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# THE

# PARSON'S HANDBOOK

CONTAINING PRACTICAL DIRECTIONS BOTH FOR PARSONS AND OTHERS AS TO THE MANAGEMENT OF THE PARISH CHURCH AND ITS SERVICES ACCORDING TO

## THE ENGLISH USE

AS SET FORTH IN THE BOOK OF COMMON PRAYER

With an Introductory Essay on conformity to

## The Church of England

By the Rev.

PERCY DEARMER, M.A.

*Fourth Edition, rewritten,*
*with much Additional Matter,*
*and with Sixteen Illustrations*

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# PREFACE TO THE FOURTH EDITION

This edition contains 471 pages as against the 223 pages of the former editions, and the number of chapters has increased from eight to eighteen: it may therefore claim to be, or at least to contain, a new book. The original *Parson's Handbook* aimed at providing notes and suggestions only; the new *Parson's Handbook* attempts to supply complete directions for the conduct of all the services in a parish church, and to give both the simpler and more elaborate forms of these services.

References have been given throughout for every direction that is not a mere matter of taste or convenience. For it is most necessary to show that the English Use, set forth in these pages, is not a pretty variation of ceremonial drawn up at the caprice of the author for the benefit of those whose fancy it may take. It is the work of one who has striven to follow out logically and loyally the principles to which we are all alike committed. The references will enable every parson to consider each conclusion for himself, and to act according to his conscience, rejecting anything that he can show good reason to reject. He will then be able to give his people a sound reason for what he does, and to meet any objections by the one unfailing method of an appeal to principle.

It is indeed essential to remember that, important



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though the artistic side of public worship must be, the ceremonial question is primarily a moral one. We have to be honest and straightforward in obeying the rules we are pledged to carry out, candid in acknowledging mistakes, courageous in rectifying them, and humble in comparing the value of authority with that of our own private judgment. We need not, indeed, think our offices incapable of improvement; but those very reforms which we desire will only be made possible by a consolidation of Church opinion, such as must follow on a common determination of all parties to be loyal to the Prayer Book, as it is, within the very generous limits which it allows us. And the experience of the past should make us careful. No one can study the rubrics of the Prayer Book without realising how enormously the Church has suffered in effectiveness through the neglect of such plain directions as those, for instance, concerning the catechising of children, the age for Confirmation, the position of the Holy Communion, and the daily services. Our attempts at setting up our own judgment against that of the Church have failed with melancholy persistency. To-day we are recovering what we have lost, because on the whole we have become more conscientious; but in an age when every point of Christian theology has to be justified to a critical world, we have more than ever to show that we are capable of dealing fairly with facts in the simpler and more obvious matter of ceremonial.

It is a pleasure to express my indebtedness to the Rev. W. H. Frere and the Rev. F. E. Brightman, who have taken much trouble in helping me out of their

knowledge, and also to all those who have sent me suggestions through the post. My thanks are also due to Provost Staley for his kind assistance; and my regret that his *Studies in Ceremonial* has appeared too late for me to strengthen these pages by referring to it, is lessened by my satisfaction in discovering that he and I have arrived at the same conclusions, though both were working in ignorance of the other's labours. To those authors who are quoted in these pages my indebtedness is obvious. The amount of liturgical knowledge now at our disposal is so great, that the author of a Handbook such as this may claim that it is not so much his own work as that of others more worthy of acceptance. To the Alcuin Club I owe the photographs from which Plates III., XII., XIII., and XIV. were made; to Dr. Wickham Legg, the loan of Plates VI., XV., and XVI.; to Mr. F. C. Eeles, that of Plates I. and II.; to Mr. W. A. Luning, the original from which Plate IV. was made, as well as much practical advice; and to Messrs. Bell and Sons, the loan of two plates from my book on Wells Cathedral.

In conclusion, I would point out that this Handbook is offered not to parsons only, but to all those who are engaged in the service of the Church, or interested in her manner of worship; and I would beg the kind assistance of those who have any criticisms to make or suggestions to offer for the improvement of future editions.

*Epiphany*, 1902.

# PREFACE TO THE SECOND EDITION

I SHOULD like to take this opportunity of making clear two points, which have been missed by nearly all those who have criticised this book. As these criticisms have been unexpectedly fair and kindly, I feel that the failure to understand my meaning must have been due to an insufficient insistence on these points in the Introduction. Yet I tried to anticipate them on page 42, and indeed in other places also.

The first point is that this Handbook is not meant only for the extreme, still less is it meant to hound any parsons on to extravagances, or to provide a 'ritualistic' manifesto to swell the discordant noises which the newspapers are just now calling 'the critics.' It would have been written, in the same way and at the same time, if the Philistine giant had never uplifted his head and shouted the war-cry of persecution. The reason why *The Parson's Handbook* contains as much ceremonial as it does is because I have tried to make it suitable for all parsons. It is, like the Church of England, comprehensive: therefore it had to include the extremest amount of ceremonial which is in my opinion (and it must be a matter of opinion) compatible with loyalty to our Church; if it had ex-

cluded the more elaborate type of service, it would have ceased to be comprehensive, and would have let the extremer churches (which exist and will continue to exist in considerable number) to the too tender mercies of the fancy ritualist. Therefore I pointed out on page 42 that the parson could make considerable erasures; and on page 45 I suggested that, however simple the ceremonial of any church might be, it should yet be conducted on legitimate lines so far as it went. Some may dislike the chasuble, and some the black gown, but for both a place is found by the Church of England, and for both provision is made in this book. The harm comes from narrow prejudices on both sides; for, indeed, the smaller a matter is, the more easily and completely are we apt to lose our heads over it.

I would therefore make a special plea to those who may think this book too elaborate, to ask themselves whether it may not be still of some little use to them, whether a church has any more right to be lawless because it is simple, or ugly because it is unadorned, and whether it would not advance both the credit and peace of our Church if we all tried more to conform to her directions.

The second point that I would mention is the minuteness of some very practical and humdrum directions, which occur specially in the chapter on Vestries. I do not think the clergy will complain of them; for they know too well what it is to be called upon to write a certificate on the back of an old

envelope, with a crossed nib and a dry inkpot. But the criticisms on this point afford a curious illustration of the strength with which generations of careless slovenlihood have impressed us. If I had written a Cricketer's Handbook, no one would have complained of *minutiæ*; if a Cookery Book, every one would have been up in arms against me for the superficial treatment of a great and serious subject. Yet I cannot help thinking that the worship of God calls for as careful treatment as the playing of games, and that an orderly complement of accessories is as necessary in the church as in the scullery.

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# THE PARSON'S HANDBOOK

## INTRODUCTION

THE object of this Handbook is to help, in however humble a way, towards remedying the lamentable confusion, lawlessness, and vulgarity which are conspicuous in the Church at this time.

1. The confusion is due to the want of liturgical knowledge among the clergy, and of consistent example among those in authority. Some years ago it was natural and inevitable; but at the present day it has no right to exist. For a number of diligent scholars and liturgical experts have settled the main points beyond reasonable dispute. All that is wanted is for that knowledge to be disseminated; and it is with this object that the present Handbook is put forth, by one whose only claim to consideration is that he has attempted to popularise the conclusions of those far more conversant with the matter than himself.

2. The lawlessness is due to more complex causes. It is not confined, as is popularly supposed, to the 'advanced' clergy. Indeed it is even greater among those who are called 'moderate,' and among those who dislike all ceremonial. Among all classes its ultimate cause is that congregationalist spirit which has been the inevitable outcome of a period of transition and

confusion. Among those who dislike ceremonial, the lawlessness is due to a conservatism which prefers late Hanoverian traditions to the plain words of the Prayer Book—an unfortunate position, both because those traditions belong to a period of exceptional sloth and worldliness, and also because the date of the Prayer Book makes it impossible for us to read it aright if we try to do so through Hanoverian spectacles. Wesley and the Oxford Methodists, who started the noble Evangelical revival, did not fall into this error; and, indeed, the very name of 'Methodist' (which had much the same meaning then as 'Ritualist' has now) was given to them because of their care in following the fasts and other observances of the Church.

The lawlessness of those at the other extreme, who are commonly called Ritualists (would that they always deserved the name!), was brought about by the troubles of the days of litigation. Their object at first was the very reverse of lawlessness: they wished only to obey the Prayer Book in all its rubrics. But, unfortunately, the prelates of those days were not conversant with the subject, and were not prepared to obey the Prayer Book. They allowed their clergy to be prosecuted by unconstitutional courts that did not scruple to insert the word 'not' into the Ornaments Rubric; they contented themselves with inveighing against such things as the use of the surplice in the pulpit, an essentially unimportant custom, which had been largely practised in the days of Queen Anne, and has now been eagerly adopted by the Evangelical clergy. Consequently the 'ritualistic' clergy were forced, in the interests of obedience to the Prayer Book, to disobey the Bishops. From that grew up unconsciously a spirit of confirmed lawlessness; and many of those who began by taking

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tions of the Prayer Book and Canons. On the other hand, many of the clergy have come to realise, with something of a shock, the untenable position into which they had drifted; and on all hands there is an openly expressed readiness to obey lawful authority. This renewal of the spirit of Catholic obedience is of the happiest augury for the Church of England. It is in the hope that this Handbook may be able to assist in its practice that I am putting it forward at the present time.

3. The vulgarity in the Church is due to less serious causes; but is none the less serious in its effects. One who has spent much of his life among those who earn their living by writing and the arts may be allowed to assert that the alienation of these, perhaps the most influential classes in modern society, is one of the most startling facts that are before us. What it has already led to in France is obvious to every inquirer. How far it has already gone in England the tone of our newspapers shows. It is strange to reflect that, did the Guild of St. Luke consist of that other profession of which the Saint is patron, there would not be a dozen men present at the annual service in St. Paul's, instead of the immense crowd of medical men who now assemble there. It is not now science but art that is out of touch with religion. The doctors would not be there if the clergy had for the last fifty years steadily supported quackery, and refused to recognise the great advances made in medical science. This is exactly what has happened in the case of art. The clergy have worked on purely commercial lines; they are mostly even now content with decoration that is the ridicule of competent artists, or is ignored by them as not being even amusing; and the Church has almost

entirely failed to call to her service the great artists and craftsmen of which the last generation produced so large a number. Her place as patroness of art has been taken by the merchants of Birmingham, Manchester, and Liverpool.

I acknowledge that the failure to retain these classes of brain-workers has been also due to other causes which are outside the province of this book—to our sermons, for instance. Yet it must be remembered that our Church is still the most learned Church in Christendom; and also that a want of grip of modern thought is as much shown in art as in anything else. In the case of music, which is in a more fortunate position than the other arts, it is recognised that those churches where the music is bad drive away people with sensitive ears. It is not recognised that people with sensitive eyes are driven away by the excruciating faults from which very few indeed of our churches are free. And there is another class of persons concerned, the largest of all, the working class. For vulgarity in the long-run always means cheapness, and cheapness means the tyranny of the sweater. A modern preacher often stands in a sweated pulpit, wearing a sweated surplice over a cassock that was not produced under fair conditions, and, holding a sweated book in one hand, with the other he points to the machine-made cross at the jerry-built altar, and appeals to the sacred principles of mutual sacrifice and love.

This vulgarity is due to much the same causes as the confusion and lawlessness of which I have already spoken. It is due to a failure to recognise the principle of authority; and authority is as necessary in art as it is in religion. Every one does what is right in his own eyes, because we have failed to recognise the first

principles of the matter, the necessity of wholesome tradition on the one hand and of due deference to the artist's judgment on the other. We do not listen to the artist when he tells us about art, and we are surprised that he does not listen to us when we tell him about religion. It is partly in the hope that this Handbook may help in restoring the ancient spirit of beauty in our churches that I venture to put it forward.

Fortunately our Church, in its wise persistent conservatism, refers us for our standard to a definite period of twelve months, in the loyal adoption of which standard both confusion and vulgarity would be as impossible as lawlessness. Most of the tawdry stupidity of our churches is due to the decline of art subsequent to that date, and to the senseless imitation of those meretricious ornaments, both of the Church and its Ministers, with which ignorant and indiscreet persons have ruined the ancient beauty of Roman Catholic churches. We who loyally obey the Prayer Book are mercifully saved from the possibility of that barbarous degradation, which educated Frenchmen and Italians despise and regret not less than ourselves.

The cure, therefore, for all our troubles and deficiencies is to practise that loyal obedience to lawful authority which the clergy have promised to do in the solemn declaration of the amended Canon 36:—

'I, A. B., do solemnly make the following declaration: I assent to the Thirty-Nine Articles of Religion, and to the Book of Common Prayer, and of the Ordering of Bishops, Priests, and Deacons. I believe the doctrine of the Church of England, as therein set forth, to be agreeable to the Word of God; and in public prayer and administration of the Sacraments I will use the Form in the said Book pre-

scribed, and none other, except so far as shall be ordered by lawful authority.'

The Archbishop of Canterbury, in a recent charge at Maidstone, has pointed out that, though the Church of England wisely allows a certain amount of doctrinal latitude to her clergy, she is very strict as to ritual. The Declaration supports this statement; nothing more enthusiastic than 'assent' is required to the Articles, but the undertaking as to the forms of public prayer admits of no compromise.

Is there then any excuse for laxity in the conduct of public prayer and the administration of the Sacraments? Clearly not. Yet the popular idea is that the English Church is 'comprehensive,' and that its services can with equal loyalty be conducted in an infinite variety of ways; they can be 'low,' or 'of a cathedral type,' or 'high,' or even, strange as it may seem, 'Roman.' But this the Archbishop has shown to be, like so many other popular ideas, a fallacy. The Church is comprehensive, but only on the doctrinal side. 'It is the unity of ceremonial that makes the toleration of diversity of opinion possible. The ceremonial stands before us as the order of the Church. The teaching is, and must be to a very large extent, the voice of the individual. The ceremonial is for all alike.'

Yet, no doubt, the Archbishop would allow a certain toleration of disobedience, in ceremonial if not in ritual; for we live in a time of transition when the rigid use of authority would be disastrous, and even unjust. Those who disobey, for instance, the Ornaments Rubric, or those Canons upon which the Archbishop based his claim for obedience, he would yet, I imagine, allow to continue in their laxity, both for the sake of peace and a true far-reaching justice,

and because, when an acknowledged duty has been in abeyance for centuries, the revival of its claim must necessarily be gradual and tender. The obedience, therefore, with which we are concerned at the present time is a voluntary obedience. We are impelled, not by a Star Chamber but by Conscience, to obey. We are put upon our honour to conform to the Prayer Book as completely as we can; and even schoolboys know that obedience under these conditions is that which must be most thoroughly, most loyally, and most honourably given.

The Church of England, then, is not that flaccid thing which some seem to suppose. She 'has a mind of her own; a mind, and therewith a character, a temperament, a complexion; and of this mind the Prayer Book is the main and representative expression.'[1]

How are we to discover that mind, how are we to carry out that unity of ceremonial which stands before us as the order of the Church? It is not, I think, difficult if we go straight to the Prayer Book.

1. 'The Church,' says our Twentieth Article, 'hath power to decree Rites or Ceremonies,' but not 'to ordain anything that is contrary to God's Word written,' nor 'to decree anything against the same'; although, of course, as the Seventh Article points out, the Mosaic law as touching Ceremonies and Rites is not binding upon Christian men.[2] As a preliminary, then, the

[1] Bishop of Rochester's Address to his Diocesan Conference in October 1898.

[2] Nevertheless, according to the Article, it was 'given from God, and therefore must represent a true *principle*. This principle of a ceremonious outward worship has received full endorsement from Christendom, and remains, even if we take the most liberal interpretation of the Article, *viz.* that it represents a universal human religious instinct due to the divine guidance and inspiration.

mind of the Church is to be sought in the Bible upon which it is based.

Now it is certain that the worship described both in the Old and New Testaments is what is called 'ritualistic.' The minute directions as to the ornaments and vestments of the ministers are familiar to every reader of the Pentateuch; and these directions go even into such detail as the proper ingredients of a particular kind of incense.[1] Nor is there any hint that this 'ritualism' was to be dropped under the New Covenant, as is sometimes gratuitously assumed. Our Lord attended the ritualistic services of the Temple; nay, He was careful to be present at those great feasts when the ceremonial was most elaborate. Yet no word of censure ever escaped His lips. This was the more remarkable, because He was evidently far from ignoring the subject. No one ever appreciated the danger of formalism so keenly as He: He did condemn most strongly the vain private ceremonies of the Pharisees. Also, on two occasions He cleansed the Temple, driving out, not those who adorned it with ceremonial, but those who dishonoured it with commercialism, that is to say, His only interference with the ritualistic worship of the Temple was to secure it against profane interruption.

The use of incense is a good test as to the continuance of ceremonial under the New Covenant; because it is now regarded, even by some Bishops, as a mark of extreme ritualism. The birth of the Forerunner was announced to his father when 'his lot was to burn incense,'[2] a singularly inopportune moment from the Puritan point of view. One of the three significant

[1] Ex. xxx. 34. This is not '*thus*,' 'frankincense,' but '*thymiama*,' 'sweet incense.'

[2] Luke i. 9. and also 11.

gifts offered to our Lord at His birth was incense.[1] In the Revelation an account is given of the ideal worship of the redeemed, by one who, more than any other man, had opportunities of knowing our Lord's mind upon the subject. Now the worship he describes is again ritualistic; and the use of no less than twenty-eight 'bowls' of incense is mentioned.[2] It is mentioned again three chapters further on[3] in a manner that is significant; for it is then used ceremonially at the altar. The angel stands 'at (or over) the altar, having a golden censer,' he is given 'much incense,' to 'add it unto the prayers of all the saints upon the golden altar.' 'And the smoke of the incense, with (or for) the prayers of the saints, went up before God out of the angel's hand.' To forbid the use of incense would, then, certainly be to go 'contrary to God's Word written.'[4]

2. The next step towards arriving at the mind of the English Church is to read the Title-page of the Prayer Book, where, if anywhere, one might expect to find a succinct description of its contents. As a matter of fact we do find such a description:—

*The Book of*
*Common Prayer*
*and administration of*
*The Sacraments*
*and other*
*Rites and Ceremonies of the Church*
*According to the Use of*
*The Church of England.*

---

[1] Matt. ii. 11. [2] Rev. v. 8, R.V.

[3] Rev. viii. 3, 4, A.V. and R.V.

[4] Since this Introduction was written its argument on this point has been admitted by the Archbishops in their Opinion authorising the non-ceremonial use of incense. 'In conclusion, we are far from saying

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Far more important are the next two prefaces, which are taken from the First Prayer Book of 1549. The first, '*Concerning the Service of the Church*,' is an adaptation of that to the reformed Breviary of Cardinal Quignon, which it follows in all essentials. This model, which the English Church thought the best for that of the introduction to its Book of Common Prayer, was published by the authority of Pope Clement VII. before the breach with Rome. Nothing could more clearly show the Catholic idea which the compilers of our Prayer Book had of the meaning of the word 'reformed.' The words of the preface make this point still clearer. It is not concerned with sacraments or ceremonial, but throughout only with the practical question of restoring the lectionary and psalter to their ancient thoroughness and simplicity in accordance with the 'godly and decent order of the ancient Fathers.' Four times in this short preface is the authority of these 'ancient Fathers' invoked. In accordance with their example the language is to be that which is understood; untrue, uncertain, and superstitious readings are to be dropped, and nothing to be read that is not in Scripture, or 'agreeable to the same.' This is the most important of our prefaces, because it stood alone at the head of the First Prayer Book, and it has been with us ever since. If Cranmer meant that Book to lead to Protestant practices, he certainly concealed his purpose remarkably well.[1]

This preface concludes with a reference to the Bishop,

[1] 'We do the Anglican reformers a certain injustice,' says Canon Daniel, commenting on this preface, 'in designating them by the negative name of Protestants. . . . The best name is that which they themselves rejoiced in — the name of Catholics.' (Daniel *on the P. B.* 26.)

which it is important to notice at the present time. The Bishop of the diocese (and, failing him, the Archbishop) is to 'take order for the quieting and appeasing of' any 'doubts' that may arise, but only 'so that the same order be not contrary to anything contained in this Book.' He is the servant of the Church, not its master, the administrator not the maker of its ritual and ceremonial. The same principle appears in the 74th Canon, Of Decency of Apparel:—'We therefore, following their ["the ancient and flourishing Churches of Christ"] grave judgment, and the ancient custom of the Church of England, and hoping that in time newfangledness in apparel[1] in some factious persons will die of itself, do constitute and appoint, that the Archbishops and Bishops shall not intermit to use the accustomed apparel of their degrees.'

The third preface, '*Of Ceremonies*, why some be retained and some abolished,' is also probably by Cranmer. In the First Book it was placed at the end,[2] and was followed by 'Certain Notes' which ordered the use of certain vestments to be mentioned later, and, after the example of the old Missals, allowed of the omission of the *Gloria*, Creed, etc. on some occasions. The ceremonies it speaks of as abolished could not, at least, be the use of those vestments, nor such things as Unction and Mass for the dead, which were ordered in that Book, nor those which were allowed in that Book,[3] 'kneeling, crossing, holding up of hands, knocking upon the breast, and other gestures.'

What ceremonies, then, were abolished? Clearly, it could be only those which were abolished by the authority of the Church. Mr. Perry long ago pointed

[1] The reference here is to out-door apparel.
[2] *The Two Books*, 397. [3] *Ibid.* 398.

out that those characteristic acts of Tudor tyranny, the Injunctions of Henry, Edward, Mary, and Elizabeth, 'were grounded on the ecclesiastical supremacy of the Crown, a prerogative which did not in reality confer upon the sovereign a right to make laws for the Church, and which was not even by authority of Parliament.' As to what ceremonies were abolished the preface is studiously vague. There is no hint of any revolutionary change in ceremonial, though there is a wholesome reminder of the fact that 'Christ's *G*ospel is not a ceremonial law.' It is assumed throughout that only those ceremonies have been changed which the rubrics of the Book explicitly claim to have changed.

And it was not 'ritualism,' nor beauty, nor symbolism, that was abolished, but certain ceremonies, some of which, indeed, at the first were of godly intent and purpose devised, 'but had at length turned to vanity and superstition.' It is precisely, by the way, for these reasons that practices have been over and over again abolished in the Roman Church itself, where yet 'undiscreet devotion' still works much havoc. Some, by 'the great excess and multitude of them,' had become an intolerable burden; but the 'most weighty cause of the abolishment of certain ceremonies was that they had been so far abused' by the 'superstitious blindness' of the ignorant and the 'unsatiable avarice' of those who traded on it, 'that the abuses could not well be taken away, the thing remaining still.' So, then, even those ceremonies which have been abolished were of godly intent originally, or at the worst due to undiscreet devotion and a zeal without knowledge, and were not removed for their own sake, but because of certain abuses which had fastened inseparably upon them.

This does not look much like a destruction of 'ritualism.' Yet even this is further safeguarded in the next paragraph, by a cutting reply to those who wanted 'innovations and newfangledness'—'surely where the old may be well used, there they cannot reasonably reprove the old only for their age, without bewraying of their own folly.' Indeed so conservative is this preface that it does not hesitate to declare that innovations '(as much as may be with true setting forth of Christ's religion)' are 'always to be eschewed.'

