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ENCYCLOPEDIA OF THE BIBLE AND ITS RECEPTION

5

Charisma – Czaczkes

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astical use of the term sounded reformatory and/or spiritualist. The ecclesiological reflections on the part of Roman Catholics tended to avoid such usage and stressed instead an extrinsic understanding of the essentials of the church. It was mainly the Tübingen School of the 19th century that, influenced at the time by the use of romantic organic metaphors in literature and nonreligious works, reevaluated the concept of *corpus Christi* in a way that was later adopted by Pope Pius XII and proclaimed in 1943 in the Encyclical *Mystici corporis*.

Nonetheless, differences in the use of the "metaphor" remain. However, there is a strong tendency in Protestant theology towards emphasizing the hidden mystery of the *corpus Christi*, thereby allowing for a wide range of usages and stronger ecumenical unity.

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Volker Leppin

II. Literature

The NT employs *corpus Christi* (Latin for "body of Christ") in two senses: as literal reference to the body of Jesus Christ and as metaphor in several significant passages. While Jesus Christ is depicted throughout the NT as having a body – his body becoming an object of discussion at the time of his death, burial, and resurrection (e.g., Matt 27:58, 59; Mark 15:43, 45; Luke 23:52, 55; 24:3, 23) – figurative usage includes not only Jesus' own reference to it in instituting the Eucharist (Matt 26:26; Mark 14:22; Luke 22:19; 1 Cor 11:24) but also equations of his body with the church (1 Cor 12:12–27; Eph 1:22–23; cf. Rom 4–5; Col 1:18).

Literature utilizes *corpus Christi* in three ways. In the first, as expected, a lengthy history of liturgical and devotional literature refers to the *corpus Christi* in language alluding to the Eucharist. While Ambrose's (ca. 340–397 CE) "Hymn at Dawn" likens Christ to food and drink, in his Easter sequence Adam of Saint Victor (ca. 1110–1180) calls Jesus Christ living bread and living water. The high point in the Latin tradition, however, is Thomas Aquinas' (ca. 1125–1174) sequence for the Feast of Corpus Christi, formally instituted by the pope in 1264 to commemorate the body and blood of Jesus Christ. In the *Pange, lingua, gloriosi*, Aquinas praises the mystery of Christ's "glorious body and precious blood" (Brittain). The English literary tradition is found in the medieval or early modern "Corpus Christi Carol," still in liturgical use, which depicts Christ as a bleeding knight.

The second major literary association of the *corpus Christi* is the English medieval mystery plays (or miracle plays), also referred to as Corpus Christi

plays. These play cycles depict biblical events, concentrating upon the major episodes in the life of Jesus. Most likely originating inside the church in the 10th century, the plays were moved into the churchyard and eventually into the town – where they were performed either as a parade with each pageant on a separate wagon or as a fixed form on a stage – when priests were forbidden in the 13th century to act in drama. During the 14th–16th centuries, these lengthy play cycles were performed in conjunction with Corpus Christi day (or at Whitsuntide, which occurs at a similar time), and they have recently been revived.

Lastly, numerous literary instances depict characters as Christ figures (or are interpretable as such), but fewer instances portray the *corpus Christi* as either paramount to the image or central to the role (e.g., Gerard Manley Hopkins' "The Windhover"; but, in contrast, Dylan Thomas' "This Bread I Break"). Modern literature, however, has often extended the symbolic and metaphorical significance of the *corpus Christi* motif. One example, an anti-type, is William Faulkner's *Light in August*, where Christmas (note the name) – in a scene full of religious language – is castrated and killed in an act of ruthless sacrifice as retaliation for what he has supposedly done. In a positive metaphor of the *corpus Christi* motif, C. S. Lewis' *The Lion, the Witch and the Wardrobe* contains a scene deeply redolent of the Gospel passion accounts during which Aslan – an allegorical depiction of Jesus Christ – is killed by the Witch as a willing victim upon a sacrificial stone table, only to be brought back to life grander than he was before.

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Stanley E. Porter

III. Visual Arts

The visualization of the Eucharist as the real body of Christ stems from varied sources. Western representations are either based on firm liturgical and theological grounds (illustrations of the Corpus Christi Mass and images of the Last Supper), or they have a popular and/or legendary background, like the late medieval *exemplum* of the Mass of St. Gregory, through popular images of mystery plays and festivities around the Feast of Corpus Christi, celebrated for the first time in 1246–47 (Andrieu; Baix). As a representative symbol it was used by fraternities on their seals (Cherry). Since the late 12th century, the Eastern variation of the transubstantiation (i.e., the change, in the Eucharist, of the substance of bread and wine into the substance of the body

and the blood of Jesus) is realistically pictured in the holy liturgy of the *melismos*, i.e., the breaking of the bread. Here, Christ is shown as a naked baby in a chalice on the altar (Humor Monastery Romania, 1535; Saint Andrew Monastery, Matka village Skopje, 14th cent.).

