



# “Behold, I Make All Things New.”

Rev. 21:5

NEW YEARS' WORKSHOP

ST. ANDREW'S ABBEY: Dec.30-Jan.1, 2023

Fr. Luke Dysinger, O.S.B

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## Friday

- 5:30 pm Vespers  
6:00 Supper in silence with music  
6:45-7:20 **INTRODUCTORY CONFERENCE**  
7:30 Compline

## Saturday

- 6:00 Vigils  
7:30 Lauds  
8:00 Breakfast in silence  
9:30 **MORNING CONFERENCE**  
12:00 pm Mass  
1:00 Lunch  
3:30 **AFTERNOON CONFERENCE**  
5:30 *First Vespers of Mary, Mother of God*  
6:00 Supper  
6:45-7:20 **EVENING CONFERENCE**  
7:30 *Vigil of Mary, Mother of God*

## Sunday

- 7:30 Lauds  
8:00 Breakfast in silence  
9:30 **CONCLUDING CONFERENCE**  
12:00 *Mass of Mary, Mother of God*  
1:00 Lunch  
2:00 Departure

# PUER NATUS EST

## CHRISTMAS INTROIT

<sup>6</sup> **FOR** to us a child is born, to us a son is given; and the government will be upon his shoulder, and his name will be called “Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace.”

<sup>7</sup> Of the increase of his government and of peace there will be no end, upon the throne of David, and over his kingdom, to establish it, and to uphold it with justice and with righteousness from this time forth and for evermore. The zeal of the LORD of hosts will do this. (Isaiah 9:6-7)

**O SING** to the LORD a new song; sing to the LORD, all the earth!

<sup>2</sup> Sing to the LORD, bless his name; tell of his salvation from day to day.

<sup>3</sup> Declare his glory among the nations, his marvelous works among all the peoples!  
(Psalm 96:1-3)

Antiphona ad Introitum VII, *In Nativitate Domini ad Missam in Die*

*Graduale Triplex* (Solesmes, 1979) pp. 47-48

Intr.  
VII

**P**

**U-ER** na-tus est no-bis, et li-li-us da-tus est no-bis,  
*A child is born to us, and a Son is given to us:*

cu-ius impe-ri-um su-per hu-me-rum e-jus  
*Whose government is upon His shoulder*

et vo-ca-bi-tur nom-en ei-us,  
*and His Name shall be called*

magni consi-li-i An-ge-lus. Ps. Can-ta-te  
*Angel of Great Counsel. (Isaiah 9:6) Sing*

Dom-no cãnti-cum no-vum qui-a mi-ra-bí-li-a fe-cit.  
*to the Lord a new song, for He has done wonderful things (Ps. 97.1)*



## THEOSIS / DIVINIZATION



*Transfiguration, mosaic, St. Catherine's Monastery, Sinai, 6<sup>th</sup> cent.*



*Coronation of the Virgin. Duc de Berry, Très Riches Heures. c. 1414*

# ANAGOGY in THE LORD of THE RINGS

by J.R.R. Tolkien

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## 1. WAKING in the HOUSE of TOM BOMBADIL

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*from "Fog on the Barrow-Downs", ch. 8 of The Fellowship of the Ring, the first book of The Lord of the Rings*

That night they heard no noises. But either in his dreams or out of them, he could not tell which, Frodo heard a sweet singing running in his mind; a song that seemed to come like a pale light behind a grey rain-curtain, and growing stronger to turn the veil all to glass and silver, until at last it was rolled back, and a far green country opened before him under a swift sunrise.

The vision melted into waking; and there was Tom whistling like a tree-full of birds; and the sun was already slanting down the hill and through the open window. Outside everything was green and pale gold.

After breakfast, which they again ate alone, they made ready to say farewell, as nearly heavy of heart as was possible on such a morning: cool, bright, and clean under a washed autumn sky of thin blue. The air came fresh from the North-west. Their quiet ponies were almost frisky, sniffing and moving restlessly. Tom came out of the house and waved his hat and danced upon the doorstep, bidding the hobbits to get up and be off and go with good speed.

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## 2. THE PARTING of FRIENDS at the GREY HAVENS

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*the conclusion of The Return of the King, Book Three of The Lord of the Rings*

'Yes,' said Gandalf; 'for it will be better to ride back three together than one alone. Well, here at last, dear friends, on the shores of the Sea comes the end of our fellowship in Middle-earth. Go in peace! I will not say: do not weep; for not all tears are an evil.'

Then Frodo kissed Merry and Pippin, and last of all Sam, and went aboard; and the sails were drawn up, and the wind blew, and slowly the ship slipped away down the long grey firth; and the light of the glass of Galadriel that Frodo bore glimmered and was lost. And the ship went out into the High Sea and passed on into the West, until at last on a night of rain Frodo smelled a sweet fragrance on the air and heard the sound of singing that came over the water. And then it seemed to him that as in his dream in the house of Bombadil, the grey rain-curtain turned all to silver glass and was rolled back, and he beheld white shores and beyond them a far green country under a swift sunrise.

But to Sam the evening deepened to darkness as he stood at the Haven; and as he looked at the grey sea he saw only a shadow on the waters that was soon lost in the West. There still he stood far into the night, hearing only the sigh and murmur of the waves on the shores of Middle-earth, and the sound of them sank deep into his heart. Beside him stood Merry and Pippin, and they were silent.

