since the Reformation in pulpits and pews',⁸⁷ which Harper sees as reflecting the absence of a communitarian understanding of the Body of Christ. In charismatic worship, as illustrated in the case studies, individual participants in the worshipping assembly are encouraged and permitted to become present to each other in ways not previously enabled by the tradition. As mentioned in Chapter 3, this has been described as as the removal of individual masks in the stately masked-ball of traditional worship. Each participant is potentially a minister of, as well as being a recipient of, spiritual grace.

This kind of community represents a recovery of the ministry of the Spirit as the creator of *koinonia*, or fellowship, the reality of which is illustrated in the communal life of the early church in the book of Acts,⁸⁸ and identified as a particular characteristic of the Spirit in the trinitarian greeting of 2 Corinthians 13:14. As already mentioned, Paul's instruction on worship in 1 Corinthians 12-14 has been the classic biblical passage used by charismatics in the shaping of common life, or *koinonia*, in worship. An assembly is envisaged in which each participant is the minister of spiritual gifts, by virtue of their common participation in the Spirit. The Pauline community of the body of Christ is realised in the exercise of the particular gifts of the Spirit: to each person 'the manifestation of the Spirit is given for the

⁸⁷ M. Harper, 'Principles of Congregational Worship', *op. cit.*, p.37.

⁸⁸ For example, Acts 2: 42-47.

common good'.⁸⁹ There are two points to be made here. The first is that despite the reservations that have been expressed with regard to the place of the Spirit in Augustine's trinitarian formulation, his emphasis upon the Spirit as the gift of love between the Father and the Son does enable the economic reality of the *koinonia* of the Spirit to be rooted within the life of the immanent Trinity. Tom Smail, for example, develops the Western tradition in writing of the giving that is in God, and describes the Spirit as the Gift of the Father's very own self to the Son, and the Son's responsive Gift of himself to the Father.⁹⁰ These two movements in the eternal life of God can be seen to correspond to the historical events of in the life of the incarnate Son, such as Jesus' baptism (the Father's gift to the Son) and Jesus' self-offering upon the cross (the Son's offering to the Father⁹¹). This mutual self-giving, constituted by the Spirit, is the foundation for the life of the mutual self-giving in the charismatic assembly.

Another point to mention is that the charismatic assembly of 1 Corinthians 12-14, which to varying degrees case study worship reflected, witnesses to the Spirit as honouring and establishing the particularity of each contribution. The Pauline metaphor of the body of Christ celebrates the particularity of gifts within the communal unity. This is a prime example of what Gunton has argued is a distinctive role of the Spirit, who by relating us to the Father through Christ, establishes us in our true relationality to God and to others:

It is not a spirit of merging or assimilation - of homogenisation - but of relation in otherness, relation which does not subvert but establishes the other in its true reality as the liberating Other, the Spirit respects the otherness and so particularity of those he elects.⁹²

⁸⁹ 1 Corinthians 12:7 (New International Version).

⁹⁰ T.Smail, *op. cit.*, Ch.6, 'The Giving in God'.

⁹¹ See Hebrews 9:14.

⁹² C.Gunton, *The One, the Three and the Many: God, Creation and the Culture of Modernity* (Cambridge:

This is represented in case study worship by the culture of charismatic liturgical time, which was open to the particular presentations of individual selves offering gifts and quite different from what participants would call the "formality" of traditional worship which rendered the individual invisible, assimilated within the liturgical act behind the mask of corporate orderliness.

It is time, however, to test the adequacy of the trinitarianism of case study worship by considering the critical question of whether the worship observed represents an activity that by virtue of being offered in the Spirit, is *therefore* also located through the Son, to the Father, as the trinitarian pattern of the economic doxology reminds us. Within the economy of salvation, the chief function of the Spirit is to lead us to the Son, and through the Son to the Father. As Gunton puts it, the Spirit is the 'self-effacing' person of the Trinity,⁹³ or in the words of Yves Congar, 'the person without a face',⁹⁴ who points us beyond himself to the Son and the Father. In order to root the discussion in the realities of case study worship, the discussion will focus upon the two main charismatic elements of congregational singing and 'prayer ministry'.

4. The Place of Christ in Congregational Sung Worship.

As has been demonstrated, the dominant metaphor used of Christ in the songs of case study worship was the ascended and glorified Lord and King. Regal music and bodily expressions, such as triumphantly raised hands, were consonant with the language of songs that celebrated Jesus as the majestic King. His name was 'magnified', 'exalted' or 'lifted up' and before Him

Cambridge University Press, 1993), pp.182-183.

⁹³ *The Promise of Trinitarian Theology*, p.168.

⁹⁴ *I Believe in the Holy Spirit* (London: Geoffrey Chapman, 1983), Vol.III, p.5.

worshippers 'bowed down'. The divinity of Christ in these songs is powerfully celebrated, for he is the recipient of prayer and praise, and as Lord has claimed victory over evil and sin, and exercises authority over the world.⁹⁵ The theological emphasis of these songs was reminiscent of the early Christian hymns that celebrate the divinity of Christ. Two examples that have an established place within the liturgy of the Church of England are the *Gloria in excelsis* and the *Te Deum*, both of which date from the fourth century, the time when the Church was establishing the divinity of the Son in opposition to Arianism.⁹⁶ In the *Gloria*, which is part of the eucharistic liturgy, the Son is addressed directly and petitioned to 'have mercy upon us' and 'receive our prayer', and also worshipped as the 'Holy One', the 'Lord', the 'Most High', who is 'with the Holy Spirit in the glory of the Father'. The second stanza of the *Te Deum*, used as a canticle in Morning Prayer, similarly addresses the Son who is petitioned to 'help your servants' and 'save your people' and worshipped as the 'everlasting Son of the Father', the 'King of Glory' who shares in the glory of the Father.⁹⁷

There is, however, a dilemma posed by this concentration upon the divine majestic Christ, namely the way that it obscures his humanity. What we observed in case study worship is reflected in an article in *Anglicans for Renewal* magazine by Ian Traynor in which he identifies the fact that in charismatic hymnody the exalted Christ has almost completely overshadowed the gospel accounts of Jesus of Nazareth.⁹⁸ Traynor comments, 'It seems to me that if you want to sing about Jesus' humanity you have to go to the children's department where we can sing about Zacchaeus up a tree, or building one's house upon the rock!'.⁹⁹ This struck me most forcibly on the visits to St.E, which coincided with the season of Lent. Of the fifty two songs that were sung during the course of my two visits, those that were addressed

⁹⁵ Such language of kingship is also used more generally of 'God' in songs.

⁹⁶ G.Wainwright, *op. cit.*, p.53.

⁹⁷ Quotations from versions in *Alternative Service Book 1980*, pp. 92-94.

⁹⁸ 'Pure Religion - True Worship', *Anglicans for Renewal*, Vol.54, pp. 20-24.

⁹⁹ *Ibid.*, p.22.

to Jesus exclusively praised him as the risen and ascended King. Thus, instead of singing to a Jesus who in his humanity faced temptation, conflict and suffering, we sung to a triumphant Christ who in his majesty and power defeats the powers of evil.

Celebrating Christ's majesty in a way that obscures his humanity is by no means a new dilemma for Christian worship, as Tom Torrance indicates in his essay 'The Mind of Christ in Worship: The Problem of Apollinarianism in the Liturgy'.¹⁰⁰ Building upon Jungman's thesis in *The Place of Christ in Liturgical Prayer*,¹⁰¹ Torrance argues that by trying to counter the influence of Arianism and by simultaneously colluding with Apollinarianism, the public liturgy of the Church in the fourth and succeeding centuries tended to exalt the divinity of Christ at the expense of his human mediatorial role. The result was a gradual change in liturgical piety in which the stress was now placed not on what united Christians to God (Christ as one of us in his human nature, Christ as our brother), but on what separates them from God (Christ in God's infinite majesty). Or, as Torrance puts it, 'the effect was to thrust Christ up into the majesty and grandeur of the Godhead in such a way that it seriously diminished, and sometimes almost entirely eliminated, the ancient Biblical and Patristic stress upon the High Priesthood of Christ and his human mediation of prayer to the Father'.¹⁰² These themes of Christ's priesthood are elaborated upon in the Letter to the Hebrews, where as our High Priest, Christ was appointed by God in his humanity (2:11-18; 3:1ff; 5:1-10), offered the once for all sacrifice for sin through his death (10:9-18), and now appears in heaven as our forerunner (6:19,20) exercising a perpetual priesthood in the order of Melchizedek (7:1-28). On account of this priestly mediation, the Letter to the Hebrews encourages the early Christians to 'draw near' to God *through* Christ (7:25;10:19-22;13:15).

¹⁰⁰Found in T.Torrance, *Theology in Reconciliation: Essays towards Evangelical and Catholic Unity in East and West* (London: Geoffrey Chapman, 1975) Ch.4, pp.139-214.

