



*The Most Reverend Mark Coleridge
Archbishop of Canberra and Goulburn*

PREPARING THE FEAST

A Pentecost Letter on the Liturgy

To the People of God of the Archdiocese of Canberra and Goulburn

In the splendid words of the Catechism, the Holy Spirit is “the artisan of ‘God’s masterpieces’, the sacraments of the New Covenant” (CCC, 1091); and at this time of Pentecost I want to speak to you of the sacred liturgy in which “God’s masterpieces” are celebrated. In doing so, I am conscious of my role in the Archdiocese as the moderator of worship, charged with the duty of sanctifying the People of God, especially in the sacred liturgy.

A NEW PHASE

Pentecost Sunday was the day chosen by the Australian Bishops to implement the new General Instruction of the Roman Missal, albeit in a provisional translation to be replaced by a final version once the new translation of the Roman Missal appears, perhaps late in 2009. For a copy of the new translation, go to www.acbc.catholic.org.au/documents/200707031933.pdf. I would especially ask the clergy to read the Instruction as a whole.

The General Instruction sets out how Mass is to be celebrated in the Roman Rite, and the new version has been drawn up in the light of forty years of experience of Mass celebrated according to the Missal of Paul VI. The changes it introduces are not great. For the celebrant there are a number of changes, but for the people there are just two:

- The congregation stands immediately after the celebrant has said “Pray, brothers and sisters, that our sacrifice will be pleasing and acceptable to God, the almighty Father” and before praying “May the Lord accept this sacrifice...”.
- Before receiving Holy Communion, communicants bow to the One they are about to receive. Bowing is the preferred gesture, but those who are accustomed to genuflect before receiving or to kneel to receive will be free to follow their custom.

GPO Box 89, Canberra ACT 2601, Australia

Telephone: (02) 6204 9811 Facsimile: (02) 6248 0287 Email: archbishop@cg.catholic.org.au

At www.acbc.catholic.org.au/documents/200804151396.pdf you can find a brochure outlining and explaining these changes.

The new version of General Instruction is one of a number of indications that the Church is moving into a new phase of the ongoing journey of liturgical renewal, the roots of which reach back to the Second Vatican Council and beyond. In earlier times, it seemed that the process of liturgical renewal begun by the Council was complete. But that is not the case. The journey of liturgical renewal, we can now see, is only in its early phases, and the appearance of the General Instruction is one indication of this. Other still more important indications will be the appearance in the not too distant future of the new translation of the Roman Missal and the new translation of the Lectionary. Now is the time, the Spirit is saying to the Church, to take stock of the liturgical renewal of the last forty years, to discern as clearly as possible what has succeeded and what has failed, and to make adjustments in the light of that discernment.

This means that all of us will have to be open to learn, and that is not always easy. Over recent decades, liturgical habits have taken hold, some of which have been beneficial, others detrimental to the celebration of the liturgy. It is never easy to break the hold of bad habits, especially when we do not see them as bad. Openness to learn always involves humility, a preparedness to recognise that I do not know all the answers. In the case of the liturgy, that humility involves a preparedness to learn from the Church, to whom alone the liturgy belongs; and in the new General Instruction and the new translations of the Missal and Lectionary, it is the voice of the whole Church, the Bride of Christ, that we hear.

THE BIG PICTURE

Against that background, let me make some general observations.

Silence

Our worship generally has become very chatty, to the point where one of the challenges now is to allow silence to play its part in the liturgy. This might begin with our places of worship. Where once our churches were places of silence for the sake of prayer in the presence of the Blessed Sacrament, the custom has arisen in more recent years for people to talk freely in the churches, certainly before and after Mass. The same is true of the sacristy: where once silence was the rule (again for the sake of prayer and recollection) often now the sacristy has become a noisy and distracting place. Once was too that the priest was expected to pray the prescribed prayers as he vested for Mass, and this was one factor which contributed to an air of silence in the sacristy. I wonder would it be possible to encourage an air of silence or at least quiet in sacristies before Mass, and to make our churches places where there is a silence which supports prayer. Of course there are times when one has to talk in a sacristy or a church, but it is a question of the prevailing atmosphere. In that sense, I am speaking more about prayer than about silence for its own sake.

