

### Chapter 1 : RORATE CÅ†LI: Martin Mosebach: The Liturgy as a Window to Another World

*The real me is the woman in this window, manual typewriter in front of her but holding a pencil posed over paper. Deer nibble at shrubbery on snow-covered lawn, fodder both for her writing and for her life.*

Go to your dark, quiet room. If there are windows, draw the curtains. Position the mirror so that it is standing upright near or on the center of the table. If you are using a chair, place it in front of the table and mirror. Place the candles on the tabletop on either side of the mirror. Place the matches or lighter within easy reach. If the lights are on, turn them off. Set your alarm for 3: Fill the time until 3: When your alarm goes off, return to your dark, quiet room as quickly as possible. You have three minutes. If you have chosen to include the salt, take up a handful of it now. Do not let go of this handful of salt unless it becomes necessary to do so see: You have two minutes. Set your alarm again for 3: You have one minute. If you do not complete Steps 1 through 4 of The Main Event before 3: You may try again another day. If you are using a chair, you may sit. If you are not, remain standing. DO NOT open them again until instructed to do so. Keep your eyes shut, and let your mindâ€¦ go. Do not open your eyes. What do you see? Your eyes should still be closed. But whatever you do, do it carefully. Keep your eyes closed. Keep your eyes shut and back as far away from the table and mirror as you can. Then, and only then, open your eyes. Keep your eyes shut, back away from the table and mirror, and turn on the lights. Keep your eyes shut and back away from the table and mirror. The moment you open your eyes, throw your handful of salt at the mirror. Be careful using this mirror in the future. The only requirement is that it be able to stand upright on its own. If the mirror has a stand, that is acceptable. If the mirror hangs on the wall, that is acceptable. If the mirror is attached to a vanity, that is acceptable. A bathroom mirror may also be acceptable; however, it is NOT recommended that you use a bathroom mirror if it is permanently affixed to the wall. Do not use a hand mirror. If the mirror is a bathroom mirror, the countertop beneath it functions adequately as a table. Concerning the dark, quiet room: It is not recommended that you use your bedroom. Opening your eyes in any capacity and at any point prior to the instructions detailed in Closing The Window constitutes an emergency. Opening your eyes at the correct moment during Closing The Window and seeing something in the mirror that should not be there constitutes an emergency. Should an emergency occur, cover the mirror with the sheet immediately, remove it from the premises, and destroy it as completely as possible. Do not allow any piece of the mirror to return to your home. Windows can very easily become doors, you know. Mirror to Another World:

**Chapter 2 : Windows on another world - Telegraph**

*A young banker who moved from London to Doha this year had no illusions about what he might gain from expatriate life in Qatar. "I'm here to boost my CV but then I definitely want to move back.*