¹⁰¹J. Jungmann, *The Place of Christ in Liturgical Prayer* (London: Geoffrey Chapman, 1965).

¹⁰²*Theology in Reconciliation*, p.142.

In patristic era, the mediatorial role was celebrated with the use of expanded prepositional imagery, so that prayer was offered 'through', 'with' and 'in' Christ. For example, as Torrance demonstrates, Cyril of Jerusalem saw the teaching of Apollinaris, who had taught that Jesus had the divine Mind of the Logos, as a direct threat to the efficacy of Christ's priesthood because of its failure to affirm his full humanity.¹⁰³ This led Cyril to emphasis the mediatorial pronoun 'with', along with the conventional 'through', in describing the priestly function of Christ within worship. By so doing he was drawing attention to the fact that Christian prayer was made with Christ who, *as one of us*, offered prayer and mediation to the Father. Christopher Cocksworth neatly summarises the nature of the biblical and patristic concerns:

Our worship is *with* Christ our brother, *in* Christ our priest, but always *through* Christ our sacrifice, whose death for us is the means of our cleansing, renewing and perfecting.¹⁰⁴

Within the West, the historical consequences of this eclipse of the mediatorship and humanity of Christ are marked, as Torrance outlines. The Eucharist became the mediation of the saving and sanctifying grace, rather than a participation through and with Christ in the worship he offers to God on behalf of all mankind. Holy fear accompanied the presence of the divine Victim on the altar. The concept of Christ's priesthood changed, evident in the change in language from *pontifex* to *sacerdos*, that is, away from being a bridge between man and God to being a mediator of divine gifts from God to man, and who as such attracted liturgical prayer directed to him as God. Even when prayer was officially offered in the traditional manner of 'through Jesus Christ our Lord', it was the majesty and Godhead of the Mediator and High Priest that was envisaged. This resulted in the rise of other mediatorial functionaries to make up for the human priesthood of Christ, notably the Virgin Mary and the saints associated with her mediation of prayer. This also affected the function of priesthood within

¹⁰³ *Ibid.*, pp.170-185.

¹⁰⁴ C.Cocksworth, *Holy,Holy,Holy* p.162.

the church, which tended towards a mediation between the sinner and Christ.¹⁰⁵

As James Torrance outlines, the Reformers sought to restore the mediatorial role of Christ.¹⁰⁶ They spoke of the threefold office (*triplex munus*) of Christ as king, priest and prophet, and in these terms expounded not only the once and for all ministry of Christ, but also his continuing ministry. Calvin, for example, in his *Institutes of the Christian Religion* and in his commentary on the Epistle to the Hebrews, reaffirmed the mediatorial priesthood of Christ, teaching that the worship of Christ gathers up the worship of Israel, replaces it, and is the substance of all Christian worship.¹⁰⁷ However, as James Torrance points out, subsequent Protestant tradition, whilst affirming the continuing prophetic office of Christ in preaching, and his continuing kingship over Church and State, has neglected his continuing priesthood, though still strongly affirming his once for all priestly offering upon the cross. The horizons of worship conveyed by case study sung worship stand within this Protestant tradition, for they affirm Christ's kingship, his prophetic ministry (for example in 'words' given to members of the congregation), and his victory on the cross, but fail to do justice to his continuing priesthood in his risen humanity. Not one song in case study worship made reference to the ascended Christ's priesthood, and a careful look through the hymn book collections of charismatic hymnody reveals an almost complete absence of such songs.¹⁰⁸ The symptoms of this neglect of Christ's priestly mediation are evident in a series of inter-related characteristics present in case study sung worship.

¹⁰⁵ *Theology in Reconciliation*, pp.202-204.

¹⁰⁶ J.Torrance, *Worship, Community and the Triune God of Grace* (Carlisle: Paternoster Press, 1997), p. 5.

¹⁰⁷ Calvin, *Institutes* (J.T. McNeill (ed), Philadelphia: The Westminster Press,1960) Bk II: Chs.9-11f; IV: Chs.14-17.

¹⁰⁸ 'Jesus is King', *MP* (1990) No.366 is an honourable exception.

(a) Christ as the Exalted Dispenser of the Spirit.

The almost exclusive focus upon the exalted and majestic Christ had the effect of defining his place in worship as the authority called upon to establish spiritual presence or power within the worshipping assembly. We have witnessed, for example, that the internal ritual logic of the 'time of worship' begins with a proclamation of the majestic God and his Christ, so as to establish the ground for the Spirit to become present in the midst of the worshipping assembly. As Jesus is enthroned,¹⁰⁹ and the kingdom established in the peoples' praise,¹¹⁰ so the congregation experience the blessings of the Spirit. This was epitomized by a prayer used as a preparation for worship by the service leader at St.E:

"We want to acknowledge you, Lord Jesus, as our risen Lord and Saviour. There's no other God but you. And I want to pray now Lord, that as we place out lives in submission to you, you would send your Holy Spirit upon us now, in power."¹¹¹

The problem with this is not with what it affirms, namely the New Testament's teaching that the Spirit given as a fruit of the ascension¹¹² but in what it tends to deny, for there was little sense of the Spirit dynamically incorporating the worshippers into the priestly Christ in his risen humanity. Using Tom Torrance's terms, Christ's mediation in sung worship was understood primarily in terms of *sacerdos*, the dispenser of the divine blessing of the Spirit, and his role as the bridge between worshippers and God, as *pontifex*, was located solely in the past event of his atoning death upon the cross. The result of this was an experience of worship that had its centre of gravity located with the worshippers, who invite the Spirit to join them in their worship, as witnessed in leaders' prayers and in song lyrics, in contrast to

¹⁰⁹The popular song 'Jesus we enthrone You' [*MP* (1990) No. 388], describes an enthronement ceremony in which the praise of the congregation builds a throne upon which Jesus is invited to come and take his place.

¹¹⁰'...may your kingdom be established in our praises' is a line from 'Father in heaven how we love You', *MP* (1990), No. 135; St.E, visit 2.

¹¹¹ St. E, 11.00am service, visit 1.

¹¹²See John 16:5-7; Acts 2:33.

worship that is offered with its centre of gravity located in, with and through the priestly Christ in his offering to the Father. The invitation that remained unarticulated in case study sung worship was the invitation of Christ to join him in his life of worship, an invitation identified by Christopher Cocksworth as a central theme of early apostolic witness in the New Testament: 'Christ invites us into the redeemed humanity which he bears, the new creation which he brings to birth and the holy city which he has entered. The invitation is to accompany him into the glory of God ...'¹¹³

A recent Anglican charismatic book on prayer, Mark Stibbe's *A Kingdom of Priests*, is a promising attempt to rectify this tendency for the kingship of Christ to overwhelm his priesthood. Reflecting on his experience of Charismatic Renewal, Stibbe admits in the introduction that,

..we have heard a lot about preaching the kingdom, healing the sick and delivering the demonized. We have heard less about ministering to God as priests in the Holy Temple of his presence.¹¹⁴

Stibbe locates the life of prayer within the journey from the Outer Courts to the Holy of Holies in the Temple, a ritual metaphor that participants referred to in connection with the ritual process of the 'time of worship'.¹¹⁵ The significance of this priestly journey is that it provides an invitation to shape worship according to the priestly ministry of Christ, a link which Stibbe makes at various stages in the journey. However, the disappointment with the way that Stibbe conceives the journey is that not more is made of the possible implications of the journey being made with, in and through Christ as the Great High Priest. For instance, the

¹¹³C.Cocksworth, *Studia Liturgica*, p.67. See also Cocksworth, *Holy, Holy, Holy*, Ch.6, 'The Invitation of Christ'. A classic liturgical expression of this is Christ's invitation from Matthew 11:28 placed at the beginning of the Comfortable Words in the *Book of Common Prayer* Communion Service.

¹¹⁴*A Kingdom of Priests: Deeper into God in Prayer* (London: Darton, Longman and Todd, 1994), p.10.

¹¹⁵See Chapter 4.

very first liturgical act recommended by Stibbe is an invocation of the Holy Spirit: 'The most important act of 'warming up' is to ask the Holy Spirit to empower us for our ministry as priests of the kingdom.'¹¹⁶ The problem with this is not with the act of invocation itself, which as we have already indicated, is an essential witness to worship 'in the Spirit', but in the way that Stibbe's account fails to spell out that the empowerment enables worshippers to respond to the invitation of Jesus as our High Priest to join him in his offering of worship to the Father.

(b) The Spirit-Inspired Congregation as Sole Subject of Worship.