Then there is the question of the place of silence within the Mass itself. The Roman Rite presupposes seven silences:

- 1) before the Act of Penitence
- 2) before the Collect (after the celebrant's call to prayer)
- 3) after the First Reading and before the Psalm,
- 4) after the Second Reading and before the Gospel Acclamation
- 5) after the Homily
- 6) during the Intercessions (after the intention is announced and before "Lord, hear us")
- 7) after Holy Communion

Some of these either disappear or are reduced to a bare minimum with the result that the liturgy can have a noisy and unreflective feel to it. This is often what people are referring to when they speak about a loss of the sense of the sacred in the Mass – a weakened sense of the presence of God and the deeper resonances of the liturgical words and actions that comes with silence. In this new phase of the liturgical renewal, I think we need to work hard at creating a greater sense of silence as that from which the words and actions rise and that to which they return.

Language

The style of language used at Mass will change when the new translation of the Roman Missal appears, perhaps late in 2009. It will be a more elevated and sacral idiom, which may feel strange at first. But it is important to realise that the language of the liturgy was never everyday language; it was always more elevated and even slightly old-fashioned. That is because it is ritual language. For the celebrant to say at the start of Mass, “Good morning, everyone” and for the people to reply “Good morning, Father” is everyday language which in other contexts would be perfectly appropriate. But in the liturgical context it is out of place because it misunderstands ritual and the language that it requires. It can suggest a casual or informal approach to the liturgy which focuses more on the priest and the people than on their common worship of God. Therefore, in this new phase of renewal, another thing we need to understand better is the kind of idiom appropriate for worship.

When the Fathers of the Second Vatican Council approved the use of the vernacular languages in the liturgy, they had no idea of what was on the way. They imagined that some parts of the liturgy would move into English (in our case), but that Latin would remain in general the language of worship. It was up to Bishops’ Conferences to ask the Holy See for permission to use the vernacular at certain points of the liturgy. What happened then was that Bishops’ Conferences generally and spontaneously asked for the entire liturgy to move into the vernacular and the permission for this was given. That is why it seemed that the Church went from Latin to English overnight. Some in the Church have continued to worship in Latin – as is their right – but most are happy to have moved into English. At the same time, it does not have to be a stark choice of one or the other. In the Cathedral at least I have asked that some elements of the Greek and Latin of earlier times be retained in the Mass, even if English remains by and large the language of worship. This means that the Kyrie is sung at times in Greek, and the Common of the Mass, the Gloria and the Creed are sung at times in Latin. Similarly some of the great hymns of the Gregorian repertoire – especially the Marian anthems – are sung at times. It would be a pity if such a heritage were wholly lost to us. It is perhaps more difficult for parishes than for the Cathedral which has greater resources. But some modest use of the ancient languages of worship can be enriching.

Music

Music is another vital element of worship that needs to be revisited as we set out on this new phase of the journey. It is not just a question of having good music, but of having good music which serves prayer and which, in that sense, is not an adornment of the liturgy but integral to it. The music of the liturgy needs to rise from the silence of prayer and create a still deeper sense of that silence. Of course, it has the function of creating a sense of unity as one voice is made of many voices. But it also needs to be music that opens on to the mystery of God, which is what I mean when I speak of serving prayer. Some of the songs used in worship tend to replace or disrupt any sense of silence; they add to the sense that the liturgy is “noisy”.

Some of the texts used are also decidedly feeble and even at times questionable theologically. Historically, the Roman Rite used only the Psalms in the Eucharistic liturgy: hence the Entrance and Communion Antiphons which were sung with the Psalms and accompanied the Entrance and Communion Processions. It is not a matter of saying now that only the Psalms are acceptable; but they do have a privileged place in the musical repertoire of the Roman Rite. I might add that the Holy See has asked Bishops' Conferences around the world to draw up a list of music approved for use in worship. This is part of a pruning process of the repertoire that has built up over the last forty years, and it is already taking place in Australia.

The music chosen for worship should be appropriate to the liturgical season and to the part of the Mass when it is sung. This may seem obvious, but it is not uncommon for choices of music to fail on one or both counts. It is worth recalling too that singing or music should not be prolonged unnecessarily. In the Roman Rite, singing or music tends to accompany action rather than stand in its own right. Therefore, the music or singing should stop once the action is complete.

The Body

Another important consideration at this time is the use of the body in worship. Here again it is important to remember that the actions of the liturgy are ritual actions and to see the prescribed gestures of the liturgy as a kind of sacred choreography. This includes a range of gestures: genuflection, the sign of the Cross, bowing (during the Creed and before Holy Communion), kneeling, the use of the hands by the celebrant (to greet the people, to pray, to bless the gifts and the people). It is important that all of these are done simply, carefully and well, with neither over-statement nor under-statement.