Rorate Caeli Martin Mosebach: I know it will give great delight to our readers, not only because of its trenchant analysis of the liturgical situation in which we find ourselves, but also because of the beauty of his style, which, mirabile dictu, comes across in the excellent translation. The Liturgy as a Window to another World 1 Martin Mosebach Address Given at Holy Innocents Parish, New York, May 12, When it became apparent in the early s that television sets would soon be in many households, German bishops deliberated about whether it would be wise to allow or even promote television broadcasts of the Holy Mass. Indeed, people thought about such questions sixty years ago and they asked the great philosopher Josef Pieper for an expert opinion. In his opinion, Pieper rejected such television broadcasts on principle, saying they were irreconcilable with the nature of the Holy Mass. In its origins, the Holy Mass is a discipline of the arcane, a sacred celebration of mysteries by the christened. He mentioned the lowest level in the order of priests "done away with following the Second Vatican Council" the ostiary, or doorkeeper, who once had to ensure that the non-baptized and those temporarily excluded leave the church and move to the narthex following the liturgy of the Word. While in Georgia I once experienced this demand, often merely a ceremony of a recollected past, being taken literally. A monk approached me, fell to his knees and apologetically asked me to leave the church since I, as a Roman Catholic, was not in full agreement with the Orthodox Church. I gladly acquiesced as I think not everyone has to be permitted everywhere all the time. Sacred places and holy acts are first declared quite plainly by the drawing of boundaries and such boundaries must somehow be visible and palpable. Still, anyone who has not given any thought to the dubiousness of filming the Mass has perhaps on occasion felt uncomfortably moved when they saw believers receiving communion on television or as the camera rested on the face of a celebrant chewing the host. Are such feelings truly only atavistic, produced by ancient magical fears? Other cultures are also acquainted with an aversion to photography. It is as if it would disturb a spiritual sphere. So it is all the more surprising that a photograph of a Mass has become very valuable to me. I always have it in view on my desk. It is a black and white picture of a church interior badly damaged by bombs; massive columns still bear a vaulted ceiling but the rear wall of the church is completely collapsed, providing a view of a burnt-out neighborhood lying in ruins. The piles of stone almost penetrate the interior of the church. But the chessboard floor around the altar has been cleared. The open mass book is on the right side of the altar; we can see by the position of the celebrants that they are at the Kyrie at the beginning of the Mass. To one side, in front of a column damaged by bomb fragments, stands the credence table, flanked right and left by two adult acolytes in cassocks and rochets. The congregation is not visible; it must have been quite a distance from the altar. A great feast is being celebrated here as the High Mass reveals. The world has literally collapsed, but the calendar of the Church year mandates this feast. It is celebrated wholly regardless of the circumstances of the times. These circumstances, as disastrous as they are, retreat for the duration of the liturgical feast. In a unique way, my photograph captures the collapse of two dimensions of time: It is an exit from the merciless power of their suffering, a turning away from the hopelessness of contemporaneity, not influenced by delusion, but in the awareness that the reality opened up to us by the liturgy is always present, that it perseveres, as if only separated from the present by a thin membrane, through all epochs of world history in one eternal Now. The focus of the celebrants on the cross and the altar denotes a simultaneous turning-away. Standing in a row, they are like a procession that has come to a halt "come to a halt because it has attained its highest possible objective on earth. Measured against the two-thousand year history of the Church, this is not an old picture. It is not yet seventy years old but still seems endlessly far away from us today. An image of such radicalness in its triumphant insistence in the positing of a counter-world would not be photographable today without further ado, at least not in the world of the Roman west. My bishop has given me a difficult task. He asked me to speak to you about the traditional Roman liturgy, which was the dominant liturgy in the entire Catholic world before it was rewritten by the Second

