

## **“THE WORLD IS CHARGED WITH THE GRANDEUR OF GOD”**

*(The fifth Centenary Lecture of the Church Service Society,  
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### I.

At the heart of Christian worship there is an affirmation and acknowledgement of the transcendent majesty and glory of God. “Holy, holy, holy;” these are the characteristic words of Christian prayer and praise. But what is not always noticed is that this movement of adoration is inseparably linked with a proclamation of God’s glory revealed in his creation. So in the vision of Isaiah, the seraphim cry, “Holy, holy, holy is the Lord of hosts: the whole earth is full of his glory”.<sup>1</sup> Consider again the cry of the heavenly powers in the book of Revelation. “Thou art worthy, O Lord our God, to receive glory and honour and power because thou didst create all things; by thy will they were created and have their being.”<sup>2</sup> God is worshipped as creator of all, and all creation is associated in this worship. “Then I heard every created thing in heaven and on earth and under the earth and in the sea, all that is in them, crying, ‘Praise and honour, glory and might to him who sits on the throne and to the Lamb, for ever and ever.’”<sup>3</sup>

If we turn to the Psalms, which, in varying forms and in different ways, have played so central a part in the whole history of Christian worship, we shall find exactly the same thing. All creation praises the Lord, angels and heavenly powers, beasts and birds, plants and living things, the earth itself, the seas, the stars, all enter with man into the worship of him whose glory is revealed in all that he has made. “O Lord, how manifold are thy works; in wisdom hast thou made them all; the earth is full of thy riches.”<sup>4</sup>

The perception of God’s transcendent holiness is in no sense at war with the perception of the presence and activity of his glory in all that he has made. And the praise of God in and through his whole creation is in no way at war with the recognition of the particular nature of his creation of man, or of his call to Israel his people. Time and again in the Psalms the universal hymn of all things is linked with the praise and thanksgiving of God’s people for particular mercies and blessings. In the New Testament, all God’s acts towards his people are summed up and fulfilled in the great redemption wrought in Jesus Christ, our Lord. To the praise of the Creator is joined the praise of the Redeemer. “Worthy is the

Lamb, the Lamb that was slain, to receive all power and wealth, wisdom and might, honour and glory and praise!”<sup>5</sup> It is not one thing or another, either a God beyond or a God within, either a God in history or a God in nature. It is and it must be these three things together. So in the bush which burns but is not consumed, perhaps the most eloquent of all the symbols of God’s glory seen throughout creation, the name of God is revealed, revealed in its transcendent and universal majesty, “I am that I am”, revealed also in the particularity of God’s faithfulness to his people, “The Lord God of your fathers, the God of Abraham, the God of Isaac and the God of Jacob.”<sup>6</sup>

If we now take a text from the heart of the Christian tradition of worship we shall find the same pattern. Here is a prayer which is used Sunday by Sunday in all parishes of the Eastern Orthodox Church, in Slavonic and Greek, in Arabic and Romanian, in Bulgarian and Finnish. Immediately after the choir have sung the hymn “Holy, holy, holy”, the celebrant in the Liturgy of St John Chrysostom continues in these words, “And with these blessed powers, O Master and lover of man, we also cry and say, Holy and most holy art thou, thou and thine only-begotten Son and thy Holy Spirit; holy and most holy art thou in the majesty of thy glory, who hast so loved thy world that thou didst give thine only begotten Son, that all who believe in him should not perish but have eternal life, who being come and having accomplished all that was appointed for our sake, in the night in which he was given up, or rather gave up himself for the life of the world, took bread into his holy, pure and spotless hands, and having given thanks and blessed and hallowed it, he gave it to his disciples and apostles saying . . .”<sup>7</sup> This text, which recent scholarship has tended to show to be the work of John Chrysostom himself, makes again the same point that we have seen in Isaiah, in the Psalms, in Revelation. The most emphatic and insistent affirmation of God’s transcendent holiness is followed immediately by the proclamation of his love for man, of his love for the world. This is a love which expresses itself in particular deeds, in taking the bread and blessing the cup, in giving up himself to the death on the cross, for the life of the world. God’s transcendent holiness, utterly beyond what man can think or desire, is linked at once with the confession that he who made all things, has made himself fully known in flesh and blood, has taken into his hands the bread and wine which are the strength of man’s life on earth, has revealed himself fully in the dying and rising of Jesus the Lord. All these affirmations are made together, the transcendence of God’s glory, the immanence of his activity, the revelation of his love in the incarnation of the Word.