We have already seen how case study worship highlighted our vocation as liturgical beings, those who offer thanksgiving in the Spirit. However, one of the features of its estrangement from a dynamic relationship with Christ's offering of worship is the way that it drew attention to itself. Song lyrics tended to celebrate the act of worship itself as much as the object of worship. Worshippers typically 'celebrate' and 'revel' in God's love,¹¹⁷ speak often of their desire and wish to worship¹¹⁸ and take delight in describing its material expression.¹¹⁹ Even God was invited to 'take joy' in what was sung: 'may it be a sweet, sweet sound in Your ear' was the prayer of the song 'I love you, Lord'.¹²⁰ Estranged from a dynamic relationship to Christ's worship, the worshipping assembly, believing itself to be the only subject of true worship, has appeared to have fallen into the temptation of gazing upon itself as it worships 'in the Spirit'. As Tom Torrance comments, if there is no consciousness of our offering of worship being in, with, and through Christ, then 'we are inevitably thrown back upon

¹¹⁶M.Stibbe, *op. cit.*, p.12.

¹¹⁷From 'Jesus, we celebrate Your victory', *MP* (1990) No.387; St.D, visits 1 & 2.

¹¹⁸'I just want to praise You', *MP* (1990) No.276; St.C visit 1. For other examples see Chapter 4.

¹¹⁹For example, 'I lift my hands, I raise my voice' *MP* (1990) No.280; St.E visit 2. See also the text of 'When the Spirit of the Lord' *SF* (1991) No.598, quoted in Chapter 4.

¹²⁰*MP* (1990) No.287; St.A (Evening Praise), visit 1 and St.B, 6.30pm service, visit 1.

ourselves to offer worship to the Father, worship of our own devising, although it may be worship for the sake of Christ, motivated by him and patterned on his earthly example.¹²¹ Case study sung worship may have been inspired by the Spirit, and offered in response to Christ's saving work upon the cross, his present reign and the blessings of his presence, but it remained all too self-consciously 'our' worship, with its centre of gravity located within the worshipping congregation. This also creates difficulties for the inclusivity of the worship, for once a particular style of worship 'in the Spirit' is allowed to protrude so obviously and thus dominate the public horizon of worship, there is a greater likelihood of excluding those who do not, or cannot, express worship in a similar way. We have noted, for example, how a participant at St.A found Evening Praise too emotionally charged for her comfort, as did the Outside Observer in the 'time of worship' experienced in different churches.

(c) The Collapse of Worship into Immanentism.

In the light of the great emphasis upon the exalted Christ and majestic Godhead in songs, judging sung worship as falling into immanentism appears at first to be rather a contradiction. However, when analysing the practice of sung worship, there is an important distinction to be made between its object, who was celebrated as transcendent, and its ritual destination, which was an encounter with the immanent presence of the Spirit. As I have described, the climax of the 'time of worship' was experienced as an intimate encounter, often romantically conceived, with signs such as gifts of utterance which confirmed the close presence of the divine among the worshipping assembly. Within such an environment there was no affirmation of the goal of worship being a participation with Christ in the worship of the heavenly sanctuary, of which the Letter to the Hebrews describes Christ as leader (Hebrews

¹²¹ *Theology In Reconciliation*, p.204.

8:2). This lack of reference to the transcendent and eschatological reality of heavenly worship becomes evident when charismatic songs are compared with the hymns of Charles Wesley.

As I have discussed elsewhere, though charismatic and early Methodist hymnody are similar in a number of respects, one fundamental difference is Wesley's celebration of the risen Christ as the ascended High Priest and sacrificial Lamb.¹²² This is particularly marked in Wesley's Ascension and Eucharistic hymns, which draw worshippers into the transcendent and eschatological reality of worship around the throne of God in the presence of the wounded and interceding Priest, and the company of the saints. For the Wesleys, this vision of heavenly worship was the goal of all earthly worship. For example, Charles Wesley's hymn on Christian fellowship, 'All praise to our redeeming Lord'¹²³ celebrates many charismatic themes, such as supporting one another, delighting in one another's gifts, harmony in Jesus' name, peace and joy, but concludes with a verse that refers to a future perfection and ecstasy unmentioned in case study songs and charismatic hymnody in general:

And if our fellowship below,
in Jesus be so sweet,
what heights of rapture shall we know
when round His throne we meet!

In this connection it is interesting to observe that angels, traditionally an important feature of exploring the transcendence of God in worship, feature prominently in the hymns of Charles Wesley, but hardly at all in charismatic hymnody. In Wesley's hymns angels very often heighten the sense of wonder at the mystery of God's love and salvation for mankind.

¹²² J. Steven, 'Charismatic Hymnody in the Light of Early Methodist Hymnody', *Studia Liturgica* Vol.27, 1997, No.2, pp.217-234.

¹²³ *Hymns and Psalms: A Methodist and Ecumenical Hymn Book* (London: Methodist Publishing House, 1983), No.753.

Charles' famous hymn 'And can it be',¹²⁴ celebrating his newly found assurance and wonder of God's salvation, includes this verse:

'Tis mystery all! The immortal dies:
who can explore His strange design?
In vain the first-born seraph tries
to sound the depths of love divine.
'Tis mercy all! Let earth adore,
let angel minds inquire no more.

By contrast, in the songs of Charismatic Renewal angels are a rare species, only appearing in some of Graham Kendrick's Christmas songs, and the Fisherfolk song that is based on Isaiah's vision in the Temple narrated in Isaiah 6, 'We see the Lord', which we sang at the conclusion of Mass at St.D.¹²⁵

Another indicator of this impoverished sense of participation in heavenly worship was the lack of genuine ecstatic language in the songs. The Wesley's hymns, at their most ecstatic, celebrate a movement beyond ourselves and into the unfathomable depths of the life of God, where, we are 'lost in wonder, love and praise'.¹²⁶ Witness the language in one of Charles Wesley's hymns for Pentecost which starts with a charismatic intensity which then leads to an ecstatic movement into God:

Come, Holy Ghost, all-quickenning fire,
Come, and in me delight to rest;
Drawn by the lure of strong desire,
O come and consecrate my breast;
The temple of my soul prepare,
And fix thy sacred presence there.

¹²⁴MP (1990) No.33.

¹²⁵MP (1990) No.736 ; visit 1, St.D.

¹²⁶From Charles Wesley's hymn, 'Love divine, all loves excelling; *Hymns & Psalms*, No. 267.

Eager for thee I ask and pant;
So strong, the principle divine
Carries me out, with sweet constraint,
Till all my hallowed soul is thine;
Plunged in the Godhead's deepest sea,
And lost in thine immensity.¹²⁷

The ecstasy expressed within case study 'times of worship' was different. Placed within the context of intimacy, with associated romantic overtones, it was more to do with losing oneself in amorous feelings for the divine and the experience of closeness with the divine, than it was with being drawn into a reality in which we are lost by virtue of its transcendence. Transformation in the 'time of worship' occurred in an intense and intimate encounter with the Spirit of God being with us and among us, rather than by worshippers being drawn by the same Spirit through Christ into the life of heavenly worship. Liturgical space reflected this, as the music groups faced the congregation and thereby enclosed a space within which the encounter was experienced, and into which God was invited. As we have seen, musical style also reinforced this intimate environment with its resonances of the sounds of the secular disco dance-floor. This failure of the 'time of worship' to mediate an ecstatic movement is confirmed by the the Outside Observer who on a number of occasions summarised the experience of such worship as spiritually "claustrophobic".¹²⁸

(d) Individualism and the Climax of Worship.

Another aspect of the climax of the 'time of worship' which betrays its disconnection with the eschatological goal of worship in Christ is the individualism of its romantic intimacy. It

¹²⁷ *Hymns & Psalms*, No. 282, verses 1 and 3.

¹²⁸ At St.A (Evening Praise), St.B, St.C, and St.E.

appeared that the journey into God's presence mediated through song and music had the effect of nullifying the corporate consciousness of the charismatic assembly, turning the body of Christ into a single 'I' in its communion with God. Even during the administration of Communion in the case study churches, a liturgical context in which one would expect a corporate voice of praise, participating in the heavenly feast of the redeemed, devotional songs were persistently sung in the first person singular.¹²⁹ Typically these were expressions of individual love for Jesus,¹³⁰ individual thanksgiving for the blessings of his salvation and presence¹³¹ and petitions for transformation and sanctification in the individual's heart.¹³² This again contrasts with the way that Charles Wesley's hymns depict the goal of Christian worship as an essentially corporate activity, standing with the redeemed community before the throne of God. For example, the last verse of 'All praise to our redeeming Lord', quoted above, evokes the thought of worship in heaven being an everlasting Methodist Class Meeting! Because worship for the Wesleys was offered through, in and with the ascended High Priest, their hymns avoid the individualism of the charismatic vision of communion with God. In Charles Wesley's lyrical theology, wherever Jesus is, there too are his people:

See where our great High Priest
Before the Lord appears,
And on his loving breast
The tribes of Israel bears
Never without his people seen,
The Head of all believing men!¹³³

¹²⁹ This was common to St.C, St.D, St.E and St.F. At St.A there was no singing during the administration of Communion, and I did not observe Holy Communion at St.B.

