A

RITUAL INTRODUCTION

TO THE

PRAYER BOOK.

SECTION I.

THE PRINCIPLES OF CEREMONIAL WORSHIP.

FORMS and ceremonies in Divine Service are bodily manifestations of spiritual worship, and the ordinary means by which that worship is expressed before God.

The whole scheme of Redemption is based on a principle which shews that God establishes communion between Himself and mankind to a great extent through the body and bodily acts, and not solely through purely mental ones, as the exercise of thought or will. For when a perfect and unimpeded spiritual intercourse was to be renewed between the Creator and His fallen creatures, God, Who "is a Spirit," took upon Him a bodily nature, "of a reasonable Soul and human Flesh subsisting," and by means of it became a Mediator, through Whom that intercourse could be originated and maintained. For the particular application, also, of the benefits of His mediation, Christ ordained Sacraments, which are outward and visible signs endowed with the capacity of conveying inward and spiritual grace to the soul through the organs of the body. "Hadst thou been incorporeal," says St. Chrysostom, "Christ would have given thee His incorporeal gifts pure and simple: but as the soul is bound up with a body, He gives thee spiritual things in sensible forms." [CHRYSOST. *on Matt.* xxvi.]

In analogy with this principle, Ceremonial worship, or Ritual, may be defined as the external body of words and actions by which worship is expressed and exhibited before God and man. As it is ordained that men shall tell their wants to God in prayer, although He knows better than they know themselves what each one's necessities are, so it is also ordained that spiritual worship shall be communicated to Him by words and actions, although His Omniscience would be perfectly cognizant of it without their intervention.

The Divine Will on this subject has been revealed very clearly and fully in the Holy Bible; from its earliest pages, which record the sacrifices of Cain, Abel, and Noah, to its latest, in which the worship of Heaven is set forth as it will be offered by the saints of God when the worship of Earth will have passed away.

Before the origination of the Jewish system of ceremonial, we find customs which indicate the use of certain definite forms in acts of Divine worship. The chief of these is Sacrifice, in which the fruits of the earth were offered to God, or the body of some slain animal consumed by fire on His altar. Such acts of sacrifice were purely ceremonial, whether or not they were accompanied by any words; and the account of Abraham's sacrifice, in Genesis xv. 9-17, illustrates very remarkably the minute character of the ritual injunctions given by God even before the time of the Mosaic system. The Divine institution of the outward ceremony of Circumcision is another instance of the same kind, and one of even greater force, from the general and lasting nature of the rite as at first ordained; a rite binding on the Jewish nation for nearly two thousand years. Another ceremonial custom to be observed in the

Patriarchal times, is that of "bowing down the head" when worshipping the Lord [GEN. xxiv. 26, 48]; another, that of giving solemn benedictions, accompanied by laying on of hands [GEN. xxvii. 27-29; xxviii. 1-4; xlvii. 10; xlviii. 9-20]; another, that of setting up a pillar, and pouring oil upon it [GEN. xxviii. 18; xxxv. 14]; another, purification before sacrifice [GEN. xxxv. 2]; and, to name no more, one other, the reverent burial of the dead [GEN. xxiii. 19; xxxv. 19; l. 10], which even then was an act of reverence towards God, as well as of respect and affection towards the departed.

The introduction of a higher form of corporate worship than that of Patriarchal times was accompanied by a great developement of ceremony or ritual. Of what was previously in use, we can only infer that it was divinely instituted; but the Divine institution of the Jewish system of ritual is told us in the most unmistakeable terms in the Holy Bible, and the narration of it occupies more than eight long chapters of the Book of Exodus [xxiv-xxxi.], together with the greater part of the twenty-seven chapters of Leviticu

This system of ritual (sometimes called "Mosaic," but in reality Divine) was revealed with circumstances of the utmost solemnity. After a preparation of sacrifices, Moses, Aaron, Nadab and Abihu, and the seventy elders, went up into the lower part of Mount Sinai, and from thence "they saw the God of Israel: and there was under His feet as it were a paved work of a sapphire stone, and as it were the body of Heaven in clearness." Moses was then commanded to go up to the summit of the mountain, "and a cloud covered the mount. And the glory of the Lord abode upon Mount Sinai, and the cloud covered it six days: and the seventh day He called unto Moses out of the midst of the cloud. And the sight of the glory of the Lord was like devouring fire on the top of the mount in the eyes of the children of Israel. And Moses went into the midst of the cloud, and gat him into the mount: and Moses was in the mount forty days and forty nights" [EXOD. xxiv. 9-18]. During this awful time of converse between God and His servant Moses, it appears that the one subject of revelation and command was that of ceremonial worship: the revelation of the moral law being recorded in the single verse, "And He gave unto Moses, when He had made an end of communing with him upon Mount Sinai, two tables of testimony, tables of stone, written with the finger of God" [EXOD. xxxi. 18].

The revelation of God's will respecting forms and ceremonies thus awfully given to Moses, went into very minute particulars, which were chiefly respecting the construction of the Tabernacle, the dress of those who were to minister in it, the *instrumenta* of Divine Service, and the ceremonies with which that service was to be carried on. The architecture of the structure itself, the design of its utensils, and of the priestly vestments, and that kind of laws for the regulation of Divine Service which we now know as rubrics, were thus communicated to Moses by God Himself, and in the most solemn manner in which any revelation was ever given from Heaven. And when the revelation was completed, "the Lord spake unto Moses, saying, See, I have called by name Bezaleel the son of Uri, the son of Hur, of the tribe of Judah: and I have filled him with the Spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship. . . . And I, behold, I have given with him Aholiab, the son of Ahisamach, of the tribe of Dan: and in the hearts of all that are wise-hearted I have put wisdom, that they may make all that I have commanded thee" [EXOD. xxxi. 1-6]. Thus Divine Inspiration was given to the principal architects and superintendents of the external fabric by means of which Divine Service was to be carried on, as well as a Revelation of its structure, and of the ceremonial itself; and no words can heighten the importance and value which Almighty God thus indicated as belonging to ceremonial worship.

Nor did this importance and value belong to ceremonial worship only in the early period of the Jewish nation's life. It was not given to them as a means of spiritual education, by which they should be gradually trained to a kind of worship in which externals should hold a less conspicuous position. Nothing whatever appears, in the revelation itself, of such an idea as this; but the ceremonial is throughout regarded as having reference to Him in Whose service it was used, looking to the Object of worship, and not to the worshippers. And accordingly, when the Jewish nation attained its highest pitch of prosperity, and probably of intellectual as well as spiritual progress, in the latter years of David and in the reign of Solomon, this elaborate system of ceremonial worship was developed instead of being narrowed. The magnificent preparations which David made for building the Temple are recorded in 1 Chron. xxii., xxviii., and xxix.; and those which he made for establishing the service there, in 1 Chron. xvi., xxiii-xxvi.: the descriptions of the structure and of the utensils being almost

as minute and detailed as in the commandments of God on Sinai respecting the Tabernacle. In this more intellectual age of the Jewish nation, and for this developement of ceremonial worship, God vouchsafed to give inspiration to His servants for their work, as He had done to Bezaleel and Aholiab. When the Holy Bible gives the account of David furnishing Solomon with the designs for the Temple and its furniture, these significant words are added, "And the pattern of all that he had by the Spirit." Even more striking are David's own words: "All this the Lord made me understand in writing by His hand upon me, even all the works of this pattern. . . . The Lord God, even my God, will be with thee; He will not fail thee, nor forsake thee, until thou hast finished all the work for the service of the house of the Lord" [1 CHRON. xxviii. 12, 19]. The fulfilment of this prophetic promise is indicated in a subsequent place by the words, "Now these are the things wherein Solomon was instructed for the building of the house of God" [2 CHRON. iii. 3]: and the Divine approval of all that was done is strikingly shewn in 1 Kings ix. 3; 2 Chron. v. 11-14; and vii. 1, 2. Nor should the fact be overlooked that the most costly and beautiful house of God which the world ever saw was built, the most elaborate and gorgeous form of Divine Service established, by one who was no imaginative enthusiast, but by one whose comprehensive knowledge and astute wisdom exceeded those of any man who had ever before existed, and were perhaps greater than any learning or wisdom, merely human, which have since been known. Solomon was a man of science, an ethical philosopher, and a statesman, and with all these great gifts and acquirements he was also a ritualist.

Thus the use of Ceremonial Worship in some form is shewn to have existed even in the simple Patriarchal ages; and to have been ordained in its most extreme form by God Himself in the times of Moses, David, and Solomon. Let it be reverently added, that it was this extreme form of Ceremonial Worship which our Lord recognized and took part in when He went up to Jerusalem to celebrate the great Festivals, and the restoration of which in its purity He enforced both at the beginning and end of His ministry by His "cleansing the Temple" from the presence of those who bought and sold there. The vain and empty private ceremonies which the Pharisees had invented met with the severe condemnation of our Lord; but there is not one act or word of His recorded which tends in the least towards depreciation of the Temple service; or which can lead to the supposition that the worship of God "in spirit and in truth" is to be less associated with forms and ceremonies when carried on by Christians, than when it was offered by Moses, David, Solomon, and the Old Testament saints of many centuries who looked forward to Christ.

The ritual practices of the Apostolic age are to some extent indicated in the New Testament, but as the Temple service was still carried on, and Jerusalem formed the religious centre of the Apostolic Church, it is clear that an elaborate ceremonial was not likely to be established during the first quarter of a century of the Church's existence. Yet this earliest age of the Church witnesses to the *principle* of ceremonial worship, as the Patriarchal age had done; and each foreshadowed a higher developement of it. A learned German ritualist has written thus on this subject: "On mature reflection, I am satisfied that the Apostles by no means performed the Divine Liturgy with such brevity, at least as a general rule, as some have confidently asserted. The faithful, whether converts among the Jews or Gentiles, were accustomed to ceremonies and prayers in their sacrifices; and can we suppose that the Apostles would neglect to employ the like, tending so greatly as these must do to the dignity of the service, and to promote the reverence and fervour of the worshipper? Who can believe that the Apostles were content to use the bare words of consecration and no more? Is it not reasonable to suppose that they would also pour forth some prayers to God, especially the most perfect of all prayers which they had learned from the mouth of their Divine Master, for grace to perform that mystery aright; others preparatory to communion, and again, others of thanksgiving for so inestimable a benefit?" [KRAZER, *de Liturgiis*, i. 1-3.]

But there are distinct traces of actual forms of service in the Acts of the Apostles, and in some of the Epistles. In the second chapter of the former, at the forty-second verse, it is said of the first Christians that they continued stedfastly in *the* doctrine [τῇ διδαχῇ] and in *the* fellowship [τῇ κοινωνίᾳ] of the Apostles; and in *the* breaking of *the* Bread [τῇ κλάσει τοῦ ἄρτου], and in *the* prayers [ταῖς προσευχαῖς]; the two latter expressions clearly indicating settled and definite ceremonial and devotional usages with which the writer knew his readers to be acquainted. St. Paul's reference to a Sunday offertory [1 COR. xvi. 1]; to the observance of decency and order in the celebration of Divine Service [1 COR. xiv. 40]; to the ordinances, or traditions, which he had delivered to the Corinthians, and which *he had received from the Lord Himself* [1 COR. xi. 2]; and to the Divisions of Divine Service in his words, "I

exhort, therefore, that first of all, supplications [δεήσεις], prayers [προσευχὰς], intercessions [ἐντεύξεις], and Eucharists [εὐχαριστίας], be made for all men" [1 TIM. ii. 1],—these shew that an orderly and formal system was already in existence; while his allusion to "the traditions" [τὰς παραδόσεις], seems to point to a system derived from some source the authority of which was binding upon the Church. [*See* also Introd. to Liturgy.] Such an authority would attach to every word of our Blessed Lord; and when we know that He remained on earth for forty days after His Resurrection, and that during that period He was instructing His Apostles in "the things pertaining to the Kingdom of God" [ACTS i. 3], it is most natural to suppose that the main points of Christian ritual were ordained by Him, as those of the Jewish ritual had been ordained during the forty days' sojourn of Moses on Sinai. It is to be remembered also that there are forms and ceremonies in use by the Church which were undoubtedly ordained by Christ, such as the laying on of hands in Ordination, the use of water and certain words in Holy Baptism, and the manual ceremonies at the Holy Communion.

At a later period, when the Temple service had nearly or quite come to an end, when the temporary dispensation of a miraculous Apostolate was drawing to a close, and when the Church was settling into its permanent form and habits, St. John (the last and most comprehensive of the Apostolic guides of the Church) wrote the Book of the Revelation; and several portions of it seem intended to set forth in mystical language the principles of such ceremonial worship as was to be used in the Divine Service of Christian churches. In the fourth chapter, the Apostle is taken up to be shewn, as Moses had been shewn, a "pattern in the Mount;" and as that revelation to Moses began to be made on the Sabbath of the Old Dispensation, so it was "the Lord's Day" on which St. John was "in the Spirit," that he might have this new revelation made to him. As, moreover, the revelation made to Moses was one respecting the ritual of the Jewish system, so there is an unmistakeable ritual character about the vision first seen by St. John; the whole of the fourth and fifth chapters describing a scene which bears a close resemblance to the celebration of the Holy Eucharist, as it was celebrated in the early ages of the Church, and as it is still celebrated in the East.

The form and arrangement of churches in primitive times was derived, in its main features, from the Temple at Jerusalem. Beyond the porch was the narthex, answering to the court of the Gentiles, and appropriated to the unbaptized and to penitents. Beyond the narthex was the nave, answering to the court of the Jews, and appropriated to the body of worshippers. At the upper end of the nave was the choir, answering to the Holy Place, for all who were ministerially engaged in Divine Service. Beyond the choir was the Bema or Chancel, answering to the Holy of Holies, used only for the celebration of the Holy Eucharist, and separated from the choir by a closed screen, resembling the organ screen of our cathedrals, which was called the Iconostasis. As early as the time of Gregory Nazianzen, in the fourth century, this screen is compared to the division between the present and the eternal world [*Carm.* xi.], and the sanctuary behind it was ever regarded with the greatest reverence as the most sacred place to which mortal man could have access. "When," said St. Chrysostom in one of his sermons, "thou beholdest the curtains drawn up, then imagine that the heavens are let down from above, and that the Angels are descending." [CHRYS. *in Eph.* Hom. iii.] The veiled door which formed the only direct exit from it into the choir and nave was only opened at the time when the Blessed Sacrament was administered to the people there assembled, and thus the opening of this door brought into view the Altar and the Divine mysteries which were being celebrated there. And when St. John looked through the door that had been opened in Heaven, what he saw is thus described: "And behold a Throne was set in Heaven, . . . and round about the throne were four and twenty seats; and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold: . . . and there were seven lamps of fire burning before the Throne, . . . and before the Throne there was a sea of glass like unto crystal." Here is exactly represented an arrangement of the altar familiar to the whole Eastern Church, to the early Church of England, and to the Churches of Italy, France, and Germany at the present day, in which it occupies the centre of an apse in front of the seats of the Bishop and Clergy, the latter being placed in the curved part of the wall. And, although there is no reason to think that the font ever stood near the altar, yet nothing appears more likely than that the "sea of glass like unto crystal" mystically represents that laver of regeneration through which alone the altar can be spiritually approached.[1] Another striking characteristic of the ancient Church

[1] Neale says that reservoirs to supply water for use in Divine Service are sometimes found in the eastern part of Oriental churches. [NEALE'S *Introd. to Holy East. Ch.* p. 189.] In his Additions and Corrections he also says, "There is a well open rather in front of the place where the altar once stood in the Church of St. Irene in the Seraglio at Constan-

was the extreme reverence which was shewn to the book of the Gospels, which was always placed upon the altar and surmounted by a cross. So "in the midst of the Throne, and round about the Throne," St. John saw those four living creatures which have been universally interpreted to represent the four Evangelists or the four Gospels; their position seeming to signify that the Gospel is ever attendant upon the altar, penetrating, pervading, and embracing the highest mystery of Divine Worship, giving "glory and honour and thanks to Him that sat on the throne, Who liveth for ever and ever." In the succeeding chapter St. John beholds Him for Whom this altar is prepared. "I beheld, and lo, in the midst of the Throne, and of the four living creatures, and in the midst of the elders, stood a Lamb as It had been slain, having seven horns and seven eyes, which are the seven spirits of God sent forth into all the earth." It cannot be doubted that this is our Blessed Lord in that Human Nature on which the *septiformis gratia* was poured without measure; and that His appearance in the form of "the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing," represents the mystery of His prevailing Sacrifice and continual Intercession. But around this living Sacrifice there is gathered all the homage of an elaborate ritual. They who worship Him have "every one of them harps," to offer Him the praise of instrumental music; they have "golden vials full of incense, which are the prayers of saints," even as the angel afterwards had "given unto him much incense that he should offer it with the prayers of the saints upon the golden altar which was before the Throne:"[1] they sing a new song, mingling the praises of "the best member that they have" with that of their instrumental music; and they fall down before the Lamb with the lowliest gesture of their bodies in humble adoration. Let it also be remembered that one of the Anthems here sung by the choirs of Heaven is that sacred song, "Holy, Holy, Holy, Lord God Almighty, Which was, and is, and is to come," the Eucharistic use of which is traceable in every age of the Church.

These striking coincidences between the worship of Heaven revealed to St. John and that which was and is offered at the altars of the Church on earth, warrant us in considering this portion of the Revelation as a Divine treasury wherefrom we may draw the principles upon which the worship of earth ought to be organized and conducted. And the central point of the principles thus revealed is that there is a Person to be adored in every act of Divine Worship now, as there was a Person to be adored in the system which culminated in the Temple Service. This Person is moreover revealed to us as present before the worshippers. And He is further represented as our Redeeming Lord, the "Lamb that was slain," He Who said respecting Himself to St. John at the opening of the Apocalyptic Vision, "I am He that liveth and was dead, and am alive for evermore."

This Presence was promised by our Blessed Lord in words which the daily prayer of the Church interprets to have been spoken with reference not only to Apostolic or Episcopal councils, but also to Divine Service: "Where two or three are gathered together in My Name, there am I in the midst of them" [MATT. xviii. 20]. It is quite impossible to view this promise in the light of Holy Scripture, and especially of that part of the Revelation which has been referred to above, without seeing that its *fullest* and *most essential* meaning connects it with the Eucharistic Presence of Christ, the "Lamb as it had been slain." This truth so pervaded the mind of the ancient Church that in its primitive ages Divine Service consisted of the Holy Eucharist only;[2] and the early Liturgies speak to Christ in such terms as indicate the most simple and untroubled Faith in the actual Presence of our "Master" and Lord.[3] Hence the Ceremonial Worship of the early Church was essentially connected with this Divine Service; and to those who were so imbued with a belief in the Eucharistic Presence of their Lord the object of such ceremonial was self-evident. The idea of reflex action upon the worshipper probably never occurred to Christians in those times. Their one idea was that of doing honour to Christ, after the pattern of the four living creatures, the four and twenty elders, the angels, and the ten thousand times ten thousand and thousands of thousands who said "Worthy is the Lamb:" after the pattern of those who, even in Heaven, accompanied their anthems with the music of harps, and their prayers with the sweet odour of incense.

The mystery of our Lord's Presence as the Object of Divine Worship lies at the root of all the

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tinople. This church," he adds, "is a splendid specimen of Byzantine architecture, and contains three or four rows in the synthronus of the magnificent apse."

[1] It is observable that the incense is not a symbolical figure for prayer, but is said to be offered in combination with prayer. [REV. viii. 3, 4.]

[2] The Holy Eucharist was the only distinctively Christian part of Christian worship. The "hours of prayer," now represented by our Mattins and Evensong, were derived from the Jewish ritual; and the Christians of Jerusalem evidently "went up to" those of the Temple Service while it lasted.

[3] *See* a prayer "for the King," from the Liturgy of St. Mark, but addressed to the First Person of the Blessed Trinity.

ceremonial practices of the Church: and a conviction that this Presence is vouchsafed chiefly through the Holy Eucharist causes the latter to become the visible centre from which all ritual forms and ceremonies radiate. It is true that there are some ceremonies which may be said to belong to the organization of Divine Service; but even that organization is linked on to acts of worship, since it is in the service of God, Who enjoins order, and exhibits it in all His works. But this latter class of ceremonies is not large, and scarcely affects the general principle which has been previously stated. There are, again, some ceremonies which may be called educational or emotional in their purpose, but they are so only in a secondary degree; and such a character may be considered as accidentally rather than essentially belonging to them.

The principles of Ceremonial Worship thus deduced from Holy Scripture may be shortly applied to some of the more prominent particulars of the ritual of the Church of England, leaving exact details for the two subsequent sections of this Introduction, and the Notes throughout the work.