## II.

I have begun with an appeal to Scripture and the praying tradition of the early centuries of the Church's history, long before the schism between East and West and the separations of the sixteenth century, because I want to assert that the linked themes of this study, the revelation of God's glory in and through the created universe, and the place of the material creation in the prayer and praise which we offer to God, are not peripheral or secondary to our concern for Christian worship. The whole earth, not man alone, is the temple of God's glory. Man comes before God not in isolation from the rest of creation, not in mind and heart alone, but in the fulness of his being, bodily as well as spiritual, social as well as personal, bringing with him all this material universe of which he forms a part. As we shall see, our faith in Christ's incarnation, our faith in his bodily resurrection, and the resurrection of our bodies, carries with it implications of a universal scope.

But the title of the lecture is taken not from Scripture or from the tradition of the early centuries. It comes from a poet of nineteenth century England, Gerard Manley Hopkins.

"The world is charged with the grandeur of God  
It will flame out, like shining from shook foil. . . ."<sup>8</sup>

And many people are suspicious of poetry. They wonder what it can have to do with religion, or with the affirmations of Christian faith. Are not poets wayward, unreliable people? Is not poetic language, vague and imprecise, beautiful, perhaps, but frequently deceitful?

Let us say at once that in a world which is everywhere marked by the fall, man's poetic capacities in no way escape the general ambiguities of our sinful situation. This gift no less than any other can be abused. The devil can disguise himself as an angel of light. But let us also remark that a large part of the language of the Scriptures is poetic; much of the Prophets, much of the Book of Revelation, not to speak of the whole of the Psalms, and the Book of Job. And a large part of the language of Christian worship down the ages is also the language of poetry; the whole vast heritage of Christian hymnody, much larger than we usually realise, not to speak of the wealth of poetic prose to be found in the various forms of liturgical prayer. We shall not get very far in understanding the language of the Psalms, or in penetrating into the meaning of Christian prayer and praise, unless we are becoming sensitive to the nature and value of poetic language. It is a language which in its own way, the way of images and not of

concepts, is as precise and exacting as the clearest and most carefully reasoned prose. It is a language which binds many meanings together rather than attempting to define a single one, which speaks to man's heart as well as to his intellect, which at its best can unify the different elements of his being, conscious and unconscious, discursive and intuitive, into a single act of utterance and praise. It is above all the language of praise,<sup>9</sup> in which man is carried out beyond himself, towards the one he praises, a language in which, in some degree, man transcends the daily limitations of his lot.

While in the past we find that a large proportion of the texts which have been used in Christian worship, particularly those which speak of God's glory revealed in all creation, have been of a highly poetic nature, in our own time neither this quality nor this theme has been particularly evident in the public preaching and teaching of our Churches. But it has found magnificent expressions in the work of some of the many Christian poets God has given to our age. Let us, for example, take a passage from the work of one of the best loved of recent Scottish poets, Edwin Muir,

“So from the ground we felt that virtue branch  
 Through all our veins till we were whole, our wrists  
 As fresh and pure as water from a well,  
 Our hands made new to handle holy things,  
 The source of all our seeing rinsed and cleansed  
 Till earth and light and water entering there  
 Gave back to us the clear unfallen world . . .  
 . . . Was it a vision?  
 Or did we see that day the unseeable  
 One glory of the everlasting world  
 Perpetually at work, though never seen  
 Since Eden locked the gate that's everywhere  
 And nowhere? . . .  
 The shepherds' hovels stone, for underneath  
 The soot we saw the stone clean at the heart  
 As on the starting-day. The refuse heaps  
 Were grained with that fine dust that made the world;  
 For he had said, 'To the pure all things are pure'.  
 And when we went into the town, he with us,  
 The lurkers under doorways, murderers,  
 With rags tied round their feet for silence, came  
 Out of themselves to us and were with us,  
 And those who hide within the labyrinth  
 Of their own loneliness and greatness came,  
 And those entangled in their own devices