Ritual means on the one hand that we worship not just in spirit but in body; it means on the other hand that we avoid theatricality. Theatricality can be a problem with liturgical movement or dance, especially at school liturgies. It can become a kind of concert, which is why at times people applaud at the end. That is clearly not what the liturgy requires. Liturgical movement – whether done before or during the liturgy – needs to serve prayer; it needs to lead people more deeply into the mystery of God. If it does that, it can have a place in the liturgy, but if it does not then it would be better left to a concert.

Beauty

Pope Benedict has stressed the point that beauty has a unique power to speak of the mysteries of the faith, and to speak to those who may not share our faith. That is why the Catholic Church has always been concerned with beauty in worship – not for the sake of a vapid aestheticism but for the sake of the Gospel. Imperfect created beauty makes visible the perfect uncreated beauty of God which is revealed supremely in Christ crucified and risen. Therefore, the buildings in which we worship should be beautiful, which is not to say highly elaborate or impossibly expensive. The great churches of the Franciscan tradition, for instance, have about them a striking simplicity, but they are also strikingly beautiful. Some of the older churches in the Archdiocese are beautiful and need only to be respected for what they are. Many of the newer churches are less evocative, and it is worth asking perhaps how they might be made more beautiful without spending a fortune.

Not only our churches but also the vestments and vessels used in the liturgy need to be of first-class quality. I would ask that parishes have an audit of the vestments and vessels currently in use to see whether they are worthy of the sacred mysteries. I would also offer a reminder that chalices and patens should not be of glass or pottery but of metal. Vestments

and vessels of quality are of course an item on a parish budget, but they should be an item close to the top of the list. To claim that a parish could not afford anything better is to raise questions about priorities.

Creativity

A final more general consideration concerns creativity in the liturgy. At times, there is the impression that creativity means that we have a freedom to change and adapt the liturgy as we see fit. But this is not the Church's understanding. Creativity in Catholic worship means that we do as well as possible what the Church sets down in the liturgical books. People coming to Mass have a right to a celebration of the liturgy according to the norms set down by the Church; anything else can be unsettling and distracting. Without changing anything, we are to bring as much prayer, intelligence, imagination and sensitivity as we can to the act of worship. Creativity concerns the quality of our participation, not an adaptation of the ritual in an attempt to improve it or to make it more relevant.

To speak of participation is to raise the question of what the Council meant when it stressed the need for "full, conscious and active" participation in the liturgy. At times, this is taken to mean that everyone has to do everything all the time. But this is not the Church's understanding. The Roman Rite presumes that everyone has his or her particular role in the liturgy and that participation means that each performs his or her own role as well as possible. To listen in silence to the Readings is certainly "active" participation, as are all the great silences that are built into the liturgy. To speak of "conscious" participation does not mean that every word, gesture and action needs to be immediately and easily accessible to all, since much of the symbolism of the liturgy moves at a more than conscious level. Creativity in the liturgy respects the different levels at which the language, actions and symbols move and the way in which they gather up the whole human person.

THE ORDER OF MASS

Against the background of these general considerations, let me turn now to the Order of Mass itself and make some more detailed observations in the light of both our experience since the Council and the provisions of the General Instruction.

➤ **The Entrance Antiphon**

The Entrance Antiphon, like the Communion Antiphon, is intended to accompany a psalm sung during the Entrance or Communion procession. To recite the Antiphon without the psalm is unusual, though not wrong. It may be better working out ways in which the psalm and its antiphon could be sung or recited at the start of Mass and at Communion.

➤ **The Introduction**

The introduction by the celebrant is intended to be brief rather than the first of a number of homilies through Mass. Given the danger that verbiage can swamp prayer in worship, I would urge celebrants to keep the introductory summons to repentance to a minimum.

The same would apply in a general way to commentators who should always be brief, succinct and evocative of prayer.

➤ **The Kyrie**

The *Kyrie* has a precise form: it is first an acclamation of Christ the Lord, a statement about him, followed by the cry “*Kyrie eleison* – Lord, have mercy”. Therefore the form of “For the times....”, which is a naming of sin, is out of place at this point of the liturgy.

