



Episode 1,387: How to Understand Notre Dame Cathedral, Jewel of Western Civilization

Guest: Denis McNamara

WOODS: Well, what can one really say about a situation like this? Of course, we know, at least from what I've seen with headlines and things just in the past few minutes, they're saying that it's still structurally sound, the cathedral. But my gosh, looking at photos today of what it looks like inside is quite devastating. So I wanted to, even though this is a bit off topic for my podcast, nevertheless, any civilized person appreciates the cathedrals, for heaven's sake, really. So this is one of these times that anyone at all can find a topic to be of great interest, even if only on a human level. But I want to take it a bit beyond that, especially since I've seen some of your work on architectural theology, which is an interesting term.

But can we start off maybe with a little bit of art history and architectural history? We're dealing with maybe the best-known Gothic cathedral in Europe. What does that mean? What does it mean to say that this is a Gothic cathedral? What are the salient features of the Gothic tradition? And I know even saying "the Gothic tradition" sounds like I'm a Philistine, because it's not even quite that easy. But certainly, if I were to just say, *Here's Art 101; here's a Romanesque cathedral; here's a Gothic cathedral*, what are the basics whereby somebody would distinguish one from the other?

MCNAMARA: Well, the standard art historical way to talk about Gothic is that it's a development of the Basilican tradition that goes all the way back to Ancient Rome, but it grew in height, and things like the two tall towers of Notre Dame are quite typical for French Gothic, so they're growing taller and taller and taller. Probably it's best known for the pointed arch, so when you see these pointed arch windows and pointed arch doors, that's usually considered a defining feature. And also a lot of open area in the walls to let in a lot of natural light through stained glass. And you know, there are other particularities of the style, but those are the things most people recognize as distinctively Gothic.

WOODS: Now, in this particular case of the cathedral of Notre Dame, we're dealing with some of the oldest of the cathedrals, some of the very first, dating back some eight centuries or more. And when you look at the just the sheer scope of what must have been involved, it boggles the mind. My understanding is it took decades to build.

MCNAMARA: Yeah, some of the early parts – you know, the front facade that everybody knows so well is actually one of the earlier of the Gothic monuments. And then they developed as time went on over several centuries, and so when you see toward the altar and the crossing arms, called the transept, you actually kind of have a progression of the development of Gothic architecture in the same building. Some cathedrals were built quickly. There are some in England; Salisbury was built, the whole thing, in 40 years, and it's quite

grand. But, you know, things would get in the way. Plagues and wars and financial crises just like today, in many ways, there are a lot of reasons to stop building, and Notre Dame, in that sense, has a long building history.

WOODS: I've always wanted to visit Salisbury, by the way, and one of these days I will do that, because there's a fellow named Robert Scott, who maybe you know about his book – he wrote a book on Gothic cathedrals – and yet he comes out of a tradition no one would expect. He's a sociologist at Stanford, but he just loved this cathedral, and it led him to immerse himself in everything he could find about the civilization that gave birth to it: the religious life, the intellectual currents of the day, the social life. And just the more he learned, the more he wanted to learn, and eventually, he wrote a whole book on it. And I don't think he's Catholic; he's just a person who was blown away by what he saw. So I've always wanted to go and see what it was that he saw there. Now, when we look at a cathedral like the one like Notre Dame, to what extent can we say that there's theological significance in the way it's built?

MCNAMARA: Well, you know, our historians today, they always like text documents; they like a letter from the bishop who built it, saying, "This is what I did, and this is why." We don't have many of those from the Middle Ages. There's a famous book by Abbot Suger, he was the sort of originator of Gothic architecture at the other church, great church in Paris, Saint-Denis. And he wrote a long description of what he did and why. And actually two of them, one about the works of his administration, and one on the consecration of that church itself. And he talks about the biblical images of the heavenly Jerusalem with walls made of gems, and the angels and saints coming to meet you at the door.

And so when you see the Gothic cathedral, you know, Notre Dame, we don't have a lot of distinct letters like that, but I think they're transferable. You come to this great entry door, and it's like going into a great city, except you see carved over the doors, the image of Christ, the Judge, and the saints and angels on either side. And so the Judge determines whether you're worthy to go in. And so to go inside a great cathedral is to sacramentally experience what it's like to sort of leave the fallen world and go into the ordered, perfected world, where everything is color and light and everything's in perfect order. And so I think that's one of the reasons people are so dismayed when they see the damage at the cathedral, is they see, consciously or subconsciously, that there's this thing that's better than our own existence, and then it comes to chaos. And the Christian life is all about moving from chaos to cosmos, which is the Greek word for order, and we don't like when our beautiful ordered things fall back into chaos.

