

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; I. 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 development 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 unmistakable terms in the Holy Bible, and the narration of it occupies more than eight long chapters of the Book of Exodus [xxiv-xxx.], together with the greater part of the twenty-seven chapters of Leviticus.

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 development 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 development 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 steadfastly in *the doctrine* [τῆ διδαχῇ] and in *the fellowship* [τῆ κοινωνία] of the Apostles; and in *the breaking of the Bread* [τῆ 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 [δέησεις], prayers [προσευχάς], 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 unmistakable 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

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

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 *Evensong*, 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. [*Ecc. 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 forgot 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 Πατρὸς 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* (*ὕμνησαντες*), 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" (*ὕμνησω 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. *Kar' oikou* 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 ἑνερῶνον*, 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 *ΕΡΗ.* 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.]

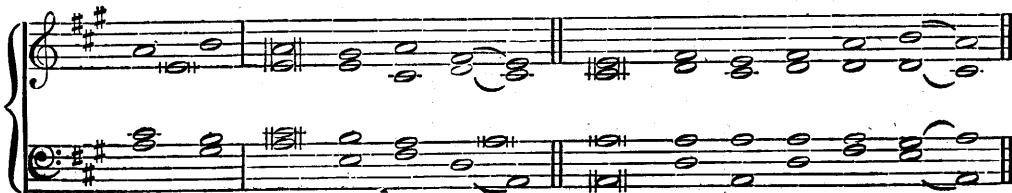
Antioch, as capital of Syria, capital also of Roman Asia in the East, became a great intellectual as well as theological centre, and it appears to have been the city in which Church Song first worked itself into shape; where Jewish tradition and Gentile intelligence met and blended; where the ancient 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 " <i>finals</i> " of the 4 scales	}	D E F G	}	and their corresponding " <i>dominants</i> ," 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 develop 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

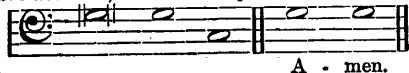
2. *Secondly*, there was the song for the Scripture Lectings, the "Cantus Prophetarum," "Epistolarum," "Evangelii," which admitted certain inflexions. These inflexions were for the most part of a fixed character, and consisted (ordinarily) in dropping the voice,—*a.* at each comma or colon, a *minor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

The same rule was followed in intoning 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.

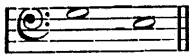
4. As the third division admitted of far greater licence than either of the two former (ultimately, of very considerable melodic latitude), so was the *fourth* division more free and unrestrained than all.

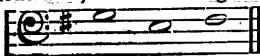
¹ In the Roman use the monotone was unbroken; but in the Sarum use there was generally the fall of a perfect fifth (entitled the "grave accent") on the last syllable before the Amen.

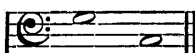


A - men.

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

a. 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.