After a happy apology for the retained ceremonies that they are 'neither dark nor dumb,' the preface concludes with the significant declaration that, while we claim our right to an English use, 'we condemn no other nations,' a remark which shows how far the spirit of the Prayer Book is removed from the censorious Protestantism with which we are familiar.[1]

4. From the prefaces the Prayer Book takes us to the Kalendar, where we find, as we should expect, a simplification indeed, but a simplification which con-

[1] This is made still clearer by the 30th Canon touching the very same point of the abuse of ceremonies. 'But the abuse of a thing doth not take away the lawful use of it. Nay, so far was it from the purpose of the Church of England to forsake and reject the Churches of Italy, France, Spain, Germany, or any such-like Churches, in all things which they held and practised, that, as the Apology of the Church of England confesseth, it doth with reverence retain those ceremonies which doth neither endamage the Church of God, nor offend the minds of sober men; and only departed from them in those particular points wherein they were fallen both from themselves in their ancient integrity, and from the Apostolical Churches, which were their first founders.' Here the conservative reverence of the English Church for the old ceremonies, and its desire to destroy nothing that could be defended on the ground of antiquity, is made even clearer. But it must be confessed that those who try to read in the broad tolerance of this Canon a sanction for the imitation of modern Roman Catholic customs, are hard pressed for an excuse.

tains all the main features of the old,—the great feasts, the seasons, and the saints' days (which are broadly classified into two divisions only). Hidden away under the 'Lessons proper for Holy-Days,' as if specially to secure them against Puritan attacks, we find the old phrase, the 'Annunciation of our Lady,' and the old names for the services of 'Mattins' and 'Evensong.' Passing through the Calendar, with its careful provision for a continuous reading of the Holy Bible, we come upon a list of the Feasts and also the 'Vigils, Fasts, and Days of Abstinence' which are 'to be observed,'[1] as of old time.

From this we come to the rubric as to the 'accustomed place'[2] in which Morning and Evening Prayer are to be said, a rubric that was revised in 1559 by the significant omission of the provision of the Second Book, which had ordered that the place should be such, and the minister should so turn himself, 'as the people may best hear.' The concluding sentence was added in 1559, and has been retained ever since—'And the Chancels shall remain as they have done in times past.' The arrangement of the chancels under Queen Mary was therefore ordered to be continued, and this rubric has remained in force ever since. Yet in defiance of the law the chancels were defaced, through the avarice of some and the fanaticism of others, till they retained in some places not a semblance of the old order. A

[1] And so indeed they were: *e.g.* an entry in the register in Darsham Church—'A licence granted to Mr. Thomas Southwell to eat meat in Lent, aged 82, and sickly, by John Eachard [Vicar], for which he paid 6s. 8d. for the use of the poor in Darsham, according to the statute, March 4, 1638.'

[2] The words 'accustomed place' were inserted at Queen Elizabeth's accession (1559), and therefore referred to the place that had been accustomed during the reign of Mary: its effect therefore was to continue the traditional usages.—*Procter and Frere*, 359.

century ago in vast numbers of churches, the chancels, instead of their remaining as in times past, were looked upon as a kind of lumber-room, to be cleared out once a quarter for the administration of the Communion, or else as a place for the erection of select pews for those in goodly apparel to whom (on payment of a consideration) could be said, 'Sit thou here in a good place.' This alone would suffice to show how utterly different were the practices of our grandfathers from the mind of the Church of England.

So far, then, by a plain consideration of the introduction to the Prayer Book we have seen that its 'mind' is steeped in the old ceremonial traditions of the Bible, of the 'ancient Fathers,' and of that which was old in the sense of being the medieval practice up to 1549; that it forbids any ceremonial principles contrary to those of the New Testament; that it refuses to condemn (though it does not sanction) the practices of any other nation; that it claims in the same spirit the old Catholic right to set forward an English use for its own people; that it declares its changes to be mainly necessitated by the use of a dead language, and by the existence of those abuses of avarice and ignorant superstition, which forced the Church to abolish certain ceremonies that in themselves were of godly intent; that it declares its preference, wherever it is possible, for the old as against newfangled innovations; that it is, in a word, a simplification of that which is medieval in favour of that which is more primitive, and not in any sense a creation of a new Protestant ceremonial.

We have seen, further, how it retained the old arrangement of the Church's year, with its fasts and festivals, and the old arrangement of the chancels. That it retained also all that was essential of the old

Catholic services was admitted even in the eighteenth century. Indeed the Catholic nature of our 'Popish Liturgy,' as those call it who confuse what is Popish with what is Catholic, has been consistently urged against it by the Puritans, from the days of Thomas Cartwright [1] to the present time.[2]

We have now only to consider the most important point of all, the Ornaments Rubric. This will show us how much of the old ceremonial is to be retained.

5. Some of our documents are studiously vague in their wording. But from such vagueness the Ornaments Rubric is conspicuously free :—

'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 Edw. VI.'

This is the only direction we have as to what the priest is to wear,[3] and almost the only one as to what he is to use, in the services of the Church. It is our sole authority for the use of organs and lecterns, just as much as for that of censers and roods. We are nowhere else told to wear the surplice any more than the chasuble; for those Canons of 1603 that deal with

[1] See *e.g.* Cartwright's *Second Admonition to Parliament.*

[2] No more weighty Dissenter could be named than Martineau. After speaking of our Baptismal office, he says:—'The office of Communion contains even stronger marks of the same sacerdotal superstitions; and, notwithstanding the Protestant horror entertained of the Mass, approaches it so nearly that no ingenuity can exhibit them in contrast.'—*Studies of Christianity*, 51.

[3] The bishop's rochet is the only vestment mentioned in our Prayer Book; and it is merely a part of his out-door dress, corresponding to the priest's gown: his proper vestments are alluded to as 'the rest of the episcopal habit.'

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much opposed to the idea of schism as the high churchmen themselves. Therefore every effort had to be made to allow them latitude until the fury should be over-past. The bishops found their hands full with trying to enforce the use of the surplice alone, at a time when a large number of the clergy insisted on wearing a cloak, sleeveless jacket, or horseman's coat. So the first two publications of the Rubric (1559 and 1604) make a less specific declaration as to vestments than as to ornaments; and the Canons of the latter date were content with requiring copes in cathedral and collegiate churches only, their enforcement being hopelessly impossible in most parish churches. Therefore anything like a list of ornaments would have destroyed the very object for which the Rubric was inserted. Its authors had to be content to wait for better times.

That they deliberately intended[1] it to mean at least the ornaments used under the First Prayer Book is clear from the character of those who secured its insertion at each revision. In 1559, shortly after

[1] It ought not be necessary to raise the question of intention at all. 'The Act of Uniformity is to be construed by the same rules exactly as any Act passed in the last session of Parliament. The clause in question, by which I mean the Rubric in question [the Ornaments Rubric], is perfectly unambiguous in language, free from all difficulty as to construction. It therefore lets in no argument as to intention other than that which the words themselves import. . . . You are bound to construe the Rubric as if those vestments were specifically named in it, instead of being only referred to. If an Act should be passed to-morrow that the uniform of the Guards should henceforth be such as was ordered for them by authority, and used by them in the 1st George I., you would first ascertain what that uniform was, and having ascertained it, you would not inquire into the changes which may have been made, many or few, with or without lawful authority, between the 1st George I. and the passing of the new Act.'—Lord Coleridge, *Remarks on Elphinstone* v. *Purchas*.

Elizabeth's accession, she secured its insertion, 'until other order shall therein be taken,' which order was never taken.[1] She was notoriously in favour of keeping up the old ceremonial, though she was also anxious to avoid offence, and to rally round her the whole people, many of whom had been strongly moved in the Protestant direction by Mary's persecutions.[2] All the alterations, too, of this third Prayer Book were of a markedly Catholic character. In 1604 the Rubric was again inserted. That the exposition of the Sacraments was added to the Catechism at this time, and the

[1] In the days of 'Ritual persecutions' it was maintained that the Advertisements of 1566 were 'other order.' But we have two undoubted instances of such use of authority by the Crown in 1561 and 1604, and 'there is no trace of any procedure at all analogous to this in the case of the Advertisements; moreover, in those two instances, as soon as the further order had been taken, the Prayer Book was altered in accordance with it; but the Ornaments Rubric has never been altered in accordance with the terms of the Advertisements.'—*Procter and Frere*, 365. Furthermore, the Queen is believed never even to have ratified the Advertisements; and they certainly had no other formal authority either of the Church or of the State.

[2] That this Prayer Book was not regarded as abolishing the old religion is shown by the fact that, of 9400 Marian clergy, only about 200 refused to take the oath of supremacy and accept the new Prayer Book. Elizabeth indignantly refused to send a representative to the Council of Trent because England was summoned as a Protestant, and not as a Catholic, country. She said, in her letter to the Roman Catholic princes, 'that there was no new faith propagated in England; no new religion set up but that which was commanded by our Saviour, practised by the primitive Church, and approved by the Fathers of the best antiquity.'

Of Elizabeth's first and favourite Archbishop, Parker, so dispassionate a historian as Mr. Gardiner says:—'He fully grasped the principle that the Church of England was to test its doctrines and practices by those of the Church of the first six hundred years of Christianity, and he, therefore, claimed for it catholicity, which he denied to the Church of Rome; whilst he had all Cranmer's feeling for the maintenance of external rites which did not directly imply the existence of beliefs repudiated by the Church of England.'—*Students' History*, 430.

Canons issued which enforced the use of copes in cathedrals (in spite of the growing strength of Puritanism and the opposition at the Hampton Court Conference), shows that this second insertion also was deliberately made. In 1661 the Ornaments Rubric was again inserted for the third and last time, with the significant alteration that it was made explicitly to order the vestments of the minister as well as the ornaments of the Church. Its reinsertion was thus very deliberately made, and was accompanied at this time also with changes in the services themselves of a strongly Catholic character. So far from its being inserted carelessly, or from a mere regard for its antiquity, the Puritans formally objected to it at the Savoy Conference—

'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. [that of 1552, which was cancelled in 1553], and so our reasons alleged against ceremonies under our eighteenth general exception, we desire that it may be wholly left out.'[1]

To this the Bishops replied, 'We think it fit that the Rubric continue as it is.'[2] And they issued it most conspicuously with a page to itself, an arrangement which the printers have tampered with.[3]

Thus, then, the fact that the ornaments had not in fact been 'retained' (for the churches had been spoiled, and the remnants of their ornaments abolished during the Commonwealth[4]) was not regarded as in the least

[1] Cardwell, *Hist. of Conferences*, 314. [2] *Ibid.* 351.

[3] The printers are gradually returning to lawful ways, and the Rubric is now restored to its proper prominence in many of the new Prayer Books.

[4] Not copes and surplices only, but altars, frontals, cloths, cushions and hangings, fonts, organs, candlesticks, basons, crosses and altar-plate had been abolished by the House of Commons, 1640-3 (Perry, *Purchas J.*, 228-9).

preventing them being revived so that they should be 'in use.'[1] Yet it has been sometimes urged, with more ingenuity than ingenuousness, that we ought not now to use those of the ornaments which became obsolete, because obsolete things cannot be retained. The Revisers deliberately referred back to the year 1548, because they considered that by that year enough had been abolished, and that those ornaments which remained were not incongruous with the reformed service. They must, too, have known that the times were not yet ripe for this complete restoration, for they did not try to enforce more than the former minimum of decency required. They therefore insisted on inserting the Rubric, because they felt the importance of preserving to the Church her ancient heritage of beauty and splendour, and believed that the time would arrive

[1] 'The Rubric, indeed, seems to me to imply with some clearness that, in the long interval between Edw. VI. and the 14 Car. II., there had been many changes; but it does not stay to specify them, or distinguish between what was mere evasion and what was lawful. It quietly passes them all by, and goes back to the *legalised usage of the second year of Edward VI.* What had prevalled since, whether by an archbishop's gloss, by commissioners, or even statutes, whether, in short, legal or illegal, it makes quite immaterial.'—Lord Coleridge, *Remarks on Elphinstone* v. *Purchas.* The above is sufficient answer to the extraordinary argument of the Judicial Committee of the Privy Council to the effect that the Ornaments Rubric in the Act of 1662 was annulled by the Advertisements of the previous century. That good men could have seriously maintained such a position only illustrates the lamentable effect of religious prejudice upon justice, of which history provides too many instances. It may be added that this argument is now generally discredited, and has become the property of extreme partisans only. It was as Lord Chief Baron Kelly said, 'a judgment of policy, not of law'; he, together with two other members of the Judicial Committee, are known to have dissented from the judgment, and they desired that their opinion should be publicly expressed; but this was forbidden by the high-handed action of Lord Cairns, who was a leader of the Low Church party and Lord Chancellor at the time.

when reason would prevail, and churchmen would come to value their inheritance.

It is almost superfluous to point out the meaning of the various clauses of the Rubric. It was made at the last revision explicitly to order the old vestments as well as ornaments, by the insertion of the words 'and of the Ministers thereof.' Its position before the first prayers in the Book was chosen to give it prominence, and not to confine it to Morning and Evening Prayer; for the ornaments are to be used 'at all times of their Ministration.' These ornaments are not to be retained in the negative sense in which the cope is now retained at Durham or Westminster, but are to 'be in use.' The ornaments to be thus used are not to be affected by any arbitrary acts of Tudor despotism, or of Calvinistic bishops; but are those that were used 'by the authority of Parliament.'[1] And, finally, they are to be those not of modern Rome, nor of medieval Salisbury, nor of the primitive Church, but of 'the second year of the reign of King Edward the Sixth.'

The only serious attempt ever made to lessen the effect of this Rubric has been the confining of its meaning to those Ornaments which were mentioned in the First Prayer Book of King Edward VI.; and in support of this it has been alleged that Cosin himself (who had a large share in the revision of 1662) interpreted the Rubric in this sense,[2] and it is true that the eighteenth century authorities did so.

[1] These words are not necessarily Erastian; they merely safeguard the Rubric from any doubts that could arise through the unconstitutional action of individuals, which was so rife in the time of Edward.

[2] But the notes on the Ornaments Rubric in *Cosin's Works* (vol. v. 232, 438) make it clear that the Rubric was then understood as covering

But the very definite wording of the Rubric is fatal to this interpretation.

1. In the first place, it says nothing about the First Prayer Book; and its careful wording throughout makes it unlikely that it should say one thing when it meant another. This part of the Rubric was composed, not by Cosin, but in 1559; ten years only after the publication of the First Prayer Book. Elizabeth must have known the date of her brother's accession,

all the ornaments *that were used under* the First Prayer Book, and much more than were mentioned in it:—'*As were in use, etc.* Among other ornaments of the Church that were then in use, the setting of two lights upon the communion-table or altar was one, appointed by the King's *Injunctions* (set forth about that time [1547, the *first* year], and mentioned or ratified by the Act of Parliament here named) . . . that two lights only should be placed upon the altar to signify the joy and splendour we receive from the light of Christ's blessed Gospel. *Bene B. Lutherus in formula missae sive Communionis, quam Wittenburgensi Ecclesiae anno superioris seculi vicesimo tertio praescripsit, Nec candelas (inquit) nec thurificationem prohibimus, sed nec exigimus; esto hoc liberum.*

'The particulars of these ornaments . . . are referred not to the fifth year of Ed. VI. . . . for in that fifth year were all ornaments taken away (but a surplice only) . . . but to the second year of that king when his Service-book and *Injunctions* were in force by authority of Parliament. And in those books many other ornaments are appointed; as, two lights to be set upon the altar or communion-table, a cope or vestment for the priest . . . and those ornaments of the Church, which *by former laws*, not then abrogated, were in use, *by virtue of the statute* 25 *Henry VIII.* [1533-4], and for them the provincial constitutions are to be consulted, such as have not been repealed.

Thus the Notes refer the Rubric, not to the First Book only, but also to the statute of 1533, and to the Injunctions of the first year of Edward VI., 1547. Even in 1548 the Order forbade 'the varying of any other rite or ceremony in the Mass (until other order shall be provided),' which order was provided by the First Prayer Book, published in 1549. That Prayer Book, however, abolished very little (see p. 23). The mistake that people make in this connection is to confuse the ornaments *mentioned by* the First Book with those *in use under* the First Book; it is clearly the latter that are meant.

and of the First Prayer Book. What so simple as to refer to it?[1]

2. That First Prayer Book was not in use during any part whatever of the second year of Edward VI., and therefore the Ornaments of that Book could not possibly have been the ornaments used by authority of Parliament in that year. The second year of Edward VI. was, beyond any doubt, from Jan. 28, 1548, to Jan. 27, 1549.[2] The First Prayer Book received the authority of Parliament in the last week of that year, Jan. 21, 1549;[3] but the Act itself fixes the day on which it is to come in use as the Whitsunday following, June 9, 1549, or if it might be had sooner, then three weeks after a copy had been procured. So that the First Prayer Book could not possibly have been anywhere in use until some weeks (at the very earliest) after the *third* year of Edward VI. had begun; as a matter of fact the earliest edition bears the date 'the viii daye of March, in the third yere of the reigne of our Sovereigne Lorde Kynge Edvvard the VI.'[4]

Furthermore, the First Prayer Book makes no attempt to fix the limit as to ornaments and vestments to be used. If the Rubric refers to this Book

[1] Indeed Archbishop Sandys (then Bishop of Winchester) wrote at the time, 'The Parliament draweth towards an end; the last Book of Service is gone through with a Proviso to retain the Ornaments which were used in the *First and Second* years of Ed. VI.' Sandys himself disliked the ornaments and continued, 'Our gloss upon the text is that we shall not be *forced* to use them.' It did not occur to him to gloss the text by a reference to the First Prayer Book.

[2] See *e.g.* the table of the regnal years in the *Dictionary of English History*, 651. Edward came to the throne Jan. 28, 1547.

[3] It could not have received the royal assent till March 14, 1549.

[4] The various imprints are:—*Mense Martii* (4), *Mense Maii*, *Mense Junii*, and *Mense Julii*, all 1549.

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Nor, indeed, does this reference of the Rubric to the First Prayer Book give much help to those who oppose ceremonial. For, besides allowing such gestures as crossing and knocking upon the breast, the Book orders the albe with vestment or cope, and tunicles[1] for 'the Supper of the Lord and the Holy Communion, commonly called the Mass,' the rochet, cope or vestment and pastoral staff for the the bishop,[2] the chrisom-cloth,[3] the corporas cloth,[4] and wafer-bread.[5] It implies the use of further ornaments in giving directions for unction,[6] reservation for the sick,[7] and the burial of and Mass for the dead.[8] It is not, therefore, surprising that Bonner used the book, and that Gardiner expressed his approval of it.[9]

But, as a matter of plain fact, the Ornaments Rubric does refer behind even the First Prayer Book to the 'second year' of Edward VI., before that book had come into use, before one single ornament could have been abrogated by that book.

What then had the 'authority of Parliament' done by the second year in the matter of ornaments? Late in the first year (1547) an Act had been passed ordering the restoration of the primitive rule of Communion in both kinds,[10] and on the 8th of March in the next year the Order of Communion was issued.[11] This Order referred only to the communicating of

1 *First Prayer Book*, 65-6. 2 *Ibid.* 171.
3 *Ibid.* 106, 159. 4 *Ibid.* 75. 5 *Ibid.* 90.
6 *Ibid.* 106, 140. 7 *Ibid.* 142, 144. 8 *Ibid.* 146-157.
9 Gasquet, *Ed. VI. and B.C.P.*, 281-5.
10 1st Edw. VI. cap. 1.
11 It was held to receive parliamentary authority from 31 Hen. VIII. cap. 8, a tyrannical measure which gave the authority of Parliament, under certain restrictions, to royal Proclamations.

the people, and was to be inserted in the old Latin service 'without varying of any other rite or ceremony of the Mass.' So then, we know that the old service and ceremonies, with this addition, continued in use throughout the second year, and until after the third year had begun. The only modifications as to ornaments were those effected by the Injunctions[1] of the Privy Council, issued in 1547, which ordered the removal of all shrines, and everything connected with them, of those images which had been abused by offerings and other superstitious observances, and of those pictures which represented feigned miracles.

The ornaments, therefore, ordered by the Book of Common Prayer, are those of 1548, unless their use has been taken away by the same Book of Common Prayer.

The Ornaments Rubric is part of an Act of Parliament as well as of the Prayer Book; it was passed not only by Convocation but also by Parliament in 1661-2. It is therefore just as statutably binding on us as the Canons of 1603 (indeed in many points it supersedes those Canons), or the latest Act of Parliament; and, what is of far more serious importance, it is just as ecclesiastically binding upon us as the rubrics which order the use of Morning and Evening Prayer or the public reading of the Bible.

The only excuse for disobeying it in part (for no one neglects *all* its provisions) is the long disuse into which so many of those provisions have fallen. This disuse exempts those who disobey the Rubric from

[1] Their parliamentary authority also is disputable, its only basis being the unconstitutional Act of 31 Hen. VIII. above referred to. See Perry, *Lawful Church Ornaments*, 26, 28; Collier, ii. 213-225.

any legal or episcopal penalties,[1] it also gives the clergy a perfectly valid excuse for restoring the legal ornaments slowly, nay, in some cases it makes slow progress an absolute duty for them; but it does not alter the fact that all disobedience to the Rubric is lawlessness, and is against the mind of the Church of England.

In this connection one more aspect of the Ornaments Rubric has to be considered. It has often been assumed that it had been since its first enactment obsolete, until it was revived by a party of ritualists in the present reign.

This is not true. The neglect of the Ornaments Rubric was very gradual, and at the worst times of Hanoverian sloth it was still obeyed in many particulars. For instance, it was the sole authority for the use of any distinctive dress by the clergy at the times of their ministration. There are no other directions in our Prayer Book, and those of the Canons[2] were superseded by the re-enactment of the Rubric in 1661 with its special clause as to vestments. Again, certain ornaments which were constantly set up even in the reign of George III. are not elsewhere sanctioned in the Prayer Book; such are organs,

[1] But—'I wholly deny that the statute of Ed. VI. passed in the second year of his reign, or the statute of Uniformity, can be affected by non-usage. By the Law of England no statute can fall into desuetude. It is true that a statute may become obsolete in one sense, that is, not enforced. It is true that no call may be made on the Judges of the land to enforce it, and that, by common consent, a statute may lie dormant; but if once a Court is called upon to carry it into execution, it must do so.'—Lushington, *Liddell Judgement*, 45.

[2] *E.g.* Archdeacon Sharp in 1746,—'Upon the 58 Canon . . . I need say the less because it is superseded by the Rubric before the Common Prayer, in 1661, which is statute-law.' (Quoted in Perry, *Purchas J.*, 114.)

stained glass, and pictures, all of which were strongly opposed by the Puritans. Again, the use of altar-candles was never entirely dropped in the English Church.[1]

I have shown in various places of this Handbook how gradual and unauthorised was the neglect of the Ornaments Rubric. A few more instances here may be useful, since want of knowledge on this subject is very widespread.

To take first the crucial case of incense. There are many instances on record of its use under the Elizabethan Prayer Book and our own.[2] It was recommended by Herbert, used by Andrewes and Cosin, and many other seventeenth-century divines, and also in the royal chapel at least in the reigns of Elizabeth and Charles I.; Andrewes' form for the consecration of censers was published as late as 1703 by Sancroft; and, when our modern ritualists revived it, there were men living who might have seen it burnt in Ely Cathedral.[3]

The use of vestments was still more authoritative

[1] Cf. *Lincoln Judgement*, 90-108.

[2] In 1552 the returns of the Commissioners show that there were then censers in 27 per cent. of the 1402 churches investigated. There were censers also at St. Paul's and other cathedrals, and in 1563 there were still two pairs of censers and ships at Canterbury Cathedral. *Case for Incense*, 153. Instances of payments for frankincense down to 1752 are given, *ibid.* 159-162; these numerous instances show that censers were *in use*.