➤ **The Collect**

The celebrant begins with the summons to prayer, “Let us pray” or “Let us pray to the Lord”. This is followed by a more than token silence in order to allow the assembly to pray. The Collect then emerges from the silence to gather up the prayer of the entire community in the voice of the celebrant. This is important part of the celebrant’s distinctive role – to present the people’s prayer to God – which is why it is mistaken for everyone to pray the Collect.

➤ **The Readings**

The first reading from Scripture (and the second if there is one) is introduced simply with “A reading from” rather than the wordier “Today’s first (second) reading is from...”. It should be proclaimed in a way that genuinely communicates its meaning to the listening assembly, which presumes that the reader had understood well what the reading is saying. At the end of the reading, the reader proclaims “The word of the Lord” to which the assembly responds. There should then be some more than token silence to allow the word proclaimed to resonate in the hearts of the people. Only after this silence does the Psalm rise from the silence as the assembly’s response to what they have heard as God’s word.

➤ **The Psalm**

Ideally the Psalm should be sung in some simple way. But if recited, it should not be introduced by saying “The Responsorial Psalm, response...”. Still less should the reader say between verses of the Psalm, “Response”, since this interrupts the sense of the Psalm as prayer addressed to God.

➤ **The Alleluia and Verse**

Like the Psalm, the Alleluia should ideally be sung. It should not be introduced with something like “the Alleluia verse...” or “Please stand for the Alleluia verse”. Again the less said the better. The people by now know to stand as soon as the Alleluia is intoned or said.

➤ **The Gospel**

The greeting of the people by the celebrant should be the liturgical greeting “The Lord be with you” without change or addition. Then follow the words “A reading from the holy Gospel according to N...”, again without change or addition. At the end, after the proclamation “The Gospel of the Lord”, the priest or deacon kisses the Gospel Book saying the prescribed prayer. There can be a tendency to forget or omit the prayers said quietly by the celebrant through the Mass; yet to omit them can lead to a less than

prayerful attitude in the celebrant and to recite them, to make them prayer, can lead to greater depth and resonance in the celebrant's attitude.

➤ **The Homily**

The Homily should be given only by those who are ordained. After the homily, there should be another of the silences which the liturgy presupposes. This will require discipline not only from the celebrant but also from others like the collectors who often rush to take up the collection as soon as the homily ends. The response of faith in the Creed and the Intercessions should again rise from a silence in which the word of God has been heard and allowed to resonate.

➤ **The Profession of Faith**

The Creed should never be omitted when it is set down. It is a difficult text in some ways; yet the ancient words express the heart of the Church's faith down through the ages and a communion which transcends time and place. Rather than omit the Creed or change it in some way or substitute for it some text that may be more accessible to people these days, the Creed should be explained to the people, and this is the task of the preacher. On certain occasions, the Baptismal Formula of question and answer can be used instead of the Nicene Creed, as can the Apostles Creed. But the normal form of the Profession of Faith remains the Nicene Creed in the translation which the Missal will propose. It is always possible to sing the simple and beautiful setting of the Latin text of the Nicene Creed. In the Cathedral at least this will be done from time to time. This is a symbolic way of expressing our communion in faith with the Church in every time and place.

➤ **The Intercessions**

The Intercessions flow directly from the faith professed in the Creed. The celebrant begins not with a prayer to God but with a summons to prayer addressed to the people. The reader then announces the petitions, each of which should be followed by a more than token silence in which the assembly prays for the intention announced. Then out of the silence, the reader says, "Lord, hear us" or "Let us pray to the Lord", to which the people respond by praying aloud.

➤ **The Preparation of the Gifts**

At this point, there may or may not be a procession of the gifts. Another option is silence when the gifts are presented for the sacrifice rather than reciting aloud every time the prescribed prayers. The other prayers of the celebrant should always be recited quietly, but they should be recited rather than omitted, again in order to move the celebrant to a deeper prayer and sense of the presence of God.

➤ **The Eucharistic Prayer**

The Eucharistic Prayer should be chosen from among the ones provided in the Missal. Here especially, it is important to respect the text which the Church provides rather than change it in an attempt to render it more accessible or acceptable. The Second and Third Eucharistic Prayers have become overwhelmingly the two most popular. The

Roman Canon is thought to be too long and the Fourth Eucharistic Prayer is found problematic on other grounds, chiefly that it has to be used with its proper Preface. It would be a loss however if the Roman Canon – for so many centuries the only Eucharist Prayer known to the Western Churches – was never heard. I would propose therefore that the First Eucharistic Prayer be used on more solemn occasions. At the end of the Canon, the doxology is sung or said by the celebrant alone, with the responding by singing or saying “Amen”. Here again we see how the Catholic liturgy, expressing a whole ecclesiology, presumes different but complementary roles.