1. The local habitation provided for the welcome of our Lord's mystical Presence is provided of a character becoming the great honour and blessing which is to be vouchsafed. It is the House of God, not man's house; a place wherein to meet Him with the closest approach which can be made in this life. Hence, if Jacob consecrated with the ceremony of unction the place where God made His covenant with him, and said of it, "This is none other but the house of God, and this is the gate of heaven;" so should our churches be set apart and consecrated with sacred ceremonies making them holy to the Lord. So also, because they are to be in reality, and not by a mere stretch of language, the Presence chambers of our Lord, we must regard them as the nearest to heaven in holiness of all places on earth by the virtue of that Presence. And, lavishing all costly material, and all earnest skill upon their first erection and decoration, we shall ever after frequent them with a consciousness that "the Lord is in His holy Temple," and that all which is done there should be done under a sense of the greatest reverence towards Him.

2. Hence too, the furniture of the House of God, the utensils or *instrumenta* necessary for Divine Service, should all be constructed with a reverent regard to the Person in Whose service they are to be used. Costly wood or marble, precious metals and jewels, used for such an object, do not minister to luxury, and have no direct and primary reference at all to those who will use them or look upon them. But as ministering to the honour of Christ our Lord they cannot be too freely used: nor need we ever fear of expending wealth or skill too abundantly when we read of the manner in which God accepted all that Solomon had done for His holy Temple at Jerusalem, and all the beauty and splendour with which He is worshipped in Heaven. The same principle applies with equal force to the apparel in which the ministers of God carry on His Divine Worship; surplice and albe, cope and vestment, all being used in His honour, and for no other primary object whatever. If they are not necessary for the honour of God, the greater part of them are not needed at all.

3. The use of instrumental music, of singing, and of musical intonation, instead of colloquial modes of speech, are all to be explained on the same ground. Universal instinct teaches that the praises of God ought to be sung, and that singing is the highest mode of using in His service the organs of speech which He has given us. An orderly musical intonation is used by priest and people in their prayers, that they may speak to their Maker otherwise than they would speak to their fellow-men, acknowledging even by their tone of voice that He is to be served with reverence, ceremony, and awe.

4. And, lastly, the gestures used in Divine Service are used on similar principles. Kneeling in prayer, standing to sing praise, turning towards the East or the Altar when saying the Creeds, using the Sign of the Cross, humbly bowing the head at the Name of Jesus or of the Blessed Trinity,[1]—these are all significant gestures of reverence towards One Who is really and truly present to accept the

[1] "When I enter a place of common prayer, as y^e^ choir of a collegiate church or the body of a parish church or chapel, I worship God by humbly bowing of my body towards His holy altar, where I have often experienced His most gracious and glorious presence, beseeching Him to bless and succeed me and my brethren in our joint and faithful devotion. In like manner, prayers being ended, I again worship in mind and body His eternal and only adorable Majesty, and render Him humble and cordial thanks for the assistance of His Holy Spirit in all bounden and public service through Jesus Christ our Lord. Hallelujah. I likewise lowly adore as often as I approach the board of our Lord beseeching His special aid, and grace on my self and whole congregation for the worthy and profitable performance of the Communion Office, the most solemn service of the Church. This humiliation of my body and mind is due in public and in private for me a vile and miserable sinner to the Eternal, most holy, most worthy, and most glorious and most merciful Maker and Preserver of me and all mankind: Whom I can never too much, never enough adore, magnify, praise, serve, and honour. God accept me and my brethren. God forgive us our irreligion, our hasty, careless, cheap, indecent, and imperfect devotion." [Dr. BERNARD'S *MS. Annotat. on Common Prayer*, Bodl. Lib. D. 24.] Fuller notices that although Foxe was "no friend to the ceremonies," yet "he never entered any church without expressing solemn reverence therein." [FULLER'S *Ch. Hist.* ii. 475, ed. 1837.]

worship which they offer; One Who accepts such reverence from the holy Angels and the glorified Saints, and Who will not be otherwise than willing to receive it from His ministers and members in the Church on earth.

These, then, are the principles of Ceremonial Worship which pervade the Book of Common Prayer; and for the practical expression of which provision is made in the rubrics and in the ritual tradition to which the rubrics directly or indirectly point. They are principles which were originally laid down with the most awful solemnity by God Himself; which were not abrogated by any act or word of our Lord when He was upon earth; which were illustrated afresh on the first formation of the Christian Church in as solemn a manner as that in which they were originally enunciated; which were practically adopted by those Christians who lived nearest to the time of our Lord's ministry and teaching; and which have been followed out in our own Church from the most ancient days. The particular manner in which these Divinely revealed principles of Ceremonial Worship are practically applied to Divine Service as regulated by the present rules of the Church of England will be shewn in the following sections.

SECTION II.

THE MUSICAL PERFORMANCE OF DIVINE SERVICE.

The performance of Divine Service may be regarded in a twofold relation; as it affects the eye, and as it affects the ear. In other words, it may be considered as coming within the province, and under the superintendence of, one or other of the two representative Church officers, the Sacrist, who has charge of the Altar, Vestments, and other "Ornaments" of the Church and Ministers; and the Precentor, who is the "Chief Singer" of the Church, and whose duty it is to regulate and conduct Divine Service in its musical aspect. It is with the latter that this Section will deal: and in doing so it must be observed by way of introduction that although the directions of the Prayer Book respecting the musical performance of Divine Service are but few, they imply much more than they express; such a word as Even*song*, or such brief injunctions as "here followeth the anthem;" "then shall be said, or sung;" "here shall follow;" "then shall be read;" "here the Priest and Clerks shall say;" "these Anthems shall be sung or said;" with many others, containing references to established practices, and requiring to be elucidated by historical explanations.

Before commenting upon the musical directions of the Prayer Book, it will be desirable, however, to say a few words respecting the ultimate foundation on which they rest; that is, respecting the Divine authority for the employment of instrumental and vocal music in the worship of God. For this we must go to Sacred History.

The earlier portions of that History may be passed over, as the notices of any definite and settled Ritual in Patriarchal times are but slight. We may pass over also the sojourn of the Chosen People in Egypt, their wanderings in the desert, and the unsettled period of their history in the Promised Land. "In *Egypt*," writes Hooker, "it may be God's people were right glad to take some corner of a poor cottage, and there serve God upon their knees; peradventure, covered with dust and straw sometimes. . . . In the *Desert*, they are no sooner possessed of some little thing of their own, but a Tabernacle is required at their hands. Being planted in the land of *Canaan*, and having David to be their King, when the Lord had given him rest, it grieved his righteous mind to consider the growth of his own estate and dignity, the affairs of Religion continuing still in the former manner. What he did propose it was the pleasure of God that Solomon his son should perform; and perform in a manner suitable to their *present*, not to their *ancient* state and condition," etc. [*Eccl. Pol.* IV. ii. 4.] We must, therefore, look to the Davidic period of Sacred History as the earliest age in which the Church was able, through its outward circumstances, to give that full ritualistic form and expression to its worship which has ever since been so conspicuous a feature of it whether in the Temple or the Church.

The first great religious celebrations in David's reign took place in connection with the removal of the Ark from its place of banishment (after it had been captured by the Philistines in the time of Eli) to its resting-place on Mount Sion. There were two grand Choral Processional Services in connection with this removal. The former of these, in consequence of certain ritual irregularities

which displeased God, came to a sad and untimely close [1 CHRON. xiii. 8-12; xv. 11-16]. The latter is the one which, as meeting with God's express approbation, especially demands our notice. It is in reference, then, to this second and successful ceremonial, that we read of David, by God's appointment, "speaking to the chief of the Levites to appoint their brethren to be the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy." "Thus all Israel"—the narrative proceeds—"brought up the Ark of the Covenant of the Lord with shouting, and with sound of the cornet, and with trumpets, and with cymbals, making a noise with psalteries and harps" [1 CHRON. xv. 28]. Nor was the work of Praise at an end. So soon as the solemn business of translating the Ark was over there was a special festival of Thanksgiving in commemoration of the auspicious event, and provision was also made for a *continuous* service of Praise. Hence David "appointed certain of the Levites to minister before the Ark of the Lord, and to record, and to thank and praise the Lord God of Israel;" some "with psalteries and harps;" some to make "a sound with cymbals;" besides "the priests with trumpets continually before the Ark of the Covenant of God."

Then it was that "David delivered first this Psalm to thank the Lord [Ps. cv.] into the hand of Asaph and his brethren: 'Give thanks unto the Lord; call upon His Name. . . . Sing unto Him, *sing Psalms* unto Him. . . . Sing unto the Lord, all the earth: shew forth *from day to day* His Salvation.'" And that the words of this Song should be practically realized, and the offering of Praise not cease with the festive occasion which had drawn forth the Psalm, we read of "Asaph and his brethren" being "left before the Ark of the Covenant to minister continually;" of "Heman and Jeduthun," and others, "who were expressed by name," "being chosen to give thanks to the Lord, with trumpets and cymbals, . . . and with *musical instruments of God*" [1 CHRON. xvi. 37, 41, 42]; of a great company of Levites being set by David "over the *Service of Song* in the House of the Lord, after the Ark had rest," who "ministered before the dwelling-place of the Tabernacle of the Congregation with singing" [1 CHRON. vi. 31, 32]; and of "the singers, chief of the fathers of the Levites, . . . who were employed in that work *day and night*" [1 CHRON. ix. 33]. So highly developed, indeed, did the musical department of the Divine Service become, that we find David, later in life, enumerating no fewer than "four thousand, who praised the Lord with the instruments which I made to praise therewith" [1 CHRON. xxiii. 5]. And lest we should deem these and kindred ritual arrangements of "the man after God's own heart," "the sweet Psalmist of Israel," to be mere private unauthorized exhibitions of strong musical and æsthetic taste on the part of an individual monarch, we are expressly told in one place, that "all these things were done according to . . . the commandment of *The Lord* by His Prophets" [2 CHRON. xxix. 25].

Solomon carefully perpetuated all the musical arrangements of his father, and after the completion of his glorious Temple, according to the pattern shewn him by God Himself, he transferred thither all the "*instruments*" which David had made for God's service; and there is abundant evidence in the magnificent ceremonial of the Temple Dedication, as well as in the account of his regulations for the subsequent maintenance of its Services, that he firmly established there an elaborate system of instrumental and vocal ritual. As to subsequent monarchs, in proportion as they neglected God, in that proportion did they cease to care for the Ritual of His House, and suffered the music of His Sanctuary to decline. And conversely, as any monarch was mindful of the Lord of Hosts, and zealous for His honour, so do we ever see one token of his zeal and devotion in his reverent attention to the Ritual and the Music of God's Holy Temple. Of Joash, of Hezekiah, of Josiah, the Holy Ghost recounts with special approbation their efforts for the restoration and encouragement of Church Music. When times grew darker, and when God's people fell away from Him, then they forgat that "God was their Strength, and the High God their Redeemer." Then followed the sad era of the Captivity when the harps of Sion were hung on Babel's willows. On the return from the Captivity we read of laudable and energetic attempts on the part of Ezra and Nehemiah to restore the ancient choral worship, and with a certain amount of success: but it may be doubted whether the services of the later Temple ever reached so high a standard as that which characterized them in the Temple of Solomon.

From this brief survey we learn that God's Church is emphatically "a singing Church;" that music, vocal and instrumental, is designed, by His express appointment, to constitute one essential element, one necessary feature, one integral part, of His public Ritual; that the *absence* of music and suitable ceremonial in the history of His ancient Church, is, in every case, not the result of His Will, but of man's sinful disregard of that Will; an infallible sign, not of the faithfulness, but of the unfaithfulness of His people.

Nor has Christianity introduced any change in this respect. At no time and in no manner has

God ever given any word or sign to shew that He has altered His Will on this subject. Our Blessed Lord is not recorded to have said a word in disparagement of the general principle of Ceremonial Worship, or of the ancient Ritual, or Music, of God's Church. It was one of His chief earthly delights to take part in that worship Himself: and an elaborately Ceremonial Worship was the only public worship which He attended while sojourning here below. He was first discovered in His youth in His Father's Temple. His first-recorded words are, "Wist ye not that I must be ἐν τοῖς τοῦ Πατρός μου;" words which "remind the earthly mother that it was in the courts of His Heavenly Father's House that the Son must needs be found; that His true home was in the Temple of Him Whose glories still lingered round the heights of Moriah."[1] Do we not see Him here and elsewhere expressing in *deed* that which of old He expressed in *word* by the mouth of His "Sweet Singer,"—"Lord, I have loved the Habitation of Thy House. . . . My soul hath a desire and longing to enter into the Courts of my God"?

And even after the Ascension, while we read of our Lord's chosen ones meeting together for their *private* celebrations of the Blessed Eucharist in their own consecrated Oratory,[2] "the large Upper Room" (that sacred spot, hallowed first by the visible Presence of Christ, and then by the descent of the Holy Ghost), we find them exhibiting the effect of their Master's reverent example and teaching, by "*continuing*," none the less, "*daily, with one accord, in the Temple*," for the *public* worship of God.

Our Lord came, not to abolish, but to transfigure the old Ritual; not to diminish, but to increase its glory; to breathe into its dead forms a Divine and Life-giving Energy. Christian worship, at its first introduction, was not designed to supplant, but to supplement, the ancient Ritual. It was probably simple in outward character, as being only *private;* God's *public* worship being still intrusted to, and conducted by, the Ministers of the Old Dispensation. For a whole generation, the two went on simultaneously; the public worship of the Old, the private worship of the New Dispensation. The two were ultimately to be fused together: the outward and expressive forms of the Old, adapted, under the guidance of the Holy Ghost, to clothe the august realities of the New.

It is plainly recorded *when* and *where* the first Christian Service took place; viz. on the eve of our Lord's Passion, and in "the large Upper Room"—hereafter to become the first Oratory of the Christian Church. Though outwardly, it may be, without pomp and show, as bearing on it the shadow of the great Humiliation to be consummated on the morrow, yet has the world never beheld, before or since, a Service of such surpassing dignity, sacredness, and significance. Here we witness the meeting-point of two Dispensations; the virtual passing away of the Law, and its transfiguration into the Gospel; the solemn Paschal close of the Old Economy, the Holy Eucharistic Inauguration of the New. Here we see the whole Representative Church assembled together with its Divine Head. And here we find every essential element of Christian Worship introduced and blessed by Incarnate God Himself. The grand central feature of the Service is the Holy Eucharist. Clustering round, and subsidiary to it, we find supplication, intercession, exhortation, benediction, excommunication, and Holy Psalmody: "after they had *sung* (ὑμνήσαντες), they went out to the Mount of Olives." Here, in the solemn Eucharistic Anthem which accompanied the first Celebration;—the Celebrant, God Incarnate, "giving Himself with His own Hands;" and the Leader of the Holy Choir, God Incarnate, fulfilling His own gracious prediction, "In the midst of the Church will I sing praise unto Thee" (ὑμνήσω σε)—do we behold the Divine Source of that bright and ever-flowing stream of "Psalms and Hymns, and Spiritual Songs," which was to "make glad the City of God."

In this august and archetypal Service, then, we see all those venerable *essentials* of Christian Worship which it would afterwards devolve upon the Church, under the guidance of the indwelling Spirit, to embody and express in her solemn Liturgies; and for the clothing and reverent performance and administration of which it would be needful for her, under the same Holy Teaching, to borrow and adapt from that Divine Storehouse of Ritual which God had provided in the ancient Ceremonial.

[1] ELLICOTT'S *Historical Lectures on the Life of our Lord*, p. 93, 1st ed.

[2] The English version, "breaking bread from house to house" [ACTS ii. 46], would lead us to imagine, if it suggested the Eucharist at all, that this solemn Breaking of the Bread of Life—that "Bread which is the Communion of the Body of Christ"—took place irregularly, now in one private house, now in another. This is not, however, the meaning. Κατ' οἶκον is not at *any* house, but "at home," at one particular house, or home. And the then Home of the Infant Church was that Sacred Place where the Holy Ghost had descended, "filling the whole *House* where they were sitting;"—the "Large Upper Room," where the first Eucharist had been celebrated, where our Lord had appeared on two consecutive Sundays—"*the* Upper Room" [τὸ ὑπερῷον, ACTS i. 13], to which our Lord's chosen servants resorted after the Ascension in obedience to His command that they should not depart from Jerusalem, but wait there for His Promised Gift, and "where abode Peter, and James, and John, and Andrew, Philip," with the rest, who "all continued with one accord in prayer and supplication, with the women, and Mary the Mother of Jesus, and with His brethren."

But the chief point for us, at present, is this; that in the "*Hymn*" of our Ever-Blessed Redeemer we meet with a *new*, and, if possible, more constraining warrant for the use of Music in Divine Worship. We learn that the "Service of Song," ordained of old by God for His Church, and commended by so many marks of His approval, so far from being discountenanced by our Lord, was deliberately sanctioned, appropriated, perpetuated, re-consecrated, by His own most blessed practice and example. Music was henceforth, no less than of old, to form one essential element in Divine Worship. Nor must we fail to notice that, as music was doubtless intended to find its appropriate place throughout the *entire* offices of the Christian Church, even as the threefold division of Church Music into "Psalms, and Hymns, and Spiritual Songs,"[1] twice emphatically repeated by the Holy Ghost, would seem to indicate, so its *special* home is the Liturgy. Wherever absent, it should not be absent there: and the *immediate* juxtaposition of the Words of Institution, in both Gospels, with the mention of the Hymns, may be reverently conceived to teach this. So also does the Church seem instinctively to have felt: regarding the Holy Eucharist as the great centre round which her songs of praise should cluster and revolve; the great source from which they should take their rise, and flow forth. Pliny's mention of the early morning meetings of the first Christians to offer Divine Worship and sing hymns to Christ, probably refers to their Eucharistic assemblies. And Justin Martyr's expression must have a similar allusion, when he speaks of their offering up "solemn rites and hymns," Πομπὰς καὶ ὕμνους,—where the word Πομπὰς is interpreted by Grabius to denote the solemn prayers "in Mysteriorum Celebratione." [*Apol.* i. 13.]

With regard to the *nature* of the music used in God's Church in early times, we are utterly in the dark. Over the grand old Temple Music, in fact over the whole of the ancient Jewish Ritual Song, there is an impenetrable veil hanging. There are doubtless natural reasons which may, in a measure, account for the fact; especially this, that the ancient Jews seem to have possessed no musical characters; so that the melodies used in their services have been traditional, and as an inevitable consequence, more or less at the mercy of the singers. And we must further bear in mind that, ever since the woful time of the Captivity, the Holy Nation, instead of maintaining its ancient grand Theocratic independence, has been in subjection successively to all the great powers of the world; to the Babylonian, Medo-Persian, Græco-Macedonian dynasties; then, in turn, to Egypt and Syria; then to the mighty power of Rome. When we consider this, and take into account also their intestine factions, their constant unfaithfulness to God, the gradual loss therefore of their inward strength and glory, and, with these, of the beauty and completeness of that perfect Ritual which at once clothed, expressed, enshrined, and preserved their Holy Faith; it is no matter for wonder that, even before their dispersion into all lands, the memory of much of their own ancient music had faded away, and their Church song had lost its character, under the ever-varying heathen influences to which it had so long been incidentally subjected.

From the modern Jewish music we can learn nothing. Music, we are told, has been authoritatively banished from the Synagogue ever since the destruction of Jerusalem; the nation deeming its duty to be rather to mourn over its misfortunes in penitential silence, until the Coming of Messiah, than to exult in songs of praise. Hence the music which still practically exists in so many Jewish congregations throughout the world is more or less arbitrary, and destitute of traditional authority.[2]

We are in equal doubt as to the nature of the ancient Christian music. All we know is, that anti-

[1] Eph. v. 19; Col. iii. 16.

In this threefold division it is scarcely possible to miss some special secret relation with the three several Persons of the Ever-Blessed Trinity. (1) The "*Psalms*," flowing to us from, and uniting us to, the Old Dispensation, primarily lead us up to, and reveal to us, "the *Father* of an infinite Majesty." (2) The "*Hymns*," originating, as we have seen, from the Eucharistic Hymn in the Upper Room, bring us into special connection with our *Lord Jesus Christ*. (3) The "*Spiritual Songs*," as their very name indicates, rather represent the free, unrestrained outbreathings in Holy Song of that Divine *Spirit* which animates and inspires the Body of Christ.

So that we find the *first* in our Psalters; the *second* chiefly in our Liturgical Hymns, "Gloria in Excelsis," "Ter Sanctus," and the like; the *third* in our metrical songs, or odes,—those songs in which Christian feeling has ever delighted to find expression.

The first class is rather occupied with God Himself; the second, with God in His dealings with man through the One Mediator; the third, with man in his dealings with God, through the Spirit of God quickening him. Reverence and devotion speak in the first; dogma finds utterance in the second; Christian emotion in the third.

[2] Dr. Burney says that "the only Jews now on the globe who have a regular musical establishment in their Synagogue are the Germans, who sing in parts; and these preserve some old melodies or chants which are thought to be very ancient."

Padre Martini collected a great number of the Hebrew chants, which are sung in the different synagogues throughout Europe. Dr. Burney has inserted several of these in his History of Music. But, with a single exception, they shew not even the remotest affinity to the Gregorian system of melody; nor, in the sequence of their notes, any possible observance of the ecclesiastical modes or scales.