Illustrations of the Latin text of the Corpus Christi Mass either show the elevation of the host during Mass (Rubin: pls 1, 7, 9, 10) or a Corpus Christi procession, for instance on folio 23r of the Lovel Lectionary of ca. 1408, London BL Harley 7026 (Rubin: pls. 11, 12, 14–16). In wall paintings and on retables, the subjects vary. Images of the Last Supper, focusing on the consecration of the host, became popular in the 15th century. The now lost central panel of Sassetta's famous altar piece for the Arte della Lana chapel in Siena (1423–25) showed an ostensory carried by angels above a landscape, flanked by Sts. Thomas Aquinas and Anthony Abbot on the lateral panels (Israëls: 532–33). The Leuven confraternity of Corpus Christi commissioned from Dieric Bouts a triptych of the holy sacrament for Saint Peter's Church in 1464, the year Pope Urban IV instituted the feast for the entire church (see → plate 9). Two professors of theology at Leuven University were asked to provide the painter with precise instructions as to the subjects he should represent (Smeyers: 37). The institution of the Eucharist at the Last Supper is the central theme of the triptych. The four side panels have typological subjects: Elijah and the angel in the desert, the Passover feast, the gathering of the manna, and the meeting of Abraham and Melchizedek.

Teaching a dogma with miracles was an approved way of making the abstract understandable for the illiterate. In a mural painting in the cathedral of Orvieto by Ugolino di Prete Ilario (ca. 1357–64), the host, elevated by the priest during the Eucharist, transforms into a realistic miniature-like body of Christ: bread is changed into flesh. The other way is also possible: in the legend of St. Gregory, Jesus appears to the pope during Mass while pouring his blood directly into the chalice on the altar. Here, before the eyes of the beholder, blood is changed into wine. Gregory's Mass pictures were to become very popular in Western Europe since the late 14th century. Next to visualizing a dogma, the iconography is one of a number of examples where detached *Andachtsbilder* images such as the Man of Sorrows intended for intense personal meditation, are worked back into monumental compositions for prominent display (Schiller: 226–28, pls 805–7, 809). After the 16th century, Corpus Christi images became rare.

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Claudine A. Chavannes-Mazel

IV. Music

As would be the case for any (important) new liturgical feast, the Feast of Corpus Christi was in need of a liturgical office for the celebrations of the Divine Hours as well as the Mass for the day. Indeed, by the early 14th century three offices were in circulation. The earliest has been attributed to the founder of the feast, Juliana of Mont Cornillon, while the two somewhat later offices have more or less consistently been attributed to St. Thomas Aquinas (1225–1274), especially the last, usually referred to (as often with offices) by its first words, *Sacerdos in eternum* (Priest in Eternity). Influenced by Aquinas' Eucharistic thought, both these offices were much more biblical than the earlier one, quoting or paraphrasing a variety of scriptural passages (Walters et al.: 57–76). They share some items, e.g., the Corpus Christi hymn *Pange lingua gloriosi corporis misterium* (Praise, My Tongue, the Mystery of the Glorious Body), text, and music modelled on Venantius Fortunatus' Good Friday hymn *Pange lingua gloriosi prelium certaminis* (Sing, My Tongue, the Battle of the Glorious Struggle) (Walters et al.: 57–76).

The scriptural passages used in the *Sacerdos in eternum* comprise excerpts from NT accounts of the Last Supper as well as brief passages about the Eucharist, such as 1 Cor 5:7–8; 10:16–17, and 11:23–29, in addition to a number of biblical quotations on divine food, the manna in the desert (Exod 16:12 and 15), and appropriations thereof in the NT – first of all through brief quotations from John 6:48–58, but also Rev 2:17 – along with biblical passages concerning divine food in a broader way, not least from the book of Psalms (e.g., Pss 20:4; 23:5; 78:24–25; 81:17; 104:14–15, and 110:4, all in the numbering of the Vulgate) and, e.g., Prov 9:1–2. In addition, one finds references to the exodus and the blood of the lamb (Exod 12:6–8) as well as to the food brought by Melchizedek (Gen 14:18–19) and his christological appropriation (Heb 5:6) (Walters et al.: 240–361).

The *Sacerdos in eternum* became the universally used office for the feast already during the first half of the 14th century (Walters et al.: 63), the one

pl 5



The Mass of Saint Gregory the Great (Northern Netherlands, ca. 1500)



D. Bouts, "Altar of the Last Supper" (1464/67)