Vatican Council in the late s to an extent that far surpassed the reform mission of that council. It was an unprecedented event in the history of the Church. No pope had ever so profoundly intervened in the liturgy, even though modifications to worship over nearly two thousand years were " perhaps naturally and inevitably " numerous. If we were to visualize the epochal breaks, the changes in the culture and mentality that Christendom has survived, it would make us dizzy. The contradiction of the mission it was given has and will never allow it to come to rest. Christianity is the religion of unrest and of contradiction; it knows no self-soothing. Following Christ means, on the one hand, self-sacrifice, anarchy, dissolving all social bonds, even those of the family, freedom from care, poverty and a love of our enemies that mocks all laws of self-preservation. On the other hand it means passing on the faith, the great mission, helping the poor and the weak. The indignation of these people is quite understandable. What they objected to in the institution is often enough undeniable. It is equally undeniable that all Catholics today owe their belief to this institution. They owe to it the long unbroken line of bishops and priests, a spiritual genealogy, which leads to the circle of the Apostles, they owe to it the dissemination of the Holy Books, a scholarly study of them, the object of which is their purity from corruption, they owe to it great architecture that ever allowed them to re-imagine the faith and art that often did more to proclaim the faith than the efforts of the theologians. Within a few centuries in ancient Greece, the image of Apollo transformed from the splendid cruel superman of Homer to the almost abstract principle of truth in Sophocles. Being an institution always involves power and an institution is exposed to evil temptations just as every individual is. Yet it was popes and bishops who commissioned images from painters in which popes and bishops were driven into the jaws of hell; probably a unique phenomenon in the iconography of power worldwide. It was popes and bishops who exhibited to the faithful the true way to follow Christ in the form of the Saints. The institution of the Church found its finest justification, however, in passing down the liturgy, which is precisely something other and more than passing down a religious doctrine. This liturgy, which, by sanctioning the hierarchy, seems to belong altogether to the institutional side of the Church, is what reverses these very contradictions. It allows our faith to be a perceptible personal event, it frees us from the unpredictability of whoever is in power, it bears the possibility of the shocking encounter with the person of Jesus through the ages. Yes, it has changed on its pathway through history, just as the shape of churches changed over the centuries, yet the miracle is still how little it has changed. The fact that the Church, which embraced many nations, had one religious language in which the sacred texts and commandments were safely preserved, the fact that in carrying out the mysteries the priest and congregation together turn to the east to the risen and returning Christ, the fact that the liturgy is a realization of the redemptive sacrifice on the cross, that the Mass is thus a sacrifice " all of this was completely uncontested in East and West. The Mass seemed destined to triumph over the law of European history of ceaseless revolutions, to be the common thread that connected not only the two thousand past years, but also the years of the future, even if no other stone should remain standing upon the other. Well, we now know, after , after the reform of the Mass that bears the name of Pope Paul VI, this is no longer the case. According to the liturgical theology of Pope Benedict, the Mass of Paul VI and the largely lost Traditional Mass are one single rite in an ordinary and in an extraordinary form. And although I make no objections to this theology, anyone with eyes and ears is forced to admit that the characters of the two are sometimes so dissimilar that their theoretical unity seems quite unreal. In my experience, the pros and cons of the liturgical reform cannot really be discussed dispassionately within the Church. The circle of those who refused to accept that what only a moment ago had been everything, should now abruptly become nothing, was miniscule. A lot of time has passed since then, and the reform of Paul VI has long since lost its revolutionary character in the lives of Christians around the world. To most Catholics the whole debate over the liturgy of the traditional and the reformed Mass would be entirely incomprehensible today. Consequently a bit of the cantankerousness that this subject long generated has perhaps also vanished. The few people who cannot let go of the traditional liturgy may be a tad ridiculous, but they are certainly no longer dangerous. Thus today my objective is not to continue the dispute over the Catholic liturgy, but to remember; to remember the spiritual process that led to the genesis of the liturgy, one of the most surprising, bizarre, contradictory processes of world history. As much as we have gotten used to gazing at the cross in great works of art, possibly covered with gems in