There is, however, one exception. One single melody bears so strange a resemblance (probably purely accidental) to a Church Chant, that it is worth preserving. Transcribed into modern notation, and written in a chant form, with simple harmony, it is as follows:—

phonal singing was at a very early period introduced: in fact, there can be no reasonable doubt that it was a heritage bequeathed to the Christian Church from her elder Jewish sister, and that the Author of it was none other than the "Chief Musician" Himself. It was at Antioch, however, that the practice seems first to have systematically established itself, and from thence it ultimately spread over Christendom. Antioch was a city of great importance in the history of Church Music, for the Church there was the one which, next in order after that of Jerusalem, rose to pre-eminence, and it was in a special way the mother and metropolis of Gentile Christendom. The account which Socrates gives of the beginning of antiphonal singing in this city is too interesting to be passed over.

"Now let us record whence the hymnes that are song interchangeably in the Church, commonly called *Antemes*, had their originall. Ignatius, Bishop of Antioch in Syria, the third Bishop in succession from Peter the Apostle, who was conversant, and had great familiarity with the Apostles, saw a vision of Angels which extolled the Blessed Trinity with Hymnes that were sung interchangeably: and delivered unto the Church of Antioch the order and manner of singing expressed in the Vision. Thereof, it came to passe, that every Church received the same tradition. So much of *Antemes*." [Socrat. *Eccl. Hist.* vi. 12, Hanmer's transl., 1636.]

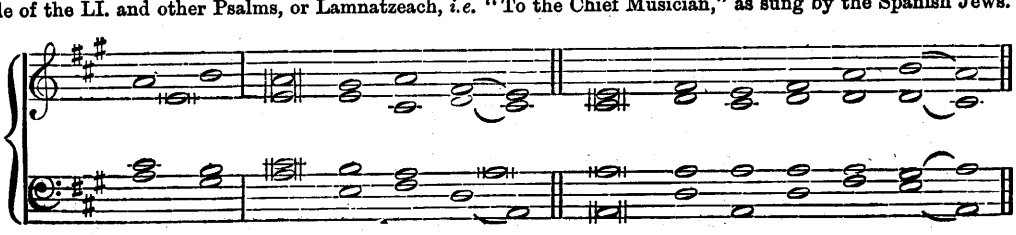
Antioch, as capital of Syria, capital also of Roman Asia in the East, became a great intellectual as well as theological centre, and it appears to have been the city in which Church Song first worked itself into shape; where Jewish tradition and Gentile intelligence met and blended; where the ancient Hebrew antiphonal system of Psalm recitation, and the shattered fragments of the old Ritual Song, allied themselves with, and were subjected to the laws of, modern Grecian musical science. It seems almost certain that Church music is rather Greek than Hebrew in origin. Hellenism had long been doing a Providential though subsidiary work in preparing the world for Christianity. And though Greece had fallen under the iron grasp of the power of Rome, she had, in turn, subdued her conquerors to her literature, her language, and her arts. In the department of Christian Song, then, in the Church's first essays at giving musical expression to her sacred services, no doubt she would be mainly indebted to the science and skill of that nation which had already furnished her with a language, and which yet ruled the intellect of the world. The very names of the (so-called) ecclesiastical modes, or scales,—Dorian, Phrygian, Lydian, Mixo-Lydian, etc.,—bear incidental testimony to this fact, but perhaps the Church's metrical hymn-music is that branch of her song which is most directly and immediately borrowed from ancient Greece. We find the old Greek and Roman metres freely employed in the ancient Christian hymns; and doubtless the music to which they were first allied bore no very remote resemblance to that used in the heathen temples.

Metrical hymns appear to have been first used (to any extent) by heretics, for the promulgation of their tenets; and then by the Church, with the view of counteracting heretical teaching, and popularizing the true faith. St. Chrysostom's attempts to overcome attractive Arian hymn-singing at Constantinople with more attractive orthodox hymn-singing, are well known. Socrates tells us of "the melodious concert and sweet harmony in the night season;" of the "silver candlesticks, after the manner of crosses, devised for the bearing of the tapers and wax candles," presented to the good Bishop by "*Eudoxia* the Empress," and used by him to add beauty to his choral processions.

It was shortly before this period that St. Ambrose had introduced into the West the system of Hymn-singing and Antiphonal Psalm-chanting. He is said to have learned it at Antioch, and to have brought his melodies thence. Responsive singing seems never to have been practised in the West till his time, and the circumstances attendant upon its introduction—for the purpose of relieving his people in their nightly services during the Arian Persecution—form an interesting episode in Church History. St. Augustine's touching account of the effect produced upon himself by the psalms and hymns in St. Ambrose's Church in Milan has often been quoted, and is well known. And it is in reference to the period just referred to that he informs us that "it was then ordained that

Melody to the Title of the LI. and other Psalms, or Lamnatzeach, *i.e.* "To the Chief Musician," as sung by the Spanish Jews.

(Original Key, F.)



the Psalms and Hymns should be sung 'secundum morem Orientalium partium;'" and that from Milan this Eastern antiphonal system spread throughout all parts of Western Christendom. [AUG. *Conf.* ix. 7.]

It is very difficult to ascertain accurately (and this is not the place to discuss) the exact nature and extent of the influence exerted by St. Ambrose over the Music of the Church in the West. That his influence was very considerable is shewn by the fact of the extended use of the term "Cantus Ambrosianus" for Church song generally. Possibly this wide use of the term may account for the title given to the old melody of the "*Te Deum*," which—certainly, at least, in the form in which it has come down to us—cannot be of the extremely early date which its name, "The Ambrosian Te Deum," would appear to imply.

But the name of St. Ambrose as a musical reformer was eclipsed by that of his illustrious successor St. Gregory, who flourished about 200 years after. As Church Song was all "Ambrosian" before his time, so has it, since, been all "Gregorian." The ecclesiastical modes, or scales, were finally settled by him; until the time when Church Music broke through its trammels, rejected the confined use of modes and systems essentially imperfect, and, under the fostering influence of a truer science, developed its hidden and exhaustless resources.

Without entering into any detail respecting the ancient Church scales, it may not be out of place to state thus much:—

I. The four scales admitted by St. Ambrose, called the Dorian, Phrygian, Lydian, Mixo-Lydian (modifications of the ancient Greek scales so named), were simply, in modern language, our respective scales of D, E, F, G, *without any accidentals;* the melodies written in each ranging only from the keynote to its octave, and ending properly on the keynote, thence called the "*final*."[1]

Now each particular scale had its own reciting note (or "dominant"), generally a *fifth* above the final.

Thus (had there been no exception) we should have had:—

The respective "*finals*" of the 4 scales	D E F G	and their corresponding "*dominants*," or notes for recitation	A B C D

But there was *one* exception. For some reason or other, B was not approved of as a recitation note; and hence, in the second scale, C was substituted for it.

II. To each of these four scales St. Gregory added a subordinate, or attendant scale—just as, in the ancient Greek system, each "principal" mode had two subsidiary, or "plagal," modes; the one below (ὑπο) it, and the other above (ὑπερ) it—beginning four notes *below* it, and therefore characterized by the prefix ὑπο (*hypo*, or *under*).

Thus, to St. Ambrose's 1st (or Dorian) mode, St. Gregory added a *Hypo*-Dorian.

To his 2nd (or Phrygian)	„	„	*Hypo*-Phrygian.
„ 3rd (or Lydian)	„	„	*Hypo*-Lydian.
„ 4th (or Mixo-Lydian)	„	„	*Hypo*-Mixo-Lydian.

So that the number of the scales, instead of four, became eight.

Each added scale is essentially the same as its corresponding "principal" scale; the "final" (or keynote, so to speak) of each being the same. Thus, D, for instance, is the proper final note for melodies, whether in the Dorian or Hypo-Dorian mode.

The only points of difference between St. Gregory's added, and St. Ambrose's original, scales are these:—

1. That each added scale lies a *fourth below* its original.

Thus, while the melodies in the four primary scales lie respectively between D, E, F, G, and their octaves; the melodies in the "plagal," or secondary, scales lie between A, B, C, D, and their octaves.

2. And next, that the recitation notes (or dominants) of the two sets of scales are different; those of the added scales being respectively F, A, A, C.

[1] It is not meant that all the chants or melodies in each mode *do* really end on the "final;" but that this is the note, in the scale, on which a melody, which came to a full close, *would* naturally terminate.

Thus the eight scales as finally settled by St. Gregory are as follows:—

Name.	*Range of 8 notes, beginning from*	*"Final" (or Keynote).*	*"Dominant" (or Reciting note).*
1st. Dorian	D	D	A
2nd. Hypo-Dorian	A	D	F
3rd. Phrygian	E	E	C
4th. Hypo-Phrygian	B	E	A
5th. Lydian	F	F	C
6th. Hypo-Lydian	C	F	A
7th. Mixo-Lydian	G	G	D
8th. Hypo-Mixo-Lydian	D	G	C

In strict Gregorian song the notes were all of uniform length; and the only accidental ever allowed was the B flat.

It was necessarily by slow degrees that Ritual song assumed its full proportions, and the Divine Service clothed itself, in all its parts, with suitable musical dress.

Monotonic Recitative forms the basis of "plain song." In fact, in early times it would appear that, except in the Hymns, Church Music was exceedingly simple in character. St. Augustine tells us that St. Athanasius strongly discouraged the use of much inflexion of voice and change of note in the saying of the Divine Office. He would even have the *Psalms* sung almost in monotone: a practice, however, with which St. Augustine's keen musical susceptibilities could not bring him wholly to sympathize.

From the simple monotone, the other portions of the plain song little by little develope themselves. The bare musical stem becomes ever and anon foliate: its monotony is relieved with inflexions recurring according to fixed rule. Then it buds and blossoms, and flowers into melodies of endless shape.

When the musical service of the Western Church became in a measure fixed, it consisted mainly of the four following divisions:

1. There was, *first*, the song for the prayers, the "Cantus Collectarum," which was plain monotone.[1]

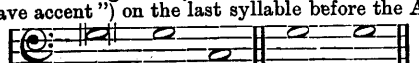
2. *Secondly*, there was the song for the Scripture Lections, the "Cantus Prophetarum," "Epistolarum," "Evangelii," which admitted certain inflexions. These inflexions were for the most part of a fixed character, and consisted (ordinarily) in dropping the voice,—*α.* at each comma or colon, a *minor third* ("accentus medius"); *β.* at each full-stop, a *perfect fifth* ("accentus gravis").[2]

The same rule was followed in intonating the versicles and responses, the versicle and response *together* being regarded as a complete sentence; the close of the former requiring the "mediate," the close of the latter the "grave" accent.[3]

3. The *third* division embraces the Psalm-chants. These seem originally to have followed the rule of the "Cantus Prophetarum;" to have consisted of plain monotone, relieved only by one of the "accents" at the close of each verse. In course of time the middle, as well as the end of the verse, came to be inflected. The inflexions became more varied and elaborate; the result being a whole succession of distinct melodies, or chants, following the laws of the several ecclesiastical modes.

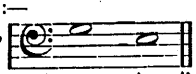
4. As the third division admitted of far greater licence than either of the two former (ultimately, of very considerable melodic latitude), so was the *fourth* division more free and unrestrained than all.

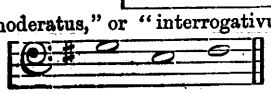
[1] In the Roman use the monotone was unbroken; but in the Sarum use there was generally the fall of a perfect fifth (entitled the "grave accent") on the last syllable before the Amen.

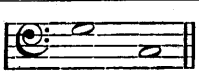
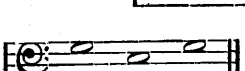


A - men.

[2] But in case the clause ended with a monosyllable, the following variations took place:—

α. The "accentus medius"  gave way to the "accentus moderatus," or "interrogativus,"



β. And the "accentus gravis"  to the "accentus acutus," 

It is noticeable that while the Church of England (following the lead of Merbecke) has retained the use of the "mediate" and "moderate" accents, she seems practically to have parted with the "grave" and the "acute:" but the acute is still used for the Preces in Lincoln Cathedral.

[3] Or their substitutes, in case of a monosyllabic termination. *See* the preceding note.

This embraces the music for the Hymns, metrical or prose; for Prefaces, Antiphons, and the like. From these any continuous recitation note disappears altogether, and an unrestricted melody is the result.

Church Song has passed through many vicissitudes; becoming at times viciously ornate, debased, and emasculate. So long as the people took part in the service, the music was necessarily kept very simple. When they ceased to participate, and the service was performed for them, the once simple inflexions and melodies became expanded and developed,—ten, twenty, or more notes being constantly given to a syllable; and the plain song became the very reverse of *plain*, and for purposes of edification wellnigh useless.

Many protests were from time to time issued; but it was not until the period of the Council of Trent, in the sixteenth century, that really effectual and energetic measures were taken to arrest the growing evil. At that time the laborious task of examining and revising the Plain Song of the Western Church was intrusted, by the musical commissioners appointed by the Council of Trent (one of them the great St. Carlo Borromeo), to Palestrina, who chose for his principal coadjutor the painstaking Guidetti.

The Music of English Service-books.

But twenty years before Palestrina had set about his toilsome work a similar movement had been initiated in this country, in connection with our revised Office-books. When the great remodelling of our English Services took place, earlier in the same century; when the energetic and successful attempt was made to render them once more suitable, not only for private and claustral, but for public congregational use, and at the same time to disencumber them of any novelties in doctrine or practice which in the course of ages had fastened round them; when the old Mattins, Lauds, and Prime of the Sarum Breviary were translated into the vernacular, compressed, and recast into the now familiar form of our English "Mattins," or "Morning Prayer," and the Vespers and Compline into that of our "Evening Prayer," or "Evensong;" the question of the *music* for these rearranged Offices forced itself upon the notice of our Church rulers. And it is most interesting to note how the same wise conservative spirit, which had guided the changes in the *words*, manifested itself in the corresponding changes in the *music* with which those words were to be allied.

Radical alteration in either department there was none, simplification being the main object. And thus, in the province of Church Music, the great aim was not to discard, but to *utilize* the ancient plain song, to adapt it to the translated Offices, to restore it to something more of its primitive "plainness," to rid it of its modern corruptions, its wearisome "*neumas*" and ornaments and flourishes; so that the Priest's part, on the one hand, might be intelligible and distinct, and not veiled in a dense cloud of unmeaning notes, and the people's part, on the other, so easy and straightforward as to render their restored participation in the public worship of the Sanctuary at once practicable and pleasurable.

It has been hastily imagined by some in modern days that our great liturgical revisionists of the sixteenth century designed to abolish the immemorial custom of the Church of God, alike in Jewish and Christian times, of saying the Divine Service in some form of solemn musical recitative, and to introduce the unheard-of custom of adopting the ordinary colloquial tone of voice. But such a serious and uncatholic innovation never appears to have entered into their heads. The most that can be said of our English Post-Reformation rule on this subject is, that in case of real incapacity on the part of the priest, or other sufficient cause, the ordinary tone of voice *may* be employed; but this only as an exceptional alternative. The *rule* itself remains unchanged, the same as of old.

The Rubrical directions, "read," "say," "sing," expressed in the old technical language, are substantially what they were before. The first of these words, "legere," was the most general and comprehensive; merely expressing recitation from a book, without defining the "*modus* legendi," or stating whether the recitation was to be plain or inflected. The usual *modes* of recitation are expressed in the words "say" and "sing;" the former ("dicere") pointing to the simpler, the latter ("*cantare*") to the more ornate mode. Thus the old "legere" *might* signify (and often did) ornate singing; and it might signify (and often did) plain monotone; and it is observable that the words "say" and "sing" are often employed interchangeably in the old rubrics, when their specific distinctions do not come into prominence.[1]

The same holds good as to our present Book. For instance, in one place we find a rubric ordering

[1] "How depe and inwarde comforte shoulde yt be to you to synge and rede and say thys holy seruyce." [*Our Lady's Mirror*, E. E. T. Soc. ed. p. 19.]

that the Athanasian Creed shall be "read here." Now, the point of this rubric being the particular *position* in which the Creed shall be recited, and not the particular *mode* of its recitation, the general term "legere" is employed. The "*modus* legendi" is determined by other rubrics, which prescribe that it may be "either said, or sung;" which allow (that is) of *both* modes of choral recitation, either the plain or the ornate; either the simple monotone, or the regular chant.

The same thing occurs in another rubric, which (like the former), dealing with the *position*, not the mode, orders the "Venite" to be "read" in a certain place. Now the general term "read" in this instance is obviously equivalent with the word "sing;" the Church of England always contemplating that the Psalms shall be not said on the monotone, but sung to regular chants.[1]

The two works which directly illustrate the mind of the English Church as to the musical rendering of her reformed Service are, 1st, the *Litany* published by Cranmer with its musical notation (the first instalment of our Book of Common Prayer); and, 2ndly, the more important work containing the musical notation of all the *remainder* of that Book, edited (plainly under the Archbishop's supervision) by John Merbecke, and published "cum privilegio" in the same year with the first Prayer Book of Edward VI.

A word or two may be said respecting both these publications.

1. The Litany was published in 1544 in a work entitled "An exhortation unto praier thought mete by the King's Majestie and his clergie, to be read &c. Also a Litany with suffrages to be said or sung." Now this Litany was set to the beautiful and simple old Litany chant still used in most of our Cathedrals and Parish Churches where the service is chorally rendered. It was republished by Grafton, with harmonies in five parts, a month after its first appearance. Some twenty years afterwards it was again harmonized by Tallis; and it has been harmonized and set in different forms by many of our English Church musicians.

2. The other publication was entitled "The Booke of Common Praier noted," wherein "is conteyned so much of the Order of Common Praier as is to be song in Churches." Like the Prayer Book itself, it contains nothing absolutely *new:* the old English Service Music being simplified, and adapted to our revised and translated Offices. The adjustment of the musical notation is as follows:—

i. For the Prayers, the old "Cantus Collectarum," or simple monotone, is used.[2]

ii. For the Versicles and Responses, the old inflected "Cantus Prophetarum."[3]

iii. In the Scripture Lections, however, it seems manifest that it was not in contemplation to retain the use of this last-mentioned inflected song, which of old appertained to them. In the Pre-Reformation Service-books the "Capitula" and the Lections were generally very short; the latter being moreover broken and interrupted by Antiphons. Here, inflected musical recitative might not be inappropriate. But to sing through a long lesson from the English Bible in the same artificial method would be plainly wearisome, if not somewhat grotesque.[4] Hence our rubric ordered that "in such places where they do sing, then shall the lesson be sung in a *plain* tune, after the manner of distinct reading; and likewise the Epistle and Gospel."

Now here the emphatic word appears to be "*plain*," as opposed to "inflected;" and the object of the rubric, to recommend the substitution of the "Cantus Collectarum," or monotone, for the Lessons, Epistle, and Gospel, in place of the ancient "Cantus Prophetarum." It is needless to point out, by the way, in the face of a rubric which defines the mode in which even the *lessons* are to be "sung," how little idea there was on the part of our Liturgical Revisers of interfering generally with the ancient musical performance of Divine Service.

It may not be out of place here to remark, that the above rubric which ordered the "*plain* tune" for the lessons, was, after the lapse of above a century, ultimately withdrawn. The Puritans strongly urged its withdrawal at the Savoy Conference, prior to the last Review in 1661. Our Divines at first refused to yield, alleging that the objections urged against the use of monotone for Holy Scripture were groundless. However, they gave way at last: and it is, perhaps, happy that they did. For, while in the case of solemn public addresses to Almighty God, the grave, devout, unsecular, ecclesiastical recitative is alone appropriate; in the case of addresses to *man*, even though they are lessons of Holy Scrip-

[1] "The Psalter, or Psalms of David, pointed as they are to be *sung* (or said) in Churches." The Psalter, we see, is specially pointed for singing: the pointing itself plainly expressing the mind and wish of the Church. The "say" only gives a permissible alternative where there is no choir.

[2] In two instances (but only two) Merbecke has adopted a special peculiarity of the Sarum (as distinguished from the Roman) Rite, in the employment of the *grave accent* (*see* p. 56) on the last syllable of the collect preceding the "Amen."

[3] *See* also p. 56.

