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CHRISTIAN PRAYER AND SONG IN A POST-HOLOCAUST CHURCH

E. Byron Anderson

ABSTRACT

Because liturgy also is ritual and rite through which patterns of linguistic, homiletic, musical, and embodied practices are repeated over time and by which Christian persons are formed, we must pay close attention to the subtle ways in which the “liturgy of supersessionism” persists in our churches. To this end, this article explores questions about the Christian use of the Tetragrammaton in prayer and song; the distinction, or lack thereof, between Sabbath and Sunday; the relationship between the dating of Easter and Passover; and the ways in which Christian prayer and song portray the relationship between Israel and the Church.

KEYWORDS

liturgy; church year; Name; Tetragramatton; Eucharistic prayer; collects; hymns; supersessionism

FULL TEXT:

PDF

DOI: https://doi.org/10.6017/scjr.v1i1.1363

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This article suggests that Christians must confront their complicity in the Holocaust before Jewish-Christian relations can be normalized. Such reflection has taken place in the work of many Christian, especially Catholic, theologians. The declaration Nostra Aetate , often referred to as Vatican II, called for “fraternal dialogue” between Jews and Christians. The Church explained that this document, “finds its historical setting in circumstances deeply affected by the memory of the persecution and massacre of Jews which took place in Europe just before and during the Second World War.” Reprint