[3] 'It was the constant practice at Ely to burn incense at the altar in the Cathedral, till Dr. Thos. Green, one of the Prebendaries, and now (1779) Dean of Salisbury, a finical man, who is always taking snuff up his nose, objected to it, under the pretence that it made his head to ache.' *Cf.* Walcott, *Customs of Cathedrals*, 160. These instances and many others may now be consulted in the *Case for Incense*, 149-170. That they prove the lawfulness of incense is admitted in the Archbishops' *Opinion*, 10.

and widespread. To begin with the time of Elizabeth. Here is an inventory of the Church of St. Bartholomew, Smithfield, in 1574, fifteen years after the Ornaments Rubric had been issued:—

'Certayne things appertaining to ye Churche as followthe:—

Imprimis a communion cloth of redd silke and goulde.
Itm a communion coppe [cup] of silver withe a cover.
Itm a beriall cloth of redd velvet and a pulpitte clothe of ye same.
Itm two greene velvet quishins [cushions].
Itm a blewe velvet cope.
Itm a blewe silke cope.
Itm a white lynnen abe [albe] and a hedd cloth [amice] to the same.
Itm a vestment of tawney velvet.
Itm a vestment of redd rought velvet.
Itm a vestment of greene silke with a crosse garde of redd velvet.
Itm a crosse bannor of redd tafata gilded.
Itm two stoles of redd velvet.
Itm two white surplices.
Itm two comunion table clothers.
Itm two comunion towels.'[1]

The Canons of 1603, which were issued before the ritualistic revival of the Laudian prelates, and at a time when those in authority were hard put to it to enforce the minimum of decency, show us what was the minimum that was then thought tolerable. Canon 58 orders the surplice and hood, and allows the

[1] Another and fuller inventory of the eighth year of Elizabeth may be found in the *Case for Incense*, above referred to (157-9): it includes vestments of green, blue, and white, a red cope, and other copes, frontals, surplices, rochets, a ship, etc., all 'to be used and occupyed to the honer of God' in the parish church of Bodmin.

tippet, for parish churches. Canon 24 orders the cope for the celebrant, and the proper vestments for the gospeller and epistoler in cathedrals.[1]

It is hardly necessary to repeat here that the cope was so used not only in cathedrals, but in some parish churches also in Charles I.'s reign. This vestment, which is now considered too ritualistic even in many churches where the eucharistic vestments are worn, was in constant use at Durham till nearly a century ago,[2] and has always been retained at Westminster to do honour to the earthly king on state occasions. Indeed the Ornaments Rubric was frankly recognised in the eighteenth century, down to our own time, as 'still in force at this day.'[3] It was left to certain forensic casuists of the nineteenth to declare that it had ceased to be in force a hundred years before its enactment.[4]

It is clear, then, if history, logic, and the English language have any meaning at all, that the duty of all loyal sons of the Church of England is to use the old ornaments.

[1] It was a few years after this date, when Andrewes was Bishop of Ely (1605-9), that he used in his chapel 'two candlesticks with tapers, the daily furniture for the altar, a cushion for the service-book, silver and gilt canisters for the waters,' and also among other things 'a little boate out of which the frankincense is poured, a tricanale for the water of mixture.'—Prynne, *Canterburie's Doome*.

[2] Warburton threw his off in a pet, because it disturbed his wig, but the use of copes at Durham 'does not seem to have been totally discontinued until 1784.'—*Abbey and Overton*, ii. 467.

[3] Nicholls in his preface to Cosin's annotated Prayer Book (1710). Also Bishop Gibson, the author of the *Codex Juris Ecclesiastici* (1711). Perry (*Purchas J.*) gives a catena of legal and ecclesiastical authorities who admitted this fact, down to 1845.

[4] Its enactment in its present form was in 1662, the Advertisements were promulgated in 1566.

How should they be used?

1. With tolerance. Because those who inserted the Rubric left its practice to the growth of voluntary obedience; because those who now disobey it can claim the protection of long prescription; and because, with the rapid decay of unreasoning prejudice, the general human instinct for ceremonial worship is reasserting itself among all parties with quite sufficient celerity.

2. With moderation. Because the old order to which we are referred was as a matter of fact very moderate, and singularly different in its real beauty from the theatrical exaggeration of many modern Roman churches,[1] and of those English churches which try (with indifferent success) to copy them. The rich ornaments of a great cathedral like St. Paul's or Salisbury were much modified in a small parish church; indeed, one of the Sarum rubrics actually provides for those churches which had not even a proper font.[2] The full complement of ornaments is not to be expected of a small parish church; and the medieval altar was as simple as that of the more decent parish churches in the time of Queen Anne.[3] On the other hand, it must be remembered that even small churches, simple though they were, had many remarkably rich and beautiful ornaments.[4] This combination of richness with simplicity was a note of medieval times, when vulgarity as we have it was unknown, and the

[1] This is due mainly to the taste of the Latin races; in Germany and America the Roman churches are far simpler.

[2] In this falling below our own 81st Canon. The rubric orders the parish priest to have a '*fontem, lapideum, integrum et honestum,*' if he can; but if not, '*habeat vas conveniens ad baptismum quod aliis usibus nullatenus deputetur, nec extra ecclesiam deportetur.*'

[3] Comp. Plates XV. and XI.

[4] See Dr. Jessop's most valuable articles on England before the Great Pillage, in his book of that name.

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for in many respects the rules of this particular cathedral were altered by the generations that came between their enactment and the second year of Edward VI., and also by the rubrics of our Prayer Book, which book expressly declares that as regards 'saying and singing' (upon which depends a good deal of our ceremonial) there should be—not the use of Sarum or of any other diocese—but one national English use.[1] This does not lessen the immense value of the Sarum books in interpreting our own rubrics; but it must never be forgotten that all the ceremonies of a magnificent cathedral cannot be applicable to a parish church; and, indeed, we know that they were never so applied. A great deal of harm has been done by the thoughtless use of the word 'Sarum,' when the statements of the Prayer Book should have led us to the only exact word 'English.' This has been especially the case in the matter of colours, which are dealt with in a section of this Handbook. It is not to the Rome or Paris of the nineteenth century, nor is it to the Salisbury of the fourteenth, that the Ornaments Rubric refers us, but to the England of 1548. And, if we break the Rubric in favour of Rome, we must not be surprised if others break it in favour of Geneva.

4. The ornaments must be used within the Prayer Book. There are a few who interpret this to mean that, where there are no services in the Prayer Book for certain ornaments the old services must be

[1] 'And whereas heretofore there hath been great diversity in saying and singing in Churches within this Realm; some following Salisbury use, some Hereford use, and some the use of Bangor, some of York, some of Lincoln; now from henceforth all the whole Realm shall have but one use.'—*B.C.P. Concerning the Service of the Church.*

revived. But this is an impossible view. Most hold that the rubric only 'directs that the ornaments required for the due execution of the rites contained in the Book of Common Prayer shall be those which were used for the like purpose at the date assigned.'[1] Yet there cannot but be some exceptions to this rule; for the growing and irresistible need for additional services has caused some of the old offices to be revived, and that with due permission. Which permission has been wisely given, lest worse things should befall, and is my excuse for suggesting in certain cases, with all deference, the traditional method of carrying them out when permission has been first obtained. It must also be remembered, though with caution, that the continuous use of the *Gloria tibi* before the Gospel is a witness that an old form of words is not necessarily unlawful because it has been omitted from the Prayer Book.

5. Lastly, the ornaments must be used in the traditional way. The Prayer Book is generally regarded with a strong Hanoverian bias; and those ceremonies are looked upon as natural which have come to us from the worst period of lawlessness, sloth, and worldliness. Consequently, those who really try to get at the mind of the English Church are popularly regarded as lawless.

But a moment's thought will make it clear that the Prayer Book requires us to travel beyond these prejudices. We are to interpret it, not from the point of view of an Elizabethan Calvinist, or of a Georgian pluralist, or even of a Caroline ritualist, or of any 'private man,' but from that of Scripture, Tradition, and the Fathers. Nay, to obey the rubric properly, we

[1] See the influentially signed 'Knightsbridge Memorandum' of May 2nd, 1898.

must interpret it in the spirit of a parson of the year 1548, who was conversant with the old ceremonial.

There is a wise saying of Thomas à Kempis, which, had it been remembered, would have averted many a disastrous misunderstanding of Holy Scripture—that the Bible must be read in the same spirit in which it was written. May we not say that the same principle, if applied to the Prayer Book, would have averted much of the former falling away and the latter chaos of ill-directed revival? The Prayer Book was written partly by primitive and medieval Christians, partly by those who translated and compiled it, skilled ritualists like Cranmer in one age and Cosin in another, who used many of the old ornaments,[1] and had a profound reverence for Catholic tradition. And, lest there should be any mistake, its users are all referred to the year when almost all the old ornaments were in daily, lawful, and universal use.

Just as the ornaments were for years after the compiling of our Liturgy used in the traditional way, so should we, subject to any later rubrics, use them. They are to be used by the ministers 'at all times of their Ministration,' and not in any novel or unauthorised way.

[1] This is not altered by the fact that Cranmer changed his views more than once. In 1536 he could say:—'As vestments in God's service; sprinkling holy water; giving holy bread; bearing candles on Candlemas Day; giving of ashes on Ash Wednesday; bearing of palms on Palm Sunday; creeping to the Cross, and kissing it, and offering unto Christ before the same on Good Friday; setting up the sepulchre of Christ; hallowing of the font, and other like exorcisms and benedictions, and laudable customs: that these are not to be contemned and cast away, but continued to put us in remembrance of spiritual things.' But in Edward VI.'s time, he tried to put a stop to the use of ashes, palms, and the Candlemas lights, in 1547, though the 'holy bread' and sprinkling with holy Water are still enjoined in 1548 (Strype, i. 62; Cardwell, 38, 56).

The Prayer Book does not pretend to be a complete directory. Like the medieval missals, it is meagre in its ceremonial directions, leaving much to 'ancient custom,'[1] as Cosin himself said. It can be proved both in the Prayer Book and in the Sarum Missal that certain things have to be done for which there is no direction given.[2] Furthermore, there were good reasons why its ceremonial should be quietly left to tradition, as it was; for a too complete array of rubrics would have led to schism, and schism was more dreaded than disobedience in those days. Before 1662, the Puritans, as we have seen, were non-conformists in the strict and only correct meaning of that word, in the meaning which they themselves gave to it. Since then, non-conformity was still allowed among those Englishmen who remained in communion with the Church; the proper way of interpreting the rubrics was not followed, because for the sake of peace and comprehension the neglect of the 'interpretation rubric' was allowed. Thus it was that non-conformity became a tradition in the Church; and, curiously enough, those very church-

[1] See an interesting passage in Wakeman's *History of the Church of England* (280):—'If the New Zealander, made famous by Macaulay, should chance to find a copy of the present Prayer Book while he is visiting the ruins of St. Paul's . . . he would be sorely puzzled to extract from the rubrics anything like a complete order of service.' Of the First Book he says:—'The fact is, the book is unintelligible except on the theory that it presupposed the existence of a well-known system, and only gave such directions as were necessary to carry out and explain the *changes* which had been made.' Some directions that had been in the First Book were omitted simply in order to make the rubrics as terse as possible, the revisers evidently relying upon custom: *e.g.* the omission of 'or Deacon' in the rubric for the reading of the Gospel.

[2] The priest, for instance, must return the child after he has baptized it, and it is a difficult question whether this should be before or after the signing with the cross. See p. 381.

men who are popularly considered to be specially Anglican and law-abiding are to-day non-conformists in exactly the same sense as were the Puritans of the Elizabethan and Jacobean era.

This comprehensive tolerance of non-conformity to the Church's rubrics was wise and just. The history, indeed, of the eighteenth century shows that it was carried too far; the history of the seventeenth century shows that it was not able to avert the schism which it was designed to prevent. But it saved the Church from being swamped by Puritanism in those hard times, it kept the bulk of the nation in communion with the Catholic Church; and the history of the nineteenth century shows that this non-conformity was bound gradually to disappear as soon as the old prejudices began to die a natural death. This curious lax administration, through three centuries, of perfectly definite laws is a monument of our national indifference to logic; but it is also a monument of that profound and practical common-sense which is the peculiar characteristic of our race.

There can be no doubt that the only satisfactory settlement of the questions of ceremonial will be through the constitution of an authoritative committee of experts, such as is recommended by the present Archbishop of York. Such a committee, deciding all the questions brought before it with strict impartiality and with exact knowledge, will secure the support of all loyal churchmen, and will gradually establish throughout the land a type of service such as the Prayer Book contemplates, a service unequalled in Christendom for dignity, beauty, and reverence.

But meanwhile something must be done, both to

satisfy the consciences of those who cannot be content with mere non-conformity, and to establish the ceremonial of the future on a sound foundation. No individual, or unauthorised committee of individuals, has any right to dictate in such a matter. But yet much may be done in the way of suggestion; for in the great majority of cases it is now certain on what lines a committee of experts would decide. Some things that are now common will no doubt have to be altered; but, as these grew up during the infancy of liturgical science in this country, and are due either to ignorance or to a rather wanton exercise of private judgment, it is far better that they should be altered at once. I can only say that in this Handbook I have tried to follow the most reliable acknowledged authorities, and to avoid giving my own private opinion (except in small practical matters independent of ceremonial). I have tried to make it clear when it seemed necessary to give my own opinion. I have tried to be entirely faithful to the principles that are stated in the Introduction to this book.

But in matters of art I have dogmatised, because it is impossible to do otherwise. I have given my own opinions for what they are worth; but I think I can without peril say that such are the opinions also of the great body of artistic experts in this country. This book being practical, I make no apology for freely recommending those shops which in my opinion are the best for the parson to go to for certain things; for experience has taught me that without some guide of this kind it is impossible for any of us to furnish our churches aright.

Every one who writes about ceremonial is certain to be subject to one of two forms of criticism; either

that his directions are too minute, or that they are not minute enough.

The answer to the first objection is plain in a practical book of this kind. No one is bound to follow them: it is safer, therefore, to give too many directions than too few. Half an hour with a blue pencil will reduce the ceremonial to the required simplicity; but faults of omission would take much longer to rectify.

Furthermore, there is undoubtedly a right and a wrong way of doing everything, and therefore it is just as well to do things in the right way; for unless one has an unusually large share of instinctive grace and tact, one will otherwise be in danger of making oneself, and also the service one is conducting (which is more important), appear uncouth, or queer, or ridiculous.

Ceremonial directions often appear at first sight to be over-minute. But all the manners of our everyday life are governed by rules quite as elaborate; only, being instructed in them from our earliest childhood, we do not notice them. Let any one write out a paper of directions for the conduct of a South Sea Islander at a London dinner-party, and he will find that the most meticulous ceremonies ever held in a church are far out-distanced. And yet a person who simplifies the ceremonial of the dinner-table overmuch becomes obviously disgusting in his behaviour.

The ancient traditions are not extravagant; they are really restraints upon private extravagance. They are, like those of society, the result of the accumulated experience of many centuries; and they were chosen because they were found to make the service run without hitch or possibility of accident, and to give a measure of grace and dignity even to those who are naturally awkward. How much of the old Catholic

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the old 'ceremonies' are convicted by our Prayer Book of 'great excess and multitude,' much more must those of later continental ritualists be out of the question for us. The mind of the Prayer Book indubitably is to simplify rites and ceremonies without detracting either from their grace, significance, or richness. The Prayer Book wisely considers that our people have not the same way of expressing themselves as the Southern races; and so, while we 'condemn no other nations,' we have no right to impose upon ourselves or upon others that bondage to fresh *minutiæ* of ceremonial which other races, rightly or wrongly, consider needful.

At the same time, it may be urged against me that I have omitted one or two matters for which there is something to be said. My reply is that I do so, as the lawyers say, without prejudice, and simply on the ground that, as they are hardly practised at all, their treatment at the present time would but encumber a volume that is merely practical.

With regard to the whole of the foregoing argument, it must be remembered that, were it possible to disprove every point of it, nearly all the ornaments of the Rubric (including the censer, the two lights—or one at the least—the chasuble, dalmatic, cope, etc.) would still be statutably binding upon us.[1] For they are ordered by the unrepealed parts of the ancient canon law. The seventh clause of 25 Hen. VIII.-'continues in its former force the whole of the canon law which is not repugnant to the laws, statutes, and customs of the realm, nor to the damage and hurt of the royal prerogative.'

[1] Blunt and Phillimore, *Book of Church Law*, p. 23. The whole matter is dealt with in chap. ii. of that book. See also an article in the *Law Times* for Oct. 22nd, 1898.

It seems certain that the present increase in beauty of worship, which is noticeable among all parties in the English Church, and indeed outside it as well, will continue to grow, till there is not a single form of religion left that discards the almost universal human instinct for richness of ceremonial worship. Yet it appears to be not less certain that freedom will be a mark also of the future, rather than strict ceremonial uniformity. We need not regret this tendency; for such uniformity never did obtain in the time when the Church was at peace. Its attempted enforcement, in Rome or elsewhere, is a sign that the Church Catholic is divided.

This book must not, therefore, be taken as the attempt of an unauthorised person to dictate to his brethren. Whether they conform little or much or altogether is a matter for them to settle with their own consciences. I have only tried to show what it is that our Church requires. Those requirements leave many degrees of ceremonial open to us, even within the limits of strict conformity; and the tolerance of non-conformity in the Church allows in practice an even greater freedom. But, whether the ceremonial used is little or much, the services of our Church should at least be conducted on the legitimate lines, if only that they may be freed from what is anomalous, irreverent, tawdry, or grotesque.

# CHAPTER I

## THE CHANCEL AND NAVE, AND THEIR FURNITURE

In planning a new church it should be remembered that it is not essential, although it is generally convenient, for the chancel to be raised one or perhaps two steps above the nave. In most old churches there is only a difference of one step, in others chancel and nave are on the same level, in some there is even a descent of one step into the chancel. A step makes it easier for the service to be heard; but to pile up the chancel at a great height above the nave is an innovation that causes many inconveniences. A church is not a theatre, and it is not necessary or even advisable that the action in the chancel should be displayed with much prominence. Especially where space is limited the fact must be borne in mind that each step reduces the size of the floor. There are many churches where the ministers at the altar have not room to move because the architect has sacrificed everything to perching them upon as many steps as possible.

The chancel should not be crowded with benches and desks, which has a very bad effect, but should be kept as open as possible. In small chancels it is certainly best not to have a surpliced choir, so that only stalls for the clergy and a few seats for servers are needed. Whatever choir there is can then be accommo-

dated in a gallery with the organ, which will increase reverence, economise space, and improve the quality of the singing.

I do not think there can be much doubt that this is the ideal arrangement even in most large churches. Except in 'Quires and Places where they sing,' that is to say in cathedral, collegiate, and suchlike churches, surpliced choirs are a nineteenth century innovation, and still in the experimental stage. And surely the old plan was a wise one: cathedral and collegiate churches have two qualifications for such choirs, which most parish churches have not; they possess real structural quires a good distance from the sanctuary—not merely chancels; and their foundations allow of careful supervision and constant musical training of the boys. There is something to be said for exceptionally large, rich, and central churches starting foundations, becoming, in fact, collegiate; but many parsons are beginning to ask themselves whether in ordinary parish churches the innovation has justified itself. Its ethical and musical bearings are beyond the province of this book; one can only say that the behaviour of choirs and the quality of the music they produce in average parish churches suggests that we are in need of some reformation in the matter.

For these reasons alone it is probable that such choirs will tend to decrease amongst us. We are not at present a musical nation, as is proved by the fact that we maintain a great company of organ-grinders, and in other ways batten on the musical refuse of other countries. As we become more musical, the number of men and boys in our choirs will probably decrease; we shall no longer try to herd in as many as the chancel can possibly hold, for we shall seek less

for noise and more for music; we shall have more practices and insist that they are attended, and the braver choir-masters will even refuse to admit choristers who cannot sing. Consequently choirs will become much smaller. Many churches will be content with four or even two paid rulers, to lead the singing and chant the alternate verses of the psalms and canticles. I think that as the choirs decrease the congregations will increase.

Perhaps with these modifications the surpliced choir will survive, at least in places. The question will no doubt settle itself on musical grounds. But the artist and the ecclesiologist would come to pretty much the same conclusion as I have prophesied for the musician. Ecclesiastical precedent is against surpliced choirs in *ordinary* parish churches, and large choirs are not conducive to reverence. Æsthetically, there is a distinct loss in crowding the chancel with a mass of white; indeed, in the days when colour effect was understood, the surplices (in the cathedral churches, which had choirs) were covered nearly all the year with black cloth copes (which were more like black gowns than ceremonial copes), and traces of this still remain in the boy's gowns at Lincoln and the purple gowns at Norwich Cathedral. As for parish churches, the inventories show an extraordinarily small number of surplices and rochets, which puts the non-existence of surpliced choirs in the ordinary parish church beyond a doubt. There were just a few exceptionally placed churches where a *few* boys sang in the choir, as St. Peter's, Cornhill, where there were seven boys' surplices.[1] In the same way there is evidence that in

[1] 'vii surplices for children for the quire,' in 1546. Comper in *Some Principles*, 124.

large parish churches there were rulers, who had seats in the midst of the choir in imitation of the cathedrals.[1] We learn also, from an interesting passage in the Sarum Customary, that provision was made for such an imitation of the cathedral use in parish churches, the boys ('if there are any') standing in front of the choir stalls, while other 'clerks' occupied places to the east of what we should call the clergy-stalls, just as they do nowadays.[2] I do not suggest that we are to be bound by medieval precedent as to the number of choristers we employ; but I do say that surpliced choirs have been largely introduced simply because they were thought to be 'high church,' and that this idea was a mistaken one, whether a 'high churchman' be regarded as a scrupulous obeyer of the Prayer Book, or as a follower of Caroline, or Medieval, or even of modern Continental customs. This idea, then, being disposed of, we must judge surpliced choirs by their fruits—musical, moral, artistic, and devotional. That judgment is now being formed; and I, for one, shall not be surprised if the result is not to prove, as usual, that the old ways are best.

The stalls for the clergy may face north and south, or they may be 'returned' and all face east; they should not face west.[3] Ancient precedent is in favour

[1] *E.g.* at Wycombe there were four stools for the rulers, showing, says Mr. Hope, 'the adoption by parish churches of the uses of cathedral and collegiate churches.' *Inv. of Wycombe*, 12, 17. Again, at St. Peter Mancroft, Norwich, there was *one* book for the rulers ('Itm. a boke for the Rectores chori'), and there was *one* gradual for children ('Itm. a litle graill whos first leife begynnyth wt. the Kalender & servyth for Childern'); yet this church possessed no less than ten missals.

[2] See note on p. 50.

[3] See the declaration of the Bishops in 1661 (p. 195), which, strictly, is in favour of the stalls facing east.

of returned stalls, even in small parish churches;[1] and, though some congregations may not yet be ready for them, they have great practical advantages in assisting the devotions of the clergy, in preventing the clergy staring at the people, and in keeping the choir-boys under better control. The clergy will sit in order: the curate of the parish occupying the *Decani* stall, the first on the south side, the senior assistant curate having that of the Precentor (*Cantoris*), the first on the north side, the second assistant curate will sit in the second stall on the *Decani* side, and other clergy and choristers will similarly sit in order on both sides, the senior being farthest from the altar, subject, of course, to musical and other considerations.[2] A second shelf for keeping books will be useful in all the stalls, and divisions should be made so as to keep each person's books separate. Where there are rulers of the choir, these will need a lectern and stools in the midst of the chancel.

Boys should not be allowed to sit close together. In the case of small chancels, the floor space may sometimes be increased by giving them no desks, but only

[1] They were long continued in many places. The Puritan Cartwright objected in 1573 that 'the minister sitteth in the chancel, with his back to the people.' Bishop Wren in 1636 appealed to post-Reformation practice in favour of the custom (*Parentalia*, 78).

[2] '*De Ordinacione Chori in Ecclesiis Conventualibus vel Parochialibus.* In superiori gradu duo principalium personarum stalla chori sunt terminalia; scilicet in introitu chori ex parte occidentali a dextris est stallum excellencioris persone ipsius ecclesie, vice decani: et a sinistris secundarle persone, vice cantoris: deinde ex parte dextera stent presbiteri et alii clerici, qui etate et moribus exigentibus in superiori gradu tollerantur ex dispensacione. Juxta illos vero ex parte orientali stent ceteri clerici juniores, et dicuntur clerici de secunda forma. Pueri vero si habeantur in area sint stantes et dicuntur clerici de prima forma. Simili modo ordinantur clerici ex alia parte chori.'—*Customary*, 14.