¹³⁰ 'I just want to praise You', *MP* (1990) No.276; St.C, visit 2; 'Lord, You are so precious to me', *SF* (1991) No.369; St.D, visit 1.

¹³¹ 'It's Your blood that cleanses me', *MP* (1990) No.351, St.D visit 1; 'To be in Your presence', *SF* (1991), No.167 St.F, visit 1.

¹³² 'Change my heart, O God', *MP* (1990), No.276, St.C visit 2 & St.F visit 1.

¹³³ *Hymns & Psalms*. No.622, verse 1.

(e) The Priestly Character of Worship.

Alongside affirming the transcendent and the corporate nature of Christian worship, worship that is offered through Christ is also inescapably related to the created order. As James Torrance writes, 'Jesus comes as our brother to be our High Priest, to carry on his heart the joys, the sorrows, the prayers, the conflicts of all his creatures, to reconcile all things to God, and to intercede for all nations as our eternal Mediator and advocate'.¹³⁴ In case study worship, however, one of the effects of the large emphasis upon Christ as King, without reference to his priestly ministry, has led to a view of the world as a godless environment which needs to be conquered in the name of Christ. The songs from the *Songs of Fellowship* stable, as we have seen, have particularly promoted this understanding, as have some of the more militaristic songs that Graham Kendrick has written for the Praise Marches. The popular 'Rejoice, rejoice'¹³⁵ reflects Old Testament conquest themes and has the congregation singing that it is time for them 'to march upon the land' in the confidence that Christ 'will give the ground' they claim. Not only is this far from the New Testament portrayal of the kingdom of God, but it also obscures the priestly role of the worshipping church, which in the Spirit participates in the priestly work of Christ.

Further consequences of a non-priestly relationship with creation can be detected in case study worship. Very few songs connected the worshipper with the realities of daily life. This contrasts with the hymns of Charles Wesley, in which a wide range of worldly concerns are represented, such as the workplace (masters of households and physicians), travelling (journeying and visiting friends) and domestic life (women in childbirth, and even a child

¹³⁴*Op. cit.*, p.2.

¹³⁵*MP* (1990) No.572; St.F, visit 1.

when teething!)).¹³⁶ It is true that in case study worship daily concerns were addressed at other points in services, such as in sermons, and occasionally in intercession, but their absence in sung worship, which in participants' understanding tended to be seen as the primary act of worship, is a serious omission.

Related to this lack of engagement with the larger realities of created life in songs is a failure to do justice to our created humanity at worship. My comparative study with Methodist hymnody illustrates this.¹³⁷ Charles Wesley's hymns encompassed a wide range of Christian experience and thus articulated the breadth of redeemed creaturely response to God. For example, in the Wesleys' celebrated hymn book the 1780 *Collection of Hymns for the use of the People called Methodists*, the section on the life of the Christian believer (Part IV) includes hymns for believers rejoicing, praying, watching, working, suffering, and groaning for full redemption. Bernard Manning writes that the 1780 *Collection* reflects the breadth of the Old Testament Psalms in being a 'treasury for the expression of every state of mind and every condition of the soul'.¹³⁸ The songs sung in case study worship, however, whilst able to celebrate Christian joy, victory and confidence, did not articulate other themes of Christian life, such as the cost of discipleship (suffering, endurance, and patience in face of opposition), and lament for human sinfulness. This can also be said of charismatic hymnody in general, as Jeremy Begbie points out in his study of charismatic songs.¹³⁹ In many ways this is just what would be expected within a horizon of worship in which the humanity of Christ has been overshadowed by his exalted divine glory. In the singing in the Lenten visits to St.E mentioned above, a victorious Christian life seeking power from on high had swept away any

¹³⁶ J. Steven, 'Charismatic Hymnody in the Light of Early Methodist Hymnody', p. 228.

¹³⁷ *Ibid*, p. 228-229.

¹³⁸ B. Manning, *The Hymns of Wesley and Watts: Five Informal Papers* (London: Epworth Press, 1942), p.13.

¹³⁹ J. Begbie, 'The Spirituality of Renewal Music' in *Anvil: An Anglican Evangelical journal for theology and mission*, Vol.8, No.3, 1991, pp.234-236.

Lenten notions of penitence or spiritual discipline. The consequences of this for the church's worship can be best summarised in Tom Torrance's criticism of the effect of Apollinarianism on the church's worship: 'A mutilated humanity in Christ could not but result in a mutilated Christian worship of God'.¹⁴⁰ Gone is the Christian theme of hope in the face of suffering, which, ironically, was an integral part of the Black gospel musical tradition from which Pentecostal and charismatic music has derived.¹⁴¹ Gone therefore is the ability to link with the pain and suffering of the created world, for in celebrating the victory of Jesus, as one song put it, "in His presence all our problems disappear".¹⁴²

Weakened also is the articulation of human sinfulness, the failure to live according to the new humanity that Christ invites us into. This is reflected in the tendency for the 'heart' to be conceived romantically in charismatic hymnody, rather than the more biblical view of the heart as a moral centre, which in Anglican tradition is given liturgical expression in Cranmer's Collect for Purity.¹⁴³ This may explain why that on the occasions in case study worship when authorised liturgy was disregarded (thereby making worship more dependent upon a liturgy provided by songs), a corporate confession of sin would be omitted. So in St.A's Evening Praise and in the services at St.B there was no corporate act of confession observed.¹⁴⁴ At St.E the retention of elements of authorised liturgy meant that it was included in every service, and the same was true of all services at St.C, St.D, and St.F.

This enquiry into the priestly character of case study worship can be extended to include the

¹⁴⁰T.F.Torrance, *Theology in Reconciliation*, p.150.

¹⁴¹ See further: Graham Cray, 'Justice, Rock and the Renewal of Worship', in R.Sheldon (ed), *In Spirit and in Truth: Exploring directions in music and worship today* (London: Hodder & Stoughton, 1989), pp.3-27.

¹⁴² *MP* (1990), No.387; St.D, visits 1&2. At St.B this was regarded as erroneous, and so they had changed the line to read "in His presence all our darkness disappears". [CI].

¹⁴³ See further, S.Sykes, 'Cranmer on the Open Heart', *Unashamed Anglicanism* (London: Darton, Longman and Todd, 1995), Ch.2, pp.24-48.

¹⁴⁴I was informed at St.B that if the service was Holy Communion, there would be a Confession.

content of public intercession, a liturgical action which ought to reflect clearly the priesthood of Christ. After many years of experience in Charismatic Renewal, Tom Smail makes the observation that genuine intercession which identifies with the needs of others is often neglected in charismatic worship.¹⁴⁵ In what ways was this true of case study worship? As with corporate confession, I discovered that the content of intercession was least priestly in settings of worship where authorised liturgy had been disregarded. In Evening Praise at St.A there was little or no intercession for others outside the worshipping assembly and yet plenty of prayers for the spiritual advancement of those present. Those who led prayers at St.B varied between rather intense prayers for individual sanctification to those which demonstrated more of a genuine engagement with the needs of the world. One of the sermons at St.B was about the desperation and passion of genuine prayer, but this tended to be focused upon the subjective experience of prayer rather than the need for prayer to be identifying with a broken world.¹⁴⁶ There was more evidence of intercessory prayer at St.E where, for example, those who led prayers in Holy Communion used the *A.S.B.* intercessory guidelines that embrace the needs of the world, local community and the suffering. However, in the relatively non-liturgical 'Come Holy Spirit' Service, there were no public intercessions at all.¹⁴⁷ Intercessory prayer featured in every service I attended at the more liturgical churches (St.C, St.D and St.F), the worship at St.F being particularly permeated by a priestly consciousness, evident in the way that the needs and brokenness of the estate were naturally incorporated and articulated within worship, not only in intercession but also in the dialogue sermons, notices, and even in song.¹⁴⁸ This was the result not just of the liturgy but, as we have indicated in Chapter 3, of the parish priest's theology and style of liturgical leadership.

¹⁴⁵ T.Smail, A. Walker and N. Wright, *Charismatic Renewal: The Search for a Theology*, (London: SPCK, 1993), p.113.

¹⁴⁶ St.B, 6.30pm service, visit 2.

¹⁴⁷ St.E, 6.30pm service, visit 2.

¹⁴⁸ As mentioned in Chapter 3, St.F was the only church where I observed the local community named in the course of a song.

These observations with regard to corporate confession and intercession illustrate the different worshipping environments, or as one might say 'ecologies', particular to Anglican liturgy on the one hand, and a charismatic worship culture as evidenced in case study worship on the other hand. The former has been shaped by the wisdom of a trinitarian theology of worship, providing an ecology of worship that locates worship in the Spirit *through* Christ to the Father, whereas the latter, conveyed through song within the non-liturgical contexts of conferences or small groups, has spawned worship with an ecological imbalance, celebrating the triumph of Christ but failing to do justice to the dynamic priestly pattern of Christ's worship in his risen humanity.