WOODS: That's a key insight, is that there's amazing geometric precision in so many of these cathedrals. And this again, you're right, we don't have a letter from the bishop saying, "We designed it this way, because God is a great geometer, and we want to do our best to reflect that here on Earth." But we know that people at the Cathedral School in Chartres were talking about that. We know that St. Augustine was very fond of the Wisdom verse that God has ordered all things according to measure, number, and weight. And this seems to become part of the intellectual value that if – in fact, even before that, I mean, you can even see in the pre-Christian times, Pythagoras and Plato seem to have thought that mathematics had something divine about it. And so when you're building a cathedral like this, it's no surprise that you want it to have geometric order and mathematical regularity, because it's a reflection of what is heavenly.

MCNAMARA: Right, and part of it is just nature reflects those things, and so physics works in such a way that if forces are equal on one side and the other, then they don't fall down. If they're not equal, then they do.

WOODS: [laughing] Right, that helps.

MCNAMARA: And so you have this kind of one-to-one ratio of this direction and that direction, and one-to-one ratio is, you know, sort of a beautiful concept of unity. And so just the physics of the world reveals that. But you know, they loved Augustine because he was venerable and ancient and closer to the apostles than we are or they were. And so when he talks in his treatise on music about number and harmony and proportion, he's taking the classical understanding of the right order of things. And chaos, when you think about what happens in the Fall of Adam and Eve, we get out of the right order with each other, with creation, with God, with yourself. And so that's a proportion question: do I understand my relationship to other people and other things? And so it's either one-to-one in perfect ratio, say, as the persons of the Trinity are, or it's something less than that. So number and geometry wasn't just sort of magic mathematics; it was how do we make the things of the earth correspond to the order and the perfection that God has and God intended for us and that is our Christian journey toward the end of the world when it's all restored. Can we anticipate that and sort of hurry it along by doing those things? Now, just like we'd be kind to each other because that's the proper relationship between persons, so we can take the world and order it in a similar way.

WOODS: Another one of these features of the Gothic tradition, like again, if you were sitting in Art History 101, that you'd be told, has to do with light, light pouring inside the cathedral, and that even that can have a kind of theological significance.

MCNAMARA: Absolutely. You know, there are some writers about art of that period, Dionysius, Pseudo, the Areopagite is one of the famous ones, and he talked about the theology of light.

WOODS: By the way, I just love saying, yeah, Pseudo-Dionysius the Areopagite [*laughing*]. *I just love saying that.*

MCNAMARA: Isn't it great? Well, there was Dionysius on the Areopagus when Saint Paul preached; he became the first Bishop of Athens.

WOODS: Right, but it turns out this wasn't that guy, but he was still had some things to say.

MCNAMARA: Right, he claimed to be that didn't Denis, Saint Denis, Dionysius, and he wrote under the pseudo name of the original, and everybody thought it was. Here's a guy who actually met Saint Paul, right? So in the Middle Ages, they didn't know yet that it wasn't the original guy who knew Paul, and so it had this great authority, much more than it would now. Now he's a good theologian from the Middle Ages. Back then, he was the guy who learned from Paul, and so they took it very seriously.

WOODS: Can we back up before – I realize this is a side point and not really what you're driving at, but I'm just curious: did they discover that with some of like the Renaissance humanists looking at texts, or did they figure that out before then? Do you know?

MCNAMARA: Actually, I don't know the specific history of it. My guess is, though, that they started finding anachronisms of things that were in the texts that didn't exist in the time of Paul, and then, oh, this can't be from that time. And looking at that, then they find that, okay, something's not right about it. Although it would take a little bit of research to find out who actually did those and what they –

WOODS: Yeah, I was just wondering if it was something readily known. All right, anyway, sorry, you were trying to make a point about light before.