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is strongly to be condemned—it is a horrible vulgarism. Gas or electric lights on the altar itself are intolerable. The general rules about all lighting, whether in nave or choir, should be,—that it be of as simple and unobtrusive nature as possible, that, if possible, it be not obtained by naked gas-jets burning to waste, that it be not placed at any height, but that the principal aim be to place it near to where it is wanted for the people to see their books, so that there is as much quiet shade in the church as possible. The less gas burned the better. People are more drawn to and impressed by a church that is not filled with flaring light, though often they do not know the reason; and the present craving for a fussy crowd of candles on the altar is in great measure caused by the want of a reasonable proportion of light and shade in the rest of the church.

The service books should be well bound and stamped on the outside *Choristers* with a number, *Choristers: Boys* with a number, and *Decani*, *Decani ii.*, *Cantoris*, etc. The boys should not be allowed to use any but those marked for them, as they have incurable destructive tendencies.

Hymn-papers should be filled in every week by the librarian, and placed one in each clergy-stall, and two or three on each shelf for the choir. If they are printed altogether in red ink, the numbers will be more easily seen when written in black. It will also lessen the danger of false numbers being given out, if the place for the hymns be arranged in a column somewhat apart from that for the chants, etc.

If the public notices to be given out are written in a book, it serves to keep a useful record.

**The Rood-Screen.**—If the chancels are to be as they were 'in times past' we must certainly stand out against

that dislike of Rood-screens which is common to Puritans and Roman Catholics. There can be little doubt that the most appropriate position theologically, as well as the most impressive, for the Rood or Crucifix is the ancient place on the chancel-screen, or, when there is as yet no screen, on a beam running across the chancel arch. Reverence would suggest a great reserve in the use of crucifixes, which should not be dotted about the church in the way one sometimes sees. Nothing can well be more impressive than the use of one large crucifix on the screen, and that alone. Figures of St. Mary and St. John were generally placed on either side of the Rood, and sometimes other figures also. The Rood-loft was a common place also for the organ and for musicians. It should be a substantial structure, resting on its beams and on the open screen below it. Two, four, or six candles on the Rood-loft are in conformity with ancient custom,[1] and look most impressive if the church is kept in proper shade: they also have a good effect in daylight. I do not think there is any difference of opinion among artists as to the great value of a well-designed Rood-screen. It should, of course, not be solid except in cathedral and collegiate churches (in the former there should be an altar against its west side);[2] but it gives the most splendid opportunity to the sculptor and painter. The

[1] The lights on the Rood-loft were allowed to remain by the Injunctions of 1538, when many other lights were forbidden. But the Injunctions of 1547 forbade all candles except the 'two lights upon the high altar, before the sacrament, which for the signification that Christ is the very true light of the world, they shall suffer to remain still.' If, therefore, these latter Injunctions could be shown to have the authority of Parliament, then the Rood-lights would not be ornaments of the Rubric.

[2] At Durham there was a triptych behind this 'Jesus Altar' against the choir-screen.—*Rites of Durham*, 29.

screen should be of stone or wood and not a mere iron grating; but at the same time it must not block out the high altar, nor hide the occupants of the stalls, in a parish church.

There are many good ways of disposing the organ. To block up a chapel with it is a bad way. The recent committee under the Bishop of Chester, which reported on the subject, showed that, for the sake of the instrument itself, it should not be crammed into positions of this sort. Our old country churches were not built to contain a large organ; there is no place for one, and therefore a chapel, often the only chapel, has been taken, to the destruction of the church's beauty and the great detriment of the organ's power. If the little 'Positive Organ,' charming in appearance and excellent in tone, had been invented earlier, many a lovely old church would have been spared from hideous defacement. For larger organs some kind of loft should, if possible, be built.[1] Organ-pipes should be left their natural colour, which is a very good one: the decorations one generally sees are execrable.

There can be little doubt that the best arrangement both for music and for ceremonial in many churches is the old-fashioned one of a west gallery, containing both organ and choir. This has the additional advantage of allowing for a mixed choir. The choristers can still take part in the procession, slipping off their surplices in the vestry, or going as they are into the gallery, when the procession is over.

**The Pulpit** is ordered by Canon 83 to be 'provided

[1] At Durham there were three 'pair of organs.' One stood 'over the choir door' and was only used at principal feasts. The second stood 'on the north side of the choir.' The place of the third is not mentioned.—*Rites of Durham*, 14.

in every church,' and to be 'comely and decent' and 'seemly kept.' It may be in almost any part of the church, the usual place being at the side of the nave. My own opinion is that the south side is the best for every one who is not left-handed; for the preacher, having his freer side towards the people, is able to speak right across the church with more ease and self-command.

It is curious to notice how few modern pulpits are well placed or adequately fitted. As a rule they are pushed too far back against the chancel, and too much at the side of the church. Often they are half under a pier-arch, and the preacher as a consequence has to strain his voice in order to be heard, or is not heard by half the congregation. The old architects seldom made this mistake; they placed their pulpits well into the nave, and the preacher stood high enough to have a good command of his hearers.

Generally, too, of late years, expensive and very ugly stone pulpits have been set up. Of course, there is nothing wrong in itself about a stone pulpit; but a wooden one has these great advantages—that it is warm, smooth, and clean to the preacher's hand; that it *furnishes* a church, giving it warmth and colour; and that it can be easily moved.

If an immovable stone pulpit is to be set up, a small platform should first be knocked together, and carefully tried in different positions; it should be moved about until the spot is found, where (1) the voice rings truest and clearest with least effort, (2) gesture becomes most easy and unstrained, (3) the largest part of the congregation can be seen. It will generally be found that the same place will be best for all three purposes. In the case, for instance, of a church with two aisles;

if the pulpit be brought well away from the pier-arches, it will be found not only that the acoustics are much improved, but also that he can see (and consequently be seen by) a far larger proportion of those who sit in the aisles. Or again, in a church with no aisles, if, instead of the pulpit being stuck against the wall, it project into the church, the preacher will not only find it easier to speak, but also to move, having no longer the fear of hitting the wall.

The pulpit should not, as a rule, be east of the easternmost row of seats, but should project a row or two into the seats on its side. As for height, I would suggest that the floor of the pulpit be not lower than the shoulders of the people when they are sitting down.

In the pulpit itself everything should be avoided that tends to make a preacher nervous or awkward. The steps to the pulpit are often better behind and out of sight, but in this case there should be a door, or at least a wooden bar, so that the occupant need not fear the fate of Eli. The sides of the pulpit should not be so low down that the hands dangle helplessly: Englishmen as a rule find their hands rather in the way, and they will speak much better, and avoid fingering their garments much more, if they can rest their hands quite comfortably on the sides of the pulpit. I would suggest thirty-eight to forty inches as a convenient height for men of average size; it is best to err on the side of height. Where the sides of the pulpit are too low, a rounded wooden rail can easily be fitted on to them, and it can very often be made to look well: the rail gives a rest for the fingers, it makes gesture more ready, the hands not having to be lifted so high, and at the same time it leaves the top of the pulpit (which should be at least four or five inches broad) quite free for books. Every pulpit

should also have a shelf, with a little ledge, large enough to hold the books, a handkerchief, etc.; this also helps to prevent the preacher hanging himself over the pulpit. On the shelf there should be always a decent bible, a prayer book and hymn book, and a copy of the bidding prayer (which may be written on the fly-leaf of the prayer book). These books should not be too large to be put conveniently on the shelf, as anything that is in danger of tumbling over adds to the constraint of the preacher. They should be stamped *Pulpit*, and on no account ever be removed.

There should always be a desk for those who use notes or manuscript. This desk should not be made of cheap, shaky metal with thin edges. It should be substantial, with rounded edges that do not cut the hands. It should be firm, and readily adjustable both as to height and slope. It should also be removable: the clergy of a church sometimes forget that strange preachers may be seriously inconvenienced by the presence or by the absence of a desk. Metal is better for this purpose than wood. But here as elsewhere it is well to remember that there is nothing particularly ecclesiastical or sacred about brass. It is better to cover it with a cloth, but the Church nowhere orders that such cloths should follow the colour of the seasons: the pulpit is not an altar, and its hangings should be chosen with a view to permanent use, only to be replaced by something of another colour and material during Lent. The desk should look across to the opposite corner of the church, and not due west.

A round hole should be made on the shelf under the desk, to hold a watch, even if there is a clock in the church; for some men are short-sighted. Better still is a horizontal clock fitted into the top of the pulpit.

The congregation will often have cause to be grateful if there is a clock within sight of the preacher. In most small churches a plain round clock on the west gallery or wall will be a convenience.

A small fixed seat may be set in a very large pulpit, but not in one of average size (thirty-six inches inside diameter). Many old pulpits are only thirty inches across. Although tastes differ in the matter, it is often true that a large pulpit makes a fidgety preacher.

If there is a tumbler of water, it must be kept in an absolutely safe place; for instance, in a niche under the front shelf.

The question of sounding-boards depends upon the acoustic properties of the church. Often a curtain of tapestry behind the preacher will be an assistance: it also serves to rest the eyes of the congregation. A hanging round the front of the pulpit, covering the sides but not the base, may often hide a multitude of architectural sins.

In nothing are pulpits more badly managed than in the method of lighting. It may be laid down as an axiom that the lights should be turned low during the sermon; for this disposes the congregation to listen and not to stare about, rests their eyes, purifies the atmosphere, lessens the heat, spares the decorations, and reduces expense. Therefore the pulpit must have an independent supply of light of its own.

This should not be supplied by two unguarded candles on the shelf, unless the preacher is absolutely determined to court martyrdom. As a matter of fact, however, when preachers find themselves placed so near the fire, they take such care to avoid it that they remain throughout their discourse as impassive as statues. When the candles are guarded, the preacher

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way the rays of light are reflected with clear mellow brightness on to the desk and the preacher, while no flame at all is visible. The best designed lamps of this as of other kinds are made by Mr. W. A. S. Benson, 82 New Bond Street. They burn crystal oil, and can be lighted and turned out as easily as gas. Lamps need to be lacquered, as otherwise they are difficult to clean. It is best to light them before the service.

**The Reading-Pew** or lectern may be beautiful or ugly, artistic or commercial, according to the spirit of the people who gave it. It can be cheap or dear, of wood or metal, according to their means; but it may be something other than a brass eagle without any offence against orthodoxy. Indeed this type of lectern was not invented for reading the lessons at all, but for the epistle and gospel, or for the use of the rulers. One thing is essential to it,—that the desk be of a convenient height and angle, and do not come between the reader's head and the congregation. From the platform to the lower edge of the desk forty-eight inches is a good height. There is plenty of ancient precedent for much higher lecterns, but they were used for singing the service in the choir, and not for reading to the people. Like the pulpit, the lectern should be placed where the voice is best heard; for our rubric (as well as common-sense) orders that the reader shall so stand 'as he may best be heard.' It may be on the opposite side to the pulpit, and not too near the chancel. It should stand on a platform at least a foot above the floor of the nave, and should certainly not be on a lower level than the choir.

The above remarks are for the benefit of those churches where the lessons are read from what is practically the gospel-lectern. Wherever possible this

lectern should be brought into the choir and put to its proper use. A new lectern may then be designed on the lines of a small pulpit, in fact the 'Reading-Pew' of the rubric in the Commination service. This reading-pew in a church of average size may well be built into the chancel-wall, or constructed in the Rood-screen. In large churches it may be brought into the nave, leaving *at least* a procession-path between it and the screen, and generally it will be on the opposite side to the pulpit. Such a reading-pew of wood can be put up at small cost, and a competent architect will make it a very comely piece of furniture, if he is told that it is for convenience in reading, and not hampered by notions about gospel-lecterns. Only it must be remembered that the top of such a reading-pew (or its desk if the top be low) must be higher and larger than the desk of a pulpit, so that it can carry a heavy bible at a height convenient for reading. The suggestions as to height and hangings apply of course to every kind of reading-pew.

**The Gospel-lectern** may stand in any convenient place in the chancel. It may be used for the epistle as well as for the gospel, and may conveniently stand for this purpose on the north side near the chancel-gates.[1] The use of the Rood-loft for gospel and epistle lecterns does not concern us here.[2] Many churches

[1] At Durham the 'lectern of brass, where they sung the epistle and gospel' stood 'at the north end of the High Altar.' It had a gilt pelican on the top, 'whereon did lie the book that they did sing the epistle and gospel.'—*Rites of Durham*, 11.

[2] At Salisbury the Epistle, Gradual, Alleluya, and Gospel were sung from the Rood-loft on all great days; on other days from the choir-step.—*Sarum Customs*, 68-74, 100-102. This does not seem to have been the practice in parish churches, where the approach to the Rood-loft is generally too small for ceremonial purposes. The loft was probably used in such churches by the musicians only.—*Cf.* Comper, *Some Principles*, 119 ff.

are not suited for a gospel-lectern, as those where there is only one priest, or those where the chancel is too small, or where there is no place whence the epistle and gospel can be well heard except from the top of the chancel-steps.

In large churches where there are rulers a lectern may stand for them in the midst of the choir, facing east.[1] This lectern may be higher than the gospel-lectern, and will generally need two candles for reading by. All lecterns may be draped with a cloth (of any colour) and they may be of the eagle or of any other type.[2]

Book-markers are a convenience, but not an ecclesiastical ornament, needing a particular treatment. To change them with the seasons is unauthorised, unnecessary, and rather damaging to the book. Red or blue are good colours. Reverence would suggest a sparing use in these and similar things of crosses and other very sacred symbols.

Lectern-cloths are among the ornaments of our rubrics, and often they will greatly improve the appearance of a lectern. The usual pattern is, however, not a good one: the lectern-cloth should be a strip of handsome material (unembroidered for preference) as wide as the desk, and long enough to hang not only over the front, but over the desk to a longer distance down the back. Cloths of this sort are better fringed at the ends, and sometimes also at the sides. They should not follow the colour of the seasons, though

[1] 'And there was lower down in the Choir another Lectern of brass, not so curiously wrought, standing in the midst against the Stalls, a marvellous fair one, with an Eagle on the height of it, and her wings spread abroad, whereon the Monks did lay their books when they sung their Legends at Mattins and other times.'—*Rites of Durham*, 12.

[2] 'Aquilam vel lectrinum.'—*Cust.*, 70.

they may be put away in Lent and either replaced by some older or more sombre cloths, or the lectern left bare.[1] Of all things of this kind it is well to bear in mind that it is better to spend a fair sum on one of good material than to waste the same amount on four or five cheap ones. One bad result of this multitude of changeable material has been that the lesser feasts and fasts of the Church are often not marked at all. Only the frontal need be changed.

**The Faldstool** or Litany-desk is not proved to have been in use at the time of the rubric; but, as in the first year of Edward VI. it was ordered that in parish churches 'the priests, with other of the quire, shall kneel in the midst of the church, and sing or say the litany,' a desk may have come into use as a matter of convenience. Grindal in 1563 orders the Litany to be said 'in the midst of the people.' Cosin, in 1627, as Archdeacon of the East Riding, inquires, 'Have you . . . a little faldstool, or desk, with some decent carpet over it, in the middle alley of your church, whereat the Litany may be said?'[2] The position of the faldstool is discussed on p. 251.

The desk, then, had at this time a 'carpet,' *i.e.* a hanging of silk or other material, over it, which, of course, like other cloths of this nature does not follow the colour of the season. Such a 'carpet' had best be a strip, hanging right over the desk from back to front as on a lectern. If the faldstool stands in the

[1] 'At Rochester, in the thirteenth century, was a red and gold cloth for the Lectorium (*Reggist. Roffense*, 240). At Sarum, 1222, one cloth for the Eagle, a linen cloth embroidered with gold for the Pulpitum on greater Feasts, a linen cloth for the Lectern on week days. These veils were long and beautiful.'—Chambers, *Divine Worship*, 9. See also many old inventories for the use of such cloths, and for the use of linen or plainer ones in Lent.

[2] *Works*, ii. 4.

middle alley of the nave, it should be at an ample distance from the chancel-steps, with plenty of room on either side of it, so as not to be in the way. If possible it should be a substantial roomy structure in wood, set on a platform six inches high that allows ample space for kneeling: indeed where there is room the faldstool might well be designed to provide room for two chanters in addition to the minister. A quite small faldstool should have the kneeling part of the platform sixteen inches in depth, and the desk twenty-three inches broad and twenty-three or twenty-four inches above the platform.

**The Font** should, according to Canon 81, be of stone, and 'set in the ancient usual place,' *i.e.* near the church door; this was again insisted on by the Bishops at the Savoy Conference;[1] the font was never in England placed in a special chapel or baptistry. As the rubric in our baptismal service orders the font to be filled afresh at each baptism, a drain is absolutely necessary. The Puritan practice of putting 'pots, pails, or basons' in it to hold the water was steadily condemned by our bishops from Parker downwards. The font should have a cover, which may be a simple lid or an architectural feature. Covers to fonts are constantly ordered from the time of St. Edmund of Canterbury to as late a date as that of Cosin. Care should be taken at festivals, if the font is decorated, to keep the top of it clear. When the font is ornamental in itself, it is better not to decorate it.

**Pews** are by no means a Protestant invention, and in some ways they are better than chairs. They should, however, always be low, and the alleys both in aisles

1 'At or near the church door, to signify that Baptism was the entrance into the Church mystical.'—Cardwell, *Conferences*, 355.

and nave[1] should be much wider than usual. There are a good many old churches in England which show the medieval arrangement of low pews. They are like separate islands of low wood-work, two in the nave and one in each aisle, with plenty of open space at the west end. To leave thus wide alleys, and a clear bay at the west where the font stands, is a great help to the architecture of the church, and gives room for the proper management of processions. Movable chairs can always be added when necessary.

Kneelers should be flat, soft, and low. The high, narrow, and sloping boards one sometimes sees make it almost impossible to kneel. So do high hassocks. Kneeling is also discouraged by the benches or chairs being put too close together. The parson should himself test the kneeling accommodation from time to time, and apply the golden rule to it. Perhaps the most convenient arrangement is for moderately thick pads to be hung by a hook on each chair.

**Pictures and Images** are legal in the Church of England, at least so long as they do not commemorate 'feigned miracles,' and are not abused by superstitious observances, but are for a memorial only. Their destruction was an act of lawless violence, and their use has never been entirely discontinued.

The special series, called the Stations of the Cross, has, however, no authority. Even in Roman Catholic churches, the special permission of the Bishop has to be obtained before they are set up. And, as they are

[1] It seems still necessary to point out that the passages in a church are called *alleys* and not aisles. The clergy at least should not allow themselves to talk about the 'middle aisle.' An aisle is, as the word implies, a wing built on to the main body of the church, which is called the nave; and the passage in the nave is not the middle aisle but the middle alley.

exclusively connected with a special service, they cannot be defended as if they were so many separate pictures. It may be added that, while in Roman Catholic churches they are generally kept in due proportion by the multitude of other pictures, of images, shrines, etc., in an English church they tend to give an undue prominence to one part of our Lord's life and work.

Photographs do not look well in a church, and even autotypes should be used very sparingly. Pictures with colour are wanted, and original paintings if possible. Some Arundels and some of the Fitzroy Picture Society's lithographs look extremely well. The Arundel Society has given over the remainder of its stock to the S.P.C.K., but nearly all the best are now out of print. The Fitzroy Pictures are kept at Messrs. Bell's, the publishers, York Street, Covent Garden.

The choice of pictures lays a very solemn responsibility upon the parson; for many who see them will have their ideas of the Christian religion formed or modified by what they see. They may, for instance, form the impression that weak sentimentality, or theatrical self-consciousness, is the religion of Christendom. On the other hand, they may learn to see in it sincerity, depth, and strength. Need I say that this is even more true of images?

The placing of pictures on the walls is a matter for the architect, and cannot safely be attempted by amateurs.

Shriving-pews were sometimes used in old times; but their shape is not known, and their use was not general: the clergy generally sat in chairs. For many reasons it is better always to hear confessions in the open church, either at a seat or pew by the wall, or in

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boards, it is a good plan to keep one for notices of the week, another in a less conspicuous position for notices of a more permanent character, and another for finance. A card announcing when the clergy can be seen in church, and another for the names of the sick and departed for whom the prayers of the congregation are desired, can hardly be dispensed with in a town parish. And at the present day it seems really necessary to post up in a prominent position the card 'Whosoever thou art,' which is published by the S.P.C.K.

Hymn-boards are very useful, but sometimes there is not enough room on them when there are processionals or extra hymns. The day should be given at the top, so that every one can find the Psalms; and if a psalm is sung for the introit according to the First Prayer Book, it will save bother (and also the expense of introit books) if a piece of wood is provided with the word 'Introit' to hang over the word 'Day,' for the Holy Eucharist: it is better still to have two boards, one for the morning and one for the evening. The verger is generally the best person to look after the hymn-board.

Devotional books for private reading are an admirable institution in a church; they encourage people to make use of it, besides assisting meditation and helping to dissipate prejudice. The Bible and other books were formerly kept on a desk for folk to read; the custom of keeping books in church had come in as early as 1488, and in the seventeenth century devotional books were common in church. A small bookcase may be hung near the west end, and supplied with a good selection of books, stamped with the name of the church. Methuen's little volumes in the 'Library of Devotion' and in the 'Churchman's Bible'

series may be mentioned as examples of cheap and suitable books nicely got up.

**Chapels** are required by our Bishops, following the ancient practice, to be enclosed by some kind of open screen with doors. A chapel needs an altar with a foot-pace, and a credence, all of which may be smaller than those belonging to the chancel. Minor altars are not allowed unless they stand in a chapel. Chapels are intended for the Eucharist, not for choir offices: when the size of a church renders a chapel convenient for the latter, the chapel should be fitted with stalls.

Of all the objectionable ways of warming a church that of noisy iron gratings in the floor is one of the worst. They have a power of spoiling the effect of the architecture which is curiously beyond their importance; they are a danger at weddings and at other occasions; and they harbour rats. It is, I believe, a fact that churches which are too cold in winter are generally too hot in summer, because draftiness is largely the result of imperfect ventilation. A good many people are kept away from church by these causes. The parson should consult some disinterested expert before he gives way to the blandishments of advertisers. In this, as in other matters, the clergy are much victimised by the lavish advertisements in church newspapers.

No alterations or additions should be made in the architecture or furniture of a church until a faculty is obtained from the Bishop. The cost of a faculty for minor alterations (if unopposed) is £2, 2s.

There should always be benches in the **Church Porch.** An open wire door to let air into the church is useful in the summer, and the porch itself should have gates.

The verger should have a cupboard near the west end of the church, where his gown and wand and the alms-plates should be kept, and also magazines, additional hymn-books, and suchlike things. In new churches provision should be made in the wall for a cupboard of this sort. Cupboards look very well if designed by a competent architect.

Notice-boards outside the church are too often left to the curious decorative ideas of the local builder. It is generally best that the service-board should be white, with its lettering in black of a broad and simple character such as any decent craftsman will execute—indeed the better class of local decorator can now produce tolerable lettering if told that it must be a plain kind and devoid of flourishes. The services will, of course, be given in full, including the times for baptisms, etc.; the name and address of the verger should also be given. The names of the clergy should be described as follows:—*Curates*: John Brown, M.A. (*Vicar*); Thomas Smith, M.A.; James Robinson, B.A., etc. A double notice-board is also needed for posters, divided under the headings 'Church,' 'Parish.' This is easier to keep tidy if it is also white.

The parish church belongs to the people, not only during service-time, but all through the day. It is not the parson's private property: he is one of the trustees for it, and his duty is to keep it at the people's service. It is quite inexcusable to exclude them from it at any time of the day.

Some persons keep the outer doors of the church only half open, as if they wished to hide the fact that it is used as a Christian house of prayer. Now this half-open door is the sign among tradesmen that closing time has come, and no one is expected to enter.

Others only open a door that is out of sight. But if all the doors are kept freely open, it is safer than it would be with only one entrance; for a thief would have to keep a watch at all the entrances. As a matter of fact, thieves generally find it safer, for this reason, to break into a *locked* church. But the church is a public place, and therefore valuables should be kept under lock and key, and reasonable precautions should be taken not to leave temptation in the way of a chance passer-by. The best safeguard is for the church to be well used; indeed, it is remarkable how few precautions are found necessary abroad. The people will gradually learn to use the church, if they are given the chance, and not prevented from saying their prayers by the churlishness of the parson. It is more important that the church should be open than that it should be adorned with valuable things. In some parishes voluntary watchers can be obtained; in others no watchers are necessary; in others two or three old people can be provided with a pension as payment for a few hours' watch every day. Paid watchers should be instructed not to follow strangers about, nor to eye them suspiciously, nor to address them on the chance of tips.