5. Receiving the Spirit in 'Prayer Ministry'.

Earlier in this chapter I indicated how prayer for the Holy Spirit, the liturgical initiatory event in 'prayer ministry', was an example of the unconscious trinitarianism of case study worship. I argued that within this liturgical context the Spirit was celebrated in Eastern rather than Western trinitarian terms as a distinct divine hypostasis. However, the critical question that remains to be answered is how adequately did the conceptions of the Spirit's presence and activity mediated by 'prayer ministry' relate the worshipping community to the Son's receiving of the Spirit? This is a fundamental question given the trinitarian shape of Christian worship, where by the Spirit we approach the Father through the Son, who, as Chris Cocksworth puts it, invites us not only into his worship of the Father but also into his receiving of the Spirit from the Father.¹⁴⁹ It is also a question evoked by the fact that 'prayer ministry' is presented as a means of spiritual empowerment. A Christian theologian must ask whether the role of the Spirit adequately reflects the pattern of the economy of the Spirit's

¹⁴⁹ C.Cocksworth, *Holy, Holy, Holy*, p.162.

empowerment of Jesus of Nazareth. I will discuss three characteristics of the pneumatological dimensions of 'prayer ministry' that appeared to be dislocated from the above christological concerns.

(a) The Spirit as Divine Performer.

I suggested in Chapter 5 that 'performance', understood as the combination of presence, visibility and spontaneity, was a dominant metaphor for the divine action in the public 'prayer ministry'. The authenticity of the initial prayer to the Spirit was demonstrated by the way in which the Spirit could be seen to be 'doing things'. Indeed, it appears that the reason for the adoption of the 'Come Holy Spirit' prayer is not on account of any theological conclusion but because it has proved to be the necessary liturgical and ritual trigger for ecstatic behaviour associated with the Spirit's presence. However, this performance culture creates a number of inherent tensions for leadership, not least the need to ensure that the Spirit 'shows-up'.¹⁵⁰ This tension was to a certain degree resolved by a technique driven style of presiding, which, as we have seen, functioned through the dynamic of the shamanistic control of the leader coupled with rhetoric that emphasised the need for participants to be open to the sovereign and free Spirit.

The danger of this technique, however, is two-fold. First, the shamanistic control by leaders inevitably involves some notion of control in relation to the Spirit, which has the effect of undermining the freedom and divine personhood of the Spirit. Requests for "more power", or "more presence" had the effect of depersonalising the Spirit into a 'power' or 'presence' which could be increased at request. Therefore, despite signs in case study worship of an alignment

¹⁵⁰A phrase used by John Leach in an article on worship, 'Hitting The Target', in *Christian Music*, Summer 1992, p.4.

with an Eastern view of the Spirit, as discussed earlier, the pneumatology mediated by the public 'prayer ministry' exhibits a subordination of the Spirit, which the Eastern Church would regard as typically Western in its formulation. Alasdair Heron summarises the more forthright accusations of Eastern theologians in describing Western trinitarianism as involving

a subordination of the Holy Spirit to the person of Jesus Christ which tends towards a 'depersonalisation' of the Spirit, a reduction of him to a mere 'power' flowing from Christ, and so loses sight of his sovereign freedom and initiative as the Spirit, who like the Word, is one of what Irenaeus called 'the two hands of God'. No longer does 'he blow where he wills', but 'it goes where it is sent'.¹⁵¹

It is tempting to suggest that a liturgical practice dominated by the worship of the exalted Christ as the source of divine authority is fertile ground for such a subordination of the Spirit. It is also ironic that a movement that was initially fuelled by a protest on behalf of the freedom of the Spirit should be showing tendencies of imprisoning the Spirit within a depersonalised, functional and performative role.

The second danger of the techniques observed in public 'prayer ministry' is their threat to the integrity of human creatureliness. In compromising the freedom and 'otherness' of the Spirit, the 'prayer ministry' has the effect of undermining the free response of participants. The Spirit is the active subject who does things *to* respondents, who willingly and passively 'open' themselves as objects of such action. The problem with this lies in lack of account of personal responsiveness which affirms the recipient of prayer as an authentic moral actor. Indeed, it is precisely the powers of self determination that one relinquishes in order to become available for the Spirit's action; one has to be open to *whatever* the Spirit may do. The result,

¹⁵¹ A. Heron, 'The filioque in recent Reformed theology', in *Spirit of God, Spirit of Christ*, Lucas Vischer (ed) (Geneva: W.C.C., 1981), p.113; quoted in T.Smail, *The Giving Gift*, p. 134.

particularly in the post-Toronto prayer ministries observed, is that the recipient appears to be so overwhelmed by the Spirit, epitomised in forms of ecstatic behaviour, that very little account can be given of their own active response. This verges towards what Buber called an I-It relationship, in which the Spirit as the active subject does things to passive and malleable participants, a version of the Hegelian concept of self-realisation through the other.¹⁵² Much of the problem lies in the way that the Spirit was defined repeatedly as 'presence', which not only tends to depersonalise the Spirit ('presence' is a definition of substance rather than relation), but also threatens the reality of participant space, their own otherness and particular unique freedom. In the view of David Runcorn, an active participant in Charismatic Renewal, this repeated ritualised form of realising the presence of God can become a tyranny:

I remember how I often heard people praying for God's presence to be real to me. I didn't know how to tell them that that was exactly what I *didn't* want. His presence had become a total burden. I wanted his absence. I wanted space.¹⁵³

By contrast, the Spirit's relationship with Jesus of Nazareth was such that Jesus was freed to be himself in relationship to others. As Gunton writes

we must put out of our minds the popular view that that the Spirit was a homogeneous possession of Jesus, like a built in soul-stuff. The Spirit is the one, the personal other, by whom Jesus is related to his Father and to those with whom he had to do.¹⁵⁴

This is illustrated in the sequence of Jesus' baptism leading to his temptation. Having received the Spirit from his Father, the Spirit leads Jesus into a space in which he is to define his particular self as the Son of God; in the face of temptation in the wilderness, he defines and asserts his true identity in relation to the material world, and spiritual and political power.

¹⁵² Most famously expressed in Hegel's use of the parable of the Lord and Bondsman. See R.Roberts, 'Lord, Bondsman and Churchman' in C.E.Gunton & D.W.Hardy (eds), *On Being the Church: Essays on the Christian Community* (Edinburgh: T&T Clark, 1989), pp 163-169.

¹⁵³ D.Runcorn, *Rumours of Life: Reflections on the Resurrection Appearances* (London: Darton, Longman and Todd, 1996), p.21.

¹⁵⁴ C. Gunton, *The One, the Three and the Many*, p.182.

By participating in Jesus' receiving of the Spirit, Christian worshippers are freed to be moral actors 'in Christ', defining themselves in relation to God, the Christian community and the wider world.

(b) The Therapeutic Spirit.

With the suppression of the moral integrity of participants comes a more modern and subtle role for the Spirit, the therapist. Interweaved with the notion of 'performer' is the notion that the Spirit engages in therapeutic work, resolving individual need. Hopewell's romantic adventure into which participants were invited was a therapeutic adventure, a search for a promised divine blessing. For instance, in Wimber's 'Spirit Song', quoted in Chapter 5, participants bring to consciousness their 'tears and sadness' and 'years of pain', and in presenting them to Jesus are promised that the descending Spirit will make them whole.¹⁵⁵ In the Vineyard song 'I give You all the honour',¹⁵⁶ the Spirit moves upon participants, meeting their 'deepest need'. Many words of knowledge were focused upon the personal needs of individuals in the worshipping assembly.¹⁵⁷ Within this therapeutic framework, these words of knowledge can be viewed as the means by which the Spirit searches for presenting problems, which participants are invited to recognise within themselves and consequently make themselves available for divine therapy. As regards the therapeutic content of the ministry in its more overt Toronto style, what was observed would correspond to I.M.Lewis' description of a shamanistic seance:

The atmosphere, though controlled and not as anarchic as it may seem, is essentially permissive and comforting. Everything takes on the tone and character of modern

¹⁵⁵ *MP* (1990) No.502.

¹⁵⁶ *MP* (1990) No.271.