At last the three companions turned away, and never again looking back they rode slowly homewards; and they spoke no word to one another until they came back to the Shire, but each had great comfort in his friends on the long grey road.

At last they rode over the downs and took the East Road, and then Merry and Pippin rode on to Buckland; and already they were singing again as they went. But Sam turned to Bywater, and so came back up the Hill, as day was ending once more. And he went on, and there was yellow light, and fire within; and the evening meal was ready, and he was expected. And Rose drew him in, and set him in his chair, and put little Elanor upon his lap. He drew a deep breath. 'Well, I'm back,' he said.



APOKATASTASIS / RESTORATION



*Anastasis* ("Resurrection"), fresco, Chora Monastery, Constantinople/Istanbul, 14<sup>th</sup> c.



*The Garden of Paradise*. c. 1410



**“The Spirituality of the Icon, Bishop Kallistos Ware, ch. 7. *The Study of Spirituality*. Cheslyn Jones, Geoffrey Wainwright, Edward Yarnold (Oxford University Press. New York. 1986. pp. 195-199**

**L**INKED with this was the Christian doctrine of *creation*. Icons safeguard not only the authenticity of Christ’s material body but also the Spirit-bearing potentialities of all material things. The iconoclasts (‘icon-smashers’), so the opposite side claimed, wanted to restrict the worship of God to the mind alone, failing to allow sufficiently for the ‘materialism’ of Christianity. ‘I shall not cease to honour matter,’ John of Damascus protests, ‘for it was through matter that my salvation came to pass . . . Do not despise matter, for it is not despicable; nothing is despicable that God has made’ ( *In Defence of the Holy Icons*, I. 16; ET, pp. 23-4). Human beings are not saved *from* but *with* the material world; **through humankind the material world is itself to be redeemed and transfigured.**

**T**HIS in turn has implications, fourthly, for the doctrine of the *human person*. In the words of Theodore the Studite, ‘The fact that the human person is made in the image and likeness of God means that **the making of icons is in some way a divine work**’ ( *On the Holy Icons*, III. ii, 5; ET, p. 101). Each man or woman is a creator after the image of God the Creator, a ‘sub-creator’ in J. R. R. Tolkien’s phrase. **Each is priest of the created order, refashioning material things, revealing God’s glory in them**, and so giving them a voice and making them articulate in the divine praise. Iconography bears witness to the royal priesthood that is the prerogative of every human being. To make an icon from plaster or cubes of stone, from wood or paint, to sanctify that icon and to incorporate it in the worship of God, is to call down his blessing also upon all other forms of human art and craftsmanship.

**B**UT what, more particularly, is the function of icons in prayer and worship? The art of the icon is, first and foremost, a liturgical art. The icon is not merely a piece of decoration but a part of the liturgy. Outside the context of prayer it ceases to be an icon and becomes -- what is by no means the same thing -- a picture on a religious subject. Within the context of prayer it is not just a ‘visual aid’ but fulfils a sacramental function, constituting a channel of divine grace: as the seventh Ecumenical Council affirms, **‘When we honour and venerate an icon, we receive sanctification.’** Viewed in these terms, the icon acts as a point of meeting, a place of encounter: ‘The icon is termed a door’ ( *The Life of St Stephen the Younger*, PG 100. 1113A). By virtue of the icon the worshipper **enters the dimensions of sacred time and space**, and so is brought into a living, effectual contact with the person or mystery depicted. The icon serves not as a mere reminder only but as a **means of communion**. Surrounding the congregation on every side, the icons ensure that the communion of saints is not simply an article of faith but a fact of immediate experience. **The church walls become windows into eternity**. Present through their icons, the Mother of God, the angels and the saints become fellow-worshippers with the living, concelebrants in the same liturgical act.

**T**HROUGH the liturgical art of the icon, God is experienced not only as truth and love but also as *beauty*. ‘Beauty will save the world’, affirms Feodor Dostoevsky ( 1821-81); and Fr Sergei Bulgakov ( 1871-1944) states, ‘Beauty is an objective principle in the world, revealing to us the divine glory . . . **Art brings about the transfiguration of the world and renders it conformable to its true image** . . . Things are transfigured and made luminous by beauty; they become the revelation of their own abstract meaning’ ( “‘Religion and Art’”, in *The Church of God*, ed. E. L. Mascall [ SPCK, 1934], pp. 176-7). In this way the icon constitutes the first-fruits of the cosmic transfiguration that will come to pass on the Last Day.

**W**ITHIN the tradition of Eastern Christendom, then, there exist two ways of praying, the one iconic and the other non-iconic. There is, first, on both the corporate and the private level, the way of ‘cataphatic’ prayer, making full use of the imagination, of poetry and music, of symbols and ritual gestures; and in this way of praying the holy icons have an essential place. Secondly, there is the way of ‘apophatic’ or hesychastic prayer, transcending images and discursive thought -- a way commended by Gregory of Nyssa, Evagrius, Dionysius and Maximus, and expressed also in the practice of the Jesus Prayer. **These two ways are not alternatives, still less are they mutually exclusive, but each deepens and completes the other.**