The silent and the garrulous liars, all  
 Stepped out of their dungeons and were free. . . ."<sup>10</sup>

Here is a vision of the world transfigured. At first sight perhaps it may seem to be a transfiguration of some purely natural kind. We may object that the cleansing power which rinses and clears our perceptions at the beginning is said to spring up from the ground, not to descend from above, forgetting that earth no less than heaven is full of the activities of God's glory. But as we read on, we begin to perceive the source of this renewing light, which permits us to see "the unseeable one glory of the everlasting world". It is the presence with us of him who inspired the words, "to the pure all things are pure",<sup>11</sup> and who said, "If thine eye be single, thy whole body shall be full of light",<sup>12</sup> which enables us to see in garbage heaps "the fine dust that made the world", and which liberates the murderers, the thieves and all imprisoned in themselves, so that they are able to step out of their dungeons, to be with us and to be free. It is vitally important to notice that this is not only a vision of the natural world as full of the activities of God's grace. In the world of man no less than of nature, God's glory is to be seen, and often in the most unexpected, unlooked for places. Christ is present in the poor, the oppressed, the neglected, the forgotten. The theme of compassion is never far away from the theme of Christian praise.

Edwin Muir in his humility, wondered at first how far his poem was Christian. It seemed to be about the transfiguration of the world in the presence of Christ, rather than about the transfiguration of Christ himself. It was only after its publication that he learnt how closely his own vision accorded with a great part of the teaching and experience of Eastern Christendom, in which for centuries, the Transfiguration has been interpreted in this very way. And this is not a poem of escape. The man who wrote it had not lived a sheltered, untroubled existence. In his adolescence he had worked in Glasgow, in a bone-manure factory of exceptional sordidness. In the years after the second world war, just before this poem was written, he had experienced the tragedy of the Communist take-over in Prague. He knew the pain as well as the glory of life. The vision which he presents is one of God's creative and redeeming light and work in sorrow as well as joy, in darkness as well as glory.

We have looked at lines in which the Christian content is woven into the very texture of the poem. Now let us consider a passage from another poet, where the affirmation of the praise of God's glory is explicit and outspoken.

“We praise Thee, O God, for Thy glory displayed in all the  
 creatures of the earth,  
 In the snow, in the rain, in the wind, in the storm; in all of  
 Thy creatures, both the hunters and the hunted.  
 For all things exist only as seen by Thee, only as known by  
 Thee, all things exist  
 Only in Thy light, and Thy glory is declared even in that  
 which denies Thee; the darkness declares the glory of light.  
 Those who deny Thee could not deny, if Thou didst not exist;  
 and their denial is never complete, for if it were so, they  
 would not exist.  
 They affirm Thee in living; all things affirm Thee in living;  
 the bird in the air, both the hawk and the finch; the beast  
 on the earth, both the wolf and the lamb; the worm in the  
 soil and the worm in the belly.  
 Therefore man, whom Thou hast made to be conscious of  
 Thee, must consciously praise Thee, in thought and in  
 word and in deed.”

And Eliot goes on to enumerate the ways in which we can praise  
 God, laying the fires, sweeping the hearth, keeping house amidst a  
 cloud of witnesses. He speaks of God’s mercies of blood and of  
 the death of the martyrs.

“We thank Thee for Thy mercies of blood, for Thy  
 redemption by blood. For the blood of Thy martyrs and  
 saints  
 Shall enrich the earth, shall create the holy places.  
 For wherever a saint has dwelt, wherever a martyr has given  
 his blood for the blood of Christ,  
 There is holy ground, and the sanctity shall not depart from  
 it. . . .”<sup>13</sup>

And significantly he mentions two of those holy places, Iona and  
 Canterbury, at the two extremities of the island of Britain.