magnificent churches, to wearing it as jewelry or even seeing it as costly or cheap trinkets, we occasionally realize that the reality of the cross was a different one. At times, we must silently agree with the reasoning of aggressive atheists who fight against crucifixes in classrooms and courtrooms under the pretext that the sight of the tortured Christ is a burden, is psychological terrorism. Horror at the sight of the cross can arise in particular from devout earnestness. We hold it a damnable audacity to bring forth that torturing Cross, and the Holy One who suffers on it, or to expose them to the light of the sun, which hid its face when a reckless world forced such a sight on it; to take these mysterious secrets, in which the divine depth of Sorrow lies hid, and play with them, fondle them, trick them out, and rest not till the most reverend of all solemnities appears vulgar and paltry. They never attach the body of the Savior to it and they surround it with so many ornaments that it is not recognizable at first glance as a cross, an ornamental veil. The Orthodox focus on Christ Pantocrator, on the icons of the Crucified, Christ stands before the cross rather than hanging on it; just a few drops of blood indicate His wounds. A man is made a thing, ousted from the human community; this is an excommunication if ever there was one. Here, the absence of God prevails, nihilism, here the Tortured Himself is racked by doubts over the meaning of His path. The temple itself was profaned by this blasphemy, which for outsiders, who have not forgotten awe through pious routine, forms the deeply incomprehensible foundation of a religion of salvation. This path would not exist if Christ Himself had not pointed it out. He Himself opened the eyes of the disciples for the relation between His slaughter and a feast of sacrifice destined for repetition. He Himself taught them to associate the Last Supper, which already stood in ritual context to the Passover meal, with His bloody sacrificial death the next day. A rite is an ever-renewed repetition of an act prescribed by an outside will. But the framework within which this foundation should be seen was also clear to the disciples. Paul articulated it when he called Christ the High Priest who, however, no longer absolves the people with the blood of a calf, but with his own blood. This is a most incredible reinterpretation. For the apostles, however, it was purely an awareness of reality: The deed of a High Priest: Christ brings about knowledge of this reality by thinking in terms of opposites that will not be resolved until the end of human history. It is true that Jesus, bathed in sweat and blood, gasped out his life on the cross. It was one of the richest and most widely developed rites of the ancient world: Jesus frequently prayed in the temple and his followers, too, left the temple reluctantly to then shape their worship according to the rites and ceremonies of the temple. Indeed, one could say that after the fall of the temple, worship as it was since the book of Leviticus, the liturgical scriptures of the Old Testament, survives only in the Catholic and Orthodox liturgies. But now it must be understood differently in this new transparency of the physical signs of the realities it also contains. This is the new antagonism of Christianity: But this ability to be symbolic does not lessen the reality of the transitory. After the Son of God became man, matter was given a new dignity that has its own law. The religion of the resurrection does not recognize an ideal in spirituality that overcomes matter; it recognizes not only the people but also the so-called dead matter as the substance of divine incarnations, so that water and wind and fire can become incarnations, and not merely symbols, of the Holy Spirit. This is the aesthetic of the Catholic liturgy – not to mention the Orthodox. All is symbol and all is quite real, all is merely precursor and all is fulfillment at the same time, all is the past and all is the future and both occur, indistinguishably and simultaneously, in the present. It was now fulfilled in the sense meant for it from the beginning, according to Christian belief, and made apparent in the fullness of time. Just as the sacrifice of Christ on Calvary was even then both *passio* and *actio*, the liturgy, which served the anamnesis of this sacrifice, was now also multiple things at one time.

**Chapter 3 : Meaning of "a window to the world" - English Language & Usage Stack Exchange**

*An example is: To many people, NPR news is a window to the world. Here is another example sentence in which reading books [italicized words] is the window: "Reading provides a window to the world."*