MCNAMARA: Right, and so light in our world is photons that come out of the sun or a light bulb, and it bounces off stimulates our retina. In the mystical thinking, light is that which makes things knowable. And so you can imagine being in a dark room and standing there, you don't know what's in there. As soon as you turn on the light, these things then have the power to reveal themselves. And so it was often compared to the Holy Spirit or the presence of God, that God makes things intelligible, and the Holy Spirit was sort of this great interpreter of the order and the nature of the relationship between the Father and the Son, and therefore the relationship between us and God, the Father. And also the Book of Revelation speaks of heaven as having no sun or moon, because the light of Christ is its light. In other words, the reality of God's very existence is radiating through us. Seigneur Anneaux says the soul that's glorified with the Christian life is like iron plus fire, and you see how this sort of black iron metal that's very uninteresting, you put it in fire, and it doesn't become something else; it becomes itself glowing and radiant with light. And so that's how the human soul is described in heaven: that it's radiant; it's the better version of itself. And so when a church building reveals that heavenly light to us, it allows us to participate in what we're going to be someday. And that was a particular insight of the medieval period.

WOODS: Wow, there are so many levels on which you can appreciate so many of these features. You might also say that in the case of the light, that Saint Augustine thought of the way we acquire knowledge as being like a kind of divine illumination. So again, light being at the center of the way he's looking at that. And there –

MCNAMARA: Right, it makes things knowable to us.

WOODS: Right, right, and so that becomes a great metaphor that an architect in the High Middle Ages can put to very good effect. There's a fellow, lost to obscurity now, from – or at least the book of his I read was from the 1950s, named Erwin Panofsky. And he advanced a thesis – now, I think it's probably purely speculative, but he has an extended essay in which he compares the beautiful, elegant, internally coherent structure of a Gothic cathedral to the beautiful, elegant, internally coherent structure of the intellectual systems that the Scholastics were building, like Thomas Aquinas. And he was suggesting that it's not a coincidence that the same civilization gives birth to both. And he's drawing comparisons and parallels between the two things. And I just found when I started reading stuff like this, that, gosh, when I was younger, I would think of myself as somebody who wanted to defend Western civilization, but I didn't know a thing about it. And then the more I look at it, the more I explore it, and the more I read about it, the more I think, yeah, doggone it, I want to defend this. This is really incredible.

MCNAMARA: Right. That little book is called *Gothic Architecture and Scholasticism*.

WOODS: Right.

MCNAMARA: It was actually an essay he gave somewhere, and he was very apologetic at the beginning, and he said, I don't have any footnotes for this, but I see this ordering of the mind in the way they thought and wrote, and I see that same kind of ordering in the building, and is it a habit of mine that is expressed in two places? I have a saying that I learned from one of my teachers in graduate school; he used to say architecture is the build form of ideas. And then I took that to: church architecture is the build form of theology.

So when you see in our world, when our world is chaotic and we're not sure what we believe, we don't know how to build things that express an internal coherence, because we don't know what internal coherence is. So we build things like the Disney Concert Hall and other things in the deconstructionist movement; they look like crumpled up pieces of aluminum foil. And you know, the architects who build those things says, well, all we know is we're bound to chaos, and anytime we've tried to order the world, we always fail. But we knew we're bound to chaos, we built buildings that are the encapsulation of chaos. And it's kind of nifty looking; you know, I've never seen a building that looks like chaos before. This is sort of a joke, because a building can't be chaotic or it would fall down on you. But that's what our culture knows, right? Oh, chaos is all we know, and there's a sort of despair in that.

But in the Christian worldview, you're like, yeah, we know we live in chaos, because we're all sinners, but we also know we've been redeemed, and so architecture can express to us what a redeemed world looks like. And I think that's what a place like Notre Dame, properly speaking, does. You know, it shows us the world restored that we don't have access to otherwise. And that's what the Catholic liturgy does in general, in that it brings us into a world of singing the praises of the Creator and harmony, light and order, and everything's in right relationship. The people in the pews are in relationship to each other, and they're in relationship to their priest, and their priest is Christ speaking to them before God, and so the architecture extends that out into three dimensions.

WOODS: Now, although I hadn't heard the term until, well, frankly, today, that does sound to me like what would be a reasonable summary and definition of what architectural theology must be all about.