Here we have a direct theological statement, a hymn of praise  
 growing out of one of the oldest and most universal of Western  
 hymns of praise, the *Te Deum*. As in the previous poem, the writer  
 insists that it is not only the things which we normally describe as  
 beautiful which reveal God’s glory. The conflict and cruelty in the  
 animal world is not evaded; we see the wolf and the lamb, the  
 hawk and the finch, the hunter and the hunted. Neither is the  
 conflict and cruelty in the human world ignored, the conflict  
 which leads to the death of the martyrs. These are deaths which  
 can only be understood in the light of the one death on the cross.  
 In this above all God’s glory is revealed. Here we have a powerful  
 re-affirmation of the traditional belief that man must do centrally

and consciously what all the rest of creation around him does unconsciously. In freedom and in knowledge, man is to praise God and so to realise the image and likeness in which he is made.

This is a theme which is wonderfully expressed in the songs and prayers of the Western Highlands. Perhaps nowhere else in Christendom is there such a moving expression of the sense of the all-pervasive presence of God with us, throughout the day and in every circumstance; a sense that even in the smallest details of life earth as well as heaven is full of God's glory. Preaching on Iona just seventy years ago, George Congreve spoke of this with deep perception. In a sermon for St Columba's Day, 1908, he says, "I think you will find in this saint, and in the men formed by him, a remarkable confidence in nature, as a sphere which belongs to Christ by right, but waits for them to claim and hold for him indeed. They were not afraid of nature in her most dangerous moods; nor yet afraid of looking upon the sea and the rocks and the mountain pastures when the sun shone upon them, for fear they might love nature too much. Nature for them was not a questionable power; it was God's world, and they were God's children. . . . Nature could never become for them God's rival; or claim the heart in place of God, *for nature they recognised as the very kindness and love of God himself to men.*"<sup>14</sup>

This is not, as we might perhaps imagine, some dreamy, romantic nature mysticism. The poems which we find in St Columba and in the tradition to which he belongs, come from men living a life of unremitting physical work, of constant mutual service within a tightly knit community, above all a life in which some hours every day would be given directly to the praise of God in the words of the biblical psalms. "Separated from God, the beauty of nature shuts us in silently. We have no means of communication through it with that which is beyond. . . . But turning to God in our prayer, we find in God all its meaning, and we are set free. What was a closed door of mystery, prayer finds to be an open way to God. And now the revelation of God in nature burns itself into our thought, and awakens our love; *it flashes into joy of expression in our praise.*"<sup>15</sup> We think at once of St Francis of Assisi and of the Canticle of the Creatures, one of the greatest of all Christian hymns of praise to God in and through his creation.

If there is a poet of whom this is true today, it is, I believe, Bobi Jones, the Welsh scholar and critic and writer. By theological conviction a firm, indeed passionate Calvinist, his poetry overflows with the praise of God as his glory is revealed in all things; whether it is the growth of children, his love for his wife, the beauty of the countryside, the mystery of human creativity. I

know of few poets whose vision of the world is so consistently and spontaneously sacramental. Since he writes in the older language of the Southern part of Britain, I shall not attempt to quote his verses. Rather I shall cite his remarkable study of the religious significance of the Welsh Literary tradition, *Llên Cymru a Chrefydd*, published in 1977. In it he examines the tradition of praise as it comes down to us from the heroic age of Aneirin and Taliesin, through the middle ages and the renaissance to the present day. He is particularly illuminating about the poets of the fourteenth and fifteenth century, in many ways the golden age of Welsh poetic tradition. They are writers whose work has sometimes been interpreted as predominantly worldly. Their poetry is full of praise of the generosity and valour of the nobles, the warmth of their hospitality. They sing of beautiful women and the delights of illicit love. They celebrate the beauties of spring and summer, of hills and woods, and the woodland beasts and birds. But all this, as Bobi Jones maintains, has its roots in the praise of God as creator; only this gives it its true meaning. Only this reveals the true end and purpose of the writer, which is, in the end, the same as the true end and purpose of man, to glorify God and enjoy him for ever.