¹⁵⁷ See Appendix C.

psychodrama or group therapy. Abreaction is the order of the day. Repressed urges and desires, the idiosyncratic as well as the socially conditioned, are given full public rein. No holds barred. No interests or demands are too unseemly in this setting not to receive sympathetic attention.¹⁵⁸

The dominance of the therapeutic over the moral is further illustrated in the way that the Father was conceived. We have witnessed in the 'prayer ministry' that the Fatherhood of God was portrayed in song as the source of existential security, thereby encouraging participant response as one launches on the romantic adventure of being open to the Spirit's work. A similar model of paternal care could be seen informing the language of some of the ecstatic utterances offered in the 'time of worship' when the congregation were addressed as 'children'.¹⁵⁹ However, this portrayal of the Father is only a partial representation of New Testament teaching, for whilst we may indeed be secure in the love of God the Father (1 John 3:1), this is not the love of an indulgent parent but of the one who has authoritative and absolute rights to the obedience of his children. In his book *The Forgotten Father*, Tom Smail argues that there has been a tendency in Charismatic Renewal to lose sight of the moral demands of being children of the Father. He reminds his readers that the only place in the gospels when we hear the word *Abba* upon the lips of Jesus is in his prayer in the Garden of Gethsemane, the place of costly obedience:¹⁶⁰

Abba is a Gethsemane word spoken by the Son made man who trusts his Father so absolutely that he can obey him completely. His call to sonship is a call to total trust and radical obedience. The sonship of the eternal Son consists of a divine obedience; the sonship of the adopted sons of a human obedience.¹⁶¹

¹⁵⁸I.M.Lewis, *Ecstatic Religion: An Anthropological Study of Spirit Possession and Shamanism* (London: Penguin, 1971), p.195.

¹⁵⁹Most notably at St.E; See Chapter 3.

¹⁶⁰Mark 14:36.

¹⁶¹*The Forgotten Father* (London: Hodder and Stoughton, 1980), p.103.

Therefore, by participating in Jesus' receiving of the Spirit from the Father, Christian worshippers are invited into a life of trusting obedience, the shape of which is defined by Jesus' example,¹⁶² and the glory of which goes to the Father. A good example of how this trinitarian pattern of life was represented in case study worship was the priest's commissioning prayer for the head server at St.F:

"Our Heavenly Father, we want to thank you for Anna and her love for you. And I pray for her, remembering how Jesus served at the Last Supper, taking off his robe, and with cloth and water, washing his disciples feet. We pray that the same Spirit of humility may come upon your child Anna [priest places hand over Anna's head], and that she may be filled with the Holy Spirit in this work that you have ordained for her to do. We pray this in the name of our Lord Jesus Christ."¹⁶³

There were other indications in case study 'prayer ministry' that the moral had not completely been eclipsed, thanks to the practice of such ministry being linked to a sermon. I have already drawn attention to three occasions when 'prayer ministry' was a response to the moral demands of a sermon.¹⁶⁴ However, in all other 'prayer ministries' an attitude of trustful 'obedience' to the promptings of the Spirit, defined as an abandonment to a ritual therapeutic adventure, had replaced the invitation of Christ to a moral or ethical life. In essence, the participants were not required to repent of sin but instead to offer their 'years of pain'. This tendency is recognised by Graham Cray, who succeeded David Watson at St.Michael-le-Belfry in York:

When I was vicar of St. Michael's, we could stand in church on a Saturday or Sunday night with large numbers, particularly of young people and students, and I, or my colleague, could say 'Come Holy Spirit' and we could see young people all around the

¹⁶² The ethical instructions in the New Testament letters are rooted in the example of Christ, for example, Colossians 3:1-25 and Ephesians 4:17-32.

¹⁶³ St.F, visit 2.

¹⁶⁴ See Chapter 5, under 'Sermon'.

church having the most profound encounters with the Spirit of the living God but those encounters seemed to make little or no difference whatsoever to the way a lot of those people led their lives from Monday to Saturday ... David Wells, the American evangelical theologian, has written 'The modern culture has secured the triumph of the therapeutic over the moral, even in the church'. Feeling whole is more important than being good ... Being good comes out of knowing what is right and finding in Jesus Christ the power of the Spirit to live that way. The satisfaction of our psychological needs pales in significance when compared with the enduring value of doing what is right.¹⁶⁵

(c) The Spirit for the Individual.

One of the revivalistic traits of the public 'prayer ministries', as we have seen, was the focus upon the individual as the recipient of God's visitation within the context of a crowd. Words of knowledge, by definition, were addressed to individuals. Liturgical space was arranged so as to enhance individual response. For example, the removal of the rows of chairs at St.E in preparation for 'prayer ministry' signalled the physical and symbolic removal of corporate restraint and discipline.¹⁶⁶ However, on the occasions when 'prayer ministries' occurred at the end of services, this focus upon the individual led to a marked fragmentation of the gathered assembly into a collection of individuals 'doing their own thing',¹⁶⁷ the particular meanings of which were to be individually interpreted, for the only interpretation available to the public assembly was the blanket assurance of the 'prayer ministry' leader that God was "moving", or "ministering" to people. The disintegration of the public assembly was further confirmed by the marginalization of the final public dismissal, which was either relegated to a blessing

¹⁶⁵G.Cray, 'Back to the Future' in *Anglicans for Renewal*, Vol.64 (Spring 1996), p.13.

¹⁶⁶6.30pm service, visit 2.

¹⁶⁷St.B, St.C and St.E.

which signalled that non-participants could 'slip-away',¹⁶⁸ or was ignored altogether.¹⁶⁹

This kind of social gathering is, of course, a contradiction of the community life outlined by Paul in his description of the Corinthian church as the body of Christ, aspects of which we have seen modelled elsewhere in case study worship. As has already been discussed, according to Paul, the gift of the Spirit establishes the Christian community by inspiring particular gifts that through use relate participants to one another as one body. In the same way that the Spirit enables Jesus to be himself, so it is with the Christian community. As Paul argues, to each individual 'the manifestation of the Spirit is given for the common good.'¹⁷⁰ Hence, in 1 Corinthians 14, Paul argues that the gift of prophecy is superior to the gift of tongues on the basis of its public intelligibility and hence its power to edify and build up the church (1 Cor.14:5).¹⁷¹ Like speaking in tongues, the public ecstatic behaviour in 'prayer ministry' may have benefited the individual respondents, but it had no intelligible corporate role, other than affirming to the congregation that God was "moving".¹⁷² The corporate dimension of the Spirit's ministry in constituting the body of Christ was thus chronically underdeveloped.

What's more, from a liturgical point of view the marginalization of the final dismissal compromises the whole sense of the 'prayer ministry' leading to a corporate engagement with God's mission in the world. The Spirit that Jesus received from the Father was fundamental to the fulfilment of his mission, and to the subsequent mission of the Church,¹⁷³ but in 'prayer

¹⁶⁸ St.B, 10.30am service (visit 1); St.C, 6.00pm service (visits 1&2); St.E, 11.00am service (visit 2).

¹⁶⁹ St.B, 6.30pm service (visit 2); St.E, 6.30pm service (visit 2).

¹⁷⁰ 1 Corinthians 12:7 (New International Version).

¹⁷¹ Because tongues are unintelligible, so Paul argues, they are only of value in public worship when they are accompanied by an interpretation (1 Corinthians 14:13).

¹⁷² 'He who speaks in a tongue edifies himself, but he who prophesies edifies the church' 1 Corinthians 14:4 (New International Version).

¹⁷³ Luke 4:18,19 and Acts 1:8.

ministry' the connection with the public world appeared to have been suppressed.¹⁷⁴ The words of knowledge are a further illustration of this for the knowledge imparted was always and only about individuals within the assembly,¹⁷⁵ giving the impression that the worshipping community had become absorbed in its own self-knowledge, to the neglect of its public responsibility to the world it serves. The Outside Observer's comment after the public 'prayer ministry' at St.C summarised this when he described it as "privately engaging, but publicly irrelevant".¹⁷⁶

6. Conclusion.

In the instinctive trinitarianism of charismatic worship, evident in case study worship, there are elements which reflect an orthodox understanding of trinitarian worship. Praise and prayer is offered to each of the three persons of the Trinity. Worship reflects the economic doxology by being offered 'in the Spirit', reflecting what A.M. Allchin calls 'one of the great gifts of God to the Church in the last quarter of a century', namely 'the discovery that the Church's life and worship is essentially *epicletic*, i.e. centred on the invocation of the Holy Spirit'.¹⁷⁷ However, much of what I have found to be inadequate in the theology conveyed by the more charismatic elements of case study worship, the sung worship and 'prayer ministry', can be traced to a failure to locate this worship *through* the Son, to the Father. Tom Smail has consistently argued that one of the chief theological failings of Pentecostalism has been its tendency to construct a pneumatology in relation to the triumphant ascended Christ, to the

¹⁷⁴ For a discussion on the relationship between worship, mission and the Trinity, see C.Cocksworth's *Holy, Holy, Holy*, Ch. 8, 'The Trinity, Worship and Mission'.

¹⁷⁵ In three and a half years at St.John's in Welling, I do not recall ever hearing a word of knowledge which gave insight into the needs of the local or wider community.

¹⁷⁶ St.C, 6.00pm service, visit 1.