[4] *See*, however, an instance of this method described in a note on Palm Sunday.

ture, which are read for purposes of *instruction*, a freer and less formal mode of utterance seems alike suitable and desirable.

iv. The *Te Deum* is set to the ancient Ambrosian melody, simplified and adapted to the English words from the version given in the Sarum Breviary.

v. The other Canticles and the Psalms are assigned to the old Gregorian chants. The Book does not actually contain the Psalter with its chants (just as it does not contain the Litany with its music, which had been already published). A simple Gregorian melody (8th tone, 1st ending) is given for the "Venite;" after which is added, "and so forth with the rest of the Psalms as they are appointed." The primary object of this was, probably, to keep the Book in a reasonably small compass, and avoid the great additional expense of printing a musical notation for each verse of the entire Psalter. But partly, no doubt, it was the uncertainty then felt (and even to the present day, to some extent experienced) as to the best mode of selecting and adapting the old chants to English words, which caused the editors instinctively to shrink from the responsibility of so soon determining these delicate points, and to prefer leaving it to the different Choirs and Precentors to make experiments, and adapt and select according to their own judgement. There is no proof that it was intended to fasten this particular book upon the English Church. It was probably of a tentative and experimental character. It was put forth as a companion to our Revised Service-book, as a practical explanation of its musical rubrics, and as also furnishing examples and specimens of the *way* in which the framers of our vernacular Offices originally contemplated that they should be allied with the old Latin Ritual Song.

vi. In the music for the Hallelujah ("The Lord's Name be praised"), for the Lord's Prayer in the Post-Communion, and for the Kyrie (the melody of the latter borrowed from the Sarum "Missa pro Defunctis"), we find merely the old Sarum plain song reproduced in simplified form.

vii. The Nicene Creed, the *Gloria in Excelsis*, and the Offertory Sentences appear to be all original settings, although they are, as is sufficiently evident, founded, to a considerable extent, on the old Church plain song.

From what has been said it will incidentally appear, 1st, how fully determined were our sixteenth-century Revisionists that the Offices in their new form should not lose their old choral and musical character; and thus that Divine Service should still continue what it had ever theoretically been, a "Service of Song;" and, 2nd, how earnestly anxious they were that the music should be of a plain and simple character, so that it might be a real aid in the great object they had before them, that of restoring to the people their long-suspended right of due and intelligent participation in the public worship of the Sanctuary.

In illustration of these points, Cranmer's letter to Henry VIII., dated Oct. 7, 1544, is interesting; and although it is printed entire at p. 21, it is necessary again to refer to it in connection with our present subject. After speaking of the English Litany already published with musical notation; and of certain other Litanies, or "Processions," which he had been preparing, and which he requests the King to cause to be set to music, on the ground that "if some devout and solemn note be made thereunto," "it will much stir the hearts of all men to devotion;" he proceeds to offer his opinion as to the kind of music suitable for these Litanies, as also for other parts of the Service:—

"In mine opinion the Song that shall be made thereunto would not be full of notes, but as near as may be for every syllable a note; as be, in the *Matins and Evensong*, 'Venite,' the Hymns 'Te Deum,' 'Benedictus,' 'Magnificat,' 'Nunc Dimittis,' and all the Psalms and Versicles; and, in the *Mass*, 'Gloria in Excelsis,' 'Gloria Patri,' the Creed, the Preface, the 'Pater noster,' and some of the 'Sanctus' and 'Agnus.' As concerning the 'Salve, festa dies,' the Latin note, as I think, is sober and distinct enough; wherefore I have travailed to make the verses in English, and have put the Latin note unto the same. Nevertheless, they that be cunning in singing can make a much more solemn note thereto. I made them only for a proof, to see how English would do in song."[1]

The last portion of this letter introduces a subject on which it is necessary to add a few words, viz. the use of Metrical Hymns in public worship.

Cranmer himself was most anxious to have retained the use of them, and with that view set about translating the Breviary Hymns. But he was so dissatisfied with his attempts, that eventually he gave up the idea. This loss was a serious one, and soon made itself experienced. Fervent Christian feeling must find means of expression; and if not provided with a legitimate outlet, such as the Hymns

[1] For the Melody of the Hymn "Salve, festa dies," *see* the "Hymnal Noted," No. 62.

of the Church were intended to furnish, will vent itself in ways irregular, and, perhaps, in unorthodox language.

It is difficult to ascertain the exact time when the practice of popular Hymn and metrical Psalm singing established itself in connection with our revised Ritual, though independently of its direct authority. Such singing was in use very early in Elizabeth's reign, having doubtless been borrowed from the Protestants abroad. For the purpose of giving a quasi-official sanction to a custom which it would have been very unwise to repress (and thus, through a sort of bye-law, to supply a practical want in our authorized public Ritual), it was ordained, by a Royal Injunction in the year 1559, that, while there was to be "a modest and distinct *song* so used in all parts of the Common Prayers in the Church that the same might be understanded as if it were read without singing;" (in other words, while the old traditional plain song, in its simplified form, is to be employed throughout the whole of the service; yet,) "for the comforting of such as delight in musick it may be permitted, that in the beginning or at the end of the Common Prayer, either at morning or evening, there may be sung an hymn or such like song to the praise of Almighty God, in the best sort of melody and musick that may be conveniently devised; having respect that the sentence [*i.e.* sense] of the hymn may be understanded and perceived."

To this Injunction of Queen Elizabeth we owe our modern Anthem; on which it is necessary to add a few words.

The term itself is merely an Anglicized synonym of the word Antiphon. Its old spelling was *Antem, Anteme,* or *Antempne.*[1] Its origin is the Greek word *ἀντίφωνον,* or rather *ἀντίφωνα* (*antiphona:* neut. plur.), which is the old ecclesiastical term. From *antiphona* comes the Italian and Spanish *antifona,* as well as the old English form *antephne,* and the Anglo-Saxon *antefn.* Now, just as the Anglo-Saxon word ste*fn* (the end, or prow, of a ship) became ste*m* in English, so did Ante*fn* become Ante*m.* The further change of the initial *ant* into *anth* is merely parallel with the corresponding change of the old English *te* and *ta* into *thee* and *that.*[2]

From the fact of Barrow in one of his sermons spelling the word "Anth*ymn,*" Dr. Johnson and others have hastily inferred that its true origin is to be traced in *ἀντὶ ὕμνος* or *ἄνθυμνος* (*anti-hymnus,* or *anthymnus*), which would give it the meaning of a responsive hymn. And it is by no means improbable that the accidental similarity in *sound* between the final syllable of "Anthem" and the word "hymn," coupled with the fact of the intelligible, and in a measure correct, meaning which this plausible derivation would seem to afford, has not been without its influence in determining the popular sense of the word itself. But there is not a vestige of authority for this latter derivation, and it is certain that *φωνὴ,* not *ὕμνος,* is the root out of which "Anthem" grows.

In its earliest form, the Anthem, or Antiphon, seems to have been a single verse out of any Psalm repeated after the recitation of the Psalm (and, in later times, *before* its recitation also) with a view of fixing the *keynote,* so to speak, of the Psalm; of bringing into prominence, and fastening attention upon, some special idea contained within it. In course of time the Antiphons came to be selected from other Psalms than the particular ones to which they were affixed; and appropriate passages of Scripture from any book, and even short uninspired sentences in prose or verse, came to be similarly applied.[3]

When the use of a "Hymn, or such like song," was authoritatively permitted at the beginning or end of Common Prayer—not only with a view of adding dignity and interest to the worship of Almighty God, and rendering the Service of Praise more worthy of Him to Whom it was offered, but with the twofold secondary end also (1) of "comforting" musical people by allowing the strains of the Sanctuary a greater freedom of developement than the mere chant and plain-song intonations admitted, and thus (2) of encouraging amongst all classes the study and practice of music—our Church composers, in casting about for suitable words, seem first to have had recourse to the old Antiphons, many of which they set to music. Other similar brief and characteristic passages of Holy Scripture, Prayers, Hymns, and the

[1] *See Our Lady's Mirror,* p. 163, E. E. T. Soc. ed.

[2] For a discussion on the derivation and use of the word Anthem, *see Notes and Queries,* 2nd Series, xi. 457, 491; xii. 90, 151. Also SKEAT's *Etym. Dict. s. v.*

[3] From the fact of the Antiphon giving the keynote or leading idea of the Psalm to which it was attached, we find the word Anthem frequently used for the text of a sermon. It may be remarked, that as the idea of responsive music lies at the bottom of Antiphon, or Anthem (whence we find old writers speaking of the Psalms as sung *Anthem-wise, i.e.* responsively), so, in the actual and varied use of the word we find sometimes the responsive and sometimes the musical element coming into prominence: occasionally, one or the other element entirely disappearing. In the text of a sermon, for instance, there is nothing *musical.* In a modern Anthem there is nothing necessarily *responsive.*

like, were speedily selected for the same purpose; but the name "Anthems," whether they happened to have been used as Antiphons or not, equally attached itself to all.

Many have endeavoured to discover some definite ritual significance in the word itself, and in the position occupied by the Anthem in our Service, to account for its name. It has been regarded as the intentional "residuum" of the Antiphons of the old Service-books. But such theories, though interesting, are unsubstantial. It is all but certain that it was through a loose, accidental, popular application of an old term, the strict meaning of which was not a matter of much concern, rather than through any deliberate conviction of the modern Anthem being, practically or theoretically, identical with, or a legitimate successor and representative of the old Antiphon, that the name Anthem finally allied itself with that class of musical compositions or Sacred Motets which now form a recognized adjunct to our English Service.[1] It may be added that, in country parishes, where a trained choir could not be obtained, a metrical Psalm would be sung in the place of the Anthem, and fall under the same general designation.

The actual period of the introduction of the term in its familiar modern and popular sense, to denote a piece of sacred music for the use of the Church, may perhaps be approximately illustrated by a comparison of the titles of two successive editions of a very important musical work. Within the year after the publication of Queen Elizabeth's Injunction giving permission for the use of a "Hymn, or such like song," John Day printed his great choral work entitled, "Certain notes set forthe in 4 & 5 parts, to be sung at the Morning, Communion, & Evening Prayer, very necessary for the Church of Xt to be frequented & used. And unto them be added divers godly Prayers & Psalmes in the like form to the Honour and Praise of God." Five years later, this fine work, to which Tallis with other famous Church writers contributed, was reprinted, though with a somewhat different title: "Morning & Evening Prayer & Communion set forth in 4 parts, to be sung in Churches, both for men & children, with divers other godly Prayers & *Anthems* of sundry men's doyings." In the second edition we thus have the word "*Anthems*" used, where in the first edition "*Psalmes*" had been employed.

An illustration of the early actual use of the Anthem in its modern English sense is afforded by Strype, in his description of the Lent Services which took place in the Chapel Royal, within a year of the time when the permissive Injunction for the use of "a Hymn, or such like song," was published, at the beginning of Elizabeth's reign.

"The same day" (he writes, *i.e.* Midlent Sunday, March 24, 1560), "in the afternoon, Bp. Barlow, one of King Edward's Bishops, now Bishop of Chichester, preached in his Habit before the Queen. His sermon ended at five of the clock: and, presently after, her Chapel went to Evening Song. The Cross as before standing on the Altar; and two Candlesticks, and two Tapers burning in them. And, Service concluded, a good *Anthem* was sung." [*See* also MACHYN'S *Diary*, 1560.]

Thus the place of the Anthem became practically settled after the third Collect, with which Morning and Evening Prayer at that time concluded; although it was not till above a hundred years after this period that there was any *rubrical* recognition of the Anthem, or direction concerning the time of its performance. When, however, at the last Review, in 1661, the concluding prayers were added, the Anthem was not removed to the *end* of the Service, as before, but was still allowed to retain its old traditional place after the third Collect. And it was with a view of fixing this position that the Rubric was inserted, "In Choirs and places where they sing, here followeth the Anthem."

But although this is the only place where the introduction of a "Hymn, or such like song," or "Anthem," is definitely authorized, yet custom has sanctioned a much freer interpretation of the Rubric than its words actually convey. Practical need has asserted and substantiated its claim. The Rubric, or rather the original Injunction on which the Rubric was based, has shewn itself conveniently expansive and elastic, and the word "Anthem" proved a pregnant and germinant one, covering at once the Hymn, the Introit, and the Anthem proper. The truth is, however, that it is to custom and necessity, not to Rubrics or Injunctions, that we owe the general introduction of Music, as distinct from Plain song, into our Revised Offices. Custom drew forth the Injunction of Queen Elizabeth; the Injunction subsequently gave rise to the Rubric. But as Music originally found its way into our

[1] It will also be observed that the two English words—really identical, and coming from the same root—Antiphon and Anthem, have finally parted company; the former retaining its ancient ritual, the latter acquiring a modern musical meaning. "Antem ys as moche to say as a sownynge before. For yt ys begonne before the Psalmes yt is as moche to saye as a sownynge ageynste." [*Our Lady's Mirror*, p. 94, E. E. T. Soc. ed.]

Reformed Service independently of written authority, so, independently of written authority, does it continue. For the very necessity which received formal recognition in the Anthem-Rubric, refuses to be satisfied with or limited by the strict terms of that Rubric. The Anthem, in some shape or other, was a *fact* before ever any written authority called it into legal existence; and in like manner, Hymn-singing, over and above the Anthem, has been, and is, and will be, an actual *fact*, notwithstanding its apparent want of formal rubrical sanction.

The result of all is, that while "*the* Anthem" still retains its place, as a special offering to God of the firstfruits of sacred musical skill and science, "in choirs and places" where such an offering is possible, the additional introduction elsewhere of suitable Hymns, whether in the Eucharistic or other Offices, as aids and reliefs to the Services, is not only not thereby excluded, but practically and subordinately and implicitly sanctioned.

This Section may be concluded with some practical rules on the subject of which it has treated.

1. Although, as we have seen, there was no deliberate intention, on the part of our Liturgical Revisers, that the old Antiphon should be reproduced, or find an exact counterpart in the modern Anthem; still, on the other hand, it is most desirable that the Anthem should practically—by its appropriate character, by its responding accordantly to the Service of the day, bringing out and emphasizing its special theme—vindicate its right to the title it has obtained, and prove itself a legitimate successor and representative of the Antiphon.[1] Anthems or Hymns may thus become invaluable auxiliaries; imparting a freedom and variety to our Service which it would not otherwise possess, and rendering it susceptible of easy adaptation to the ever-changing phases of the Church's year. If the "Hymn, or such like song," does *not* possess any of this "Antiphonal" character, if it is regarded merely in the light of so much music interpolated into the Office by way of relief, it becomes simply an element of disintegration, splitting up the Service into several isolated fragments, instead of imparting a unity and consistency and character to the whole. Hence the need of due and reverent care in the selection of the Anthems and Hymns. Judiciously chosen, they may not only give new beauty and meaning to our Services, but may also prove most useful and delightful means of propagating and popularizing Church doctrine, and promoting the growth of genuine and healthy Church feeling.

2. As regards the position of the Hymns. The Elizabethan Injunction specifies the "beginning or end of Common Prayer;" and the Rubric says, "after the third Collect." So that we have three available places for "Hymns, or such like songs." The Hymn at the *beginning* of Common Prayer, although desirable on great Festivals, as a kind of Antiphon fixing the keynote of the whole succeeding Service, is somewhat inconsistent with the general penitential character of the Introduction to our Mattins and Evensong, and should not, therefore, be ordinarily employed.[2] During the Eucharistic Office, the singing of Hymns, independently of the Nicene Creed, and the great Eucharistic Hymn "*Gloria in Excelsis*," is most desirable. There may be (1) an introductory "*Introit;*" (2) a Hymn, or (as the alternative provided in Edward's first Prayer Book) the "*Agnus Dei*,"[3] after the Prayer of Consecration; and (3) a Hymn, or (as a very suitable alternative) the "*Nunc Dimittis*," when the Service is over, and the remains of the Consecrated Elements are being reverently consumed. In the Office for Holy Matrimony, the Order for the Burial of the Dead, and other occasional Offices, Hymns may be often most appropriately and happily introduced.

3. With regard to the exact nature of the music to be employed in the Psalms, Hymns, Canticles, Anthems, etc., it would be most unwise, even if possible, to lay down any strict rules. While it would be a great error to discard many of the ancient Hymn-tunes and Psalm-chants of the Church, it would be a no less serious error to keep exclusively to them. The Church must bring forth from her treasure-house "things new and old;" not only the severe (and to some ears uncouth) unisonous strains of bygone times, but also the rich, full harmonies of modern days. All must be freely, fearlessly

[1] It should, perhaps, be remarked, that there still remain in the Prayer Book a few instances of the word Anthem retaining its old meaning. For example, the Invitatory Psalm, "*Venite exultemus*," is regarded in some sort as a fixed Antiphon before the Psalms for the day, and is in this sense called an Anthem; the Rubric enjoining its constant use, "except on Easter-day, upon which *another* Anthem is appointed." The word is also used in its old sense in the following passage from the Introduction, "Concerning the Service of the Church:" "For this cause be cut off *Anthems*, Responds, Invitatories, and such like things as did break the continual course of the reading of the Scripture."

The "O Saviour of the world," after the Psalm in the "Visitation of the Sick," is strictly an Antiphon.

[2] *See*, however, a note on the invitatory character of the Sentences in a note upon them.

[3] "In the Communion time the Clerks shall sing—

"'O Lamb of God, that takest away the sins of the world, have mercy upon us.

"'O Lamb of God, etc., grant us Thy peace.'"

employed, according as taste, or special circumstances, or choral capability may dictate. Experiments must be made, mistakes perhaps braved; for many questions as to the best practical methods of linking together the "sphere-born, harmonious sisters, Voice and Verse" in the Service of the Sanctuary remain as yet undecided. Hasty dogmatism, and intolerant exclusiveness, in reference to the accessories of Divine Worship, are much to be deprecated, for in all matters of external apparatus the Church of England has yet much to learn. In putting forth the full strength of the Prayer Book, and developing its inward powers and energies, there will be also gradually disclosed outward features and graces which seem new and strange from their having been so long latent. But it is certain that all the resources of the Church, external as well as internal, are needed for modern times; and that all appliances, musical, ritual, æsthetic, should be brought to bear on the Services rendered to God by so cultivated an age, and set forth before men to win and help their souls. God having given all these outward aids—music, ritual, art—He means them to be employed for His glory, and in order to influence, and subdue, and attract mankind. As churches should be beautiful, and ritual beautiful, so music also should be beautiful; that it may be a more fitting offering to Him, and better calculated to impress, soften, humanize, and win. None of these Divinely-granted helps may be contemptuously laid aside. All should be reverently, humbly, piously used; used for God, not for self; used in full and fearless confidence that it is His own blessed Will that they should be used; used with the single eye to the glory of God, and the spiritual welfare of His people.

SECTION III.

THE ACCESSORIES OF DIVINE SERVICE.

Divine Service being, as the term implies, the act of Worship rendered to GOD, it follows from the consideration of His Majesty that the place where it is offered, and the persons engaged in conducting it, should be furnished with whatever is suitable to denote its reverent dignity. The practice of the Jewish Church in this respect, based as it was on a Divine command which prescribed even its minutest details, proves that such accessories are not in their own nature unacceptable to God, or inconsistent with the claims of a Spiritual Being to the homage of His rational creatures. Further, the sanction given by our Lord Jesus Christ and His Apostles to the Services of the Temple and the Synagogue, and the application made of the Jewish Ritual by St. Paul in his Epistle to the Hebrews, furnish indisputable authority for incorporating similar symbolic uses with Christianity, in order that it may present itself to mankind in a not less attractive form than the Religious System which it was designed to complete, but did in the end supersede. That such a Christian adaptation of other existing Religious Ritual Customs was considered to be right and desirable, is evidenced by the fact that the Christian Church, from its earliest days downwards, has everywhere exhibited, though in varying degrees, this combination of Symbolical Ritualism with the highest spiritual worship; and thus has practically enunciated a law—that Divine Service is to be accompanied with external accessories.

The RULE given by the Church of England in applying this principle is contained in the following general *Rubric*, which is placed in a prominent position at the beginning of the Prayer Book: "And here is to be noted, that such Ornaments of the Church, and of the Ministers thereof, at all Times of their Ministration, shall be retained, and be in use, as were in this Church of *England*, by the Authority of Parliament, in the Second Year of the Reign of King *Edward* the Sixth."