Writing of the greatest of all Welsh medieval poets, Dafydd ap Gwilym, Dr Jones says, "Dafydd saw himself as singing the praise of God in his love songs no less than in his nature poetry. That is to say it is not God *in vacuo* who is the object of his praise, a God with only abstract or spiritual properties, but a Person who is seen concretely in his creation, and is to be praised with song as we rejoice in the work of his hands. No doubt Dafydd could understand the sense of separation from God which every creation experiences, and realised that there could be a tension between God and his creation . . . but the more evident truth is just the opposite; the general grace of God is at work in the things of this world in a way which can be experienced definitely, gloriously. This is the theme of fully Christian praise."<sup>16</sup> Having disposed of the charge of irreligion, there is a further question to be faced. Is the poetry of this period to be understood as the expression of a Christian platonism? Are the writers simply glorifying the ideal forms which lie behind the prosaic realities of every day? Dr Jones does not entirely reject the term Christian platonism, but he rejects any suggestion "that the poets were monists, or believed that only the invisible forms were real and that the specific and unique was unimportant. Platonism, like many Eastern religions was otherworldly, holding the visible world to be an illusion. Christianity on the other hand holds together earthly and unearthly, phenomenal and noumenal, is at one and the same time historical and

eternal."<sup>17</sup> This quality he sees above all in the poets' love for the particular, the unique, and in their appreciation of the pleasures of the senses. The praise of God in and through all things which we find in the simplicity of the popular traditions of the Western Highlands, can be paralleled in another idiom and another age, in the highly wrought, jewelled verses of the Welsh court poets, from whom Gerard Manley Hopkins, with whom we began, learnt much of his poetic technique.

### III.

It is time to return from the poets to the theologians, and from our journeys into the north and west of our island to nearer its centre. For a southern Englishman it is comforting to find that the *Mabinogion* regards Oxford as the centre of Britain! We come back therefore to the one theologian of unquestionably universal stature to be given to our Anglican tradition since the reformation, Richard Hooker. In his major work, *The Laws of Ecclesiastical Polity*, Hooker is concerned to defend the usages of the Book of Common Prayer from the objections of the Puritans. Being a man who always sees the coherence of a subject, and who likes to trace everything back to first principles, his defence of the Prayer Book liturgy is bound up with his defence of the sacramental principle. This principle itself he always sees in relation to the Church's faith in the union of God with man in the incarnation of Christ our Lord.

Hooker's thought, complex and delicately balanced, is difficult to summarise. As a general introduction it is hard to improve on C. S. Lewis's account of it in the sixteenth century volume of the *Oxford History of English Literature*. Because Hooker was concerned to defend what he believed to be the true rights of human reason and experience in certain areas of the Church's life, it has sometimes been thought that his theology has a secularising tendency. Nothing, Lewis maintains, could be further from the truth. "Every system offers us a model of the universe; Hooker's model has unsurpassed grace and majesty. . . . Few model universes are more filled—one might say, more drenched—with Deity than his. 'All things that are of God' (and only sin is not) 'have God in them and he them in himself likewise,' yet 'their substance and his wholly differeth'. God is unspeakably transcendent; but also unspeakably immanent. . . . All good things, reason as well as revelation, nature as well as grace, the commonwealth as well as the Church, are equally, though diversely 'of God'. If 'nature hath need of grace,' yet also 'grace hath need of nature'. . . . We must not think that we glorify God

only in our specifically religious actions. 'We move, we sleep, we take the cup at the hand of our friend' and glorify him unconsciously, as inanimate objects do, for 'every effect proceeding from the most concealed instincts of nature' manifests his power. . . . We meet on all levels the divine wisdom shining through 'the beautiful vanity of all things' in their 'manifold and yet harmonious dissimilitude'." <sup>18</sup>