MCNAMARA: Well, right, exactly. I mean, you can write a book about theology, you can live a life of theology like Mother Teresa, or you can build a building that tells you the theological realities for the eye and allow you to walk around in it. The famous liturgical scholar, Romano Guardini, in his book, a little famous book called *The Spirit of the Liturgy*, one of the chapters is called "The Playfulness of the Liturgy," and he says, the liturgy allows us to walk around in this playful place. It's like going to Disney World, except it's not Disney World; it's the eternal glory. And you hear the sounds of heaven, you walk around in the sights of heaven, you eat the food of heaven, everything is heaven, and it's color, melody, and song, I think he says, and so it's not just, sit in a room and read a book. *Oh, this is what heaven must be like, so I'd better be afraid of God, who's going to be angry with me.* No, it's like sitting in – I call it a liturgical jacuzzi. You sit in the jacuzzi to learn what a jacuzzi is and become changed by it. So you walk around a great, beautiful cathedral, and you actually walk around in this rendition of your own heavenly future. You turn a corner, and what do you see? Angels and saints. And you turn another corner, and you see gemlike walls of light and color. And it's how you learn kind of in an immersive way, rather than in a strictly discursive way, reading in a book or sitting in a classroom.

WOODS: I'm going to put you on the spot a little bit here. It's very tempting and easy and, frankly, very pleasurable for us sometimes to look at the modern world and say this place is so screwed up. Most people walk around like zombies, they don't know which end is up or what the point of their lives might be, and the milieu in which they are forced to live reflects that. It's just chaotic and disorderly everywhere the eye turns its gaze. And then we look at the cathedral at Notre Dame, and it's itself a rebuke to the modern world, just standing there as a rebuke. So that I get, and I'm totally on board for.

But we also need to take that – and I know you haven't hesitated to do this – take that critical eye and also turn it inward. Because we all know very well, at least people who've been in the Church for a while, the Catholic Church, that if somebody is going to build a new church, we all grimace and wince and cringe, because we don't dare look at it, because we know it's going to look like a spaceship if it's from the 1970s, or it's going to look like – whatever it is, it's going to have all the warmth of a mental hospital, basically. And that reflects some kind of deep, profound unease or lack of faith or something at the root of something, somewhere. In fact, I forget who – it might have been Michael Rose did a book, where he all he did was he just took pictures of hideous churches around the world, and you couldn't tell which one was – maybe one of them was a mental institution. You couldn't even tell. What's causing that? I mean, in other words, even a non-Catholic who just wants to gaze upon something beautiful, can say this thing is hideous and no one is right by would want to spend time in it.

MCNAMARA: Well, this is a question – you know, every person who teaches a lot of students always wants the students to know the same thing, and then the students tease you for things you say all the time. The thing I get teased for is using the word "ontology." Right, so ontology means the study of the nature of things, either the idea or the nature of things as they exist. It's the study of being. So you say what's the nature of a human being versus a tree? What are human rights compared to the rights of a plant, for instance. Those are ontological questions.

So we have the question: what's a church at the nature of its very being? Is it just a way to show that the Church is relevant to the secular modern age? Is it a sacrament of the heavenly Jerusalem? Is it an image of the Mystical Body of Christ? You know, you read the Church's documents, they'll say, very clearly, the church building is an image of the gathered assembly, that is, the people of God grafted onto their head, which is Christ, and participating in the heavenly glory. But we substituted all kinds of other theories for the nature or the ontology of church buildings. In the '50s and '60s, we were very interested in for Catholics to be relevant and let the secular modernist architects build our churches, and then we will be up to date. And we kind of put our own ontological foundation off to the side. And then we built all kinds of things that were something, right, a spaceship, a garage, a ski lodge, a big living room. But we didn't build churches at the ontological level. We built buildings with that we used for churchy things, but we didn't actually render churchness present many times. The good news is, though, that that's changing quite a bit, and many of the newer churches are really reengaging not just historically with the forms, but theologically with the nature of a church building, and there's a lot of good news there in that field.

WOODS: And I wonder if you could say a little something about that, because you're part of a – I'm sure you dislike the word "movement," but nevertheless, you're part of a trend, let's say, that we hope is continuing to gain steam within the church toward classical architecture. In

fact, I got to know about your work through our mutual friend, Dino Marcantonio, who's a tremendous architect who's designed all kinds of buildings. And I remember him telling me that when he was getting his master's degree – in fact, I think you also studied at the University of Virginia –

MCNAMARA: Yes.