➤ **The Lord’s Prayer**

As the text which begins the Communion Rite and as the best known prayer of Christianity, it is important that the whole assembly be able to lend their voice to the Lord’s Prayer. Therefore, to sing a version unknown to many people is not helpful. It is better to recite the Lord’s Prayer than to sing a version which leaves many silent. It is also preferable to use the biblical text found in the Missal rather than resort to a paraphrase or to a form which uses heavy repetition in a way that obscures the grand simplicity of what the Lord has left us.

To speak of musical settings of the Lord’s Prayer raises the question of musical repertoire. At times, it seems that each parish has developed its own musical repertoire, so that there is little or no repertoire common to Catholics for great occasions. We may need to prune and consolidate the musical repertoire so that there is a body of fine music, traditional and contemporary, known to most Mass-going Catholics. This is especially true of a text like the Lord’s Prayer, as it is also of the Common of the Mass.

➤ **The Sign of Peace**

The Sign of Peace can be a problem in its current position, especially when it involves a lot of noise and movement. It was never intended to disrupt the sense of silence and prayer appropriate to this sacred moment of the liturgy as the assembly prepares for Communion. Noise and movement therefore should be kept to a minimum. The Sign of Peace is not just a hearty “G’day” to the world; it is a ritual action, expressing something different and deeper. The General Instruction asks that, except for unusual circumstances, the celebrant not leave the sanctuary to give the Sign of Peace. At weekday Masses, especially when a smaller congregation is scattered throughout the church, the Sign of Peace is not mandatory.

In Australia, the usual gesture is the hand-shake, which is understandable. However, the ancient gesture of the Roman Rite is the amplex – the restrained and formal greeting where the celebrant places his arms on the arms of the other and speaks the word of peace as he moves his head towards the other. This would hardly be acceptable in the body of most congregations, but it could perhaps be used on the sanctuary among the celebrant(s) and ministers.

➤ **The Breaking of the Bread**

The action of the Breaking of the Bread is proper to the celebrant or celebrants rather than to the acolytes or extraordinary ministers of the Eucharist.

➤ **The Reception of Communion**

The celebrant is the first to receive Communion in order to complete the Eucharistic sacrifice. If there is a deacon, the celebrant offers the deacon the Body of Christ as soon as he himself has received and then the Blood of Christ as soon as he has drunk from the chalice. If there are concelebrants, they receive the Body of Christ with the celebrant and the Blood of Christ only after the celebrant and deacon have drunk from the chalice. The Acolytes and Extraordinary Ministers then receive Communion before going to distribute Communion to the assembly.

There should be no more Extraordinary Ministers than is necessary. If there are clergy enough to distribute Communion, then Extraordinary Ministers are not required. It should never happen that clergy are left seated during the distribution of Communion while Extraordinary Ministers attend to the distribution.

Before receiving Communion, people are to bow before the Lord in the Eucharist. If it has been their custom, it is also acceptable for people to genuflect or even kneel (with due consideration for the safety of those coming behind in the procession). Another option which I saw well done in Ireland is for the people to stand around the sanctuary in order to receive Communion, with the celebrant moving around the edge of the sanctuary to give Communion. This was perhaps a more reflective way to receive than the usual way which can be quite unreflective. It would not be practicable in every church, but it is worth considering in churches where it might be possible. It is also worth noting that intinction (i.e. dipping the host into the chalice) is permitted only to the celebrant.

The liturgy again presumes a more than token silence after Communion. It is from this silence that the Prayer after Communion rises. Just as earlier in the liturgy silence greeted the proclamation of Scripture to allow the Word to resonate within, so too the silence after Communion is to allow the presence of the Word made flesh in the Eucharist to resonate deep within those who have welcomed him in Communion. A Communion reflection hymn does not always serve the interests of this silent prayer; the reflection may be better done in silence.