They include conservators from France, Sweden and Belgium. The paint never fades. And if the top surface of the glass comes off, it can take the paint with it. So one of the most important things we have to do is to protect the window from the elements. The restoration of the St William window, which is being funded by the 97 masonic lodges of the freemasons of North Yorkshire and the East Riding, is a complicated business. Most of the glass in the window is sound, but some is badly corroded and disintegrating, so cleaning techniques have to be as gentle as possible and new insertions were necessary. Glass inserted by previous restorers is being retained wherever possible, because conservators believe that "historic interventions" are as important to the biography of the window as the medieval glass itself. Sometimes, however, intervention is necessary - where glass has degraded to the point of disintegration or, for instance, where past restorers have replaced the missing heads of figures such as a Pope with stippled glass, or patched up the window with random "alien fragments". Also, when we return the window to the north choir transept, it will go back with isothermal glazing to protect the glass from weathering and to keep it at the same temperature as the interior of the building - the window has never had any protective glazing. You have to remember that they did their best and we have to do our best, too. It is also working on one of its longest and most laborious projects, cleaning and conserving one of the finest medieval stained-glass windows in Britain, from New College, Oxford. Designed and made by one of the earliest-named stained-glass artists, Thomas Glazier of Oxford, between and , the window was made from very rich glass in a Gothic style. The trick has been to remove the dirt without removing any of the glass paint used to paint the figures. It has involved a lot of work using powerful microscopes and tiny brushes made from glass filaments. As with many "narrative" stained-glass windows of the Middle Ages, its original purpose was to educate the common man, who was usually illiterate, about stories from the Bible. As things turned out, the Luftwaffe went easy on the city. Their eventual success - against all the odds - was a great personal triumph, but it also stimulated a fantastic revival of interest in stained glass, not just in York, but throughout Britain. Peter Gibson - one of the three glaziers who had reassembled the jigsaw - was appointed its first Superintendent. Most experts agree its only rival is Chartres Cathedral. Restoration work on the Minster glass is a bit like painting the Forth Bridge. With a total of windows - containing more than two million pieces of glass in all - the job is never done. There is always another window in need of attention. But the Trust is also in business to conserve and restore stained glass and glazing of historic or artistic importance throughout the UK. About 40 per cent of its work is on non-Minster glass. The trust is constantly snowed under with requests for help. You have to admire their skill. You get an idea of the narrative sequence. There were various workshops that worked on it when it was made. It was a huge industry. As a lot of glass in our cathedrals was acquired from overseas, continental European experts are often brought in to assist domestic conservation work. At Salisbury Cathedral, for instance, French experts joined forces with English experts to help draw up a conservation programme because the cathedral contains 13th-century glass from France and the French have pioneered many important new techniques. A Belgian expert is coming to England in March to help draw up proposals for the conservation of the stained glass in the Lady Chapel at Lichfield Cathedral, because the glass came from the ancient Low Countries. Part of the excitement has been fuelled by a succession of new developments in conservation techniques. There have been major advances since the trust was established and techniques continue to improve at a breakneck pace. The resin cures within about 24 hours, after which the wax can be easily removed. Research is currently under way into the possible use of lasers in cleaning. The trust has just completed two trial panels from the lateth-century window in the Chapter House Vestibule of York Minster which have been left wafer-thin - in places barely 0. Like many other medieval windows, it could not have withstood some of the older conservation methods. But conservators also have to be wary of intervention. In the past people have done too much, over-cleaned and damaged glass. In the 19th and early 20th centuries, a lot of damage was done by

plumbers who used to work on stained glass - just because they dealt with lead. The successful restoration, during which not a single piece of the the glass was lost, was the most important work to have gone through my hands. It was black and fire-crazed and had to be cleaned and then stuck together again and sandwiched between two layers of plain glass before being replaced. It took us two years to restore it.

### Chapter 4 : Dewena's Window: Another World

*The magazine platform, inspiring, connecting and supporting creative kids around the world.*

### Chapter 5 : The Most Dangerous Games: How To Use A Mirror As A Window Into Another World (Or, Peel

*The Monterey Bay Aquarium is a window to another world. The 28 feet kelp forest inside is one of the tallest aquarium exhibits in the world.*

### Chapter 6 : MangaWindow - Read Manga Online

*A Garden Window to Another World I am a huge lover of all things mosaic and stained glass. I wanted to do some garden art with old windows, incorporating a stained glass mosaic look, to bring some color into my back yard while using readily available materials that didn't cost too much.*

### Chapter 7 : A window to another world â€“ DANIEL KIRK

*If you're interested in exploring the underwater world, check out our special guide to snorkelling. Share or comment on this article: A window to another world.*

### Chapter 8 : Window on to another world: the residence of Britain's ambassador to the US - Telegraph

*Windows to Another World seeks to capture experiences that seem out of this world. Photography that can spice up your decor and bring you to another place with a single glance.*

### Chapter 9 : Another World on Windows 10, 8 and Windows 7

*Previously: Summoning La Cegua. Mirrors can serve a lot of different purposes in games of the Most Dangerous variety. Sure, they've obviously got reflective properties â€” but as this method for using a mirror as a window into another world shows, they can also make for effective portals.*