A Rubric substantially, though not quite verbally, identical with this, first appeared in the Elizabethan Prayer Book of 1559: the necessity for which arose out of the determination, on Queen Elizabeth's accession, to abandon the Latin Service-books, which had been restored in Queen Mary's reign, and to revert to the form of Divine Worship arranged in the Second Prayer Book of King Edward VI. [A.D. 1552], though with some revisions which made it more conformable to the First Reformed Prayer Book [A.D. 1549]. This change in the Services necessarily required some adaptation in the Accessories of Divine Worship; and as these had also undergone alterations during the period in which the Prayer Books of 1549 and 1552 were employed, it was requisite to adopt some standard by which to regulate them. The standard chosen was the use which prevailed "by the Authority of Parliament, in the Second Year of the Reign of King Edward the Sixth." The Rubric which declared this decision

was also incorporated with the Elizabethan Act of Uniformity; it was retained in the very slightly revised Prayer Book of James I., and was re-enacted at the last revision in 1661. It will facilitate the comparison of these four directions, to place them in parallel columns, thus:—

Prayer Book, 1559.	*Statute* 1 Eliz. c. 2, § 25, 1558-59.	*Prayer Book*, 1603-4.	*Prayer Book*, 1662.
"And here is to be noted, that the Minister at the time of the Communion, and at all other times in his Ministration, shall use such Ornaments in the Church as were in use by authority of Parliament in the second year of the reign of King Edward the Sixth, according to the Act of Parliament set in the beginning of this Book." [The Act of Parliament here referred to is that from which the clause in the next column is taken.]	"Provided always, and be it enacted, that such Ornaments of the Church, and of the Ministers thereof, shall be retained and be in use, as was in this Church of England by authority of Parliament, in the second year of the reign of King Edward the Sixth, until other order shall be therein taken by the authority of the Queen's Majesty, with the advice of her Commissioners appointed and authorized under the Great Seal of England, for Causes Ecclesiastical, or of the Metropolitan of this Realm."	"And here is to be noted, that the Minister at the time of the Communion, and at all other times in his Ministration, shall use such Ornaments in the Church, as were in use by authority of Parliament, in the second year of the reign of King Edward the Sixth, according to the Act of Parliament set in the beginning of this Book." [The Act of Parliament here referred to is that from which the clause in the preceding column is taken.]	"And here is to be noted, that such Ornaments of the Church, and of the Ministers thereof at all times of their Ministration, shall be retained and be in use as were in this Church of England by the Authority of Parliament, in the second year of the reign of King Edward the Sixth."[1]

But it should be noticed that, though the first three of these directions furnished the primary and general Rule during the period from 1559 to 1662, there were issued contemporaneously other orders relating to the same subject: these occur (1) in the Elizabethan INJUNCTIONS of 1559; (2) in the Elizabethan ADVERTISEMENTS of 1564-65; (3) in the Jacobean CANONS of 1603-4; (4) in the Caroline CANONS of 1640. Of all these, however, it must be remembered that they were not designed to supersede the fuller direction given in the two Rubrics and in the Statute: but that the *First* were *explanatory* of the Rubric and Statute of 1559; the *Second, Third,* and *Fourth* were drawn out by the laxity of the times, which necessitated endeavours to secure something like a general and uniform decency in the conduct of Divine Worship, and in order to effect this, insisted only upon the fewest and simplest of the Accessories which were prescribed under the fuller Rule. But these *four* series of *special* ORDERS being sometimes cited as Directions advisedly contrariant to the *general* RULES, it is desirable to state somewhat more particularly their precise character and object.

1. The INJUNCTIONS of 1559. Such of these as related to the Accessories of the Services and Offices appointed in the Prayer Book of 1559 were demanded by the then existing condition of things. The Statute 1 Mary, Sess. 2, c. 2, A.D. 1553, had abolished the alterations made in the reign of Edward VI., and legally restored the Services (together with their Accessories) to the condition in which they were left "in the last year of Henry Eighth." The consequence of this was, that the

[1] In Bishop Cosin's Durham Prayer Book [COSIN'S *Lib. Durham*, D. III. 5] the Rubric is altered from its previous to its present form in his handwriting. At the end of the alteration is a note (not intended for printing, but underscored with a dotted line), "These are the words of the Act itself, v. Supra." He also began to write a list, but gave over the task after writing the words "Surplice &c." Probably he thought that to specify them might peril the Rubric itself; though it is clear that his wish was to name them, for, in his "Particulars to be considered, explained, and corrected, in the Book of Common Prayer," he appends this note to the Rubric: "But what those ornaments of the Church and of the minister were, is not here specified, and they are so unknown to many, that by most they are neglected. Wherefore it were requisite that those ornaments, used in the second year of King Edward, should be here particularly named and set forth, that there might be no difference about them." In another Prayer Book, which is interleaved and contains copious annotations by Cosin, there is also the following fuller note on this Rubric: and for the sake of exactness it is here printed with the original spelling:—

"And there were in vse not a Surplice and hood as we now vse, but a playne white Albe w^th^ a Vestment or Cope ou' it: and therefore according to this rubrick are wee all still bound to weare Albes and Vestm^ts^, as have beene so long time worne in the Church of God, howsoeuer it is neglected. For the disuse of these ornam^ts^ we may thank them y^t^ came from Geneua, and in the beginning of Q. Eliz. reigne beyng set in places of gou'nment, suffred eu'y negligent priest to doe what him listed, so he wold but professe a difference and an opposition in all things (though neu' so lawfull otherwise) ag^t^ the Church of Rome, and the Ceremonies therein vsed. If any man shall answere that now the 58 Canon hath appointed it otherwise, and y^t^ these things are alterable by the discretion of the Church wherein we liue, I answere, y^t^ such matters are to be altered by the same autority wherew^th^ they were established: and y^t^ if y^t^ autority be y^e^ Convocation of the Clergy, as I think it is, (only that,) that the 14 Canon comands vs to observe all y^e^ Ceremonies p'scribed in this book, I wold faine know how we shold obserue both Canons." [Interleaved Prayer Book of 1619, COSIN'S *Lib. Durham*, C. I. 2.]

Injunctions of 1547 (whether *then* or *previously* having the force of an Act of Parliament or not is here immaterial) ceased to be of any authority, at least so far as they at all affected the character of the Services: nor do they seem to have subsequently regained their authority; for the reviving Statute, 1 Eliz. c. 1, A.D. 1558, does not touch them, and the Elizabethan Act of Uniformity could, at most, only very indirectly refer to them when restoring the book of 1552, "with the order of service," subject, however, to "the alterations and additions" made by the Statute of 1559. Probably indeed it was intended not to continue the Injunctions of 1547, whether they had lapsed or not, since the issuing of new Injunctions would furnish a more convenient method of altering the former ones, if requisite, than the mere publication of amendments. But however this may have been, the Marian period having legally reintroduced some of those practices which the Injunctions of 1547 had regarded as abuses, they could not be forbidden on the ground of being unlawful. The obvious plan therefore was to repeat the process of 1547, and thus define legally how much of the existing general custom was designed to be preserved, by distinctly specifying such particular items of it as were thought desirable to be abolished. This was done by the Elizabethan Injunctions, which were founded upon those of 1547, and were followed by certain "Interpretations and further Considerations;" and thus (except such of them as did not deal at all with any old, or authorized some new, practice in regard to Ritual and Ceremonial matters) they simply subtracted certain portions from the existing whole, and so enabled the Clergy and Laity of that day to know exactly which and how many of the Accessories of Divine Service then employed were to be regarded as coming within the terms of the Rubric and Statute—"in the Second Year of the Reign of King Edward the Sixth." Rather less was, however, abolished by the Injunctions of 1559 than by those of 1547—*e.g.* nothing was said about the *removal* of Images, though the second Injunction forbade to "set forth or extol the dignity of any images, robes, or miracles."

2. The ADVERTISEMENTS of 1564-65. The necessity for these sprang from the great and growing negligence of the anti-ritual party, and their opposition to the then existing law which regulated the Ritual and Ceremonial. To so great a height had this attained, that it provoked a letter of complaint from the Queen to Archbishop Parker, dated January 25, 1564-65, wherein Her Majesty said that—"We, to our no small grief and discomfort, do hear that . . . for lack of regard given thereto in due time, by such superior and principal officers as you are, being the Primate, and other the Bishops of your province, . . . there is crept and brought into the Church . . . an open and manifest disorder and offence to the godly wise and obedient persons, by diversity of opinions, and specially in the external, decent and lawful rites and ceremonies to be used in the Churches . . . :" and the Queen further declared that "We . . . have certainly determined to have all such diversities, varieties, and novelties . . . as breed nothing but contention, offence, and breach of common charity, and are also against the laws, good usages, and ordinances of our realm, to be reformed and repressed and brought to one manner of uniformity through our whole realm and dominions. . . ." [*Parker Correspondence*, p. 224.]

In consequence of this Royal Letter the Archbishop directed the Bishop of London (Grindal), as Dean of the Province, to inform the other Bishops of the Queen's commands, and also to direct them "that they inviolably see the laws and ordinances already established to be without delay and colour executed in their particular jurisdictions." [*Parker Correspondence*, p. 229.] Moreover, the varieties complained of were to be stated in returns which were to be sent to the Archbishop by the end of February.

But it was no easy task to deal with the prevalent disorder, encouraged as it was by a not inconsiderable body of persons (including many Clergy and some Bishops) who had a violent dislike of the prescribed Ritual and Ceremonial. Nor is it surprising to find that the Bishops, in order to promote uniformity, contented themselves with insisting upon the observance of only such of the existing requirements as they thought necessary for the decent conduct of Divine Worship. This *minimum* requirement was embodied in the Advertisements which, about a month later, were submitted to the Queen for her approval, that so they might be issued with the full force of Ecclesiastical Law. Yet, anxious as Her Majesty was to stop irregularities, the requisite authorization was absolutely refused; and when, after some delay, they were set forth by the Archbishop as a rule for the Province of Canterbury, they were enforced, so far as they could be enforced, solely by his authority and that of his suffragans, no sanction being ever given to them by the Crown or by Convocation. There does not appear to be any very precise information on the matter, but the little which is available seems to imply that the Queen (if not also some of her Council) was dissatisfied with so low a standard of conformity as the Bishops had set up: and also that there was an unwillingness to appear to supersede the Rubric on Ornaments, and its corresponding clause in the Act of Uniformity, by *legalizing* what

probably it was then hoped would be no more than a temporary step towards attaining a further compliance with the Ecclesiastical Law under more favourable circumstances.[1]

3. The CANONS of 1603-4. The history of the thirty-eight years between the publication of the Elizabethan Advertisements and the accession of James I., is that of a continuous strife between the Ecclesiastical Authorities and the nonconforming party in the Church of England; the efforts of the latter being encouraged by the hope, or persuasion, that the new King's familiarity with Scottish practices might favourably incline him towards their Presbyterian prepossessions. The Hampton Court Conference, which was held within the first year of King James's reign, was an effort to convince them, and to remove, if possible, any reasonable ground of complaint; but its proceedings revealed the weakness of the objections, and terminated in a resolution that any changes ought to be in the direction, not of laxity, but of strictness; and so the few alterations which were made in the Book of Common Prayer were of the latter character, and served to bring out more distinctly some points of its Doctrine,—points, however, which were clearly implied in the Services.

But it was easier to make *Doctrine* more objective in the Formularies than to enforce Discipline, especially in Ritual and Ceremonial matters, which were peculiarly obnoxious to those of Presbyterian inclinations. The long acquiescence in a low standard of practice in these respects could hardly be other than fatal to any attempt to impose obedience to the larger legal requirements which still subsisted. So, while it was necessary, in the loose and fragmentary condition of many of the then existing Ecclesiastical Ordinances, to provide some complete code of discipline, it was nevertheless impossible to do more than re-enforce those more limited Orders which could not be dispensed with, unless the Clergy and Churches in England were to assume a garb little, if at all, distinguishable from the Ministers and Temples of the foreign Reformed bodies or of the Presbyterian Community in Scotland.

Accordingly, in the Book of Canons "collected by Bishop Bancroft out of the Articles, Injunctions, and Synodical Acts passed and published in the reigns of King Edward the Sixth and Queen Elizabeth," and passed by "both Houses" of Convocation [COLLIER'S *Eccl. Hist.* ii. p. 687], all that was deemed *indispensable* was embodied, and in virtue of the King's Letters Patent, which ratified these Canons, became *Statutably* binding upon the Clergy, and *Ecclesiastically* obligatory upon the Laity.

4. The CANONS of 1640. During the last twenty years of King James's reign, and the first fourteen years of his successor, King Charles I., there was a gradual improvement in the externals of Divine Service, due in part to the Canons of 1603, but more, probably, to greater vigilance among the Ecclesiastical Authorities, and to an increasing desire for the restoration of what had fallen into desuetude, though it was still upheld by Ecclesiastical enactments. But the Puritan leaven was still working in the Church of England, and its fermenting power was increased by Civil proceedings with which it came in contact. The effect of this was that accusations, vaguer or more specific, became current, and presented serious obstacles to those loyal and well-affected Churchmen who were doing what they could to rescue the worship of the Church from the ill condition to which a long period of negligence had reduced it.

It was for the purpose of defending generally this reformation, and of sanctioning particularly some of its more prominent features, that the Convocation of 1640 agreed to a small code of seventeen new Canons: their design being thus distinctly proclaimed in the Letters Patent which were prefixed to them:—

"Forasmuch as We are given to understand, that many of Our subjects being mislead against the Rites and Ceremonies now used in the Church of England, have lately taken offence at the same, upon an unjust supposal, that they are not only contrary to Our Laws, but also introductive unto Popish superstitions, whereas it well appeareth unto Us, upon mature consideration, that the said Rites and Ceremonies, which are now so much quarreled at, were not onely approved of, and used by those learned and godly Divines, to whom, at the time of Reformation under King Edward the Sixth, the compiling of the Book of Common Prayer was committed (divers of whom

[1] That the ancient Ornaments were still in use is shewn by a letter written by Beza to Bullinger on Sept. 3, 1566. "Some," he says, writing in Latin, "are even cast into prison unless they will swear that they will so inviolably approve all these things as neither by word nor writing to oppose them, and will conform themselves to the priests of Baal so far as even to wear square caps, stoles [*collipendiis*], surplices, chasubles [*casulis*], and other things of a similar kind." [*Zurich Lett.* II. ii. 77.]

It is remarkable that at a much later date, early in the eighteenth century, the Roman Catholic Ritual commentator Grancolas writes in a chapter on the Church of England of that day, "All these things the priests sing in the regular course of the seasons, vested in surplice, cope, and chasuble, in the Cathedrals. They have also a choir of boys, singers, and organs." [GRANCOLAS, *Comm. Hist. in Brev. Rom.* i. 12.]

suffered Martyrdom in Queen Maries days), but also again taken up by this whole Church under Queen Elizabeth, and so duly and ordinarily practised for a great part of her Reign, (within the memory of divers yet living) as it could not then be imagined that there would need any Rule or Law for the observation of the same, or that they could be thought to savour of Popery.

"And albeit since those times, for want of an express rule therein, and by subtile practices, the said Rites and Ceremonies began to fall into disuse, and in place thereof other foreign and unfitting usages by little and little to creep in; Yet, forasmuch as in our Royal Chapels, and in many other Churches, most of them have been ever constantly used and observed, We cannot now but be very sensible of this matter, and have cause to conceive that the authors and fomenters of these jealousies, though they colour the same with a pretence of zeal, and would seem to strike only at some supposed iniquity in the said Ceremonies: Yet, as we have cause to fear, aim at Our own Royal Person, and would fain have Our good subjects imagine that we Our Self are perverted, and doe worship God in a Superstitious way, and that we intend to bring in some alteration of the Religion here established. . . .

"But forasmuch as we well perceive that the misleaders of Our well-minded people do make the more advantage for the nourishing of this distemper among them from hence, that the foresaid Rites and Ceremonies, or some of them, are now insisted upon, but only in some Diocesses, and are not generally revived in all places, nor constantly and uniformly practised thorowout all the Churches of Our Realm, and thereupon have been liable to be quarreled and opposed by them who use them not. . . ."

Therefore the King had "thought good to give them free leave to treat in Convocation: and agree upon certain other Canons necessary for the advancement of God's glory, the edifying of His holy Church, and the due reverence of His blessed Mysteries and Sacraments:" and further "to ratifie by Our Letters Patent under Our Great Seal of England, and to confirm the same. . . ."[1]

From what has now been said with reference to these four Series of Ecclesiastical Ordinances, it will be seen that only the two latter have anything more than Historical authority: it is only to the Canons of 1603-4 and 1640 that any legal obligation still attaches: but even these no longer retain the force which they once possessed in limiting or defining or dispensing with in practice the larger and more general Rule prescribed in the Prayer Book; for the revision of that Book in 1661, sanctioned as it was by the Convocations of the two Provinces and legalized by the Act of Uniformity 13 and 14 Charles II. c. 4, provided the latest and most authoritative law for regulating the Services of the Church of England: so that if in any instance a direction of these Canons and a direction of the Prayer Book are found to be conflicting, the Canon must yield to the Rubric, the latter being of supreme authority.

The Rubric relating to the Ornaments of the Church and of the Ministers, which stood in the Books of Elizabeth and James I., is retained, then, with certain verbal changes (not, however, affecting its former sense) in the Prayer Book of 1662, that at present in use. And, by travelling back to "the Second Year of the reign of King Edward the Sixth," and fixing upon the Ornaments then in use "in this Church of England, by the authority of Parliament," this Rubric passes over all changes and varieties subsequent to that year, and sets up a standard by which it is easy to decide what are now the proper Accessories of Divine Worship. It has been called "The Interpretation Clause" of the Prayer Book, and with much appropriateness; for it not only furnishes an exact mode of solving doubts which may arise as to the precise meaning of the directions which *prescribe* things to be used in Divine Service, but also it is a trustworthy guide in ascertaining whether anything not prescribed is needful or suitable in executing the Offices which the Prayer Book provides.

But though the *present authority* of this Rubric could not be disputed, the meaning of those words of it, "by the Authority of Parliament, in the Second Year of the Reign of King Edward the Sixth," had in recent times often been a subject of controversy prior to the year 1857. Then, however, the celebrated Ecclesiastical suits arising out of the opposition to certain Ornaments introduced into

[1] It has been thought that these Canons have ceased to possess authority, owing to the language of the 13 Charles II. c. 12, § 5, A.D. 1661, where it is stated that this Act is not "to abridge or diminish the King's Majesty's Supremacy in Ecclesiastical matters and affairs, nor to confirm the Canons made in the year One thousand six hundred and forty, nor any of them, nor any other Ecclesiastical Laws or Canons not formerly confirmed, allowed, or enacted by Parliament, or by the Established Laws of the land, as they stood in the year of our Lord One thousand six hundred and thirty-nine."

But, on consideration, it will be seen that the words are *cautionary*, and were intended to prevent any misconception as to the force of this Act, which was passed "for explanation of a Clause contained in" 17 Charles I. c. 2. The Act merely excludes these Canons from any *Parliamentary* authority which it might be supposed to confer on them; but then it does precisely the same with "any other Ecclesiastical Laws or Canons not formerly confirmed, allowed, or enacted by Parliament:" this necessarily includes the Canons of 1603-4, yet their authority is admitted. The Act in no way affects the recognized authority derived by the Canons of 1640, or by any others, from Royal Letters Patent: on the contrary, it helps to confirm such authority by declaring that it was not meant "to abridge or diminish the King's Majesty's Supremacy in Ecclesiastical matters and affairs;" and of this the confirmation of Canons was made an important part by the Act of Submission 25 Henry VIII. c. 19.

the Churches of St. Paul, Knightsbridge, and St. Barnabas, Pimlico, led to a definitive judgement on this point by the Judicial Committee of the Privy Council.

In interpreting this Rubric, the Judges determined that "the term 'ornaments' in Ecclesiastical Law is not confined, as by modern usage, to articles of decoration or embellishment, but it is used in the larger sense of the word 'ornamentum,' which, according to the interpretation of Forcellini's Dictionary, is used 'pro quocumque apparatu, seu instrumento.' All the several articles used in the performance of the Services and Rites of the Church are 'ornaments.' Vestments, Books, Cloths, Chalices, and Patens, are amongst Church Ornaments; a long list of them will be found extracted from Lyndwood, in Dr. Phillimore's Edition of BURN's *Ecclesiastical Law* (vol. i. pp. 375-377). In modern times Organs and Bells are held to fall under this denomination."

Having thus defined the term "Ornaments," the Court of Appeal then interpreted the expressions "Authority of Parliament" and "Second Year" as connected with the reign of Edward VI.: their conclusion being arrived at thus:—

After noticing the alterations in King Edward's Second Prayer Book (which diminished the number of the Ornaments prescribed in his First Book), and referring to the abolition of the Reformed Services by Queen Mary, they state that "on the Accession of Queen Elizabeth, a great controversy arose between the more violent and the more moderate Reformers as to the Church Service which should be re-established, whether it should be according to the First, or according to the Second Prayer Book of Edward the Sixth. The Queen was in favour of the First, but she was obliged to give way, and a compromise was made, by which the Services were to be in conformity with the Second Prayer Book, with certain alterations; but the Ornaments of the Church, whether those worn or those otherwise used by the Minister, were to be according to the First Prayer Book."

Then they compare the four Directions, as to the Ornaments, which occur in the Elizabethan Act of Uniformity and the Prayer Books of 1559, 1603-4, 1662 (given already at p. 64), declaring of them that "they all obviously mean the same thing, that the same dresses and the same utensils, or articles, which were used under the First Prayer Book of Edward the Sixth may still be used."

Further, they discuss an important question which was raised as to the date of the Royal Assent to the Act of Uniformity which legalized the Prayer Book of 1549, and they resolve that the "use" of the Book "and the Injunctions contained in it, were established by authority of Parliament in the Second Year of Edward the Sixth, and this is the plain meaning of the Rubric." It may indeed be questioned whether what can be gathered from the records of the time warrants this decision as to the date in question;[1] but if it be an error, it is practically unimportant in connection with their *entire* interpretation of the Rubric; for, whether 1547—the date of King Edward's Injunctions, or 1549—the date of the First Prayer Book, be the "Second Year" mentioned in the Rubric, the result is the same, because no change was made in the Ornaments between those years. Moreover, the Rubric has now been judicially interpreted by a court from which there lies no appeal, and therefore that interpretation, and that only, is the sole ground upon which the members of the Church of England can legally stand in endeavouring to carry out the requirements of the Rubric on Ornaments.