WOODS: – he told me they went around the room one day, and they asked each student: okay, why are you enrolled in this program? What is it fundamentally that is motivating you to be here? And Dino said, "I want to design beautiful buildings." And everybody snickered at him. And he thought, if you don't want to design beautiful buildings, what are you doing here? And the same kind of thing in the Church, that these days, it's tricky to find people like you, and yet every time I see the Church depicted in movies, I don't see these 1970s churches. They always depict the church as being super traditional. They always have the nuns in the full habit. They have the priest in the cassock – in other words, experiences almost no lay Catholic has any more, that's how everybody still kind of thinks about the Church. So tell me about where this stands in the life of the Church today, the trend toward some kind of recognition of the need for – and I guess I'm not even sure if I'm using the right term – classical church architecture.

MCNAMARA: Well, you know, the situation you just described isn't just an art historical movement or an architectural movement; it's a deeply philosophical movement. So you know, when people talk about modernity, we're not just talking about we like our internet and electricity and good dentistry. We're talking about our worldview. And so the worldview of the Enlightenment sort of caught up to the regular people in the middle of the 20th century, even though the French Revolution was a couple centuries earlier. And there are a few people who have written about the characteristics of the modern worldview. One is a deep anti-traditionalism. You think about the '60s, you know, don't trust anyone over 30, and anything that was considered pre-Vatican II, for instance, is immediately suspect. Old is bad, good is new. Also a dualism between nature and creation, or, you know, spirit and textuality, and a certain kind of scientism. You know, the only thing that's true are things that are verifiable by science.

And this hit the architectural profession in the early 20th century very strongly, that the only true architecture was the architecture that was of our age, so to speak. And our age was dominated by industry and industrial materials, and therefore, glass, steel, and concrete were the industrial materials. Anything else was considered not true to our age. And so to build something Gothic or classical or Romanesque, it wasn't just sort of wrong; it was actually thwarting the process of cultural evolution, because you're denying your own time.

You see that still very operative in the high-end architecture world, the museum world. They would say that's not of our time. The answer that I give to that when it comes to church buildings is ontology, not chronology. We don't really care where it falls in time. The Christian ontologically is revealing the nature of the thing itself, is revealing the mind of God, is leading our minds toward God. And so the classical revival isn't so much a style movement, ideally, but it's a movement at this central theological question: how do we encounter and reveal that which a church is supposed to reveal?

And if the church building is an image of the Mystical Body of Christ, as the church documents tell us, the Mystical Body isn't just the people in the pews in a beige room; it's the angels, it's

the saints, it's the Trinity, it's the stars, it's the trees, the birds, it's the flowers, because nature is restored at the end of time, and the new heaven and the new earth come together, the Book of Revelation tells us. So when you go in a beautiful cathedral like Notre Dame, you might think, oh, it's just a beautiful gray thing. But when you get up close, you'll see plants, leaves, flowers, carvings, paintings, angels, saints, gemlike radiance and color. That's the essential ontological revelation of a church, that whether it's Gothic, Romanesque, classical, or modern, in the sense of something we haven't seen before, totally legitimate, as long as it does that ontological thing first. To me, whether it's Gothic again, so what? It could be crummy Gothic, too. So is it revealing the nature of the reality of the church building? And if you do that, you have ultimate freedom to do whatever style you want. But if you don't do that, it's going to become a beige, neutral, uninspiring thing right away.

WOODS: I guess I agree with you on that. That's a much more sophisticated way than I could ever have imagined putting it. Let me push a little bit more and just take maybe five more minutes of your time than I – I promised I wouldn't keep you this long, but I appreciate you doing this; it's such last minute, by the way. But it seems as if, in some cases, it's – you're right that maybe we've had different definitions, different understandings of what the Church is supposed to be. But I think that itself kind of indicates that maybe we have two different understandings of what the Catholic faith itself is, because there are buildings you can walk into, and frankly, liturgies you can experience, where the contrast is so great from one parish to another, that you wonder how it could be that this is an expression of the same faith.

MCNAMARA: Mm hmm. And that's an ontological question too: what's the nature of Christian worship? And there are different ontologies – I don't know that most people know the word ontology, but they're operating out of one. So what is their operative definition of what liturgy is? If it's the people getting together, singing the songs they like and kind of expressing their feelings, that's one thing. What the long tradition of the Church tells us, even into the 20th century in the great documents of Vatican II, says that the worship that we participate in is a sacramental, that is something mediated to our senses of an invisible spiritual reality that preexists us. That's Christ at the right hand of the Father, and the Holy Spirit's joining them in love. And so the Son, Christ, is pleading for us and calling down God's grace and also offering himself for us.