Here in a theologian, a philosopher, a jurist, a man of immense erudition, we find again the vision of the poet, the vision of God's glory to be seen at work in all things. And Hooker was a man whose life had known a good deal of the turbulence and controversy of the reign of the first Elizabeth. His balanced and contemplative vision comes out of a society of seething energy and vitality, of great anxieties as well as great achievements. About this vision we may want to ask two things; first, where does it come from, and secondly, what does it mean in practice? In answer to both points, we can turn to John Keble's introduction to his critical edition of Hooker's Works, published in 1836, a seminal year in the development of the Oxford Movement. The source of Hooker's way of seeing things Keble finds in his study of the early Christian writers and thinkers. "The primitive apostolical men, being daily and hourly accustomed to sacrifice and dedicate to God even ordinary things, by mixing them up with Christian and heavenly associations, might well consider everything whatever as capable of becoming, so far, a means of grace, a pledge and token of Almighty presence and favour; and in that point-of-view might without scruple give the name of *mustēria* or sacraments to all those material objects which were anyhow taken into the service of religion: whether by Scripture, in the way of type or figure; or by the Church introducing them into her solemn ritual. . . . God omnipresent was so much in all their thoughts, that what to others would have been mere symbols, were to them designed expressions of his truth, providential intimations of his will. In this sense, the whole world, to them, was full of sacraments." <sup>19</sup>

Keble gives us here an account of the patristic view of the world itself as the sacrament of God's providential care, a view which is not afraid to affirm that God is present in all things. And he makes it clear that in this world we are not simply dealing with material copies of ideal archetypes. The picture is more dynamic than that. Objects and events are seen as meeting places, places where God comes out of himself to make his truth known, to reveal the content of his will; places where man can come out of himself in return to meet God, finding his daily life to be full of occasions for making over to God the happenings of everyday. We only have to consider the lines of a well-known hymn written at least ten years

earlier than the Hooker preface, to see how deeply this way of looking at things had entered into Keble's attitude to life.

"We need not bid, for cloister'd cell  
Our neighbour and our work farewell,  
Nor strive to wind ourselves too high  
For sinful man beneath the sky:

The trivial round, the common task  
Would furnish all we ought to ask;  
Room to deny ourselves; a road  
To bring us, daily, nearer God."<sup>20</sup>

"No doubt," as Keble himself allows, "such a view as this harmonises to a considerable degree with Platonism; no doubt, again, it has much in common with the natural workings and aspirations of poetical minds under any system of belief," but in itself surely it represents an expression of something basic to the Gospel, the belief that already here and now, the kingdom of God is at hand, present within us and around us, already leading us on towards a fulness which as yet is only glimpsed. In all things, we can, if we will, find God. It represents too the conviction that it is only in the context of a world seen and experienced as sacramental at every point, that we shall be able properly to understand and appreciate the specific sacraments of the Gospel. As C. F. D. Moule puts it, in our own day, "It is theologically false, I am convinced, to segregate the Gospel sacraments and the ecclesiastical sacraments in any essential way (apart from degrees of authoritative institution) from all those quasi-sacramental focal points of obedience in life—the tangible, datable implementations of our will to serve God. The convert at the penitents' bench, the repentant person making restitution—these are using sacramental acts as channels for the acceptance of God's gift of forgiveness."<sup>21</sup> The water which we use in baptism, the bread and wine which we bring to the Holy Table, these are not random, isolated objects to be brought into Christian worship half-apologetically. They are representative gifts, focal points of a world known in faith to be in every part God's gift and word to us.

#### IV.

We have suggested that the worship of almighty God in Church needs to be seen in relation to the whole of man's life in time and space, to be seen as the summing up and making over to God of all in this universe which is entrusted to man's care. It would be impertinent and inappropriate in one who comes from a tradition

of worship somewhat different from your own to suggest in any detail what that conviction implies for the actual practice of worship. To speak in general terms it certainly suggests that we should be encouraged to worship with the whole of ourselves, body as well as spirit, that the senses of sight and smell, feeling and taste, as well as hearing, have a place in our approach to God. It suggests that the form and ordering of the church building is certainly not irrelevant to what goes on inside it, and that we need not be afraid to make use of music and poetry, movement and colour. The mitigation, if not the abolition, of our fixed seating systems, our pews, would make it possible for congregations to discover what it is to move freely, to sit, to stand, to kneel, to lift up their hands in prayer and praise and to embrace one another in Christian greeting. All these things, will not happen over night! But we have much to learn from our charismatic brethren on the one side, and from the Eastern Orthodox on the other. In Orthodoxy the body still plays an active part in worship; and the many and varied vehicles of the divine presence, not only the bread and wine which are consecrated, but also the painted icons, the Gospel book itself and many other blessed objects, complete and balance one another in a way which avoids undue concentration on any one focus of devotion.