One thing more the Judicial Committee of the Privy Council shewed in reference to the meaning of this Rubric, viz. that though it is *prescriptive*, it is not *exhaustive*: this opinion was arrived at from their consideration of the fact, that the Second Prayer Book of Edward VI. (like the First Book, and indeed the previous Service-books) "does not expressly mention" everything which, nevertheless, it is certain was used under it, *e.g.* the Paten (just as the First Book does not mention, *e.g.*, the Linen Cloth); and also from the circumstance that they had to decide whether *the Credence-table* (which is not prescribed *nominatim*) could be regarded as a Legal Ornament. The opinion of the Court is thus stated: "Here the Rubrics of the Prayer Book become important. Their Lordships entirely agreed with the opinions expressed by the learned Judges [*i.e.* of the Consistory and Arches Courts] in these cases, and in 'Faulkner *v.* Lichfield,' that in the performance of the services, rites, and ceremonies

[1] The *First Year* of Edward VI. was from Jan. 28, 1547, to Jan. 27, 1548.
The *Second Year* of Edward VI. was from Jan. 28, 1548, to Jan. 27, 1549.
The *Third Year* of Edward VI. was from Jan. 28, 1549, to Jan. 27, 1550.
Up to Dec. 24, 1547, the ancient Salisbury Use was alone sanctioned by law. On Dec. 24, 1547, the Act of Parliament was passed which gave legal force to the resolution of Convocation that the Holy Eucharist should be administered in both kinds. A Form for carrying out this Act was issued by Proclamation on May 8, 1548, and thenceforward until June 9, 1549, the ancient Salisbury Use with a supplementary English service for communicating the Laity [*see* p. 13] was the only form sanctioned by law for the celebration and administration of the Holy Communion. Thus during the whole of Edward VI.'s *Second Year*, the ancient Latin Service was retained, and until half of his *Third Year* had expired: and with the ancient Service the ancient "Ornaments" were also retained.

ordered by the Prayer Book, the directions contained in it must be strictly observed; that no omission and no addition can be permitted; but they are not prepared to hold that the use of all articles not expressly mentioned in the Rubric, although quite consistent with, and even subsidiary to the Service, is forbidden. Organs are not mentioned; yet because they are auxiliary to the singing they are allowed. Pews, cushions to kneel upon, pulpit-cloths, hassocks, seats by the Communion Table, are in constant use, yet they are not mentioned in the Rubric." So, as their Lordships further argued, there being a Rubric which "directs that at a certain point in the course of the Communion Service (for this is, no doubt, the true meaning of the Rubric) the Minister shall place the bread and wine on the Communion Table," in their judgement, "nothing seems to be less objectionable than a small side-table, from which they may be conveniently reached by the officiating Minister, and at the proper time transferred to the Communion Table."

One remark, however, may be made before quitting the consideration of this judicial rendering of the Rubric; and it is this—that although it so completely covered the whole debateable ground by deciding that "*the same*" things "which *were used under* the First Prayer Book of Edward the Sixth may still be used," it does not follow that *all* such things can be legally restored now quite irrespective of any differences in the Prayer Book of 1549 as compared with that of 1662,—the one at present in use. It may not be useless to say, that before any Edwardian Ornament is reintroduced, under the terms of this decision, it must first be inquired whether the particular Ministration in which it is proposed to employ it is now so *essentially* the same as it was in 1549 that the Ornament has the like symbolical or practical use which it had then. It will probably be found that very few indeed of those Ornaments are inapplicable at this time; but to determine this it is important to proceed now to ascertain—

First, What were the customary Ornaments of that period.

There are four sources from which it may be ascertained with considerable accuracy what "Ornaments were in the Church of England, by the authority of Parliament, in the second year of the reign of King Edward the Sixth." These are—

I. The ancient Canon Law, which is held to have been then (as now) statutably binding upon the Church by the 25th Henry VIII. c. 19, in all points where it is not repugnant to or inconsistent with later Ecclesiastical Law.

II. The Salisbury Missal, which was the Liturgy chiefly[1] used, and of which a new edition was published by authority in 1541: the *Bangor*, *Hereford*, and *York* books (especially the latter) may also be appealed to as illustrative of or supplementary to the Salisbury book, for they had long been more or less in use. "The Order of the Communion" of 1548—which was an English supplement to the Latin Mass, to come in after the Communion of the Priest for the purpose of communicating the Laity in both kinds—expressly directed in its first Rubric that "until other order shall be provided,' there should be no "varying of any other rite or ceremony in the Mass." Hence the ancient Service-books continued to be used during the whole of "the second year of Edward the Sixth," and until the First English Prayer Book was published in 1549. [*See* p. 13, and App. to the Liturgy.]

III. The directions, explicit or implicit, in the Prayer Book of 1549.

IV. The Inventories of Ornaments which were made in pursuance of Edward VI.'s Instructions to the Commissioners appointed in 1552 to survey the Church goods throughout the kingdom. These Inventories are very numerous, and for the most part are preserved in the Public Record Office: they do not indeed exhibit such full catalogues as would have been found in 1549, for many things had been sold (especially where they were duplicates) to meet Church expenses of various kinds; and some too had been embezzled. But they are thus the more trustworthy, as being likely to shew what Articles it was deemed needful to retain for the Services then authorized. Three of these Inventories (and they are by no means the richest which might have been chosen) are here selected for comparison, as affording a probably fair specimen of the rest, viz. a Cathedral, a London Parish Church, and a Country Parish Church.

Secondly, It must be determined what Ornaments, whether by *express prescription* or by *plain implication*, are now pointed out for use in the Ministrations of the Church of England.

[1] The preference which seems to have been given to the Rites of Sarum is illustrated by the circumstance that the Convocation of Canterbury decreed, March 3, 1541, that the "use and custom of the Church of Salisbury should be observed by all and singular clerics throughout the Province of Canterbury, in saying their canonical hours." [WILKINS' *Concilia*, iii. 861, 862.]

V. These Ornaments are to be sought in the Canons of 1603-4 and of 1640; also in the directions, explicit or implicit, of the present Book of Common Prayer.

"ORNAMENTS OF THE CHURCH."

I. English Canons A.D. 740 to 1463.	II. The Old English Liturgies. 1. Sarum. 2. Bangor. 3. York. 4. Hereford.	III. The Prayer Book A.D. 1549.	IV. Inventories. 1. Winchester Cathedral, Oct. 3, 1552. 2. St. Martin, Outwich, London, Sept. 16, 1552. 3. Stanford-in-the-Vale, Berks, May 11, 1553.	V. More recent Authorities. 1. Canons, 1603-4. 2. Canons, 1640. 3. The Prayer Book, 1662.
Altars of Stone. A Table.	1, 2, 3, 4. Altar.	The Altar, the Lord's Table, God's board.	1. The High Altar. 2. A Communion Table. 3. A Table with a frame. 1, 2. Cushions.	1. A Communion Table. 2. An Altar. 3. The Lord's Table. [Desk or Cushion—needed for the Altar Book.]
Frontal for the High Altar.			1, 3. Fronts for the Altar. 2. Altar Cloth.	1. A carpet of silk or other decent stuff.
A clean white large linen cloth for the Altar.	1. Linen Cloth.		1. Altar Cloths, white, coloured, plain, and diaper. 2. Table Cloths, plain and diaper. 3. Altar Cloths.	1. A fair Linen Cloth. 3. Fair white Linen Cloth.
Corporas (and Case).	1, 2, 3, 4. Corporal.	"laying the bread upon the Corporas."	1, 3. Corporas Cloths.	3. A fair Linen Cloth for covering what remaineth of the Consecrated Elements.
"A very clean cloth" for "the Priest to wipe his fingers and lips after receiving the Sacrament."	2. Sudarium.			[Mundatory — needed to wipe Chalice, etc.
Paten.	1, 2, 3, 4. Paten.	"Paten or some other comely thing."	1, 2, 3. Paten.	3. Paten.
Chalice.	1, 2, 3, 4. Chalice.	Chalice *or* Cup.	1, 2, 3. Chalice.	3. Cup *or* Chalice.
Wine and Water to be used,—implying vessels for them.	1, 2, 3, 4. Wine and Water brought to the Priests,—implying vessels in which to bring them.	Cruets — implied in "putting the Wine into the Chalice . . . putting thereto a little pure and clean water."	1, 2, 3. Cruets.	1. Pot *or* Stoup in which to bring the Wine to the Communion Table. 3. Flagon.
Bread to be offered by the faithful—implying some presentation of it at the time.	1, 2, 3, 4. Bread, Wine, and Water, brought to the Priest, — implying some place from which they were brought.	Credence — implied in "then shall the Minister take so much Bread and Wine as shall suffice, . . . and setting both the Bread and Wine upon the Altar."	Credence — unlikely to be mentioned, being commonly structural.	3. Credence — mplied in "when there is a Communion the Priest shall then place upon the Table so much Bread and Wine as he shall think sufficient."
		Poor men's Box.	3. Poor men's Box.	3. Bason for Alms. 1. Chest for Alms.
Bells, with their ropes.			2, 3. Bells, in the steeple.	1, 3. Bell for the Services of the Church, and for any passing out of this life.
Cross, for processions and for the dead.	1. Cross, Crucifix.		1, 2, 3. Cross for the Altar.	Cross—lawful as a decorative Ornament.
"Two Candles, or one at the least, at the time of High Mass."			1, 2, 3. Two Candlesticks for the Altar.	Two Lights—the old directions for them not repealed.
	1. Two Wax Candles in Candlesticks to be carried to the Altar steps.		1, 3. Large Candlesticks—Standards.	Standard Candlesticks — consistent with the Services.
A Cense pot.	1, 2, 3. Thurible.		1, 3. Censers. 1. Ship—for Incense. 1, 2. Spoon—for Incense.	Censer — Use of Incense never legally abolished.
Font of stone, with a lock and key.	1. Font.	Font.	Font—unlikely to be mentioned, not being moveable.	1, 3. Font. 3. Vessel for Water—implied in "then to be filled with pure water." 3. Shell—consistent with "pour water." 1, 3. Litany Desk—implied in "some convenient place" and "the place where they are accustomed to say the Litany." 1. Stall *or* Reading-pew, to read Service in.

"ORNAMENTS OF THE CHURCH"—*continued.*

I.	II.	III.	IV.	V.
	1, 2. Pulpit (*or* Ambo) for the Epistle and Gospel.	Pulpit.	2. Cloth for the Pulpit.	1, 3. Pulpit. 3. Kneeling-desk — for Churchings.
	1. Seats.	Chair for Archbishop or Bishop.		3. Chair for the Archbishop or Bishop.
			2. Organs.	Organ—desirable.
Images, especially of the Saint to which the Church is dedicated.	1. Images.			1. The Ten Commandments. "Other chosen sentences upon the walls." (*Decorative Ornaments.*)
Banners for Rogation Days.	1. Banners.		1, 3. Banners.	3. Rogation Days recognized.
A Bier for the dead.				Bier—requisite.
			2. Herse Cloth for burying.	Pall—requisite.
			1, 3. Cloths to cover and keep clean the Linen Altar Cloth.	Covering for Linen Cloth—desirable.

Besides the "Ornaments" contained in this List, there are many others mentioned in the Inventories, which are merely Ornaments "in the sense of Decorations." Such are the following: Curtains for the sides of Altars; Hangings for the wall behind the Altar and of the Chancel; Carpets for the Altar steps; Cloths and Veils for Lent.

There were also "Ornaments," *i.e.* Articles "used in the Services," which, on various grounds, are barely, or not at all, consistent with the character of the present Prayer Book Services, or with some of its directions. Thus we find: the Pyx, or Monstrance, with its covering and canopy for the Reserved Sacrament (the former of which could only be used in circumstances which really necessitated Reservation for the Sick); Bason and Towel for the Priest to wash his hands before Consecrating; Sanctus, Sacring, and other Bells; Light and Covering for the Easter Sepulchre; Vessels for Holy Water; the Chrismatory for the oil of Unction in Baptism and Visitation of the Sick; the Pax for the Kiss of Peace; the Reliquary.

"ORNAMENTS OF THE MINISTERS."

I.	II.	III.	IV.	V.
Cope.	1, 2. Cope.	Cope.	1, 2, 3. Cope.	1. Cope.
Principal Mass Vestment.	1, 2, 4. Vestment.	Vestment.	2, 3. Vestment.	3. *General Rubric.* "And here is to be noted, that such Ornaments of the Church, and of the Ministers thereof at all times of their Ministration, shall be retained and be in use as were in this Church of *England* by the Authority of Parliament, in the second year of the Reign of King *Edward* the Sixth."
Chesible.	1, 2. Chasuble.		1, 3. Chasuble.	
Dalmatic (for Deacon).	1. Dalmatic.		1, 3. Deacon (*i.e.* Dalmatic).	
Tunic (for Sub-deacon).	1. Tunicle.	Tunicles.	1. 3. Sub-deacon (*i.e.* Tunicle).	
Albe.	1, 4. Albe.	Albes.	1, 2, 3. Albes.	
Girdle.				
Stole.			1, 3. Stole.	
Maniple.				
Amice.	1, 2, 4. Amice.		2. Amice.	
			1, 3. Mitre.	
		Pastoral Staff (Bp.).	1. Crosier Staff (Bp.).	
			1. Gloves (Bp.).	
			1. Ring (Bp.).	
	1. Gremial (*or* Apron).			
		Rochette (Bp.).		3. "Rochet" and the rest of the "Episcopal Habit."
Surplices.	1, 2. Surplices.	Surplice.	2 3. Surplices.	1. Surplice.
		Hood.		1. Hood.
				1. Tippet.

It will be seen, by an examination of these comparative Tables of Ornaments, that very few indeed of those which are mentioned in the Inventories, the old English Canons, and the Sarum and other books, are not distinctly and by name shewn to be legally useable now if the combined authority of the Prayer Books of 1549 and 1662, together with that of the Canons of 1603 and 1640, is, as it must be, taken into account. Moreover, of those excepted, there is not one of which it can be fairly alleged that it is wholly incongruous with the letter and the spirit of those Services which, in the present Prayer Book, occupy the place of the older Services in connection with which these Ornaments were employed.

If it were necessary here to resort to a further mode of proving what Ornaments are now *lawful*

in the Church of England, it would be desirable to adopt the test indicated by the Judicial Committee of the Privy Council as noticed at p. 68. The Judges referred to a List of Church Ornaments extracted from Lyndwood, in BURN'S *Ecclesiastical Law:* all which occur in one or other of three series of those old English Canons already summarized in the foregoing tables, viz. [1] Archbishop Grey's Constitutions, A.D. 1250; [2] Archbishop Peckham's Constitutions at Lambeth, A.D. 1281; and [3] Archbishop Winchelsy's Constitutions at Merton, A.D. 1305. These laws define what Ornaments the *Parishioners* were required to provide at those periods, and are really the basis of those Rules which professedly guide the Ecclesiastical Courts now in deciding the similar liability of Parishioners in the present day. These Constitutions are contained in JOHNSON'S *English Canons:* and a comparison of them would shew what was considered to be *generally necessary* for Divine Service under the old English Rituals, and so would materially aid in determining what is *legally* requisite now, so far as the present Services are in unison with the ancient ones.

In considering the legal requirements of the general Rubric on the Ornaments of the Church and of the Ministers, it is very important to recollect that its retention in the present Book of Common Prayer was not the mere tacit permission for an existing direction to remain; for not only (as has been already shewn at p. 64) were certain verbal changes made in the Rubric, as it had been printed in the Books of 1559 and 1604, but the question of its retention or rejection was pointedly raised by the Presbyterian party at the Savoy Conference, and was then deliberately answered by the Bishops. The Presbyterians said, "Forasmuch as this Rubric seemeth to bring back the Cope, Albe, etc., and other Vestments forbidden by the Common Prayer Book, 5 and 6 Edw. VI., and for the[1] reasons alleged against ceremonies under our eighteenth general exception, we desire that it may be wholly left out." [CARDWELL'S *Conf.* p. 314.] The Bishops replied, "§ 2. rub. 2. For the reasons given in our answer to the eighteenth general, whither you refer us, we think it fit that the Rubric continue as it is." [*Ibid.* p. 351.] The "reasons" here referred to are as follows: "Prop. 18, § 1. We are now come to the main and principal demand as is pretended, viz. the abolishing the laws which impose any ceremonies, especially three, the surplice, the sign of the cross, and kneeling. These are the yoke which, if removed, there might be peace. It is to be suspected, and there is reason for it from their own words, that somewhat else pinches, and that if these ceremonies were laid aside, and these or any other prayers strictly enjoined without them, it would be deemed a burden intolerable: it seems so by No. 7, where they desire that when the Liturgy is altered, according to the rest of their proposals, the minister may have liberty to add and leave out what he pleases." [*Ibid.* p. 345.] In what light the excepting Ministers viewed this answer of the Bishops may be gathered from their "Rejoinder" (London, 1661), where, in noticing it, they reply, "We have given you reason enough against the imposition of the usual ceremonies; and would you draw forth those absolute ones to increase the burden?" [*Documents relating to the Act of Uniformity*, 1862. *Grand Debate*, etc., p. 118.]

It is plain, therefore, that, in the judgement of the Episcopal authorities at that time, it was considered desirable to *legalize* a provision for Ornaments which, if acted upon, would conform the appearance of the Churches and Services to those general features which they presented in the second year of the reign of Edward VI., *i.e.* as the Judicial Committee has decided, to that condition in which the first Prayer Book of Edward VI. designed to leave them. Indeed it seems highly probable that had Bishop Cosin, the chief reviser in 1661, been allowed entirely to guide his Episcopal brethren on this matter, he would have made the Rubric so detailed and explicit as to place it beyond the reach of controversy; for, as already noticed at p. 64,[2] in his "*Particulars to be considered, explained, and corrected in the Book of Common Prayer*," he says, with almost a prophetic instinct of subsequent and present controversies, "But what these Ornaments of the Church and of the Minister were, is not here specified, and they are so unknown to many, that by most they are neglected. Wherefore it were requisite that those Ornaments, used in the second year of King Edward, should be here particularly named and set forth, that there might be no difference about them." [COSIN'S *Works*, v. p. 507.] Moreover, as is also mentioned in the same note, he had begun to write a List of the Ornaments, but got no further than the word "Surplice."

There does not appear to be any explanation on record to shew why this suggestion, apparently so

[1] Cardwell prints "so our reasons," but the corrected reading inserted above is that of the report entitled "The Grand Debate," etc., p. 12.

[2] Where it will be seen also that in his Durham Prayer Book he has written the exact words of Elizabeth's Act of Uniformity except in the slight variation "at all times of their Ministration," thus putting the Rubric into its present form.

valuable, was not acted upon. Probably the ground which had to be recovered after fifteen years' banishment of the Prayer Book from Churches which had also been more or less despoiled of their Ornaments, combined with the extensively adverse temper of the time and its special manifestation in the Savoy Conference, warned the Bishops that an authorized catalogue (whether in the Prayer Book or elsewhere) of all the Legal Ornaments of King Edward's Second Year might raise a too formidable barrier against endeavours to restore the use of any of them at that time. And so it may have been regarded as the more prudent course only to re-establish the general rule as to the Ornaments, trusting to an improved ecclesiastical tone to develope in time its actual details.

The Church Revival of the Nineteenth Century has been gradually realizing this probable expectation of a future developement in a way and to an extent with which no previous period since 1662 can be at all compared: for, indeed, through a variety of causes, there had been a more or less continuous declension from even that standard of Ritual and Ceremonial which the Restoration *practically raised*, though in fact it was considerably lower than the one *legally prescribed*. The renewed understanding and appreciation of Doctrine—especially of Sacramental Doctrine—as embodied in the Formularies and taught by old and great Divines of the Church of England; the improved taste for Ecclesiastical Art; the deeper sense of the reverential proprieties with which the acts of Public Worship should be surrounded: these and other favourable circumstances have combined, notwithstanding much indifference and opposition, to produce a reaction in favour of Ceremonial and its corresponding Accessories more extensive probably than that which arose in the time of King Charles I., and, as it may reasonably be believed, of a far more stable character.

The present time, then, would seem to be a not unfavourable one for endeavouring to act upon Bishop Cosin's suggestion by *specifying* in this Annotated Prayer Book (though of course in a wholly unauthoritative way, except so far as the law itself is therein correctly represented), "what these Ornaments of the Church and of the Ministers were" at the period referred to in the Rubric which orders that they "shall be retained, and be in use." The account already given in this Section will, it is believed, have described them with sufficient clearness and exactness: the three following Tables are designed to shew more explicitly the prescribed use or the inherent fitness of the several Ornaments in connection with those "all times of their Ministration" at which the Rubric directs the Clergy to employ them. Those which may be said to be Rubrically *essential* are distinguished from those which may be accounted as Rubrically *supplemental* by the latter being printed in *Italics*.