So the job of the priests and the laypeople, both – and this is the great insight of the 20th century, that lay participation isn't just feeling included; it's actually doing what Christ does. It's pleading with God and offering yourself as a victim to God, just as Christ does. But because Christ is resurrected, you're not just destroyed as a victim; you participate in that resurrection. And so an hour at Mass isn't just this thing I have to go to because it's my duty, and if I don't, I'm going to go to hell. That's a little bit of the truth. The idea is it's an opportunity to stand at the right hand of Father and say, "Father, I offer myself to you, because Christ offered himself to you, and if he rose again, I want to rise again with him. Please do that to me," in the span of, you know, 45 minutes or an hour. And little by little, you become more dead to yourself and more resurrected as Christ is. It's sort of like going to the gym. You don't become Arnold Schwarzenegger after one trip, but if you have a lifetime of that, then you actually become somebody new, physically different, intellectually different, neurologically different, and better, potentially, than you were before. Take that to the highest possible level, and you say, that's the ontology of worship. Heavenly glory, participation in that reality, doing what Christ does, having access to God, the Father, in the community and life of the Trinity. Boy, isn't that way better than, *Oh, this is where we get to sing our song and tell our story, right?*

So if your operating theology is not very good liturgically, chances are the architecture you like to do in won't be very good, as well, because it will manifest your understanding of what the church is. And if it's not a heavenly thing, then it's just going to be kind of a beige living room with beige drywall and wooden floors and a little flimsy table for an altar. If you say I'm sacramental as an eternal glory of the perfection of heaven, then it's going to look a different way. If you know you're doing it with the angels, you're going to include images of the angels. If you know you're doing it with the saints, you're going to include images with the saints. If you know it's the song of heaven, you're going to try to sing the song of heaven, rather than just whatever mood you're in that day. And this is why ontology matters. I always tell my students we should make buttons and wear them around on our clothes all the time: "Ontology matters." We're trying to bring that word back, singlehandedly.

WOODS: Well, I have a friend who is trying to bring back don't immanentize the eschaton, but I don't think that makes for a very good button or bumper sticker either, so I'll go with yours. Now, I'm looking at your published work, and I think, given the nature of our conversation and given the one that seems to be the most affordable, might we recommend to folks your book, *How to Read Churches?* Which, I think that's a brilliant title, *How to Read Churches: A Crash Course in Ecclesiastical Architecture*. I want to get this book.

MCNAMARA: Yeah, it's a little portable book that you can take around with you. It's meant for beginners and has a lot of pictures with little captions, and so it's not a serious read, but I tried to make it as theologically rich as it could be. And so I do introduce words like heavenly Jerusalem, and why there are angels and saints in a church, and so on. So it's a good thing to take on a trip with you. Say you're going to Europe and you want to have some terms in handy, definitions, it's not a big, heavy book to carry around. If you really want to take it to the next level and spend some time on the meaty thing, the other book that I did called *Catholic Church Architecture and the Spirit of the Liturgy*, that's kind of the deep, biblical and sacramental theology of church architecture. As you say, a bigger book, it costs a little more, but deeper reading.

WOODS: You get what you pay for, right?

MCNAMARA: Right.

WOODS: Yeah, you get what you pay for. So I'll link to both of those. This is Episode 1387, so TomWoods.com/1387. I'll link to both of those. And then is there a link you'd like me to put to anything else where people can find your work or where you are or anything else you'd like generally known?

MCNAMARA: Sure, you know, our program here at the Liturgical Institute is simply LiturgicalInstitute.org. And we have some online courses that are not credit courses, but they're sort of continuing education courses just for people who want to know more about liturgy and don't need to get a master's degree or anything. And that's Liturgy.online. We also have a series of free videos called *Elements of the Catholic Mass*, and that's just ElementsoftheCatholicMass.com, and a podcast called *The Liturgy Guys*. Believe it or not, there are thousands of people who care enough about liturgy to listen to a liturgy podcast, and that's called *The Liturgy Guys*. And that is myself and two other people here from the Liturgical Institute, *The Liturgy Guys* on Podbean or any of the podcast apps that might be out there.

WOODS: I can't believe I did not know the existence of a liturgy podcast. The world is complete, officially, as of today.

MCNAMARA: We are in our third season now and have about a hundred episodes, more than a hundred episodes up there now.

WOODS: Wow, well, congratulations. That's outstanding. Well, again, thanks so much for doing this and for sharing your expertise with us. We all appreciate it.

MCNAMARA: My pleasure, anytime.