¹⁷⁷ A.M. Allchin, 'Walking in the Spirit: Freedom and Tradition in the Church's Life', in C.Craston (ed), *Open to the Spirit* (London: Church House Publishing, 1987), p.157.

neglect of the incarnate Christ.¹⁷⁸ A similar pattern has emerged in the above appraisal in that two fundamental dynamics of the economy of the Son have been neglected. First, by neglecting the Christ who invites us into his worship of the Father, the sung worship tended to be self absorbed and individualistic, lacking a participation in the transcendent, and a genuine connection with the realities of creaturely existence. Secondly, by being dislocated from the Christ who invites us into his receiving of the Spirit from the Father, the 'prayer ministry' suffered from tendencies to compromise the divine freedom of the Spirit, and a failure to portray the life of worship as one of genuine responsiveness and moral obedience which is exercised corporately within the Church, and in responsibility to the world in which the Church is set. Thus, although case study worship was marked by trinitarian instincts, there were theological forces at work which prevented the charismatic worship observed developing a truly mature trinitarian character.

¹⁷⁸ For example, 'The Cross and the Spirit: Towards a Theology of Renewal' in T.Smail, A. Walker and N. Wright, *Charismatic Renewal*, pp.49-70.

CONCLUSION

The purpose of this thesis has been to investigate forms of public worship propagated by the Charismatic Movement in the Church of England. Since its beginnings in the early 1960s, the Charismatic Movement has played a significant role in reshaping liturgical celebration in a variety of parishes across the Church of England. The decision to concentrate upon public worship arises not only on account of the Movement's widespread influence upon liturgical practice, but also from the conviction that public worship is the primary medium through which the Movement's essential ecclesial features are expressed and spread.

The introductory history of the development of the Movement in the Church of England at the beginning of the thesis identified a succession of charismatic networks that have helped mediate the Pentecostal styles of worship. These include Fountain Trust Conferences, Fisherfolk training events, and the Vineyard church network associated with John Wimber and the 'Toronto Blessing'. As we have seen, these networks have been supported by parishes that have become recognised centres for charismatic worship, such as St. Michael-le-Belfry in York, St. John's Harborne in Birmingham, St. Andrew's Chorleywood, Holy Trinity Brompton and St. Thomas Crookes in Sheffield.

The six case study churches visited between 1993 and 1995 provided the research material for a detailed exploration of the reception and adaptation of elements of charismatic worship associated with these charismatic networks. The case study research utilised a variety of disciplines. The sociological analysis embraced a *verstehen* approach, using the ethnographic research methods of participant observation and interviews to gain information about the acts of worship and participant understanding of such activity. The analysis of the social reality of

public worship, which, following Kelleher, I called the public horizon of worship, drew upon the social anthropologist Victor Turner's categorization of ritual into its ritual subjects, symbols and ritual process.

I began the analysis with an overview of case study worship, demonstrating the variety of ways in which case study churches had developed forms of Sunday liturgy which were hospitable to charismatic expression. The differences between case studies illustrated that the process of reception and integration of charismatic styles of worship was greatly dependent upon the tradition of each church and the liturgical, theological and pastoral convictions of the parish priest. However, this overview also demonstrated that along with the variety in liturgical practice, there were two charismatic elements of worship shared by every case study: the distinctive style of sung worship, epitomized by the 'time of worship', and forms of 'prayer ministry'.

In sung worship, the style of leadership was found to follow the conventions of live popular performance culture by emphasising visibility, presence and spontaneity. The musicians and worship leaders embodied the ritual process by providing a symbolic world of music, text, and bodily expression, into which the congregation was invited. This ritual process led to an encounter with the divine defined in terms of intimate communion, a social milieu heavily informed by romantic popular music and popular discotheque culture. The 'prayer ministry' was in essence a variation upon the traditional forms of laying-on of hands associated with the spiritual empowerment and healing of individual worshippers. In analysing the public forms of 'prayer ministry', I discovered a ritual process in which the leadership facilitated a transaction whereby individuals in the congregation were encouraged to receive prayer and the Holy Spirit in response to a number of stimuli, such as the public calling upon the Spirit, a

sermon, words of knowledge, music and change in physical environment. The central elements in this ritual were the leadership's shaman-like control, the congregation's willingness to enter into the narrative of a romantic adventure and divine action defined in terms of visibility, presence and spontaneity.

It remains the case however that sympathetic participants in charismatic celebration are probably less concerned to define the social realities of their worship than they are to convince both onlookers and fellow participants that their liturgical practice represents a restored worshipful relationship to God 'in the Spirit'. It was therefore appropriate for the sociological analysis to be followed by a consideration of the adequacy of theology mediated by case study worship. In the charismatic elements of the case study worship it became apparent that worship 'in the Spirit' was expressed in an implicit trinitarianism. This discovery informed the focus of theological appraisal, which was an enquiry into how adequately the case study worship represented a trinitarian theology consonant with the historic orthodox trinitarian formulations, represented particularly by the Nicene Creed and the trinitarian doxologies of Christian worship. I argued that although there were aspects of case study worship that affirmed a historic trinitarian understanding of worship in the Spirit, to the extent of providing a corrective to established Western liturgical patterns, the praxis observed in sung worship and public 'prayer ministry' betrayed a theology of the Spirit that had become dislocated from the economy of God's action in and through the Son, both in terms of participating in his offering of worship in the Spirit to the Father (sung worship), and in his receiving of the Spirit from the Father ('prayer ministry'). Thus, although there is a strong affirmation that worship is a participation in and encounter with the divine, it failed to affirm the corresponding reality of the new humanity revealed in Christ.

Having summarised the main conclusions of the thesis, I would like to suggest ways in which they could promote an understanding of charismatic worship in the Church of England at large. Critics of the case study approach, which is by definition a systematic investigation into a specific instance, will point to its limitations when researchers wish to make generalizations. There is, however, another way of defining the relationship between the specific instances of case studies and the wider set of instances of a phenomenon, and that is in terms of relatability. In a paper examining the relative merits of the search for generalization and the study of single events, Michael Bassey argues that the value of case study work to other social situations lies in its 'relatability'.¹ So he comments, 'The relatability of a case study is more important than its generalizability.' I would argue similarly that a genuine and informative dialogue with the wider reality of instances of charismatic worship in the Church of England is made possible by my case study relatability.

I have demonstrated this in a number of ways. First, as mentioned in Chapter 2, the selection of ecclesial traditions and social situations encompassed by the case study sample was a deliberate attempt to relate that sample both to the variety and overall constitution of charismatic expression within the Church of England, features of which have been outlined in the historical overview (Chapter 1). Secondly, the development of Charismatic Renewal has, to a great extent, been determined by the rise and fall of a succession of centralised networks of charismatic life, beginning with the Fountain Trust and most recently with the 'Toronto Blessing'. These networks have successfully generated and sustained common cultures of charismatic worship through conferences, teaching and training parishes, magazines and song collections. This suggests that the liturgical activity of case study worship, which, as I have demonstrated, has shown its dependence upon such central networks, is to a high degree

¹ M. Bassey, 'Pedagogic Research: on the relative merits of search for generalization and study of single events' in J. Bell, T. Bush, A. Fox, J. Goodey, and S. Goulding (eds), *Conducting Small-Scale Investigations in Educational Management* (London: Open University 1984), pp.103-122; here p.119.

relatable to the worship of other Church of England charismatic parishes. Thirdly, by including references to charismatic Anglican writing on worship throughout both the sociological analysis and theological appraisal, I have indicated specific instances where case study worship related to the wider experience and interpretation of Anglican charismatic worship.²

The advance in knowledge promoted by this thesis might provide the stimulus for related research. It could form the basis for study comparing the influence of the Charismatic Movement on the public worship in the Church of England with worship in other historic denominations, or alternatively independent churches associated with the Restoration Movement. By being rooted in worship of the post-Wimber era of the 1990s, the thesis provides a platform for a historical comparison with the worship of earlier periods in Charismatic Renewal, aspects of which were touched upon in Chapter 1. It would be interesting, for example, to establish how the worship of the 1970s era, nourished by networks more firmly rooted in the Anglican tradition, differs from the 1990s era, and whether the theological criticisms in this thesis would similarly apply to the 1970s.

However, even if it doesn't stimulate further research, the multi-disciplinary approach of this thesis has value for a variety of readers. Those engaged in the sociology of religion will discover examples of how the social world of public liturgical celebration is generated by interaction with ecclesial cultures (Anglicanism and Pentecostalism) and secular culture, such as popular music. Liturgists are offered a method and means of analysing liturgical activity, together with a detailed study of a contemporary popular movement of liturgical renewal.

² For those wanting 'hard' quantitative evidence for case study relatability a questionnaire based survey of parishes and parish priests who identify with Charismatic Renewal could have been devised. However, for the reasons I have outlined, I remain confident with the relatability of my case study sample.

Theologians are invited to assess the authenticity of a form of trinitarian theology that has developed within the context of worship. Charismatics are given a vantage point from which to assess their own worship and to understand themselves better. Finally, non-charismatics are given a more informed understanding of their charismatic neighbours, who have raised the valid and important question: to what extent is public worship in the late twentieth century Church a faithful embodiment of worship in the Spirit?