Church bells are a matter for the specialist to settle; but it may here be pointed out that they need not be a public nuisance. For, in the first place, it has recently been discovered that bells can be tuned, and therefore there is no excuse for the toleration of any bell that does not give a true musical note. Secondly, no single bell, or couple of bells, should be rung for more than a minute or so at the time; even three minutes is too long. If there is only one bell in a church, it is much better only to ring a dozen strokes at fixed periods:

this has the additional advantage of giving definite signals to clergy and choir. For instance, at the five-minute dozen the servers might prepare the altar, and the boys might be admitted into the choir vestry (if there are any boys); at the three-minute dozen the choristers might put on their surplices; at the last dozen the vestry prayer might be said. Lastly, bell-hangers know how to hang their bells and brick them in so that the sound is hardly heard in houses quite near the church, while it is carried upwards and away so that it is heard farther than before, and mellowed by the distance.

Gothic architecture is most beautiful, when it is true, as the modern imitations of it hardly ever are; but it was only in use during four centuries of the Christian era, and is therefore not more ecclesiastical than other forms of architecture. In Gothic, as in all other times, the church builders simply used the current style that was in use for secular buildings as well. The parson should not try to tie down the architect to any popular ideas as to what is ecclesiastical—which is, indeed, just the reverse of the whole Gothic spirit. Shoddy Gothic is the most hideous of all architecture, because *corruptio optimi pessima*. In medieval, as in all other Christian times, architecture and all forms of decoration were free, although symbolism was so intensely appreciated. Even frontals and vestments were made without any regard to the supposed ecclesiastical character of their materials, birds, beasts, flowers, and heraldic devices being freely used.[1] Because the significance of sym-

[1] *E.g.* the inventory of Lincoln Cathedral for 1536 enumerates the following designs worked on the vestments (they are tabulated by Macalister in his *Ecclesiastical Vestments*):—Leopards, harts, falcons, do. with crowns in their mouths, swans, ostriches, ostrich-feathers, popinjays, lions, owls, black eagles, peacocks, gryphons, dragons,

bolism was so well understood, sacred devices were used sparingly and with definite intention. Special 'ecclesiastical' materials only came in, even abroad, within living memory, and were due mainly to commercial reasons and the rage for cheapness, because the constant use of a few stock patterns saved the shopkeepers the trouble of thinking. They were soon able to persuade their innocent customers that the materials on which they made the most profit were particularly suitable for use in church.

Sound masonry is most necessary, even from the æsthetic point of view. A good architect's work is spoiled, if nothing is asked of the builder but a low tender; and the only advantage of this cheap building is that it tumbles down after twenty or thirty years, and so the world is rid of it.

A few notes on churchyards and monuments are given on pages 429-31.

The **duty of the churchwardens** is to see that 'the fabric of the church and all contained therein' is 'maintained in a good and perfect state, and for that purpose to make all such repairs as may from time to time be necessary.'[1] They should be careful that they do not

phœnix. In addition to these are figures of the Divine Persons, incidents in the life of Christ, of our Lady and other Saints, figures of the Angels and Saints, and emblems such as roses and lilies, sun, moon and stars; also crowns, clouds, knots, inscriptions, initials, and heraldic devices.

[1] Cripps' *Practical Treatise on the Law relating to the Church and Clergy*. The notes that follow are taken in the main from a valuable 'Charge to Wardens and Sidesmen,' by Archdeacon Wilson. I ought, however, to remark that the Archdeacon is wrong in saying that no stonework nor faced brickwork nor woodwork should be painted or whitewashed. Wood of course should not be grained and varnished, and stone should not be coloured in imitation of marble; but there is universal precedent for the proper use of paint, plaster, and stencilling. Such things must be left to a good architect. The notion that white-

by any neglect lay upon their successors a heavy expenditure. It is convenient for the wardens to divide their duties. For example: one may deal with the finance, the charities, the vestry-books, the seating of the congregation, the supply of books to strangers; the other may have the care of the fabric, organ, fittings, monuments, bells, ventilation, heating, lighting, and of the churchyard with its fences, paths, and gates. Some of these duties may be delegated to the sidesmen.

The supervision of the cleaner is an important part of the wardens' duties. They must see that he keeps the pavements, window-sills, etc., clean, that he washes out the pews, brushes the mats and kneeling-pads. They must also see that all carved work is cleaned sparingly and with the greatest care; sometimes carved stone may need to be washed and wiped, but it should never be rubbed or scrubbed: stalls, seats, etc., should be wiped with a damp cloth to remove the dust. Books and kneelers should be neatly arranged. The remoter parts of the church, such as the rood-loft, the ringing-loft, and heating-chamber, should be periodically visited with a keen eye to dirt and cobwebs. Gas-jets must be cleaned or they will give a bad light; lamps need careful wiping and trimming, or they smell and make blacks. The organ will suffer serious damage unless it be cleaned from

wash is due to Hanoverian churchwardens, or to the Puritans, is entirely mistaken. Coat after coat of whitewash is constantly found on medieval stonework, and artists are quite agreed as to the beauty of its effect and as to the lovely setting it gives to hangings, ornaments, and paintings. In the same way, the best artists and craftsmen are unanimous in their condemnation of brickwork, faced or unfaced, being left naked in the interior of churches. Brickwork should always be plastered, or the church will look bare, and any attempt at a scheme of colour will be ruined. Stone walls also should generally be covered as in old Gothic churches.

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too often upon this, because it is still the exception for decent things to be bought for a church. In nine cases out of ten, those responsible for buying such things fall a victim to advertising firms whose object is to make money out of the parson and wardens, not to improve their church or minister to the glory of God. As education improves, these horrible articles will be recognised as valueless (as indeed those of twenty years ago are already) and will have to disappear. There are but few churches as to which an artist would not, if he dared, recommend a big bonfire of ornaments to begin with. The thousands upon thousands of pounds spent in the last century on the ornamentation of churches have been nearly altogether wasted, or, as I have said, worse than wasted.

There is a special danger in the case of architects; for many an architect has started work with good intentions, but as he has become known, the clergy (being unable to judge of art, and so taking refuge in a name) have flooded him with work, which he has not had the strength of mind to refuse, for such refusal means that he must remain a comparatively poor man. The result is that even good men develop into commercial firms, and produce work bearing their name which they do not sometimes even see. Nothing worth having—not even a new vestry or a gate—can be produced under these conditions.

To save the Church from this degradation, a society has been founded under the presidency of the Bishop of Rochester. It is called the *Church Crafts League*, and its address is the Church House, Westminster, S.W. It makes no charge for advice, and takes no commission, its object being simply to place clergy, wardens, and donors in connection with a real artist of

craftsman for any work that is required. Its committee is elected with the view to being in touch with genuine artists of every kind, and it meets at the beginning of each month to give advice and to recommend to applicants the craftsman (whether he be a painter of pictures, or an architect, or the humblest hewer of wood) whom it considers best qualified for each piece of work that is contemplated.

# CHAPTER II

## THE HOLY TABLE AND ITS FURNITURE

ALL **Altars**[1] should be 3 ft. 3 in. high, and *at least* deep enough to take a corporal 20 in. square with a foot or so to spare. Their length will depend upon the dimensions and character of the church; and, as the whole dignity of effect depends very much upon the length of the altar, the advice of a competent architect should be sought. It should be borne in mind that altars are nearly always too short nowadays:[2]

[1] The word 'altar' is generally used in this book for convenience, It does not occur in the Prayer Book, but it has the authority of the rubrics of the various Coronation Services, and of the Canons of 1640. There is a continuous precedent for its use, *e.g.* George Herbert, Sparke's *Scintilla Altaris* (1666-82), *Guide to the Altar* (1770), Cookson's *Companion to the Altar* (1789), etc. It is quite a mistake to attribute any doctrinal party sense to the word 'table.' In the earliest York Pontifical we find the words 'in hac *mensa*' used at the dedication of an altar, and the same words occur in the latest version of the same book. The word also occurs in the canon law of the Church, 'ut in ea fit *mensa*, in qua panis vivus,' etc. Such phrases as 'Godes table,' 'Goddes board,' 'the holie board' are common in medieval writings. (*Lay Folks' Mass Book*, 358-360.) The word 'table' is also used by the Eastern Churches, and 'table' as well as 'altar' occurs in the writings of the early Fathers. It is a mistake also to think that 'table' is devoid of sacrificial meaning: 'mensa' is used in classical Latin of a sacrificial altar. The Prayer Book terms 'Holy Table' and 'Lord's Table' are reverent paraphrases of the more convenient word 'altar.'

[2] The old altar at Arundel is 12½ ft. by 4. For many average-sized churches 9 ft. by 3 is a convenient *minimum*.

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the vast majority of churches suffer greatly in this respect. As for the material of which the Holy Table should be made, it may suffice to state that wooden altars were sometimes used before the Reformation, while many stone ones were set up in the eighteenth and early part of the nineteenth centuries in this country. *Plain* stone altars are by far the best. It is convenient for the top of the altar to project 2 or 3 in., as this gives more room below for the feet of the priest.

Reverence and convenience alike demand that altars shall stand, as 'in time past,' clear of the walls and reredos; and it is most important, both for the proper vesting of the altar, and for its cleanliness, that the back of it shall not be covered with gradines or suchlike encumbrances. When there is room it is often convenlent to have a clear passage between the upper frontal or reredos of the high altar and the east wall.

The high altar generally stands upon three steps, but one or even two of these may well be dispensed with in small chancels. The top step or platform on which the altar stands is called the **foot-pace**: it is often made too narrow: 30 in. is a convenient depth from the front of the altar to the edge of the foot-pace; a greater depth than this makes it difficult for the priest to kneel down, and if it be much less he is in danger of slipping off, and the proportions of the altar suffer. The next step is the **deacon's step**, and the step below is the **sub-deacon's step**, but where space is limited the sub-deacon can stand on the pavement below, and his step may be dispensed with.[1] The deacon's and subdeacon's steps are generally made too

[1] See Plate XIV.

narrow, and thus the ministers are huddled together to their discomfort and the detriment of the effect. I would suggest 22 in. as the minimum and 25 in. where the space admits it. These steps should not be high: 6 in. is the utmost, and 4 in. is better.

The communicants' step may be dispensed with in smaller churches, and its place taken by a movable kneeling-bench.[1]

While we are dealing with this subject, it is necessary to emphasise the fact that many steps, high reredoses, and candles, etc., do not increase the dignity of the altar. Dignity is obtained by proportion, and proportion is the most subtle and difficult secret of the architect's craft: the plainest building may be beautiful, if the architect has this sense, and knows how to use it: the most elaborate may be (and too often is) ugly, if he has it not. If the parson interferes with the proportions of his church even by adding a shelf a few inches high, he may throw the whole building out of harmony: I know of many churches whose east ends are spoilt even by so apparently slight a matter as a row of tall candles; I know of others which once had fine and deep chancels, but they are now mean and shallow (for size is purely relative), because a reredos several sizes too large has been put into them. Altars and ornaments that are unduly high not only lessen the depth of the church, but also destroy the very object aimed at—the height and dignity of the sanctuary and altar, because height is so entirely relative and the nice adjustment of measures so delicate a matter. But difficult as proportion is to practise, it is not difficult to appreciate. Any one with a moderately good eye can find this out, if he takes away gradines, replaces high

[1] See p. 103.

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The frontal, if accurately made with a backing of coarse linen, needs no frame. It can be hung by rings from hooks under the altar-slab, without any rod or wooden lath, or it may be tacked to the linen cloth on which the frontlet is fixed, and kept in position by leaden weights behind the altar;[1] and it may be folded up when not in use, and put on a shelf in a broad cupboard. This was the general ancient custom. It dispenses with the need of a large chest; and frontals look the better for not hanging stiffly: even the slight creases made by folding improve their appearance.

It is generally safer to avoid embroidery altogether. It is one of the most difficult and expensive of the arts, and nearly all so-called ecclesiastical work is thoroughly bad—fussy, vulgar, weak, and ugly. If it is used at all it must be of the best, and the church-furnisher must be shunned. A real artist must be employed, and much money spent, otherwise the money will be worse than wasted.[2] Amateurs should not attempt embroidery, unless they have learned the art from a competent teacher (and there are few such); but the most effective stitches are simple, and therefore amateurs can usefully work under an artist who carries out the design and chooses the silks.

On the other hand, plain materials should not be used, but figured silks, or mixtures of silk and wool, etc., with bold designs. There are even one or two printed Morris chintzes which make beautiful frontals.

It requires experience as well as natural gifts to know how a material will work out when it is taken out

[1] *E.g.* 'Quinque peciae plumbi pro altari.' 'III. lead plumbys upon the altar.'—Comper, *Some Principles*, 107.

[2] The Church Crafts League (Church House, Westminster) will recommend good embroiderers and teachers; Morris (449 Oxford Street, W.) also.

of a shop and set up in the peculiar light of a church. To avoid disaster (and most frontals are nothing less than ecclesiastical calamities), amateurs should only attempt frontals under advice.

The frontal should have a fringe along the bottom, and preferably at the sides as well. Fringes are nearly always made so vague and undecided that their effect is lost. If the pictures in the National Gallery and other collections are studied it will be found that the old fringes on frontals look so well because they are of bright and varied colours boldly and distinctly spaced, and no attempt is made to work in the colours of the material to be fringed.[1] For an average-sized altar the fringe may be 2 in. deep. Sometimes two orphreys of other material and colour are sewed in to the frontal, their purpose being to economise material by avoiding the use of an extra width when the frontal is a little too short. Some people have come to look upon them as necessary, but they are mainly an expedient to save money, and the frontal is generally better without them. On the other hand, very beautiful frontals can be made of alternate panels of different colour and design.

**The Frontlet** (often mistakenly called the super-frontal) is a practical necessity for hiding the suspension of the frontal. For convenience in poor churches it may generally be red in colour, but any colour is admissible.[2] It does not need to be changed with the frontal, although, of course, a particular frontal will often look best with a particular frontlet. It should

[1] This is further illustrated in the inventories: *e.g.* 'A cloth of blue tissue with a fringe of silk white, green, red, and yellow for the nether part of the high altar.'—*Inv. S. P. Maucroft*, 65.

[2] *E.g.* in the picture of the Exhumation of St. Hubert at the National Gallery there is a beautiful green frontal with purple apparels and frontlet.

never be of lace, nor have any lace upon it. It is often made too deep. For an ordinary altar a depth of $7\frac{1}{2}$ in., including fringe, or even less, is sufficient. The fringe should be about $1\frac{1}{2}$ in., no deeper, and laid on the lower part of the frontlet, not hanging below it. The frontlet should *never* extend over the top or round the sides of the altar: it should be tacked to one of the under linen cloths, like an apparel. It is often found convenient that the linen used for this purpose should be stout and of a dark-blue colour: such linen can be got at Morris's, or from Harris (Derwent Mills, Cockermouth). The coarser it is the more useful it will be in keeping the other cloths and the hangings from slipping. If the altar stand clear (as it should), the linen cloth can fall a couple of inches or more over the back; and leaden weights hooked on, or a painted iron rod slipped into the hem, will keep the whole in position. If anything rest on the back of the altar, which is a very objectionable foreign practice, then the method of fixing the cloth with drawing-pins (plugging a stone altar with wood for this purpose) seems to be unavoidable.

Altar apparels[1] sometimes add to the beauty of the altar; but they are not in the least a necessity, and many frontals are better without them. They can be of any colour that suits the frontal and frontlet, and require, of course, taste in the selection of their material. They may hang from 1 foot to 15 in. from the ground, and may be fixed with hook-and-eye to the top of the frontal: for those on an average altar 10 to 12 in. is wide enough. They should be fringed at the bottom, and may have braid or narrow fringe at the sides.

[1] I believe no English examples are known, but they are common in the old pictures of other countries.

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The two undercloths should be exactly the size of the top of the altar, and quite plain. One of them may, as we have seen, be tacked on to the frontlet. It is an ancient custom that no other material but linen shall cover the top of the altar.[1] The linen for altars should be stout: undercloths may be of diaper. The Roman fashion of tacking lace to one of these cloths is against all English tradition, and very seldom looks well. Anything suggestive of effeminacy should be rigidly excluded, the more so as it always has a tendency to creep in through the efforts of well-meaning women. The hem of the undercloths may be ¾ in., of the fair linen 1 in. at the sides and 2 in. at the ends.

It is cleaner and more seemly to follow the old custom of removing the linen after service, especially the outer cloth of an altar which is not in daily use. In churches that are at all subject to damp this becomes absolutely necessary. It can be taken on to a wooden roller and put away in a drawer. In any case the Lord's Table should be protected by a **coverlet.** This coverlet should be exactly the same size as the top of the altar, unless the fair linen cloth is left on, in which case it may be 12 in. longer. It may be of silk (say a good yellow or green) lined with blue linen, or of red American cloth lined with blue linen and bound with blue silk ribbon; in any case it would need a binding.

It is nearly certain that gradines cannot be included among the ornaments allowed by the rubric. They seem never to have been in use till after the sixteenth century; and undoubtedly it was the general custom

[1] There were many exceptions to this in the way of undercloths, such as a cloth of 'hair.' But the use of a cere-cloth is extremely doubtful (cf. *S.P.E.S. Trans.* iv. 3), and it is difficult to make it lie flat. Cotton is to be avoided.

for the two candlesticks to be placed on the altar itself.[1] But a low gradine was sometimes (though not generally) used in England from the Jacobean period until the present day. A certain amount of Post-Reformation use can, therefore, be urged in its favour; and a shelf has possibly something to recommend it, on the score of convenience, if it be low—say 3 in. in height. But anything like a flight of steps is unsightly. Such things spoil the scale of the church, and hide the reredos, or else disconnect it from the altar. If a gradine is tolerated at all it should be a single, low step only, or, what is better, a thick board laid on the altar. The altar should not look like a sideboard, and it cannot be too often remembered that the altar itself should be the central feature of a church and not any of its adjuncts. When a gradine is ugly or cold and difficult to remove, it might be temporarily covered with a piece of really good tapestry, which of course need not be changed, except in Lent.

The idea that it is illegal to place the two lights directly on the altar need not trouble even those who still accept the authority of the Privy Council; for it is absolutely unfounded. 'No court,' says Mr. Justice

[1] The only expert, I believe, who still pleads for the gradine is Mr. Micklethwaite, but his arguments have failed to convince the other experts. Mr. Micklethwaite, however, says, 'I have never maintained that its use was general here,' and what he defends is a very simple and unobtrusive arrangement. 'The altar shelf,' he says, 'like many other things, is sometimes made offensive by vulgar exaggeration, as when it is raised excessively high or developed into something like a flight of stairs.' (*Ornaments of the Rubric*, 24.) For evidence as to occasional Post-Reformation use, see *Ibid.* 25. Chambers' *Divine Worship* gives several illustrations of the two lights standing directly on the altar in seventeenth and eighteenth century English woodcuts. Mr. Micklethwaite's view is criticised by the Committee of the Alcuin Club in the appendix of its tract on the *Ornaments of the Rubric* above referred to, and by Mr. Comper in *Some Principles*, 91 ff. See Plate XI.

Phillimore, 'has decided that it is illegal to put candlesticks directly on the *mensa*.'[1] It was certainly, also, the traditional custom, both before and generally after the Reformation. The lights declared lawful in the *Lincoln Judgement* are those 'standing on the Holy Table.'

The Ornaments on the Altar included under the rubric are a cross or crucifix, cushions, and two candlesticks. Reliquaries, images, and plate were also formerly used in some cases for decking the altars. It was generally the custom to remove cross and candlesticks from the altar after service.

**A Cross** was sometimes set on the Holy Table before the Reformation; but it was by no means the rule,[2] though nowadays many seem to consider it a necessity. In cases where a painting forms the altar-piece it is often better dispensed with (even when there is room for a small cross *below* the altar-piece) especially for minor altars; and the appropriateness of using a cross where the crucifixion forms part of the altar-piece is more than questionable. In no case should a cross be placed on the altar when it would stand *in front of* a picture or of the figures of a sculptured reredos. The idea that an altar is incomplete (or 'Protestant') without a cross needs to be strenuously combated. Indeed, although altar crosses and crucifixes are certainly included under the rubric, there is much to be said

[1] Quoted in *Ornaments of the Rubric*, 64.

[2] The majority of pictures before the Reformation show the altar with nothing on it except the two lights. After the Reformation, high churchmen sometimes set crosses or crucifixes on the altar; and Queen Elizabeth's crucifix is famous. In the eighteenth century the great Bishop Butler had a plain marble cross let into wall over the altar in his chapel; but crucifixes had quite fallen into disuse,—in spite of their prominence on and over the altar in Lutheran churches.

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one within reach of a picture-gallery can verify this for himself; in the National Gallery, for instance, are many illustrations of great interest in the Flemish, German, and Italian rooms and among the drawings of the Arundel Collection in the basement. The evidence of inventories, directories, etc., is practically the same.[1] Now the instinct which led the Church in the great ages of architecture and craftsmanship to use altar lights in this way was a true one; for an altar with two candlesticks upon it is more majestic and more beautiful than an altar with more than two. Furthermore, a row of candles hides the reredos or upper frontal, which ought to be one of the richest and most lovely things in the church: the miserable way in which priceless masterpieces are hidden in the churches of Italy by tall candlesticks and tawdry sham flowers is painfully familiar to every traveller.

Many people have been misled by the Sarum Consuetudinary, which orders eight candles for the great feasts. But these candles stood round about the altar,[2]

[1] In every case the inventories of parish churches show that not more than two lights were set on the altar. The cathedrals of Lincoln and Chichester had a peculiar custom of putting an uneven number of lights apparently on the high altar—one, three, or five (at Lincoln, seven) according to the rank of the feast—never six. But this was at a time considerably prior to 1548, and we do not know at all accurately how these lights were used. There is not the slightest evidence of this local custom being adopted in any parish church, nor have we any power to go behind authority and to do so now. In the case of Durham Cathedral we have precise information; there were two pairs of candlesticks for the high altar—one pair of silver-gilt, the other of silver, but they were not set on the altar together, the silver pair being kept for everyday use.—*Lincoln, Liber Niger*, 288-89; *Archæologia*, xlv. 165; *Rites of Durham*, 8.

[2] 'Ad utrasque vesperas et ad missam octo debet cereos administrare unumquemque cereum unius libre ad minus, circa altare, et duos cercos coram ymagine beate virginis marie: ad matutinas totidem.'—*Cons.*, 4.

and only two were upon it; and this represents the utmost to which even a gorgeous cathedral like Salisbury went in the matter of altar lights. Another cause of error has been the six lights which stood '*in eminencia*'; but these were for the rood, relics, and images, and were not altar lights at all,[1] nor were they in any way connected with a shelf or gradine.[2]

The Salisbury rules are useful as illustrating the very general custom of using additional lights round about the altar on the greater days; but they are not in the least binding upon us. For (1) they give the local use of Salisbury, and we know that other places did not adopt the ceremonial when they adopted the books of that church.[3] (2) They give a cathedral use, and we know that parish churches could not and did not adopt the customs of their cathedral churches. Indeed in the Sarum books themselves we find that in the Custo-

[1] 'Et preterea sex alios in eminencia coram reliquiis et crucifixo et ymaginibus ibi constitutis.'—*Ibid. cont.* They were lit at Mattins only.