But behind and beneath all such suggestions there lies the belief that man is called to worship with the whole of himself and to bring the praises of all creation with him. Seen in this perspective we have to confess that on the one hand our worship is often insufficiently earthly, insufficiently rooted in the stuff of this world which God has given us which man has so misused, which the natural sciences increasingly disclose to us. On the other hand it is often insufficiently heavenly, not enough open to the presence with us of angelic powers of heaven, to the fact that our worship on earth is always joined with the eternal worship of heaven. It is when the two are fused in one, when heaven and earth are united, in the union of man with God in Christ, that in the power of the Spirit the praise of all creation can break forth, and man can discover the purpose for which he was made. For as we see in the Epistle to the Romans, the creation itself is to be delivered from the bondage of corruption into the glorious liberty of the children of God. The Holy Spirit awakes in us and in all things an urgent hope of the consummation. As George Congreve put it, speaking on Iona, "The solidarity of mankind with the whole creation is real. It is simply a fact that we are dust and return to dust. But St Paul does not find our oneness with nature in the doom of a common death; he finds it in Christ the conqueror of death, and bids us look up to the throne of God to find the Eternal Son there,

sharing in his glorified manhood the solidarity of all created things. As the Son of Man raised to the right hand of God gathers all mankind into blessing, or the possibility of blessing, so he heals the estrangement between man and nature, and lifts up to God both together in himself."<sup>22</sup> In Christ's rising from the dead, we see not only the true destiny of humankind, but also the true destiny of all creation, lifted up, restored in him.

## NOTES

1. Isaiah 6: 3.
2. Revelation 4: 11.
3. Revelation 5: 13.
4. Psalm 104: 24.
5. Revelation 5: 12.
6. Exodus 3: 14, 15.
7. *The Liturgy of St John Chrysostom*.
8. Gerard Manley Hopkins, "God's Grandeur", in *A Selection of His Poems and Prose* (ed. W. H. Gardner), p. 27.
9. Cf. David Jones, *Epoch and Artist*, p. 281. "Something of this is, of course essential to all poetry for, if poetry is praise, as prayer is, it cannot co-exist with any malignant and persistent criticism of the nature of things—however much, superficially, the poet be a master-grouser, his theme a complaint, his mood dejected."
10. Edwin Muir, *Collected Poems*, 1960, pp. 198-9, "The Transfiguration".
11. Titus 1: 15.
12. Matthew 6: 22.
13. T. S. Eliot, *Murder in the Cathedral*, pp. 85-7.
14. George Congreve, *Christian Progress, with Other Papers and Addresses*, London, 1911, p. 274 and p. 278 (my italics). Congreve was one of the earliest members of the Society of St John the Evangelist at Cowley, Oxford.
15. *Ibid.* p. 279. (my italics).
16. R. M. Jones, *Llên Cymru a Chrefydd*, Diben Y Llanor, 1977, pp. 263-4.
17. *Ibid.* p. 273.
18. C. S. Lewis, *English Literature in the Sixteenth Century*, 1954, pp. 459-461.
19. *The Works of Richard Hooker* (ed. John Keble), 1836, Vol. 1. pp. xci-xcii.
20. John Keble, *The Christian Year*. "The First Hymn." As always, Keble needs to be read carefully even when apparently at his simplest. The rejection of monastic life in the first verse cited is more apparent than real. Keble was criticising the romantic nostalgic mood of some of his contemporaries, who in fact had no intention of entering a monastery, since at that time there were none in the Church of England to enter. When in the course of the Oxford Movement religious communities of women began to come into existence Keble watched their growth with keen sympathy. In 1863 he preached a notable sermon at the annual festival of the Community of St Mary the Virgin at Wantage, in which he looked forward to the establishment of similar communities for men, which in fact followed in the foundation of the Society of St John the Evangelist at Cowley, three years later. (Cf. A. M. Allchin, *The Silent Rebellion*, pp. 183-4.)
21. C. F. D. Moule, *The Sacrifice of Christ*, 1956, p. 55.
22. *Op cit.* p. 259.

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