➤ **The Blessing**

The Blessing is a priestly act in which the celebrant, who has presented the people's prayer to God, now offers to the people the blessing of God. These two gestures contain an entire theology of mediation which is basic to the Catholic understanding of the sacramental priesthood. Therefore, the Church asks that the celebrant say, "May almighty God bless *you*..." rather than "May almighty God bless *us*...". The point may seem trivial, but its theological implications are not.

PREPARING THE FEAST

In this next phase of the ongoing journey of liturgical renewal, some things are clearly important. Among the more important are the following:

- ◇ a strengthening of the sense of the nature and importance of ritual and symbol and of the distinction between the sacred and the profane.
- ◇ a deeper inculcation of silence into our worship, so that there is a richer and deeper interplay of silence and words, silence and music.

- ◇ a right balance between continuity and discontinuity with the liturgical forms and traditions of the past.
- ◇ a body of liturgical texts which pass on the full wealth of the liturgical, spiritual and theological heritage found in the Roman Missal.
- ◇ liturgical music which nourishes rather than substitutes for prayer.
- ◇ an effort to ensure that beauty in worship opens us more deeply to the mystery of God.
- ◇ a focusing of the different and complementary roles presumed in Catholic liturgy (and ecclesiology), so that the identity and function of the ordained and non-ordained are clearly seen.

Much has been achieved in the journey of liturgical renewal since the Second Vatican Council, but there is still much to be done. Without abandoning the gains of recent decades, now is the time to take stock comprehensively, with our eye firmly fixed on both pastoral need and liturgical tradition in the way presumed by the Council.

At times when my own spirits have flagged in what I am doing to help the Church move through this next phase of liturgical renewal, I have thought to myself that what we are doing – what we are all called to do now – is to prepare an Upper Room where the Lord can celebrate the Passover. In the Gospel, Jesus asks, “Where is my guest room where I may eat the Passover with my disciples” (Mark 14:14); and in shaping the liturgy we are providing the Lord with an answer – “a large room upstairs, furnished and ready” (v. 15). The room must be large because all the disciples will gather there: the liturgy is for everyone. Moreover, in all our efforts to renew the liturgy as the Church requires, we are seeking to ensure that the room is “furnished and ready”. Much has been done to prepare the room, but there is still much to be done to ensure that it is fully furnished and ready for the feast.

The Passover is also the Wedding Feast of the Lamb who has taken to himself his Bride, the Church. We are planning the banquet which celebrates the marriage of heaven and earth. In all the work now being done on the Missal, we are providing the Church with words. We are looking for the right words to place on the lips of the Bride as she speaks in love to the Bridegroom. But it involves more than words, however important they may be. We are looking for rituals and symbols, for songs and gestures, for buildings and furnishings, vestments and vessels, all of which will be worthy of the Wedding Feast of the Lamb.

The Bride longs for the Bridegroom: hers is the Spirit-filled cry, “Come, Lord Jesus!” (cf Rev 22:17) The urgency of her cry, the urgency of nuptial love, is the urgency that gathers around the work of liturgical renewal now. Just as the Spirit inspires the cry of the Bride, so too the Spirit is upon us now as we prepare for the Wedding Feast, so that “everyone who is thirsty [may] come” and “everyone who wishes [may] take the water of life as a gift” (ibid.). *Veni, Sancte Spiritus!* Come, Holy Spirit!

+ Mark Coleridge
Archbishop of Canberra and Goulburn

Pentecost Sunday 2008

A Note on Sunday Celebrations in the Absence of a Priest

In recent years, for a variety of reasons and in a variety of circumstances, the practice of Sunday Celebrations of the Word with Holy Communion in the absence of a priest has

become more common. In the light of that experience, it is probably a good time to review the practice. Among the questions are these: What might be the deeper effects of a long-term and regular resort to these Celebrations? Does it unintentionally undermine the centrality of the Mass and the necessity of the ordained priesthood? Does it, again unintentionally, foster a sense of congregationalism where it is thought more important that the community gather than that it gather for Mass? How far is it reasonable to expect people to travel for Mass? Of course, there are times when a Sunday Celebration of the Word with Holy Communion is the best option. But a review might help to identify those times more clearly. It is not so much a question of what happens on weekdays but on Sundays. I have already begun the review in the Archdiocese, and the Australian Bishops have also decided that now is the time for such a review nationally. This was a matter which was discussed at the recent Bishops' Meeting. I have no wish to make it more difficult for people to worship nor to put more pressure on the priests, but as we move into the new phase of the journey of liturgical renewal, the time seems ripe to take stock on this point.