[2] At the censing at Vespers the priest censed the 'archam in qua continentur reliqule' *after* he had censed the altar at its three parts and the image of the Blessed Virgin. We do not know where or what this 'eminence' was, but relics were never kept on a gradine or shelf, and the 'archa' must have been of considerable size. As there was a whole bay of the choir behind the high altar at Salisbury (as it then stood), it may have been erected there. This also appears probable from the direction to walk round the altar, censing it as he went, which follows the direction to cense the relics. He must have walked at some distance from the altar, for he is told when this is done to approach the lowest step—'hoc peracto sacerdos accedat ad extremum gradum ante altare, et ad altare se inclinet' (*Cons.* 44, 183). At Westminster a crucifix and images were set on a loft and beam above the reredos at the height of the capitals of the pier-arches. See illustration in Islip Roll, reproduced in *English Altars*.

[3] Clement Maydeston, *Defensorium*, 16. He instances the use of St. Paul's, where they followed the Sarum use in saying and singing, but not the ceremonial rubrics 'quae solum obligant clericos ecclesiae Sarum.'

mary, a book drawn up for parochial use, all directions as to lights are omitted.[1] (3) The directions of the Consuetudinary are obscure, and we could not follow them exactly if we would. (4) The Sarum books do not give us the custom of the year 1548, but of a period considerably earlier. As a matter of fact, the little books that provide us with the 'Sarum' rules as to lights are wrong, because in the year 1254 Bishop William doubled all the lights in the cathedral 'tam circa majus altare quam alibi,'[2] and thus the rules of the Consuetudinary (*c.* 1210) were very soon altered.[3]

At the same time it is certain that parish churches, at the time to which we are referred, had lights 'circa altare' in addition to the one or two on the altar (though sometimes there were none on the altar at all). There were almost always two **Standards** on the pavement (not stuck on an altar-step, as one sometimes sees), and sometimes four.[4] And often additional lights, 'varying in number with the rank of the feast and the means of the church, were placed on brackets or beams near the altar, especially in the larger churches';[5] but again the warning is needed that these were not placed on a shelf or gradine over the altar; a common and very

[1] The Customary stops short at the words 'luminaria administrare,' while the Consuetudinary (a Cathedral book) goes on with *Videlicet* and nearly three columns of directions as to the arrangement of lights on the various days. The Customary is about a century later in date than the Consuetudinary.

[2] *Cf.* Atchley, *Op. cit.* 10.

[3] They may have changed again, and what they were in 1548 we do not know. The inventory of 1536 mentions 'Eight great and fair candlesticks of gold' that stood on bases and weighed 642 oz.; also 'Two candlesticks silver gilt'; also 'Four smaller candlesticks'; also 'One candlestick silver,' in a dilapidated condition. Perhaps the eight golden candlesticks represented those set 'circa altare' more than three centuries before; but we do not know. *Cf.* also p. 219.

[4] For instances *cf.* Atchley, *Op. cit.* 8-11.

[5] *Ibid.* 12.

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height is still more indefensible, just as an excess of sham jewelry is worse even than an excess of that which is real. To cover the 'stocks' with wax, or to paint them in imitation of Joseph's coat, does not mend matters; to fit them with a brass socket, breaking the lines of the candles, is doubly offensive; to hide this socket behind a shield is trebly so.[1] We may indeed be thankful that none of these dodges are traditional in our Church; for nothing can be more beautiful, dignified, and refined on an altar than the simple white lines of two wax-candles.

Much of the beauty of a lighted candle is due to the glow which the flame throws into the few inches of candle nearest the wick; therefore, for this, if for no other reason, sham tin candles with springs inside should be consigned to the dust-heap. The Church has never sanctioned the use of anything but real wax for candles;[2] semi-transparent composition candles are therefore less correct as well as less beautiful than those of wax. Furthermore, the ends and scrapings of real wax-candles can always be sold back to the chandler.

It is always better to get a few good things than many bad ones. It is also better for poor churches to buy a good thing in simple material than a bad thing in more expensive material. For instance, if standard candlesticks are wanted cheap, they can be turned in deal and painted a good colour, or stained green, for two or three pounds. But if metal ones are wanted, a good price must be paid and a skilled crafts-

[1] The church-furnishers seem to have borrowed this idea, in their ignorance, from the old custom of hanging the scutcheons of armigerons persons on the herse-lights at a funeral.

[2] Cf. *Ibid.* 11, and Myrc., *Instructions*, 58.

man employed. A proper craftsman can be obtained through the Church Crafts League, or the Guilds of Handicraft.[1] For altar use, also, wooden candlesticks can be turned and painted or gilt, where economy is an object. Standards should be weighty, and about five feet high: if there are two only, they should stand on the pavement in front of the steps, and well beyond the line of the altar on either side.[2]

**Cushions** were generally used for supporting the missal, and they are still ordered by the Roman rubrics. **Desks**, however, were also common: wood is perhaps better for this purpose than brass, which is cold to the hand, and in the cheap forms supplied by the shops, often scratches the book. A desk may be covered with a strip of silk brocade or tapestry of any good colour, which should be long enough to cover the desk itself, and to hang nearly to the bottom behind. As cushions survived in the English Church through all the bad times, it seems a pity to drop them now. They are extremely convenient; and, if made of beautiful material, they add a pleasant touch of colour and warmth to the general effect. Sometimes one was used, sometimes two; but it is more convenient to use a pair, as this lessens the amount to be carried by the server. The cushions can be left at either end of the altar out of service-time. Very rich ones may be provided with an extra (but not ugly) cover to protect them from the dust—blue linen is

[1] There is a Guild of Handicraft at Birmingham, and one at Essex House, Mile End Road, E., and 16 Brook Street, Bond Street, W. Wooden candlesticks could also be made cheaply by either of these Guilds. The St. Dunstan Society (102 Adelaide Road, N.W.) also supplies some wooden ones of simple design.

[2] See *e.g.* illustrations in the Alcuin Club Collections, *English Altars*, and *Exposition de la Messe.*

a good material. The size might be 18 in. square. The cushions should be stuffed with down (not too lightly) and made up with cord in the usual way. They may have tassels.

**The Books** for the altar may include the Book of Common Prayer (with which may be bound up any special collects, epistles, and gospels allowed by the Ordinary),[1] and the Gospels and Epistles bound up in a separate volume, or in two volumes. Four or five silk markers are a convenience in the altar-book, and so are tags gummed to the pages at the beginning of the Service, at the Creed, and from the *Sursum Corda* to the end of the Service. The latter tags are generally put in missals, but that at the beginning is almost as useful, while that at the Creed is very necessary to save fumbling about when the Gospel is finished.

However simply altar-books are bound, they should never be left to the commercial binder. The Guild of Handicraft undertakes binding; but for anything at all elaborate the Church Crafts League should be consulted. There are several artists living who produce most beautiful bookbinding.

The custom of using two embroidered markers, which are changed with the seasons, is a piece of fancy ceremonial which does not improve the condition of the book. I have found that the most convenient and least destructive plan is to have four or five rather narrow markers (about half-inch ribbon) sewed into the binding, and all of different colours (say yellow, red,

[1] Such a book I have now in the press. It will be called *The English Liturgy* (Rivingtons), and will contain additional collects, epistles and gospels, duly authorised, bound up with the Liturgy, etc., of the Book of Common Prayer.

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use is for festivals, and then not on the altar. The altar ought to be rich and beautiful in itself, and not to *need* flowers to make it pleasant to the eye. In private houses, desolate wall-papers cause people (generally without knowing why) to cover their walls with fans and fal-lals. In the same way ladies often unconsciously try to atone for a blatant frontal, or to cover a chilling reredos, with a crowd of flowers. It will not do. If the altar is not beautiful and dignified before a single ornament is set on it, nothing will make it so. Indeed the general use of Christendom has been not to set any ornaments on the altar except at service time. I would suggest that the ideal, both ecclesiastically and artistically, is to have no vases at all on the altar, but to place flowers about the sanctuary on festivals, and that the parson should at once commence reducing their number. Two is far better than four, and even if there is a gradine, four should be the utmost ever used, and this only by way of transition to better things.

A certain ugly shape of brass vase (decorated with sacred emblems at a slightly higher cost) has become almost an article of faith in some churches. The use of plain *glass* vases will help to remove the hard effect produced by these brazen jars; and so will good earthenware, such as can be got in some old-fashioned towns, and at one or two shops. By far the best glass is that made by the Whitefriars Company (Powell's), Whitefriars Street, E.C. Tin shapes to hold flowers need only be mentioned to be condemned. Flowers should be arranged lightly, freely, and gracefully. Intelligent people hardly need reminding that, if flowers are used, there is no conceivable reason why they should follow the colour of the frontal, or be tortured

into emblematic shapes. The parson should set his face against the use, for instance, of white flowers only on a white day. Let the flowers be of red and yellow and blue and white with plenty of green leaves, and the white frontal will be all the more significant, while the church itself will look more beautiful.

There is no authority and no need for altar cards. To place extracts from rites other than that which we have promised to use 'and none other' is a monstrous act of antinomianism.

Of **the Reredos** little need be said here, as it is a concern of the architect. There is no part on which the richest colour is more needed than over the altar, and really beautiful reredoses could be made for a quarter of the cost of the badly carved, uncoloured stonework which defaces many of our churches and cathedrals. The simple **Upper Frontal** of silk or wool tapestry [1] forms the cheapest, and for many churches the most effective, backing to the altar. It should be about the same size as the lower frontal, and should not obscure the east window; it may be changed with the seasons. High dorsels [2] and canopies should not be attempted without professional advice; and there is no room for high dorsels in a church of Gothic architecture.[3] In

[1] The tapestries which William Morris designed are by far the most beautiful that have been produced in modern times. They can be got at 449 Oxford Street. There are some good ones also at Watts', 30 Baker Street, W.

[2] High dorsels are adaptations to particular needs of the upper frontal, which with its riddels is the normal furniture of the altar, and represents the ciborium curtains of the basilica. The riddels should be the same height as the upper frontal, *i.e.* about 6½ ft. from the ground.

[3] With the exception of some cathedral churches that have altar screens, and of collegiate chapels that have their east end against their adjoining buildings, English churches have but a low space beneath

those modern churches that have a high wall-space behind the altar, it is best to avoid the uncomfortable blankness, inseparable from a lofty dorsel, by still using a low upper frontal, and treating the wall separately, either with hangings extending its whole breadth, or with toned whitewash, or with *good* painting. Canopies, when they are used, should always project over the altar as well as over the candles, and should be of sufficient height to escape the flame of the candles, but no higher.

**The Riddels**, or curtains at the sides of the altar, should project *at right angles to the wall* and reach at least as far as the front of the altar. The rods should be strong, so as not to bend in the slightest degree with the weight of the curtains; wrought iron is a better and stronger material than brass, and cannot tarnish.[1] The rods may have sconces for candles at their ends, and these may be of iron also, or of pewter, copper, or brass, in which case they may be lacquered, as they are not easy to clean. Sometimes the riddels were hung between four pillars or poles which stood at the four corners of the altar,—an excellent arrangement. The curtains should not be of a shabby material or washy in colour, as they generally are; but should be of the richest tapestry or brocade. They may be replaced by hangings of white linen in Lent.

the east window, the sill being from 6 to 7 ft. from the ground (*cf.* Comper, *Op. cit.* 51), and thus only admitting of a reredos or upper frontal of about 3 ft. in height. Extant examples of the reredos as well as pictures further illustrate this fact. See *e.g.* the Alcuin Club Collections already referred to and Plates I. and II. Such reredoses always reach to the slab of the altar itself with no gradine.

[1] *E.g.* 'At either end of the said altar was a wand of iron fastened in the wall, whereon did hang curtains or hangings of white silk daily.' —*Rites of Durham*, 6.

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a credence; and a credence was used by the monastic orders. The credence should be on the south side of the altar, and, if there is room, against the south rather than the east wall. It is seemly to cover it with a linen cloth, but there is no authority for placing cross or candles upon it.

Now that the services are in English it is considered by some that the use of the small sacring bell inside the church is unnecessary.[1] Where it is used, care should be taken that it be not of too shrill a tone.

There is no evidence for the use of a tabernacle standing on a gradine over the altar in England, where the general method of reservation was in the hanging pyx,[2] which was suspended over the high altar. It is believed by some that aumbries have also been used for this purpose. In Scotland this was certainly the method in the sixteenth century, the Sacrament-house being, as still in Catholic Germany, on the north side of the sanctuary. This use of a locker in the wall is very convenient, and is not at all like that of the box on the gradine which some people have thoughtlessly copied from Rome. But reservation in the hanging pyx, though more elaborate, is the proper method with us, and is certainly a most beautiful manner of keeping the Blessed Sacrament.

**Lamps** can be hung before altars. One or three are generally enough. There is no authority for the use of seven.[3] Pure olive oil, or specially prepared oil (which

[1] It was forbidden by the Injunctions of 1547, but that does not make it unlawful. *Cf.* Atchley, *Op. cit.* 4.

[2] No one should set up a hanging pyx without first studying Mr. Comper's description thereof in *Some Principles*, 52-68. The pyx is also described in *Rites of Durham*, 7.

[3] Even at Durham this number was not reached. There were 'three marvellous fair silver basins (at the steps as one goes up) hung in

is cheaper), may be used: and there should be a little water at the bottom of the glass. Floating wicks are the most convenient.

**Altar-rails** were introduced by Archbishop Laud's school to protect the altars against irreverence and to prevent their removal. Though sometimes extremely useful, they are, therefore, not ornaments of the Rubric. Often they are very much in the way, as architects are apt to place them too near the Holy Table, and to make the entrance too small. In some cases they can be moved to a more convenient distance, in others they can more advantageously be replaced by movable **wooden benches** (which were used before and during the sixteenth century). Often two short benches at the side for infirm people will suffice, as it is not difficult for a hale person to kneel upright for a few moments without assistance. As the altar is now generally protected by a chancel screen or gates, the rails are no longer needed as they were in the eighteenth century. When they are used, it will save the clergy many an aching back if the architect is told not to place them close against the step, so as to force the communicants to kneel on a lower level than that on which the ministers stand. One advantage of a kneeling bench is that it makes the communicant kneel on a somewhat *higher* level than that on which the clergy stand.

A linen **Housling Cloth**[1] was held under the communicants or laid on the bench at the time of the Rubric, and for long after; indeed at Wimborne Minster it is still in use at the present day, the house-

chains of silver.' They contained wax-candles. A fourth hung behind the middle one of the three, nearer the altar, so as to be 'almost depending or hanging over the priest's back.' This one was only lit in time of Mass.—*Rites of Durham*, 12. [1] See Plate XV.

ling cloths being laid on movable benches which stretch right across the sanctuary. Three or four feet is a convenient width, and its length will be as long as the bench or rails, to which it may be fastened by hooks.

**The Piscina** is a necessity. It enables the water that has been used for rinsing the priest's hands after the ablutions, as well as that used for rinsing the purificators, etc., to be reverently disposed of. It should of course be kept scrupulously clean, and the drain should run on to the soil outside. The shelf, which is sometimes found above it, is for the cruets, etc., to stand on.

**The Sedilia** should be hung with some good material which may continue over the seats and reach to within two or three inches of the ground. Cushions may be placed on the seats, and where the hangings reach no lower than the seats they are a necessity. Small chairs or stools will also be necessary for the servers; and where there are no structural sedilia, chairs must be placed for the ministers as well; but these should be of such a shape that the vestments can easily fall over their backs. In building a new church it is more convenient for the seats in the sedilia to be made movable, to be in fact wooden chairs with plain low backs, standing in a recess.

**The Carpets** are far too important a factor in the colour scheme of a church to be left to individual whims: they should be chosen under advice. Good Turkey carpets are becoming scarcer every year; but those at Morris's are beautiful and most durable, and the advice there may be relied upon. Some of the big furnishers also supply occasional good carpets now. Besides the carpet in front of the altar it is often

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# CHAPTER III

## COLOURS, VESTMENTS, AND ORNAMENTS

**1. Liturgical Colours.**—It will clear the ground if we consider first the question of colours. Although there is still great confusion on this subject, and almost universal misunderstanding, the question is, in the light of recent research, a simple one, and one also about which the experts are agreed. The following axioms may with safety be dogmatically stated:—

(1.) The colours used should be those which were in use at the time specified by the Ornaments Rubric. The Prayer Book does not refer us to the earliest sequence (or fragment of a sequence) that we can find, but to the year 1548-9.

(2.) The colours generally used at that time were the white, red, violet, green, and black sequence, which is again most commonly used in England at the present day, with the addition in many places of yellow or green for Confessors and of red for Passiontide, and everywhere of plain white linen for Lent.

(3.) At the same time there was never anything like a rigid uniformity; exceptions of every kind abound in the inventories; and poor churches were not expected to have a complete suite of vestments; nor have the special 'shades' of colour sometimes advo-

Sir Adam de Eyton, Rector Ouldon Suffolk.

PRIEST IN 'A VESTMENT.'

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growth of the commercial spirit, have ever reduced religious ceremonial.

No doubt, had the word Sarum never been introduced, the loyal Anglican clergy would have used the phrase *English Use*, and the hitherto untried plan of honestly obeying the Prayer Book would have become general, to the honour of the Church and the confusion of her enemies. The misfortune was that the clergy thought they must either be 'Sarum' or 'Roman'; and the many difficulties of the former use drove them, as they thought, to the latter.

Putting on one side the peculiar customs of modern Rome as out of the question for every man who has promised obedience to the Prayer Book, let me point out why the so-called Sarum use is also undesirable. (1.) The Prayer Book does not refer us to the diocese of Salisbury of the thirteenth or fourteenth century, but to the England of the sixteenth; and (as we have already seen in the last chapter) we know from Clement Maydeston that, although the Sarum books were adopted very generally in other dioceses, the Sarum ceremonial was not. (2.) No one knows what the Sarum use as to colours was for Advent, Christmas, Epiphany, Lent, Ascensiontide, Whitsuntide, or for Trinity Sunday; consequently the so-called Sarum uses are really one-half made up from the fancy of nineteenth-century ritualists. (3.) The common idea is that only those four colours which are casually mentioned in the Sarum books were used,—white, red, yellow, and (in some MSS.) black. But the inventories show that in Salisbury cathedral itself there were in 1222 vestments of *violette*, *purpurea*, and *de serico indico* (of blue silk), although the MSS. of the Consuetudinary, *c.* 1210-1246, mention red and white only;

in 1462 altar-cloths of purple, blue and black, white and blue, chasubles of purple and blue, altar-cloths and vestments of red and green; in 1536, three green copes and five green chasubles, with tunicles, etc.; while the inventories, taken in the very year *2nd Edward VI.*, to which our Rubric refers us, give the vestments of the chantries in the cathedral as of 'white, red, blue, green, black, purple, motley, of blue black and white combined, and "braunched of dyverse colours," with white for Lent.'[1]

It is clear, then, that those colours, violet and green, which are commonly thought to be peculiarly Roman, were certainly included in the Sarum use of the fifteenth and sixteenth centuries, and violet and blue, at least, in that of the thirteenth.

As it is impossible to tell how these colours were used at Salisbury, owing to the imperfect information of the books, we are forced to go to those dioceses where the order was set down more completely and distinctly. We have this more complete information in the case of the following dioceses,—Lichfield, Wells, Exeter, London, and Canterbury. The latest of these —the nearest, that is, to the time of the Ornaments

[1] See Mr. St. John Hope's collection of inventories in his paper to the St. Paul's Ecclesiological Society (vol. ii.). At Lincoln (where the inventories are fuller) there were 16 red chasubles, 3 purple, 6 green, 11 blue, 5 black, 9 white, 1 yellow, and 1 'varius.' (It must be remembered that the preponderance of red is due to the large number of martyrs in the medieval kalendars.) Or to take a parish church: at Wycombe in 1475 there were 3 red suits of vestments, 2 white, 2 blue, 1 green, 1 black; again at St. Peter Mancroft, there was a blue suit 'for Sundays,' a single green vestment which 'serves for every day,'—in all there were in this church suits of blue, of blue and yellow, of red, green, white, yellow, black, and also 2 single vestments of black, 2 of green, 2 of white, 1 of blue, 1 of red. (*Inv. Wycombe*, 4; *S. P. Mancroft*, 6.) Indeed, green and blue vestments abound in all the inventories, *e.g.* p. 32.

Rubric—are the Pontificals of London (1406-26) and of Canterbury (1414-43); and the only complete ones are those of Exeter, London, and Canterbury, which were set forth by the bishops of the time. The London inventories show that the Pontifical was generally followed, but all inventories show a considerable amount of local variation.

Now, Exeter agrees almost exactly with London and Canterbury (which are identical), and curiously enough, both agree very nearly with *what is known* of the Sarum use (though not with the fancy 'Sarum use' which nineteenth-century theorists have compiled).[1] The only important variation is that at Salisbury (as at Wells) red is given for Sundays out of Eastertide '*quando de dominica agitur*,'[2] instead of green (though the mention of green in the later inventories seems to show that Salisbury may have come round to the general use). If we were to put these uses together, therefore, supplementing what is wanting in the Sarum books by what was ordered in the Pontificals, we should get the use which I have called English, with

[1] These gentlemen had not the courage of their opinions: for though they proposed red for ferial use, they desired it to have green or blue orphreys, and suggested that the red itself might be mixed with other colours! But no such disguising of the red is hinted in any of the Sarum books, and besides most chasubles and frontals were without orphreys.

[2] If this meant 'when the Mass is of the Sunday,' it would be extremely confusing in a parish church, though not in an old cathedral church where the services were equally well attended on the other days of the week. It has been assumed by the composers of modern 'Sarum' sequences that red was also used on the week-days, but this is not probable. Indeed, according to one MS. of the Sarum Customary, which belongs at the latest to the first half of the thirteenth century, 'apparently green was begun on Wednesday after Trinity' (Frere, *Use of Sarum*, i. 285). In practice the ferial colour would generally have been superseded by that of a saint.

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ence) at this season on these grounds. (1.) It is more in accordance with liturgical propriety to change the colours at Passiontide: every diocese except that of Rome formerly did so. (2.) It is more instructive to the people, and a most useful and beautiful enrichment of the colour sequence. (3.) The Pontificals of Canterbury and London do not insist upon violet; they only say that it is to be used 'till Maundy Thursday, *or, according to some churches, till Passion Sunday*.' (4.) The Exeter sequence, which is so close to those Pontificals, also gives violet up 'to Maundy Thursday, *or, according to some, until Passion Sunday*.' Later, in mentioning red it says, 'according to some, within Passion week (and on Maundy Thursday if the bishop does not celebrate) red must be used,' and again, 'on Maundy Thursday, when the Bishop consecrates the chrism, white, otherwise red.' (5.) Salisbury, Lichfield, and Wells all order red only. (6.) The inventories prove that red was still so used in the sixteenth century.

The sequence of Canterbury, London, and Exeter, clear, complete, and authoritative as it is, has the additional practical advantage of being nearly identical with the sequence to which every one is accustomed to-day.[1]

Fortunately, the English colour-sequence which I am describing can be obtained by every one in Dr. Legg's English Churchman's Kalendar,[2] and in the small penny Kalendar published by the same firm. The only alterations I would in all humility suggest

[1] A perfect mine of information as to colours is provided by the paper of Mr. Hope already referred to, and by that of Dr. Legg in vol. i. of the *Transactions of the St. Paul's Ecclesiological Society*.

[2] Mowbray & Co., Farringdon St., E.C., 1s., where also a Scottish edition of the Kalendar (by Mr. Eeles) can be obtained.

are the use of yellow instead of green for Confessors, and of the Passiontide red (with black apparels and orphreys). These would not be objected to by the compiler.[1]

Yellow seems to be a better colour for Confessors than green, as it has been very generally revived; and to use green for Confessors in Trinity-tide is sadly confusing, now that green is everywhere understood as the ferial colour. Liturgically the question is unimportant, as yellow and green were regarded as interchangeable. Our latest Pontificals (London and Canterbury) order yellow; and, as they agree in this with Salisbury as well as with Exeter (though the latter allows green as an alternative), we are following the most general authority in preferring yellow. Among the dioceses mentioned on p. 75, the only exceptions are Wells (blue *and* green), and Lichfield (*varius*, a word of uncertain meaning).