APPENDIX A

INTERVIEW QUESTIONS FOR FIRST VISIT

A1: CONGREGATIONAL INTERVIEW (CI)

(* indicates question is specific to this category of informant)

1. How long have you been at St.Z? What made you choose to worship at St.Z?
2. (a) Which Sunday services do you attend?
(b) Are there services you do not attend, and why?
- 3.* At the services you usually attend:
 - (a) What service books/cards are used?
 - (b) Describe what happens, using the following headings:
 - Preparation for worship
 - Confession of sin
 - Praise
 - Reading of Scripture
 - Sermon (and response to the sermon)
 - Creed
 - Intercession
 - Sharing of Peace
 - Communion
 - Ministry of prayer
 - Ending of the service
 - (c) Would the service include any testimonies? Regularly or occasionally?
4. Charismatic Christians have experienced charismatic gifts within worship.
 - (a) Which of these gifts are evident in the service that you attend?
 - (b) How frequently do they occur?
 - (c) At what point(s) in the service are they usually exercised?
 - (d) How does the leadership exercise control and testing of these gifts?
 - (e) Is there public prayer for the coming of the Spirit?
5. What in your view is the high point of the service?
6. What do you find to be the most helpful aspects of the service you attend?
7. Are there any aspects of the service that you find unsatisfactory?
8. Which of the following would you be most happy to use as descriptions of the worship:
 - Reverent
 - Biblical
 - Relevant
 - Anglican
 - Spontaneous
 - Orderly
 - any other words you would add?
9. Would you describe the worship at St.Z as 'Spirit-led'?
10. What as far as you are aware have been the major changes in the worship at St.Z?

A2: MUSIC LEADER (MLI)

(* indicates question is specific to this category of informant)

1. How long have you been at St.Z? What made you choose to worship at St.Z?
2. (a) Which Sunday services do you attend?
(b) Are there services you do not attend, and why?
- 3.* What musicians are used in worship?
- 4.* If there is a music group, what factors led to its formation?
- 5.* In which services and at what points in those services is the music group used?
- 6.* From what sources do you choose hymns and songs? Are any locally composed?
- 7.* Do traditional hymns have a place in your worship?
- 8.* Preparation:
 - (a) Who chooses the hymns/songs for each service?
 - (b) What principles control the choice of hymns/songs?
 - (c) If songs are sung in succession at any point in the service (often called a 'time of worship'), what factors influence the order in which they are sung?
- 9.* During the service:
 - (a) In the 'time of worship' which individual has leadership responsibility?
 - (b) What is the role of the person with leadership responsibility?
 - (c) What is the aim of the music group in the 'time of worship'?
- 10.*What qualities are important for a music leader to possess?
- 11.Charismatic Christians have experienced charismatic gifts within worship.
 - (a) Which of these gifts are evident in the service that you attend?
 - (b) How frequently do they occur?
 - (c) At what point(s) in the service are they usually exercised?
 - (d) How does the leadership exercise control and testing of these gifts?
 - (e) Is there public prayer for the coming of the Spirit?
- 12.What in your view is the high point of the service?
- 13.What do you find to be the most helpful aspects of the service you attend?
- 14.Are there any aspects of the service that you find unsatisfactory?
- 15.Which of the following would you be most happy to use as descriptions of the worship:
Reverent
Biblical
Relevant
Anglican
Spontaneous
Orderly
.... any other words you would add?
- 16.Would you describe the worship at St.Z as 'Spirit-led'?
- 17.What as far as you are aware have been the major changes in the worship at St.Z?

A3: CHURCH LEADERSHIP (LI)

(* indicates question is specific to this category of informant)

1. How long have you been at St.Z?
- 2.* What is the pattern of services and the thinking behind it?
- 3.* What liturgical forms are used for each service?
- 4.* Who's involved in leading worship?
- 5.* What vestments are worn by those who lead?
- 6.* Leading a service:
Describe how you see your role in the following:
 - (i) Preparation for worship; your own and the congregation's.
 - (ii) Confession of sin
 - (iii) Praise
 - (iv) Word: The selection of Scripture reading. Sermon, and response to it. The use of testimony.
 - (v) Intercession
 - (vi) Ministry of healing
 - (vii) Communion
 - (viii)Dismissal
- 7.* In what way has charismatic renewal influenced the way that you lead worship (you may find it helpful to use the framework above)?
- 8.* What qualities are important for a leader of worship to possess?
- 9.* What opportunity in church life at St.Z is given to teaching about worship?
- 10.*What part of the Anglican liturgical tradition has been enriched and developed at St.Z?
Do you see St.Z in any way diverging from or in tension with Anglican liturgical tradition?
- 11.*What other worship traditions have influenced worship at St.Z?
- 12.*What is the aim of worship at St.Z?
- 13.*If there is a music group, what factors led to its formation?
- 14.*Preparation:
 - (i) Who chooses the hymns/songs for each service?
 - (ii) What principles control the choice of hymns/songs?
- 15.Charismatic Christians have experienced charismatic gifts within worship.
 - (a) Which of these gifts are evident in the service that you attend?
 - (b) How frequently do they occur?
 - (c) At what point(s) in the service are they usually exercised?
 - (d) How does the leadership exercise control and testing of these gifts?
 - (e) Is there public prayer for the coming of the Spirit?
- 16.What in your view is the high point of the service?
- 17.What do you find to be the most helpful aspects of the service you attend?
- 18.Are there any aspects of the service that you find unsatisfactory?
- 19.Which of the following would you be most happy to use as descriptions of the worship:
Reverent
Biblical
Relevant
Anglican
Spontaneous
Orderly
.... any other words you would add?
- 20.Would you describe the worship at St.Z as 'Spirit-led'?
- 21.What as far as you are aware have been the major changes in the worship at St.Z?

A4: OUTSIDE OBSERVER (OI)

1. Describe what happened using the following headings:

Preparation for worship
Confession of sin
Praise
Reading of Scripture
Sermon (and response to the sermon)
Creed
Intercession
Sharing of Peace
Communion
Ministry of prayer
Ending of the service

2. What did the building and arrangement of furniture tell you about worship?
3. What expectations did you feel placed upon you, spoken or unspoken?
4. Would you use any of the following words to describe the worship:

Reverent
Biblical
Relevant
Anglican
Spontaneous
Orderly
.... any other words you would add?

5. What impressed you about the worship?
6. What in your view were the less good features of the worship?
7. Do you have any questions that you would like to address to the church leadership?

APPENDIX B

INTERVIEW QUESTIONS FOR SECOND VISIT

B1 CONGREGATIONAL GROUP (CGI)

1. What in the service did you find uplifting?
2. Was there anything that you found unhelpful, which perhaps made you frustrated or disappointed?
3. Was there anything unusual about this service?
4. When was God most present to you?
5. What could other churches learn from your worship here at St.Z?

B2: LEADERSHIP GROUP (LGI)

1. What went well in the service?
2. Were there any difficulties that arose?
3. Was there anything unusual about this service?
4. At what points in the service did you discern God to be present?
5. What is it about worship at St.Z that you most value and would want to share with other churches?

APPENDIX C

WORDS OF KNOWLEDGE

ST.C

The following were offered at the beginning of 'prayer ministry' at the 6.00pm service, visit 1:

- A picture of a zig-zag. I think what God is saying to someone is that that person would love to go straight but life is a minefield.
- A picture of a steam engine going down a track so fast - it hasn't got the time to stop at any stations to refuel or anything.
- A sailing boat that despite the high waves is still managing to go straight and keep its course.
- A teddy bear, and the words 'trust me'.
- A picture of fire and water; somebody in great conflict with somebody else.
- The first line of the chorus, 'How lovely on the mountains are the feet of him who brings good news', and then 'from him shall flow streams of living waters'.
- A man's name: Dr Goldman.
- Juggling floats
- I feel that there's someone here who's feeling a bit up in the air and doesn't quite know where to go.
- A bruised right thumb.
- A picture of black rings on a hook.
- A pineapple top
- A black patterned fan - a Spanish type, opened up wide.
- A beautiful brown pen.
- Flat tyres
- Headless chicken

ST.D

The following were offered in the 'prayer ministry' in the Mass on visit 2.

- Someone here with a problem with their toe, perhaps an in-growing toe-nail
- Someone with some kind of pain in their chest
- Someone with a pain in their right arm
- Someone has been made redundant, and they need to know God loves them
- Someone feeling weighed down under a burden of guilt about a situation.

ST.E

The following were offered at the 11.00am service, visit 2:

- someone with a painful right big toe
- someone with a painful and heavily bandaged left knee
- someone dragging their feet with tiredness
- Jesus says he's got a lot of bread for the hungry, come and be filled

The following were offered at the 6.30pm service, visit 2:

- a person going for a brain scan
- blocked sinuses
- 'relax, rest in my care'
- a lady suffering from panic attacks
- pain in the right elbow
- ache in the left arm and left wrist
- pain in the lower left leg
- pain in the lower ribs, right hand side

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