ORNAMENTS OF THE CHURCH.

To be used at	Mattins, Evensong, Litany, Commination.	Holy Communion.	Baptism, Public and Private; Catechizing.	Matrimony.	Visitation and Communion of the Sick.	Churching of Women.	Burial of the Dead.
Altar *or* Lord's Table.		—		—		To present her Offerings.	If a Celebration.
Cross *or* Picture.	To be always there, being a permanent Ornament, *i.e.* Decoration.						
Frontal and Super-frontal.	To be always there, being the ordinary Furniture.						
The Two Lights.	Evensong	—		When a Celebration			When a Celebration.
The Linen Cloth.		—		do.	Com. of Sick.		do.
Book Rest *or* Cushion.		—		—		—	—
Corporal *and Case*.		—		When a Celebration.	Com. of Sick.		When a Celebration.
Fair Linen Cloth *or* Veil.		—		do.	do.		do.
Bason for Alms, etc.	—	—		—			do.
Standard Candlesticks.	—	—		—			—
Paten and Chalice.		—		When a Celebration.	Com. of Sick.		When a Celebration.
Paten for Bread to be offered.		—		do.	do.		do.
Flagon for Wine *and Water.*		—		do.	do.		do.
Veil (Silk) to cover Vessels.		—		do.	do.		do.
Linen Palls to cover Chalice.		—		do.	do.		do.
Mundatory.		—		do.	do.		do.
Censer, etc.		—		do.			—
Font and Vessel for Water.	For Public Baptisms—some convenient vessel for Private Baptism.						
Bier and Pall.							—
Processional Cross.	Still retained in some Cathedrals, *e.g.* Chichester.						
Banners.	For Rogation Days and special occasions.						
Chair	For the Archbishop or Bishop at Ordinations and Confirmations.						

ORNAMENTS OF THE MINISTERS.

To be used at	Mattins, Evensong, Litany, Commination.	Holy Communion.	Baptism, Public and Private; Catechizing.	Matrimony.	Visitation and Communion of the Sick.	Churching of Women.	Burial of the Dead.
Cope *or* Vestment.		—		When a Celebration.			When a Celebration.
Dalmatic (for Gospeller or Deacon).		—		do.			do.
Tunicle (for Epistoler or Sub-deacon).		—		do.			do.
Albe and Girdle.		—		do.			do.
Stole.	—	—	—	—	—	—	—
Maniple and Amice.		—		When a Celebration.			When a Celebration.
Surplice (with Sleeves).	—		—	—	—	—	—
Hood *or* Tippet.	—		—	—		—	—

EPISCOPAL ORNAMENTS.

Rochette.	—	—	Public Baptism and Catechizing.	—		—	—
Surplice *or* Albe.	—	—	do.	—		—	—
Cope *or* Vestment.	—	—	do.	—		—	—
Pastoral Staff.	—	—	do.	—		—	—
Gremial or *Apron.*	—	—	do.	—		—	—
Mitre and Ring.	—	—	do.	—		—	—

*** The Episcopal Ornaments are the same for Confirmation, Ordination, Consecration of Churches and Burial Grounds: perhaps the Rubric at the end of the First Prayer Book, in directing "a Surplice or Albe, and a Cope or Vestment," may have intended the use of the Albe and Vestment when the whole Communion Service was used.

In any consideration of the Ornaments to be used in Divine Service, it is not only unavoidable but important to consider such points as [1] their *material*, [2] their *colour*, [3] their *form*, particularly in reference to such of them as, by reason of long disuse, are but little known. The fact that those Ornaments which have been retained in use among us do exhibit mostly their *ancient* material, colour, and form, except as altered, for the better or the worse, by any subsequent fashions, may fairly be taken to indicate what would have been the case with those Ornaments which have fallen into disuse: and this view is strongly confirmed by the very general preservation of these ancient characteristics in the Royal, Noble, Civic, Legislative, Judicial, Military, and Naval Ornaments which (unlike so many of the Ecclesiastical) have never ceased to be employed among us. Furthermore, it is noteworthy that, in the very extensive modern restorations which have been accomplished, the permanent Decorations of Churches, the Altar-plate, and Altar-coverings have decidedly followed, for the most part, the ancient patterns and models which were familiar at the period selected as the Standard in the Rubric on Ornaments.

The English Church, while presenting in her Ornaments the same ordinary features which were common to the rest of Christendom, always had her own special usages, and those, too, somewhat diversified in details by several local varieties; as, indeed, was and is also the case in Kingdoms or Dioceses connected with other Branches of the Catholic Church. Though most has perished, enough remains in England of actual ancient specimens (besides the more abundant illustrations in old Illuminations) of Windows, Carvings, Monuments, Brasses, Seals, and the like, to furnish authoritative guidance, especially in regard to the *Form* of ancient Ornaments.

Moreover, in the Inventories of Church Goods, the descriptions of *Material* and *Colour* are so numerous and detailed as to supply what is, to a great extent, unavoidably lacking in these respects in the illustrations just named, owing either to the nature of them, *e.g.* Carvings which rarely exhibit *Colours*, or to errors which may be due, for instance, to the glass-painter or the illuminator who, perhaps, was at times less careful to give the actual colour of a Vestment in an Ecclesiastical Function than to furnish a picture in accordance with his own taste. The following Tables contain a summarized analysis of such contents of five Inventories as relate to the Vestments of the Ministers and the Choir, and also to the various Hangings or Articles employed in furnishing and decorating the Altars and Chancels: they are all of the date of 1552 and 1553, and so they exhibit accurately Ornaments which

were preserved in the Churches at the very period to which the Rubric on Ornaments directs attention, when prescribing the general Rule as to the things which "shall be retained, and be in use" now in the Church of England. Three of these Inventories, viz. Holy Trinity Cathedral, Winchester, 1552; St. Martin, Outwich, London, 1552-53; and Stanford-in-the-Vale, Berks, 1553, have been used already to illustrate other points: the two additional ones now cited are St. Paul's Cathedral, 1552, and St. Nicolas, Cole Abbey, London. 1552.

[I.] MATERIAL OF VESTMENTS.

Cloth of Gold	30	Sarsnett	16	Fustian	6
Cloth of Silver	6	Bawdkyn	226	Buckram	2
Velvet	137	Damask	146	Dornyx	8
Satin	30	Tissue	54	Serge	1
Silk	134	Chamlett	9	Various	48
	337		451		65
				Total	853

A cursory inspection of these Lists of Ornaments shews at once that, as respects *Material*, the choice, while amply varied, ran very much upon the richer fabrics, whether of Home or Foreign Manufacture; Cloth of Gold, and Satin of Bruges, being the more costly, were, as might be expected, the most rare; but Velvet, Satin, Silk, Bawdkyn, and the like, were not uncommonly used; though such inferior stuffs as Taffeta, Chamlett, and Fustian often occur. The nature or quality of what was to be employed seems not to have been prescribed; indeed, had there been a desire to do so (which is very improbable) the varying pecuniary abilities of Parishes would have made it needful to avoid any rule on the subject, except requiring them to provide *according to their means* the *essential* (and if they could any *supplementary*) things appertaining to the Services of the Church.

The same principle is acted upon now in the Holy Eastern Church. A Priest of that Communion informs the writer that "there are no strict rules for the Material: when possible, silken and brocaded Vestments are to be preferred. Where the means are circumscribed, plain linen ones are worn, or of whatever Material, so long as it is clean, and made in the proper shape." With them doubtless it is, as the foregoing catalogue proves it to have been with us, that the instinct of natural piety, viz. the devotion of the best to God's service, is not relied upon in vain. Nor was the care and cost bestowed upon the Material limited to the foundation of the Vestments or Hangings; embroidery of all kinds was abundantly displayed in pattern or powdering, whether in Silk or Gold (not seldom in the much-valued Gold of Venice), so that the Sacred Name, the Crucifix, the Cross, Crowns, Angels, Imagery, Eagles, Herons, Lions, Dolphins, Swans, the Sun and Moon, Stars, Wheat-sheaves, Grapes, Flowers, and the like, adorned the Fabrics of which the Vestures were made; or composed the rich Orphreys, which were rendered all the more beautiful and costly by Pearls and Precious Stones; as though the donors desired to attain in the adornments of the Sanctuary to somewhat of the fulness of meaning contained in the Psalmist's words, "The king's daughter is all glorious within: her clothing is of wrought gold. She shall be brought unto the king in raiment of needlework" [Ps. xlv. 13, 14].

[II.] So, again, as to *Colour:* the Inventories now under examination shew it to have been chiefly of *six* kinds, viz. White, Red, Blue, Green, Yellow, and Black; besides various combinations of all these. The proportions in which they existed are shewn in the following Table of Vestments which were in the five Churches at the date of the Inventories:—

COLOURS OF VESTMENTS.

	White.	*Red.*	*Blue.*	*Green.*	*Yellow.*	*Black.*	*Various.*	*Totals.*
Copes	121	107	83	40	20	13	75	459
Chasubles	28	34	24	10	7	15	37	155
Dalmatics	22	33	23	6	6	13	13	116
Tunicles	22	24	27	6	6	12	26	123
Totals	193	198	157	62	39	53	151	853

It may be as well to remark here that all the *Green* Vestments in this list belonged to the two Cathedral Churches, except *one* Chasuble, Dalmatic, and Tunicle, which were in St. Martin, Outwich.

Green occurs much less frequently than other colours: it was an Exeter colour, and is also found

in Lists of Vestments belonging to the Northern Province; but there seems very little to indicate with any certainty when it was used, though perhaps it served for ordinary week-days, especially in Trinity-tide.

So, again, with regard to *Blue:* while it appears to have been a much more usual colour, it is often very uncertain what kind of Blue is meant, whether Cerulean or some darker shade; frequently indeed the latter is indicated by the words "blodium" and "indicus," which mean a sort of hyacinthine and darker blue; but these must not be confounded with *Purple,* which is also found in the same or other Lists. The occasions, however, on which Blue or Purple was employed are somewhat conjectural, though there is more to guide: light Blue seems sometimes to have been used in Commemorations of the Blessed Virgin Mary, and a somewhat darker shade is to be seen in Illuminations of about the Fifteenth Century, in Copes used at Funerals.

A similar variety is found, both as to material and colour, in the Coverings and Hangings used for the Altars and Chancels: the annexed list exhibits their Colours:—

	Gold.	*Blue.*	*Green.*	*White.*	*Red.*	*Black.*	*Various.*
Altar Coverings . .	3	11	6	18	6	2	22
Altar Hangings . .	3	1	6	8	2	2	9
Altar Curtains . . .	—	6	8	4	2	4	10
Chancel Hangings . .	—	2	—	2	5	—	—
Totals .	6	20	20	32	15	8	41

Besides the colours already enumerated, others are sometimes mentioned, such as Brown, Tawney, Murrey, Pink, and Cheyney—perhaps Chestnut; also combinations of colours, viz. Red and Green, Paly of White and Green, Red and White, Blue and White, Blue and Yellow, White and Red chequered. These different colours, or mixtures of colours, are to be found alike in Vestments of the Ministers, or of the Altars, no less than in the Hangings of the Churches.

It is worth noticing that the more usual Ecclesiastical colours are those which may be especially accounted the Colours of England—Red, White, and Blue—being combined in the National Flag, and designating the Admirals of this Country's Fleets: possibly the close, though curious and apparently untraceable, relations which for several centuries subsisted between the Church and the Navy,[1] in the Admiralty and Ecclesiastical Courts, may have tended to perpetuate this correspondence. It may also be mentioned, as probably indicating the effect which Ecclesiastical customs produced or helped to perpetuate, that Red, Violet, and Black are mentioned as colours worn on the Judicial Bench, according to the Term, in some Regulations made by the Judges in 1635. [*Gent. Mag.* Oct. 1768.] *Green,* also, appears to have been at one time a favourite colour with them. Moreover, the retention of Red, Purple, and Green—and especially the prevalence of Red—in the rich and decent, no less than (as was once too common) in the miserable and dirty coverings of handsome or unsightly Altar-tables in the churches, are in all likelihood the traditional use of these same colours which formerly were more commonly and more variously employed in the Services of the Church of England, and that, too, not without regard to some written or unwritten rule as to the Services and Seasons at which they should be used.

That a desire has long existed, and increases, again to adopt a greater variety of colour in the Ornaments of the Church, and especially in the coverings of the Altar, is plain from what has been accomplished and is still doing: one object of this wished-for variety is the very useful one of distinguishing, and so teaching, by outward tokens, the changes of the Church Seasons and the occurrence of Ecclesiastical Holydays. For lack of any existing rule on this subject in the Church of England, the rule of the rest of the Western Church has not unnaturally been followed in many cases, especially as the ancient English rule or practice was either not at all known, or not easily to be collected, even by those who were aware that some leading points of it were to be found without much difficulty. As the need of some guide in this matter is becoming more general, it may not be without a really practical use to compare the old English rules with those of the Roman and the Eastern Churches: by doing this a somewhat uniform principle will probably be found, sufficient also to furnish a general rule for those who, while rightly wishing to be not out of harmony with the rest of Christendom, would with equal propriety prefer to follow any older practice of the Church of England which would afford a satisfactory direction in the absence of any definite rule authorized by living Ecclesiastical Authority.

The Roman rule is laid down with precision: the old English rule can be ascertained with a near

[1] Dyer mentions that in Spain Philip II. brought naval matters before the Inquisition, and that Don Pedro, Archbishop of Toledo, was High Admiral of Castile "by a then not uncommon union of offices." [Dyer's *Modern Europe,* p. 189.]

approach to accuracy, from the ancient Service-books, St. Osmund's Register, and the Inventories of Church goods. The Eastern Church, as a learned Priest of it states, does not give "in her Ritual books" any such "minute rules with regard to the colours of the Vestments, as are to be found in the Western Ritual. The Church enjoins her ministers to care more for the simple purity and propriety of the vestments than for their richness. In those cases where means are at hand, she bids the ministers to wear richer vestments of any colour for the joyful seasons of the year, and Black or Red ones for the times of fasting and sorrow. Thus, in Passion Week, and Great Lent, at Burials, etc., Black or Purple Vestments are worn. It is customary to wear White Silk Vestments (if possible) at Epiphany and Easter." In this description of the general and unspecific character of the Eastern rule, there is a considerable correspondence with the features of the Sarum rule just noticed.

The following Table may be considered as furnishing a fairly trustworthy view of these three Rules :—

COMPARATIVE TABLE OF COLOURS ACCORDING TO THE ENGLISH, ROMAN AND EASTERN USE.

Seasons.	Eastern.	English.					Roman.	
		Salisbury.		York.	Wells.	London, 1406-26.	Innocent III., d. 1216.	Modern.
		Early, 11th-12th century.	Late, 15th-16th century.					
Advent—Sundays	Violet.	Red.	Red.	Red.[1]	"Omnia media."	Violet or Purple.	Black.	Violet.
,, Ferial	Violet.	Red.	Purple (?).	White.[3]	"Omnia media."	Violet or Purple.	Black.	Violet.
Christmas Eve			White.					White.
,, Octave	White.	Red.	White.	Red.*[1]	White.	White.	White.	White.
St. Stephen		Red.	Red.	Red.[1]	Red.	Red.		Red.
St. John Evangelist		White.	White.	Red.[1]	"Media et alba."	White.		White.
Innocents		Red.	Red.	Red.[1]	Red.	Violet or Purple.		Violet (Red if Sunday).
,, Octave		Red.	Red.	Red.		Red.		
VI. dies Natalis				White.		White.		White.
The rest of Christmas-tide		Red.	White (?).	White.[3]		White.		White.
Circumcision		Red.	White (?).	Red.[1]	Red and White.	White.		White.
Epiphany Octave	White.	Red.	White (?).	Red.[1]	White.	White.		White.
The rest of the Season			White.	White.	Red.	Green or Yellow.	Green.	Green.
Septuagesima to Easter—Sundays	Violet.	Red.	Red.	Blue.[2]	Red.	Violet or Purple.	Black.	Violet.
,, ,, Ferial	Violet.	Red.	Red or Purple.	White.[3]		Violet or Purple.	Black.	Violet.
Ash Wednesday	Violet.	Red.	Red.	Red.[4]		Violet or Purple.	Black.	Violet.
Midlent ("Laeban")	Violet.	Red.	Red.	Blue.	Red.	Violet or Purple.	Violet.	Rose or Violet.
Maundy Thursday	Black.	Red.	Red.	Red.[3]	Red (a white banner).	White.	Black.	Violet.
Good Friday	Black.	Red.[6]	Red.	Red.	Red and Purple.	Red or Black.	Black.	Black.
Easter Eve	Black or Red.	Red.	Red.	Red.*[4]	Red.	White.	White.	Violet (W.Mass).
Easter	White.	White.	White.	Red.[1]	Red.	White.	White.	White.
Low Sunday	White.	White.	White.	White.	White.	White.	White.	White
Invention of the Cross		Red.	Red.	Red.[1]	Red.	Red.		Red.
Martyrs in Paschal-tide		White.	White.			White.		Red.
Rogation Days		Red.	Red.			Purple or Violet.		Violet.
Vigil of Ascension						White.		
Ascension Octave		White.	White.	Red.[1]	White.	White.	White.	White.
The rest of the Season		White.	White (?).	White.[3]			White.	White.
Vigil of Pentecost		White or Red.	Red.	[4]	Red	Red.		Violet (Red at Mass).
Whitsuntide	White or Green.	Red.†	Red.	Red[1]	Red.	Red.	Red.	Red.
Vigil of Holy Trinity		Red.	Red.		Red.	Red.		Red.

* White was prescribed at *York* for the Christmas *Missa in aurora*, and for offices of Palm Sunday and Easter Eve.

† Symbolical of the Pentecostal fire.

[1] For numbered footnotes, *see* p. 78.

COMPARATIVE TABLE OF COLOURS ACCORDING TO THE ENGLISH, ROMAN, AND EASTERN USE—*continued.*

SEASONS.	EASTERN.	ENGLISH.					ROMAN.	
		SALISBURY.		YORK.	WELLS.	LONDON, 1406-26.	Innocent III., d. 1216.	Modern.
		Early, 11th-12th century.	Late, 15th-16th century.					
Trinity Sunday		Red.	Red.	Red.[1]	Red.	White.		White.
Corpus Christi			Red.	Red.[1]	Red.	White.		White.
After Trinity—Sundays		Red.	Red.	Red.[1]	Red.	Green or Yellow.	Green(?).	Green.
,, Ferial		Red.	Green (?).	Green.[4]		Green or Yellow.	Green.	Green.
Transfiguration and M. Holy Name		Red.	White (?).	Red.[1]	Red.[10]			White.
Holy Cross		Red.	Red.	Blue(?).[2]	Red.	Red.		Red.
Feasts of Blessed Virgin Mary	No precise practical rule can be given for these: the general principle which regulates the colour for seasons applies to Festivals which are observed by the Eastern Church.	White.	White or Blue(?).	White.[5]	White.	White.		White.
Michaelmas		White.	White.	Red.[1]	Blue and White.	White.		White.
Apostles—out of Easter		Red.	Red.	Red.[1]	Red.	Red.		Red.
St. John, Port Latin		White.	Red.	Blue(?).[1]	White.			Red.
Conversion of St. Paul		Red.	White(?)	Blue.[2]	Red.	Red(?).		White.
St. Peter ad Vincula		Red.	Red.	Red.	Green and Yellow.	Red(?).		White.
St. John Baptist—Nativity		Red.	Red.[7]	Red.[1]	Blue.	White.		White.
,, Decollation		Red.	Red.	Blue.[2]	Red.	*not* Red.		Red.
Evangelist—out of Easter		Red.	Red.	Red.[1]	Red.[11]	Red.		Red.
Martyrs		Red.	Red.		Red.[12]	Red.		Red.
Confessors		Yellow.	Yellow.	Blue.	Blue and Green.	Yellow.		White.
Bishops			Yellow(?).	Blue.	Green and Yellow.			White.[8]
Doctors			Yellow(?).	Red.	Green and Yellow.			White
Virgin not Martyr—Matron		White.	White.	Blue.[4]	White.	White.		White.
All Saints		Red.	Red (?).	Red.[1]	Red and White.	White.[3], [9]		White.
All Souls		Purple (?).	Black.	Black.	Black.	Black.		Violet.
Ember Days (out of Whitsuntide)			Red [so in Chichele's Pontif.]	Red(?).		Black.		Violet.
Vigil						Purple or Violet.		Violet.
Dedication Octave		White.	White.	Red.[1]	"Media et alba."	White.[9]		White.
Relics				Green.[5]	Red and White.	[9]		
Marriage			White (?).					White.
Funeral of an Innocent			White (?).					Black.
Mass of Dead			Black (?).	Purple.	Black.	Black.		Black.
Office of Dead	Purple.	Blue.	Black.	Blue or Purple.	Black.	Black.		Black.
Processions			Red.	Blue.		Black.		Violet.