The use of white for Lent was practically universal in the sixteenth century and earlier. It was of plain stuff, fustian, linen, or canvas, with crosses, roses, or other devices of red or purple, and was used to cover pictures and ornaments, as well as for chasubles, frontals, riddels, etc. But it is nowhere ordered, and seems to have been simply a universally accepted popular custom.[2]

In churches which are well arranged and decorated it looks extremely well, if great care is exercised in the choice of a good toned white (such as brown holland often is), and of the devices sewed on to the hangings.

[1] *E.g.* Dr. Legg says of the London Pontifical that it, 'among other improvements, allows a different and more sombre colour for the last fortnight of Lent,' and of green, that 'it was considered to be liturgically the same as yellow.'

[2] See p. 442.

Those churches that still use red for Lent might adopt it at once, and thus put themselves right. It would lose much of its meaning unless the pictures, etc., were covered with the same material; until, therefore, the Lenten array is used in a church, it seems best to keep to the well-understood violet. In churches where violet has been the custom, it might be well to use dark-blue linen to cover crosses, pictures, and images. The use of the Lenten white has the advantage of distinguishing Lent from Advent (a season to which it has little resemblance), and from Vigils, Quinquagesima, etc.

The 'violet' for Lent does not of course mean the unpleasant colour (so remote from the colour of the violet flower) at present provided by the shops. There is no such restriction as to tints, and dark blue or purple is equally suitable for Lent. It may be mentioned here that there is not a single authority —in the Sarum books or elsewhere—for the use of red either in Lent (except in Passiontide) or Advent.[1]

Here is the colour-sequence ordered in the latest Pontificals, those of London and Canterbury (1406-26, and 1415-43). The principal variants of other dioceses are given in brackets.—*Advent*, violet or purple: *Christmas*, white: *St. Stephen*, red: *St. John Evan.*, white: *H. Innocents*, violet (Exeter, and all others, red): *Circumcision*, white: *Epiphany*, white: *Ep. oct. to Septuagesima*, green: *Septuagesima to Passion Sunday*, violet or purple, and 'according to some churches' the

[1] The mistake was caused by the Passiontide colour, and also a rubric in the Sarum missal which directs the priest to bless the ashes in a red cope on Ash Wednesday. But Ash Wednesday and the two following days were not reckoned part of Lent, which was the period from the First Sunday in Lent till Easter (Frere, *Use of Sarum*, i. 305), and the Lenten array was not set up till Saturday at the earliest.

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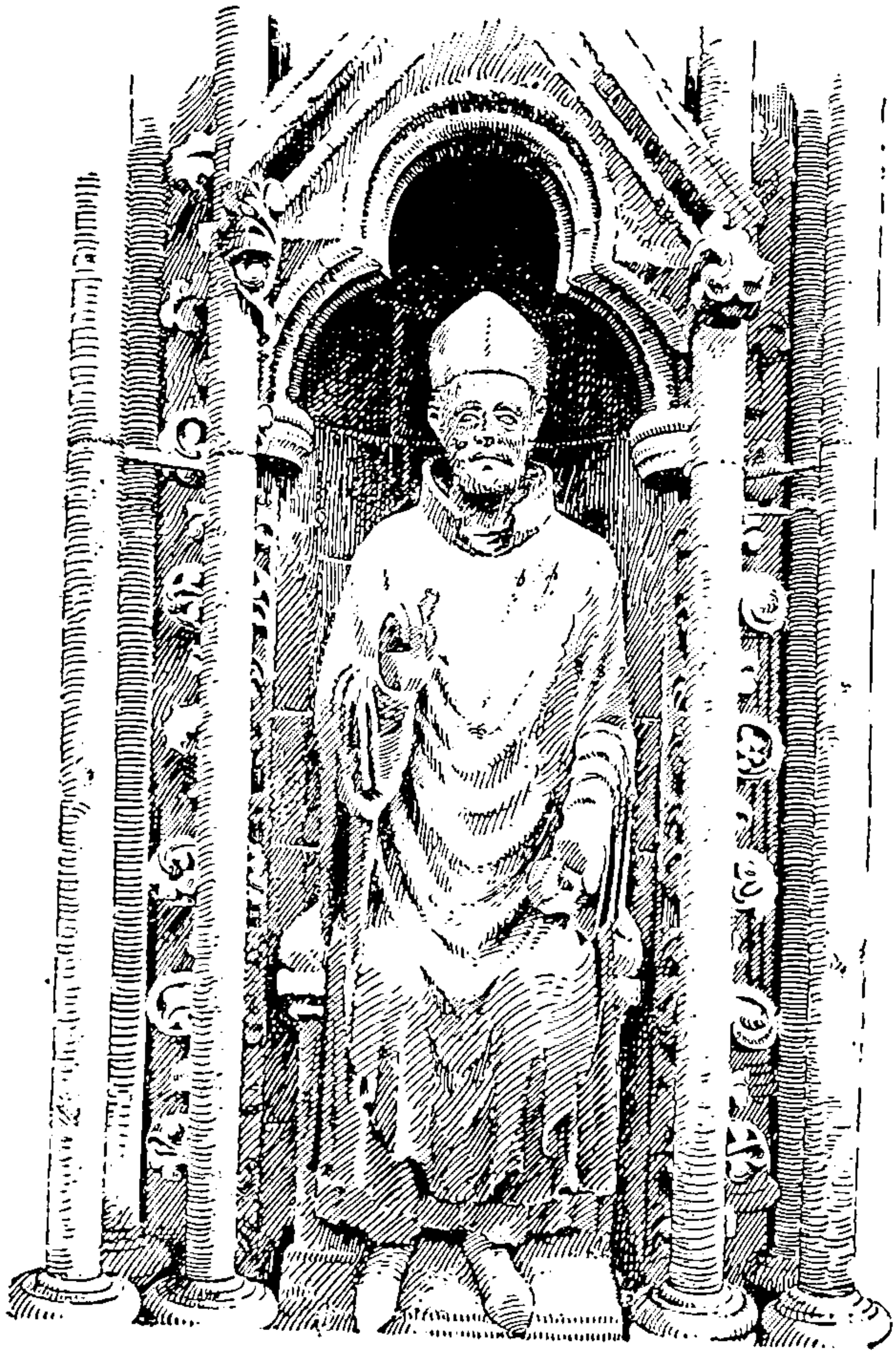
Lent (4 weeks), white linen.
Passiontide (2 weeks), red and black.
Maundy Thurs., white.
Good Friday, red and black.
Easter, white.
Rogation, violet.
Ascension, white.
Whitsun, red.
Trinity, white.
After Trinity, green.
Vigils, violet.
B.V.M., St. John Evan., Nat. St. John Bapt., Michaelmas, All Saints, Virgins, white.
Apostles, Martyrs, Evangelists, red.
Confessors, St. Mary Magd., yellow.
Requiem, black.
(For any colour, gold.)

**2. Vestments.**—With regard to all ornaments and vestments one precaution is most necessary. The parson must make it clearly understood that he will not accept a single thing for the church unless the advice has first been sought of that person who overlooks the decoration of the church. Who that person is will depend on circumstances, but he must be a competent judge; and committees are useless unless their members are modest.

If this precaution be not taken, the services of the church are certain in time to be vulgarised. Some kind friend will work an impossible stole; another will compose a ruinous frontal, and, without warning any one, present it as a pleasant surprise when it is finished; another will be attracted by some brass-work of the gilt-gingerbread order in a shop-window, and with a smile of kindly triumph will deposit it one day in the vestry. It will be too late then for the parson to protest: all these good people will be hurt (and one cannot blame them) if their presents are rejected. But if it be publicly explained beforehand that beauty of effect is a most difficult task, for which a lifelong training is required—and that a church



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cope, dalmatic and tunicle, the rochet, the verger's gown.[1] To these must be added the bishop's mitre, the bishop's chimere, and the grey almuce for dignitaries.

**The Cassock** in its English traditional form is double-breasted without buttons down the front, and kept in position by a broad band. In this form it was worn (generally with the gown) as the usual outdoor dress of the English clergy down to the beginning of the nineteenth century;[2] and in this form it still survives, somewhat attenuated in the bishop's 'apron,' and in those churches where the preaching gown is used. The usual medieval shape was fuller, but did not overlap quite so much in front (see Plates III., IX., and XII.); it also had no buttons on the skirt, and was rather like the coat now worn by the boys of Christ's Hospital; in some brasses the cassock is belted with a buckled strap. The garment that one often sees with buttons all down the front is a *soutane* and not a cassock: these garments are not convenient to put on, nor to walk in, nor to kneel in. They are a few shillings cheaper than the cassock, and they belong to the clergy of a Church that is not in communion with our own,—two reasons which seem a recommendation in some people's eyes. Servers and choristers, as well as clergy, should wear proper cassocks.[3] Now that the civilian's

[1] See, for a careful examination of these vestments and ornaments, Mr. Micklethwaite's Alcuin Club tract on *The Ornaments of the Rubric.*

[2] Rev. T. A. Lacey, in an interesting article on 'The Ecclesiastical Habit in England' (*S.P.E.S. Trans.* iv. 2), mentions a Spanish traveller during the Peninsular War who remarked with surprise that our clergy were all dressed 'like Benedictine monks.'

[3] Foster & Co. of Waterloo Place, Regent Street, London, and of Oxford, make really good cassocks. Satisfactory cassocks cannot be supplied ready made (they are more difficult to fit than coats), and

dress is shortened it seems hardly incumbent on the clergy always to wear their cassocks. But on the way to church,[1] in the schools, at confirmations, at clerical meetings, there can be no reason for ignoring Canon 74, which orders the clergy 'usually' to wear the cassock,[2] and with it the cap and gown, a beautiful dress. Tippets may not be worn out of doors by priests who have not a Master's degree.

Some sort of girdle or cincture has been long in use. The traditional shape since the time of Laud has been that of a short and broad band of black material. A short cloth band may be fastened with three buttons at the side, and this is in my opinion the most graceful and convenient form of cincture.

The law-abiding clergy are now beginning to wear the canonical dress on the way to church, and when they are engaged in clerical work in their parishes; and we may hope that in a few years the sight of clergymen properly habited will be a familiar one in our streets. The college-cap and gown are understood and respected by English people, for even the poorest know them at least from pictures; they do not therefore excite surprise and suspicion as do the foreign garments so oddly affected by a few of the clergy. The gown is very convenient to slip on and off, and exceedingly graceful; and the parson who wears it has the satisfaction of knowing (and if necessary explaining) that he is obeying orders.

this firm will only make them to fit the customer. Many churches will therefore have to go elsewhere for choir-cassocks, but they should all the same be careful to order them of the double-breasted shape.

[1] Even the Lutheran clergy of Germany wear their distinctive cap and long gown on the way to church.

[2] The same Canon says that 'in private houses, and in their studies, the said persons ecclesiastical may use any comely and scholar-like apparel.'

**The Gown.**—Canon 74 allows a certain amount of latitude in the shape of the gown. The parson may wear the priest's gown (falsely called Genevan),[1] or the university gown of his degree, and also 'poor beneficed men and curates (not being able to provide themselves long Gowns) may go in short Gowns of the fashion aforesaid.' As a rule it will be found convenient for the parson to wear the gown of his degree; but if he is not a graduate, he will wear the priest's gown, which for economy might be of stuff and not of silk. For civic and court functions custom requires every priest to wear the silk priest's gown with the tippet.

**The Cap**, the 'square cap' of Canon 74, has gone through several modifications: once of the comely shape that we see in the portraits of Bishop Fox (Plate VI.) and others, it developed in the seventeenth century into the form familiar in portraits of Laud and Andrewes (of limp material, with a tuft on the top),[2] and then into the college-cap in England, and abroad into the less comely biretta. There is no conceivable reason for English churchmen to discard their own shape in favour of a foreign one, except that the biretta offends an immense number of excellent lay folk, and thus makes the recovery of the Church more difficult. An English priest has no more right to adopt the distinctive head-dress of the clergy of other countries, than an English colonel has to wear the helmet of a German officer.[3]

[1] The Puritans really loathed it as a 'badge of Popery.' *Cf.* Plate XI.

[2] In the middle of the eighteenth century the present shape had been nearly reached, but the tuft had not developed into the tassel, as we learn from Hogarth's representations of it.

[3] The clergy (now diminishing in numbers) who wear the foreign cap no doubt do so largely in ignorance, and not for the reasons which prompt some *nouveaux riches* to adopt crests that belong to another family. It is true that the biretta and the square cap are both

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there is no need for anything but a skull-cap for those whose heads are sensitive. Canon 18 orders that 'No man shall cover his head in the church or chapel in the Divine Service, except he have some infirmity, in which case let him wear a night-cap or coif.'[1] Canon 74 mentions the material of the coif as 'black silk, satin, or velvet.' The well-known picture of the Seven Sacraments by Van der Weyden at Antwerp shows that in Flanders at any rate the coif was in general use at all kinds of services in the fifteenth century; a similar cap or coif is found in English brasses and pictures. Some nineteenth-century writers have given directions for the management of the biretta in church, but they have had to go, not to any lawful authority, but to the Ultramontane Le Vavasseur's edition of Baldeschi.

**The Surplice.**—The pre-Reformation surplice, like that which has continued in use down to our own time, was very long and full.[2] To the mimicry of Rome which has obtained in some quarters we owe the short garment that is now sometimes seen, undignified and ungraceful. To wear a thing of this sort is scarcely to obey the Ornaments Rubric; it is as if a boy should wear a bathing-costume at a cricket match when he was told to wear a suit of flannels.

in the choir at Westminster hands his cap to the verger.'—Wordsworth, *Notes*, 209.

[1] Perhaps, however, this does not include the clergy.

[2] That the medieval surplice was very ample and reached almost (sometimes entirely) to the feet is known to every one who has seen an old brass. Since the Reformation, repeated Articles show what our 58th Canon means by a 'decent and comely surplice with sleeves.' Bp. Andrewes requires 'a comely large surplice with wide and long sleeves.' Bp. Montagu asks, 'Of what assise be the Surplices, large or scantling? For not cheapnesse but decentnesse is to be respected in the things of God.' Bp. Cosin asks, 'Have you a large and decent surplice?' And the same question we find asked at Durham since the last revision (*c.* 1715). See Perry, *Church Orn.*, 349, 385, 451, 461.

The surplice should fall to within about six inches of the ground, or else to the ankles; and at the very shortest—by way of transition—nothing should be tolerated, even on the smallest chorister, that is not some inches below the knee; but this half-measure loses the graceful swing of a proper surplice, and surplices of insufficient length are apt to crease up when sat upon. It may be mentioned here that men are apt to think their surplices longer than they really are, because, when one leans forward to look at the length of the garment, it drops several inches in front.

A further cause that has led to the gradual cutting down of garments is the rage for cheapness, and the desire of the tailor to save as much material as possible. Before vestments became a commercial article, they remained full, on the Continent as well as here. Now the worship of Mammon has so far intrenched on the honour due to God that the sweater has his own way with us, and it is considered seemly for a minister to appear in church in the garment called a 'sausage-skin,' a so-called surplice that is not only short, but is entirely deprived of gathers, so that a few extra half-pence may be saved from the cost of worship.

There is plenty of precedent for the smocking of surplices, and it adds to their beauty. But it is not in the least necessary, while *shape is*. As for fulness, the most beautiful surplice (that like those represented on medieval monuments) will have a circumference of about $4\frac{1}{2}$ yards. Surplices should never button in the front.[1] The most graceful sleeves hang down within

[1] The open buttoned surplice came in about the end of the seventeenth century, owing, it is said, to the growing habit among the clergy at that time of wearing a wig. Happily the wig is now obsolete in the Church (as a ceremonial head-dress), and with it the reason for an open surplice, as also for the exaggerated opening to the hood.

a few inches of the skirt-hem, and are turned back over the hands; for preaching it will generally be found more convenient to use a surplice with sleeves that, while hanging nearly as low, do not extend beyond the wrist at the top.

It need hardly be said at the present time that there is no English precedent for the use of lace. It simply destroys all beauty of drapery in any garment upon which it is placed. Every artist will realise how much this means. Indeed, to the credit of our fellow-Christians on the Continent it must be said that they are rapidly discarding the use of lace, and with it that most indecent garment the cotta, which is fortunately not one of the vestments ordered by our Rubric. The ancient monastic orders have always retained, and still use, the full surplice.

The parson will therefore use a gentle authority against the good ladies who unconsciously try to approximate church vestments to those articles of feminine attire with which they are familiar. For ecclesiastical vestments are for men, and it will be a bad day for us when we forget this fact. Of all the many vestments used at different times in the Church a well-cut surplice is perhaps the most beautiful.

**The Hood** has come down to us by custom, but it clearly belongs to the ornaments of our Rubric, for the Prayer Book of 1549 shows that it was well established in its academical form at that time,—graduates in cathedral churches and colleges, it says, may use in the quire 'such hood as pertaineth to their several degrees, which they have taken in any university within this realm.'[1] Considering the conservatism of university authority, we may safely assume that the distinctive

[1] *The Two Books*, 397.

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at the back, and if it shows a little of its substance (not a piece of mere tape) in front, its comeliness and convenience cannot, I think, be improved.[1] As for its length, I would venture to suggest as a good criterion both of comfort and proportion that it should barely touch the seat when the wearer is sitting down.[2]

Some high-church clergy seem to have inherited the Puritan dislike of the hood, discarding it, in defiance both of authority and tradition. A century and a half ago this dislike of the hood was, more appropriately, the mark of a section of the low-church clergy.

The hood should be worn, then, at all choir offices, and by the preacher unless he is vested for the Eucharist; it might also be worn when shriving and when carrying the Communion out of doors to the sick;[3] but it may not be worn at the Eucharist, for the Rubric at this point abrogates the Canon. Even in those churches where the proper vestments are not worn, there is no reason why a hood should be worn over the surplice, and 'ornaments of merely personal dignity are out of place on those engaged in offering the Eucharistic Sacrifice.'[3] There is no reason why the hood should be worn for the Catechism or for occasional services not contained in the Prayer Book. For the other 'rites

[1] The cape of the medieval hood was of a different shape to that invented recently: it was put on over the head and not buttoned down the front, and was certainly very pretty (*cf.* illustrations in *S.P.E.S. Trans.* iv. 3). Traces of it still remain in the Cambridge hoods, but it has disappeared from the Oxford M.A. and B.A. Mr. Atchley recommends the medieval shape, but in the same article he says that 'hoods in summer time are certainly unpleasant to wear,' and recommends their disuse for six months out of the twelve. If this be so, then custom has been justified in reducing the material of the hood and making it wearable. It seems to me that any restoration should be very gradual and experimental.

[2] See Plate VIII.

[3] Atchley, *ibid.* 325.

and ceremonies' its use would naturally be governed by the service of which they properly form a part; *e.g.* Baptism being in the middle of Mattins and Evensong, the priest would naturally retain his hood: but the offices for Marriage and Churching being strictly preludes to the Eucharist, the priest would in such case wear the Eucharistic vestments; but when they are not followed immediately by the Communion, I imagine that the use of a hood over the surplice would be optional.

**The Almuce,** or amess, is a vestment of dignity, and is certainly one of the ornaments of the Rubric. Indeed it is a useful piece of evidence that the Rubric does refer us to the second year and not to the First Book; for it was abolished by that Book, and yet was revived in the reign of Elizabeth in accordance with the Rubric, and was worn at St. Paul's in 1559, at Windsor in 1561, by Archbishop Parker and his suffragans at Convocation in 1562, and was still one of the 'gross points of popery evident to all men' in 1581.[1] Dignitaries should therefore obey the Rubric by wearing the almuce if they wish to adopt a mark of distinction, and not rob the poor parish clergy of *their* one distinctive garment, the tippet or black scarf.[2] The main difference between the almuce and the scarf is that the former is of fur; originally it was made like a shawl[3] and worn scarf-wise, later it was closed up or laced in front, and put

[1] This point I owe to Mr. Atchley, *Some Principles*, 3. 'The almuce was left off at St. Paul's when the First Book came into use, Whitsunday 1549; and in 1552 the canons left off their hoods also in obedience to the Second Book. Yet it was revived under the Ornaments Rubric of the Third Book.

[2] When the petty canons of St. Paul's, in 1549 (see above), left off their almuces, they wore instead 'tippets like other priests.'

[3] As shown in brasses at Hereford Cathedral.

on over the head, but it retained the scarf shape in the two pendants that hung down in front.[1] Some think that the black scarf lined or edged with fur, and shown in sixteenth-century portraits,[2] represents a further development of the almuce,[3] but this has been disputed.[4] The grey almuce (of grey squirrel lined with miniver) was the highest mark of dignity; it was worn by canons in the fourteenth, fifteenth, and sixteenth centuries, as well as by the bishops of Elizabeth's reign; the canons of the second grade (minor canons) used black almuces, generally of calaber and lined with miniver; at Sarum the vicars were restricted to the use of black cloth almuces lined with lambskin or goat; the boys did not wear almuces.[5] It is certainly open to any bishop or cathedral chapter to invest themselves with grey almuces and their chaplains[6] with black ones; and the practice, when it is adopted, in the law-abiding days that are before us, will add much to the beauty and interest of our cathedral churches. Probably the form of almuce adopted will be that of a fur scarf, worn in cold weather, and carried, according to old custom, on the arm when the weather is hot.

**The Tippet** or **Black Scarf.**—The old meaning of the word tippet has hardly yet died out; there are many clergymen in Ireland (where the word lingered longest)

[1] See *e.g.* Plate IX.

[2] See *e.g.* the portraits of Warham and Cranmer, reproduced in *S.P.E.S. Trans.* iii. iv.

[3] Dr. Wickham Legg in *S.P.E.S. Trans.* iii., 'The Black Scarf and Grey Almuce.

[4] Fr. Robinson in *S.P.E.S. Trans.* iv. 3.

[5] Mr. Atchley in *S.P.E.S. Trans.* iv. 5 (317-23). In this article, and the two mentioned above, abundant references will be found.

[6] For ceremonial purposes a bishop's chaplain would wear a cope, not a tippet; *cf.* illustrations to the Pontifical Services, *Alcuin Club Collections*, iv.

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tippets of non-graduates to be made of *stuff*, and Canon 74, which, dealing with the walking dress of the clergy, orders Masters of Arts holding any ecclesiastical living, not less than Doctors and Dignitaries, to wear hoods or tippets of *silk* or sarcenet, we may safely assume that the tippet should be worn by all the clergy over their surplices—of stuff by non-graduates (and presumably also by Bachelors), of silk by Masters and those above that degree. Canon 74 expressly includes deacons as being qualified to wear the tippet, but of course they will wear it in the same way as a priest, and not in the way a deacon wears a stole.

The position then is this. We find around us a common custom, which has come down by tradition, of wearing a scarf with the hood and surplice: there is a vague notion that this custom should be confined to dignitaries and to chaplains (although in the nineteenth century, as now, it was not in practice so confined), but for this no authority can be found, nor any statement as to what persons exactly should wear it; on the other hand, we have the authority of the Ornaments Rubric that dignitaries should wear over their surplices the almuce and not the scarf at all. Furthermore it has been proved that the old and correct name for the scarf is tippet. We are therefore able to trace back our custom to an authoritative source, the Canons of 1603, and to find contemporary evidence of its use both before and after that date. But strangely enough the only Canon (the 58th) that mentions its use *over the surplice*, mentions it for non-graduates, and thus as soon as we get back to authority, the notion that it is a vestment of dignity falls to the ground. Turning to Canon 78 we find that the mark

of dignity comes with the *material*[1] of the tippet, and with the right to wear it out of doors; for at this time the use of silk was not allowed below the degree of a Master of Arts, while non-graduates were not allowed to wear tippets at all *over their gowns out of doors*. Therefore what a Master could wear over his gown he could *a fortiori* wear over his surplice: and this is why it was not necessary to mention the use of the silk tippet over the surplice in the case of Masters. Neither is it mentioned in that 25th Canon which deals specially with the choir habit of dignitaries, 'Deans, Masters, and Heads of Collegiate Churches, Canons, and Prebendaries, being graduates,' and mentions only the surplice and hood: yet dignitaries have constantly worn the tippet over the surplice (since the almuce was disused) on the strength of their right by Canon 72 to wear it over the gown. This right is shared by Masters, but non-graduates not having that right, special provision is made for them to wear the tippet in choir by Canon 58.[2]

The tippet is in fact the vestment—and the only vestment—which distinguishes the clergy in choir from the lay choristers. 'It denotes,' says Mr. Atchley, 'the clerk in holy orders as distinct from a laic.'[3]

The free use of black is so necessary to the beauty of all public services (a fact which artists well know, though it is generally forgotten by others) that the

[1] Similarly in the reign of Henry VIII., tippets of velvet, sarcenet, were allowed to deans, doctors, etc., but lesser clergy were not allowed to use in their tippets either sarcenet or silk unless they were Masters of Arts or Bachelors of Laws, or had a certain income.