III. Having thus given some description of the Material and Colour of the "Ornaments of the Ministers," their *Form* may be understood by means of the accompanying descriptions and illustrations. The symbolical meanings which are added to the former are taken from the "Book of Ceremonies" or "Rationale," drawn up under the direction of Archbishop Cranmer in the year 1542. The original manuscript of this "Rationale," occasionally corrected by Cranmer's own hand, is preserved in the British Museum [Cleop. E. 5, fol. 259 *sqq.*], and it may also be found in print in COLLIER'S

[1] It appears from inventories, etc. (noted by Canon Simmons and Dr. Henderson), that in these instances at *York* Blue was used for Red at some altars in the fourteenth and fifteenth centuries.

[2] White for Blue at some ill-furnished altars in *York*.

[3] Green, *ibid.*

[4] White or Green, *ibid.*

[5] Red or Blue, *ibid.*

[6] At *Hereford*, as in other English uses, the Red Chasuble was changed for the Black Cope for the latter part of Good Friday Service. At *Paris* Brown, or Black with Red Orphreys, was used in Passion-tide. The *Wells* Ordinal prescribes a Black Cope for the impersonator of Caiaphas as the one exception to the rule for Red.

[7] At *Lincoln*, which otherwise followed Sarum, White was used on the Nativity of St. John the Baptist. This was also the *Parisian* colour, and it appears in Archbishop Chichele's Pontifical in the Library of Trin. Coll. Camb. Purple was used at *Lincoln* by the celebrant in solemn obsequies about 1350.

[8] Some *Gallican* uses have Green for Bishops and Violet for Abbats.

[9] At *Exeter* (where Bishop Grandisson in 1340 adopted the London, Canterbury, or Mediæval Roman sequence) any colour *ad libitum* was admitted on All Saints, Feast of Relics, and Dedication of a Church.

[10] But these are described as the days of Sixtus and Donatus.

[11] Unfortunately a blank is left in the Wells Ordinal against St. Luke's Day.

[12] The *Wells* rule (printed by Mr. H. E. Reynolds, 1881) gives for a Virgin not Martyr White and Red.

Ecclesiastical History, v. 104, ed. 1852, and in STRYPE'S *Ecclesiastical Memorials*, I. ii. 411, ed. 1822. The full title of the work is "Ceremonies to be used in the Church of England, together with an Explanation of the Meaning and Significancy of them."

The Ornaments mentioned in the "Rationale" are those only which are worn by the Celebrant at the Altar, and are as follows: [1] The Amice; [2] the Albe; [3] the Girdle; [4] the Stole; [5] the Phanon, *i.e.* the Maniple or Sudarium as it was also called; [6] the Chasuble. The Rubric in the Prayer Book of 1549 specifies only—[1] the Albe; [2] the Vestment or Cope; [3] the Tunicle; but, of course, it does not exclude the others named in the "Rationale," and, in fact, the whole were in use under the First Prayer Book. These two lists, then, comprise eight Ornaments which are now to be described.

1. The AMICE, *Amictus* (the Armenian *Vakass* and, perhaps, the Eastern *Omophórion* seem to correspond to this, especially the former).—This is a broad and oblong piece of Linen with two strings to fasten it; in its more ornate form it is embroidered on the outer edge with a rich fillet or otherwise adorned. When used it is first placed on the head, then slipped down to and worn on the shoulders beneath the Albe; so that, when left somewhat loose, it has the appearance of an ornamental collar as shewn in the drawing, Plate II.

The "Rationale" says: "He putteth on the Amice, which, as touching the Mystery, signifies the veil with the which the Jews covered the face of Christ, when they buffeted Him in the time of His Passion. And as touching the Minister, it signifies faith, which is the head, ground, and foundation of all virtues; and therefore, he puts that upon his head first."

2. The ALBE, *Alba* (the Eastern *Stoicharion* and the Russian *Podriznik*).—This is a loose and long garment coming down to the feet and having close-fitting sleeves reaching to the hands. Anciently it appears to have been made usually of Linen, though in later times rich Silks of different colours were frequently used, while in the Russian Church Velvet is often employed. It was very commonly ornamented with square or oblong pieces of Embroidery called Apparels; these were stitched on or otherwise fastened to various parts of it, especially just above the feet and near the hands, where they had somewhat the appearance of cuffs. The Rubric of 1549 directs the use of "a white Albe plain;" this may have meant a Linen Albe without Apparels, yet Silk or similar material seems not to be forbidden provided it be white: Embroidery, such as shewn in the sketch, Plate I., appears sufficiently "plain" to be consistent with the language and intention of the Rubric. Old-fashioned Surplices are always thus ornamented about the shoulders, a tradition of ancient custom.

The "Rationale" says of the Minister that "he puts upon him the Albe, which, as touching the Mystery, signifieth the white garment wherewith Herod clothed Christ in mockery when he sent Him to Pilate. And as touching the Minister, it signifieth the pureness of conscience, and innocency he ought to have, especially when he sings the Mass."

The SURPLICE, *Superpelliceum*, Plate II. (whether with or without Sleeves), and the ROCHET, *Rochetum*, being both of them only modifications of the Albe, this language of the "Rationale" respecting it appears to apply equally to them.

3. The GIRDLE, *Cingulum* (the Eastern *Póyass*).—This is a Cord or narrow band of Silk or other material (usually white) with Tassels attached; or, as in the Eastern Church, a broad Belt (often of rich material) with a clasp, hooks, or strings. It is used for fastening the Albe round the waist.

The "Rationale" thus explains it: "The Girdle, as touching the Mystery, signifies the scourge with which Christ was scourged. And as touching the Minister, it signifies the continent and chaste living, or else the close mind which he ought to have at prayers, when he celebrates."

4. The STOLE, *Stola* (the Eastern *Epitrachelion* of the Priest, the *Orarion* of the Deacon, the *Lention* of the Sub-deacon).—This is a strip of Silk about three inches wide, and about eight and a half feet long; it may be plain or richly ornamented; especially at the ends, of which examples are given in Plate II. The Priest wears it hanging over his neck, and when he celebrates it is usually crossed on the breast and passed under the Girdle: the Deacon wears it suspended over the left shoulder; but, when assisting at the Celebration, he often has it brought across his back and breast and fastened at his right side. As used by the Greek Priest it has the appearance of two Stoles joined together, the upper end having a hole through which the head is put, and thus it hangs down in front.

The "Rationale" says thus of it: "The Stole, as touching the Mystery, signifieth the ropes or bands that Christ was bound with to the pillar, when He was scourged. And as touching the Minister, it signifieth the yoke of patience, which he must bear as the servant of God."

5. The MANIPLE, *Manipulus*, sometimes called *Fanon* or *Phanon* and *Sudarium* (the Eastern

Epimanikia and the Russian *Pórutchi;* each of these are, however, a kind of Cuffs worn on both hands).—Originally it appears to have been a narrow strip of Linen, usually as wide as a Stole and about two and a half feet long [*see* Plate II.], and seems to have been employed as a kind of Sudarium for wiping the hands and for other cleanly purposes, whence it probably took one of its names. Subsequently, however, it became a mere ornament, being made of rich materials and often embroidered, or even enriched with jewels. It hangs over the left arm of the Celebrant and his assistants; it should be fastened near the wrist, in a loop, to prevent its falling off.

The "Rationale" describes its meaning together with the Stole in these words: "In token whereof" (*i.e.* of patience), "he puts also the Phanon on his arm, which admonisheth him of ghostly strength and godly patience that he ought to have, to vanquish and overcome all carnal infirmity.

6. The CHASUBLE or VESTMENT, *Casula* (the Eastern *Phelonion* and the Russian *Phelóne* or *Phælonion*).—This vesture is worn over the Albe: originally it was nearly or entirely a circular garment, having an opening in the centre through which the head of the wearer passed; and thus it fell gracefully over the shoulders and arms, covering the entire person in its ample folds and reaching nearly to the feet both before and behind: at a later period it was made narrower at the back and front by reducing its circular form, and so it frequently terminated like a reversed pointed arch; the sleeve part also became shorter, reaching only to the hands, and thus avoiding the need of gathering it up on the arms. Ultimately, whether from economy, or bad taste, or supposed convenience, the sleeve parts were cut away to the shoulders in the Latin Communion; and even the Russian vestment has been so much reduced in the front that it covers little more than the chest: however, the older form has been for the most part retained in the rest of the Eastern Communion. The drawing on Plate I. shews the form which prevailed in the Church of England prior to the Reformation; it has the merit of being both elegant and convenient. The same picture shews the mode of ornamenting it, namely, by embroidering the collar and outer edge, and by attaching to it what is called the Y Orphrey; though very commonly the Latin Cross, and sometimes the Crucifixion, was variously embroidered on the back, only the perpendicular Orphrey (or Pillar, as it is termed) being affixed in the front.

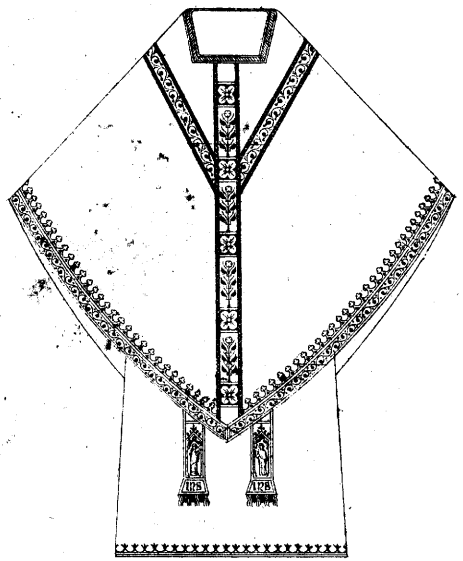
The "Rationale" is thus given: "The overvesture, or Chesible, as touching the Mystery, signifieth the purple mantle that Pilate's soldiers put upon Christ after that they had scourged Him. And as touching the Minister, it signifies charity, a virtue excellent above all other."

7. The COPE, *Cappa* (the Armenian *Phelonion* is a similar Vestment, and is used instead of the Chasuble).—It is a kind of full, long Cloke, of a semicircular shape, reaching to the heels, and open in front, thus leaving the arms free below the elbows. Most commonly it has a Hood, as shewn in the drawing, Plate II.; where also is represented the Orphrey and an illustration of the mode of enriching the material by embroidery. The mode of fastening it by a *Band,* to which is often attached a rich ornament, called the *Morse,* is there also exhibited. It is worn over either the Albe or the Surplice.

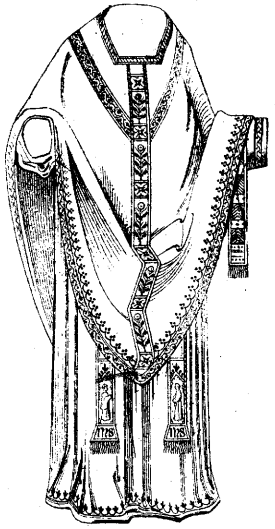
The "Rationale" does not mention it; probably because it was not one of the Eucharistic Vestments then or previously in use. But that it might be used at the Altar (though probably not by the Celebrant when consecrating the Oblations) is plain from the fact that the Rubric of 1549 in naming "Vestment or Cope," apparently allows a choice between it and the Chasuble; but it may only have been intended that, in a place where both are provided, the Chasuble alone should be worn where the whole Eucharistic Service was used; for a Rubric at the end of the Service specifies the *Cope* as the Vestment to be employed at those times when only the earlier portion of the Service is intended to be said, no *Consecration* being designed because of its being known that there would "be none to communicate with the Priest." The 24th Canon of 1603 does indeed recognize the Cope as the Celebrant's Vestment to be used in Cathedrals; but the Rubric of 1662, having later and larger authority, seems to point to the Chasuble of the Book of 1549 as the Vestment in which to consecrate.

8. The TUNICLE, *Tunica;* also called, as worn by the Deacon or Gospeller, DALMATIC, *Dalmatica* (the Eastern *Stoicharion* or *Saccus* of the Deacon).—This is a kind of loose coat or frock, reaching below the knees, open partially at the lower part of the sides; it has full, though not large, sleeves; in material and colour it should correspond with the Chasuble. Examples of its Orphreys and of the mode of embroidering it are shewn in the two illustrations on Plate I. The Deacon's Dalmatic was usually somewhat more ornamented in the Western Church than was the Tunicle worn by the Subdeacon or Epistoler.

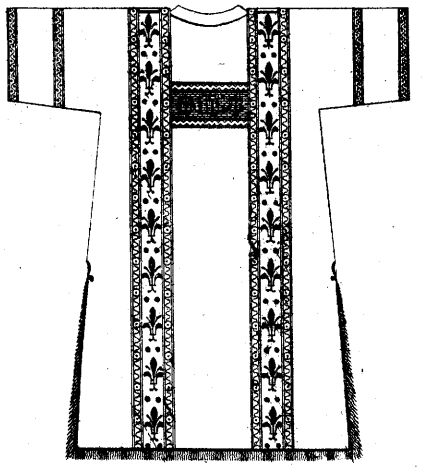
This ornament, like the Cope, is not mentioned in the "Rationale" probably because, as was observed above, only the Vestments of the Celebrant are there specified.



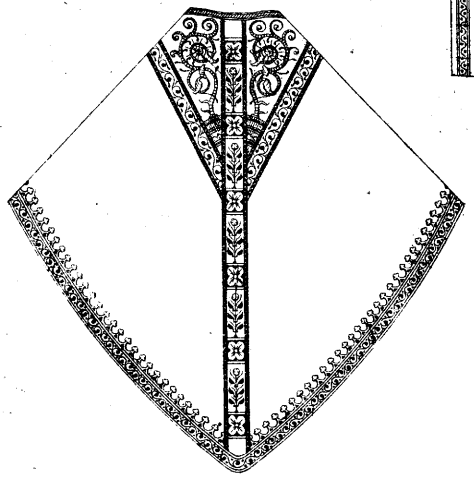
FRONT OF CHASUBLE WITH STOLE, AND ALB.



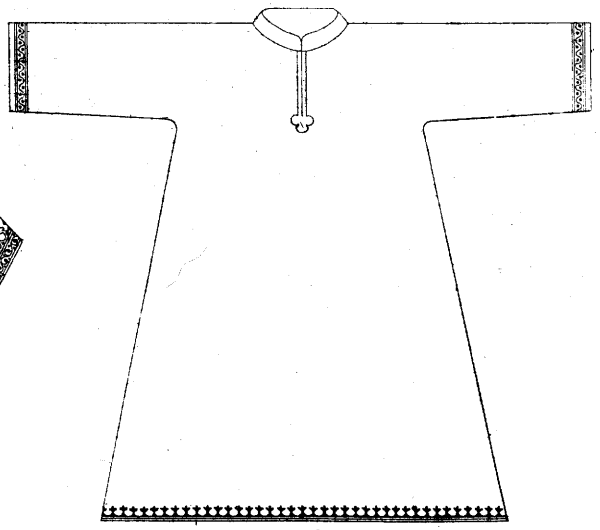
SKETCH SHEWING CHASUBLE &c. IN USE.



LONG DALMATIC.

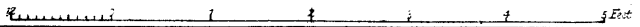


BACK OF CHASUBLE.



ALB.

SHORT DALMATIC, 15TH CENTURY.

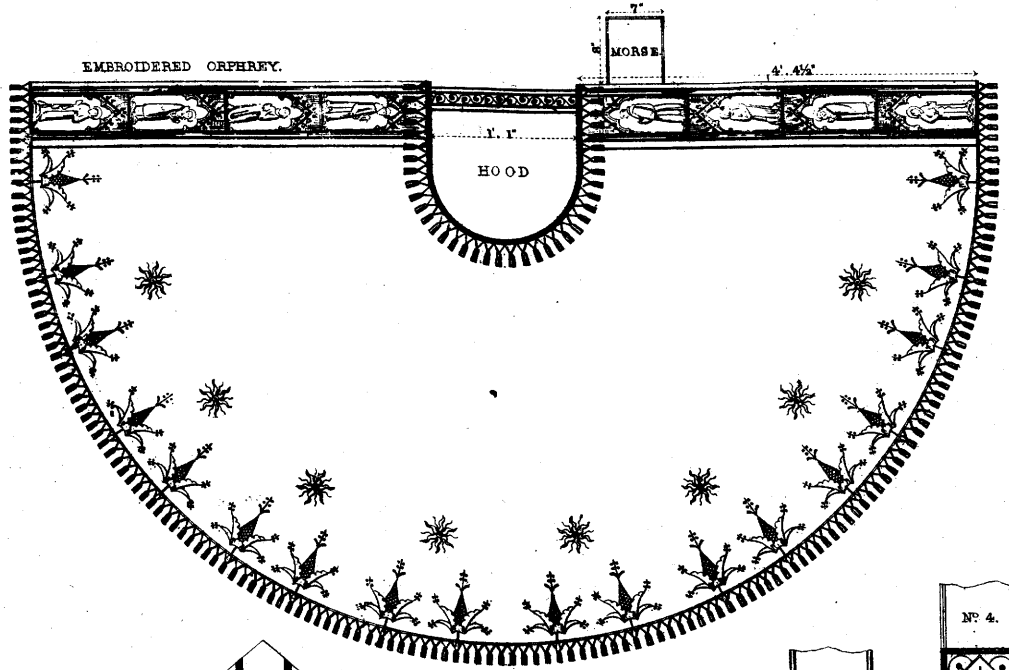


Drawn by George Edmund Street. F.S.A. A.R.A.

Vincent Brooks, lith. London.

ECCLESIASTICAL VESTMENTS:

Published by Longmans Green & Co. for 'The Annotated Book of Common Prayer.



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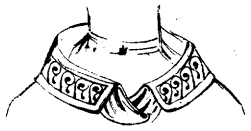
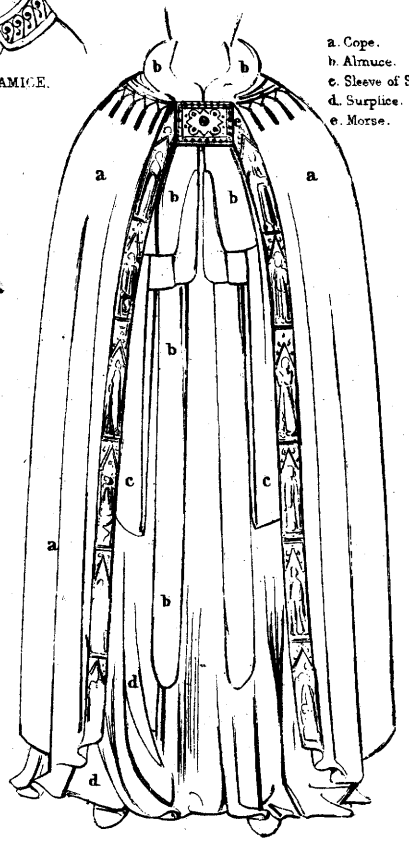
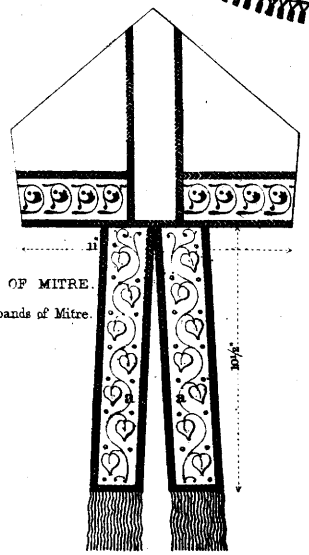


SKETCH OF AMICE.

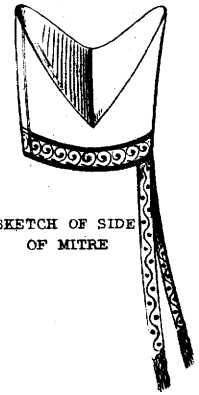


SKETCH OF A PRIEST IN COPE AND SURPLICE.

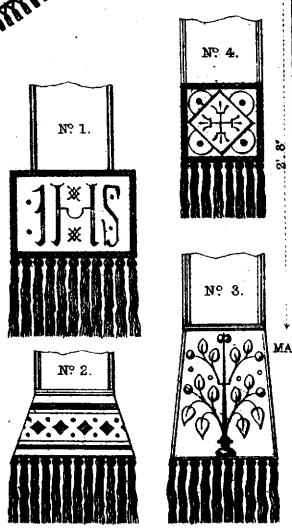


ELEVATION OF MITRE.

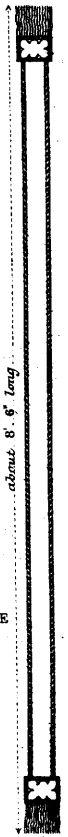
a a. Labels or bands of Mitre.



SKETCH OF SIDE OF MITRE



VARIOUS ENDS TO STOLES AND MANIPLES.



STOLE.

Drawn by George Edmund Street. F.S.A. A.R.A.

Vincent Brooks. lith. London.

ECCLESIASTICAL VESTMENTS.

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