[2] The use of the tippet together with the hood over the surplice, in the reign of Charles II., is shown in Plate VIII.

[3] *S.P.E.S. Trans.* iv. 327. It is called the sacerdotal badge ('insigni circa collum sacerdotali') in the Cambridge Statutes of 1562 and 1570.—*Stat. Cantab.*, 219, 255.

unlawful substitution of coloured stoles for tippets is the more to be regretted.[1] There is no authority, English or Roman, for the use of the stole in choir, while the black scarf or tippet has come down to us from before the Reformation, and the authority for its use is unmistakable.

The tippet should be worn over the hood, and it keeps the hood from riding up. The stitched gathers at the neck are a modern corruption of the tailors; besides spoiling the folds, they make the tippet wear out quickly. The tippet should be made of a piece of silk (or for non-graduates, of stuff) long enough to fall within one or two inches of the bottom of the surplice, and from 15 to 21 in. broad, so that, when it is folded double and tacked, it forms a flat band from 7 to 10 in. broad. If the material be thin and soft, it may be even broader. The ends may be pinked (in zigzags) in the traditional way, or they may be simply hemmed. The tippet should be kept folded up flat; and a triple fold at the neck, in putting it on, will cause it to hang well, or it may be put on without any folding at all. Those clergy who feel the cold will do well to have a tippet interlined with some woollen material for winter wear: on the other hand, tippets of very thin silk can be worn in the summer.[2]

[1] Under the old customs, black had been abundantly used over the surplice in the form of choir-copes, hoods, and almuces, or black tippets of various kinds. It was not dispensed with till the momentary triumph of Protestantism in 1552, when the uncovered surplice—the 'surplice only' of the Prayer Book of that year—appeared as the sign that the Catholic usages were gone.

[2] The St. Dunstan Society makes tippets usually of four kinds: of thin silk for the summer, which is quite cool to wear, of a thicker bengaline silk for the winter months, of the same interlined for use in churches that are cold or draughty, and lastly of a non-silken material for bachelors and non-graduates.

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The *cappa nigra*, or black choir cope, was more like a cloak or sleeveless gown than a silk cope. Old effigies and brasses (as in Plate IX.) show that it fell gracefully from the shoulders to the heels, almost covering the arms; it was worn over the surplice and almuce in cathedral and collegiate churches during the winter months for the sake of warmth. In the first year of Edward VI. its use was forbidden, nor was it revived with the other ornaments in the reign of Mary.[1] The use of such a black cloak over the surplice at funerals would save some washing and a few lives.

**The Amice** was always worn to hang outside the other vestments, and apparelled. Apparels are so beautiful a feature in the English ceremonial that it is the more regrettable that some clergy should have discarded them, merely, it would seem, because they are now forbidden at Rome. The size of the amice should be about 25 by 36 in. to allow for one double fold when putting it on. The tapes, if passed round the neck to secure the amice in position, should be about 75 in. long. Loops are not needed. Directions for putting on the amice will be found on p. 244. The apparel is tacked on to that side of the amice which is between the tapes.

**The Albe**[2] should properly, in my opinion, be apparelled like the amice.[3] But there is precedent

[1] Atchley, *S.P.E.S. Trans.* 318-9.

[2] The albe was in use as late as 1783 at Bedlow Church, Bucks, where it is mentioned in the churchwarden's accounts. *Cf.* Perry, *Purchas J.*, 105.

[3] Some think that albes should not be apparelled because the First Prayer Book speaks of 'a white albe plain.' But there are several arguments against this view. (1.) The Ornaments Rubric refers to the Second Year, and does not, in my opinion, bind us to the peculiar features of the First Book. (2.) Apparels seem to have been

for wearing unapparelled albes with apparelled amices, and they look well thus worn. Therefore those who think that albes should be without apparels may wear them thus; and this will doubtless be found convenient in churches where there are few people to look after the vestments, or where there is little cupboard-room for storing many sets of albes.

The albe, like the surplice, should be much fuller than it is usually made. It should be the same length as the cassock, and should never be made short. It loses all its gracefulness, indeed it ceases to be an albe, if it is cut short for servers with the object of showing a bit of garish red cassock. The former in use under the Ornaments Rubric of Elizabeth. There were still many apparelled albes at Canterbury Cathedral in 1563, *e.g.* 'Albes for the Choristers. Item vii. apparelled perfectly for the same' (*Inv. Cant.*, 229). Bishop Goodrich, one of the compilers of the First Book, is represented in his brass at Ely Cathedral (*temp.* Elizabeth) as wearing very gorgeous apparels both on albe and amice. (3.) The rubric of the First Book seems to refer to the material of the albe itself, that it was not to be embroidered or coloured in any way. Apparels are a separate ornament, and indeed they were sometimes hung by cords from the person and not fastened to the albe at all, so that they could in fact be worn with a 'white albe plain.' (4.) The rubric is vague, because it deals with ornaments that were in every-day use, known to every one, and certain to be worn generally in the traditional way. 'The Priest that shall execute the holy ministry, shall put upon him the vesture appointed for that ministration, that is to say, a white albe plain, with a vestment or cope.' The assistants are also told to wear 'the vestures appointed for their ministry, that is to say, albes with tunicles' (*The Two Books*, 267); here there is no restriction as to the albe, nor is there in the case of the bishop (*ibid.* 397), although the 'plain albe' is mentioned again on p. 313 for the priest; so that strictly the restriction is only for the priest-celebrant. But in any case, does not the 'vesture appointed' include the apparels, just as the 'vestment' includes the fanon and maniple? No one maintains that the amice was unlawful under the First Book, but it can only be defended on the same ground as the apparels, *viz.* that it was part of the 'vesture appointed' in the old ceremonial. The same applies to the girdle.

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reaching over the top. Those on the skirt should rest immediately above the hem, in the middle of the front and of the back. That on the amice lies close up to the edge, at an equal distance between the tapes, and is, like the others, tacked all round—not on one side only.

They are simple to make. The amice-apparel should be stiffer than the others: collar-canvas is a good interlining. The albe-apparels may be interlined with linen if the material has little substance. All should be lined with white or blue linen; and they generally need an edging of cord or braid. The dimensions vary: the following are recommended for men, but boys' apparels should be rather smaller: — Amice-apparel, 22 in. by 3 in.; sleeve-apparels, 8 or 9 in. by from 3 or $3\frac{1}{2}$; skirt do., 8 by 10 or 12 in. (or they may be longer and rather narrower).

**The Girdle** is generally of linen rope, and may have a tassel at each end. About 12 ft. 6 in. long is a very convenient size if it is used doublé, one end being then turned into a noose, and the tasselled ends slipped through.

**The Stole** is generally made too broad. The old ones were only about two inches across, slightly splaying at the ends. Crosses were never put on the ends and back of the stole; but ornamentation of various kinds the whole length of the stole (crosses being occasionally used in this way, continuously along the stole) was common, as were also fringes, both on stole and maniple. The length of the eucharistic stole should be from about 9 ft.: it should be long enough for the ends to appear below the chasuble. The objectionable custom of sewing a piece of lace on the middle of the stole is unnecessary, because

our clergy are cleanly in their habits, and because they may not preach in the stole except when vested as celebrant or deacon, in which case they cover it with the amice if they use it properly. This piece of lace seems to be a kind of anti-macassar.

The other stoles required for baptism, hearing confessions, marriage, and ministering the chalice need not be any shorter, if a proper surplice is worn, and need not be any broader. About 99 in. should be the shortest length. For a small church one white and one violet stole will suffice.

**The Maniple**, like the stole, should be narrow, without crosses, and fringed. A good length is 3 ft. 4 in., and it should be of the same width and decoration as the stole. Elastic is unnecessary: if the maniple be tacked so as to fit the arm rather closely, it will keep in position of itself so long as the arms are carried properly. No button is wanted.

**The Chasuble.**—There has been a great variety in the shape of the chasuble, not only at different periods but at one and the same time also. On the whole the tendency for the last six hundred years has been to cut down the material: this has culminated in the strange and undignified stiff little vestment now used abroad, which may fortunately be dismissed as beyond our province. But a longer and more ample form of this square chasuble was in use at the time of our Rubric. It should not be stiffened; it may have a pillar or a Latin cross, and it should be about as long as a Gothic vestment, *i.e.* about 50 in. from the neck behind.

But the Gothic shapes, now commonly in use amongst us, are more beautiful, and truer on the whole to our traditions. The shape most frequently

seen reaches nearly to the wrists, and very good vestments can be cut on these lines. The older shape is still fuller, and the sides have to be turned back over the wrist.

Chasubles do not need any interlining, for stiffening only spoils their folds and makes them heavy. The best orphreys are undoubtedly the **Y**-shaped (except where embroidered figures under canopy work are used), but these are generally made too broad: two inches is quite wide enough for ordinary orphreys. The medieval chasuble more often had no orphreys at all. There is no need in an English vestment for the pieces of ribbon without which it seems impossible to keep a 'fiddle-back' in position. A properly made chasuble hangs straight and well of itself, and to tie it on only spoils its folds. A good length for a chasuble is 50 in. behind, and breadth at the widest part about 48 in. or wider. But they are not easy things to cut and make properly.

These vestments need not necessarily be made of silk.[1] It is a loss of effect to have the lining of the same colour as the vestment. Often it is better to have no lining. Coloured linen linings are cheap and may be effective, but silk ones are more comfortable. For hot countries the lining should be dispensed with; and poor churches can make cheap and quite beautiful chasubles out of serge, unlined, or even of dyed linen. As a general rule brocades or other materials bearing some design are best, with orphreys (if they are used) of a quite different colour and

[1] In *e.g.* the inventories quoted by Blunt (lxxvii.) there are 30 vestments of cloth of gold, 6 of silver, 137 of velvet, 30 of satin, 134 of silk, 16 of sarcenet, 226 of bawdkin, 146 of damask, 54 of tissue, 9 of camlet, 6 of fustian, 2 of buckram, 8 of dornyx, 1 of serge, and 48 various.

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in which case they may have apparels between them, or they may be simply one pillar.

**The Tunicle**, for the Epistoler or Sub-deacon, only differs from the dalmatic in that it has a tendency to be somewhat less ornamental: there is no precise difference in the ornament; for instance, both dalmatic and tunicle may have tassels. They are of the same colour as the chasuble of the suit.

The gospeller also wears a stole over his left shoulder; both gospeller and epistoler wear maniples.

The tunicle for the Collet or Clerk may be somewhat simpler than that for the epistoler. In a small church it would not matter if it were not in suite with the chasuble.[1]

**The Offertory Veil, or Sudary,** need not be in suite with the other vestments. It was originally of linen, embroidered and fringed, then of white silk, and was in the sixteenth century sometimes of linen, sometimes of white silk, and sometimes of coloured silk. It is cast about the shoulders of the clerk who uses it. It is much more convenient to use if it be unlined, and of a soft and light material without stiff embroidery.[2] A good size is, either $8\frac{1}{2}$ ft. by 1 ft. 8 in., or 9 to 10 ft. by 2 ft. to 2 ft. 6 in.

[1] The tunicle is a distinctive vestment of the Collet (*acolytus*) who carries the cross. It was not, however, restricted to him in cathedral churches, but was worn by other servers. *E.g.* 'Duo thuriferarii cum turibulis in manibus albis et tunicis induti' (*Lincoln, Liber Niger*, 375). In this case the taperers wear albes only, and in the Sarum Books neither thurifers nor taperers wear tunicles, but there is evidence that taperers did sometimes wear them (Chambers, *Divine Worship*, 50; Micklethwaite, *Ornaments of the Rubric*, 61).

[2] Micklethwaite (*Ornaments*, 35) says, 'When not of linen it seems usually to have been made of some old stuff of little worth,' in parish churches: he quotes instances of green and red sudaries. For references as to the sudary being of linen embroidered with silk, and fringed, and of white silk, *cf.* Chambers, *Divine Worship*, 274.

**The Rochet**[1] is simply a substitute for the albe. The albe needs a girdle and amice, and requires some care in the putting on. The rochet can be slipped on in a moment; and therefore it came to be very generally substituted for albes in the case of the clerks (but not of the celebrant) at ordinary parish churches. No doubt it was for the same reason of convenience that it came to be part of the bishop's everyday dress. Lyndewode tells us that the sleeveless rochet was sometimes worn by the priest at baptisms, also for convenience.

The rochet may be described as being between the albe and the surplice. It has narrow sleeves like the albe (unless it be sleeveless, when it has a slit down each side), but only falls to within some six inches of the ground like the surplice. It should button at the neck, but it has neither amice, girdle, nor apparels.

I have stated its ancient purpose. In these days there is no less need for a garment that can be quickly slipped on. But the question will be raised, Does not the surplice suffice for this purpose? The answer is that the surplice is lawful for servers, at all rites and ceremonies, as well as for choristers: at the same time we shall be more in accordance with the Rubric if we use the rochet. The clerk at low Celebrations may well wear this vestment; and in the case of boy servers, especially, it is of some practical importance that they should be distinguished from the choristers, to whom they should be models of seemly behaviour. The rochet is therefore very useful as a substitute for the albe (and the servers do not generally wear albes at

[1] By a Constitution of Archbishop Winchelsea, archbishop, A.D. 1305, the parishioners of every church are bound to find among other things 'tria superpellicia, unum rochetum' (Lyndwode, *Prov. qu.* Micklethwaite, *ibid.* 21).

baptisms, children's services, or week-day Eucharists, and in many churches not at the Sunday services either). If the parson does not want the trouble of amices, girdles, apparels, and well-fitting albes for the servers, he should not put them into albes without amices, etc., still less into cottas, but he should vest them in rochets.

It is curious that those parsons who mimic the customs of Rome never imitate this custom of wearing the rochet which is so general abroad. One might be tempted to think that Roman ornaments only possess an attraction for them when they involve unfaithfulness to English authority. Or can it be sheer ignorance? The cotta, which these people think makes them a good imitation of the ministers of foreign churches, has, as a matter of fact, become nearly obsolete abroad, where the rochet is generally worn by servers and choristers, while in many places the albe is worn even by choristers.

The rochet, if it is properly cut, is a very comely vestment. Besides the sleeved form, the rochet may also be made without sleeves, or with wings falling from the shoulders.[1]

**The Verger's Gown.**—This is a very ancient garment, and the present tendency to put the Verger in parish churches into a cassock only (nearly always an ill-fitting one) is much to be regretted. The gown can be

[1] Two beautiful examples of the winged rochet as worn by the taperers exist in a Flemish picture (*c.* 1400) reproduced in Chambers (*ibid.* 295). They are very full, and reach nearly to the cassock-hem. No examples are at present known in England, I believe, but English pictorial art is very scanty, and servers do not appear on brasses or other monuments. It seems to be very improbable that this modification of the rochet should not have come into use here as elsewhere. Illustrations of the three kinds of rochet are given in the St. Dunstan Society Catalogue.

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The linen should be entirely without lace, and not of a thin or flimsy description. It is convenient to confine the embroidery to the small white crosses which serve to mark the articles for their sacred purpose.

**The Corporal** or Corporas is a square piece of smooth linen, not less than 20 in.: it should be of a size to lie easily on the altar; for it must not hang at all over the front. It should always be folded in the same way, the most usual method being to fold it inwards, first in three parts, beginning at the front, then from the sides again in three; thus, when spread out, it is divided by the folds into 9 squares. On one of these squares, usually the front square, one small cross may be embroidered.

**The Pall** at the time of the Rubric was simply a **Second Corporal.** Originally one very large corporal was used, part of it being drawn up over the chalice from behind;[1] then for convenience it was divided in two, and thus we get the common phrase, a *pair of corporals.* This form of pall is also best adapted to our present needs; for, after the communion, when our rubric directs that what remains of the consecrated Elements shall be covered with a fair linen cloth, the pall should be used for this purpose. Thus no new-fangled 'cloth'[2] of lawn and fancy lace is needed for

[1] This is still the custom among the Carthusians. (*The Month*, 1897, p. 398.)

[2] The Scottish Liturgy of 1637 directs the Elements to be covered with 'a fair linen cloth *or corporal*,' which shows that Laud and Wren knew what they were doing. The rubric was not inserted in our Book till 1661. Both Durandus and the Sarum Missal speak of the covering of the chalice with the corporal, and Durandus further shows the identity of the pall and corporal by his use of the phrase *palla corporalis.* It is hardly necessary, by the way, to revive the spelling 'corporas' (which is awkward to pronounce in the plural) when we have good precedent for the spelling 'corporal.'

the covering of the elements. The corporal that is used as a pall may easily be differentiated from the others by having a different mark, *e.g.* a cross on the middle square, so that when it is folded the cross is on the top.

Sometimes a square pall, made of two or three pieces of linen stitched together, and stiffened with starch mixed with wax, is used. But it is impossible to use such a thing for reverently covering the consecrated elements after the Communion; and therefore it fails to satisfy either of the rubrics.[1] Sometimes cardboard is used to stiffen this sort of pall, or blotting-paper to protect it; but this is still more wrong, nothing but linen having been allowed about the Blessed Sacrament from very ancient times. Sometimes the corporals are stiffened with starch; which is convenient to priests who are used to a stiff pall,[2] and not altogether without precedent, but the ancient canons are certainly against the use of starch.[3]

As we are only told to spread the second corporal

[1] Indeed it is a clumsy attempt to adopt the Roman form of the pall to a purpose which is entirely different from that of the Roman rite. When the Romans do retain the Sacrament on the altar till the end of Mass (as on Maundy Thursday), they use an additional veil for covering the same, just as we do. The 'fair linen cloth or corporal' is a necessity of our rite, because the Sacrament is always retained on the altar till the service is over (*cf.* J. W. Kempe, *Reservation of the Blessed Sacrament*, 25-28).

[2] It may be added that a stiff pall is only a convenience to those who use their private judgment to interfere with the integrity of the English Liturgy, by the addition of a number of small performances many of which are of post-Tridentine origin. The simplicity of the old way of saying the Canon is shown by the full and rather clumsy pall, which could not be repeatedly slipped on and off. Later, this pall was folded as in Plate III., and this folding is the right course also for us, as the rubric does not direct the second corporal or fair linen cloth to be used as a veil (*i.e.* unfolded) till after the Communion.

[3] See Mr. Atchley on the Altar Linen in the *S. P. E. S. Trans.* iv. 3.

after the Communion, it is right to keep it folded up till then; and it is natural and convenient to use it, thus folded, as a cover to the chalice. This covering of the chalice is an old tradition, and is necessary to prevent any defilement of the wine by smuts or flies.[1]

**The Purificator,**[2] a napkin of soft linen or diaper, for cleansing the chalice, might be marked with a very small cross in one corner for convenience. Sometimes purificators are made so small and of such thin linen that they do not properly serve their purpose. Thirteen inches square is a good size. Six purificators should be supplied with every set of altar-linen. Thus, with a stock of two or three dozen, the clergy will not be in danger of running short and adopting the Roman custom of using the same purificators over and over again.

**The Burse,** Corporas Case, or Forel, was always used (to contain the two corporals, *i.e.* corporal and pall), though chalice-veils were not in use. There is no rule as to its ornamentation: it may have any appropriate device on the upper side,[3] and the lower side may be of a different colour and material.[4] It is not

[1] 'Duplex est palla qui dicitur corporalis, una scilicet quam diaconus super altare extendit: altera quam super calicem *plicatam* imponit.'—Durandus, *Rat. Div.* iv. 29 (3). 'One cloth being opened out and laid upon the altar, and the other kept folded to cover the chalice with.'—Micklethwaite, *ibid.* 34. The covering of the chalice with a folded cloth instead of with a part of the large corporal had begun in the time of Anselm (Chambers, *ibid.* 272).

[2] The description, 'Tersoria quibus calices terguntur et involvuntur' (*Observances at Barnwell*, 70) shows that they were of a large size.

[3] A cross is often used because it is easy and inexpensive to make. There is equal precedent for any other device, sacred or heraldic.

[4] *E.g.* 'A Corporas Case of black cloth of tissue the one side and the other side blue camlet,' another 'of green baudkyn [rich silk woven with gold] the one side and the other side leather.'—*Inv. St. Peter Mancroft*, 62.

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by those who defend the veil that the chalice and paten were generally set on the altar without any such veil; it is therefore certain that we are right in not using one, while in using one we are taking up an extremely precarious position. Strangely enough, the chalice-veil has been defended on the ground of convenience; this argument could only be used by those who have never tried the experiment of celebrating without one. Some people seem also to imagine that there is something irreverent about the unveiled chalice, but (putting aside the fact that such was the custom of the Catholic Church from the earliest times[1]) the opposite is surely the truth; for the veiling of the vessels is in our branch of the Church a sign that they contain the Blessed Sacrament, and to veil them at the beginning of the service is to mislead the faithful, and to destroy the significance of a special act of Eucharistic reverence.

But the priest who sets himself to obey authority will not need to trouble much about the foregoing arguments, for he will naturally prepare the chalice at the only time authorised in the Church of England, and, having done so, he will not think of putting a silk chalice-veil over a paten that contains the breads and a chalice that contains the wine for the Sacrament. Even at Rome the chalice-veil is put aside after the chalice has been prepared.

**Towels** for drying the hands are generally made much too small. They should be of linen diaper

offertory-veil and not a tunicle, for the sake of argument, it is most precarious to invent new meanings for the *offertorium*, which is always a sudary, and the object of a sudary is to prevent the hands touching the article carried, which is just what a chalice-veil fails to do. **IV.** Having adopted the chalice-veil by mistake, those who use it do not like to give it up. This last argument is unanswerable

[1] See *e.g.* Plates III. and XII. in this book.

about 3 ft. long by 12 or 13 in. wide; then they will rest easily on the server's arm and be convenient to use. Like purificators, they may conveniently be folded in three. While purificators and corporals are hemmed, napkins may be pulled out at the ends, or all round, in a fringe. Two to a set will suffice.

The sacred vessels should be made by some genuine craftsman who is familiar with the traditional forms.

**The Chalice** has varied much in size and shape: the present tendency is to make it too high: medieval examples only range from 5 to 7 in. in height, and a chalice 6 in. high is large enough to communicate sixty people, and very convenient for ordinary use. Larger chalices will be needed when there are many communicants, but the largest for this purpose need not be more than 8 in. high, and should not be heavily decorated. The bowl should be quite plain within and without, or it will be difficult to cleanse. An ornamental knot is usually made on the stem for convenience in holding it. On the foot a sacred device should be engraved to show the priest at which side to communicate himself and the people: the most common device was a crucifix, but many others were used.

**The Paten** is a circular plate, large enough to cover the chalice, with one or more depressions, circular or multifoil. Nearly every extant medieval example has a sacred device engraved upon it; but now that many breads are consecrated, a plain surface is more convenient. Still the surface should always be depressed, and should not be polished so as to reflect the face like a mirror; indeed it is only mechanically finished metal-work that has such a surface.

**The Standing Pyx** is convenient for holding the

breads when there are so many communicants that the paten is not safe. An extra chalice (for preference the smallest) can be used for this purpose.[1]

The ordinary **Pyx** was a small box (generally circular and of silver, with a base and stem and a cross on the top), which was used when the Blessed Sacrament was carried to the sick. A bell and lantern were carried before the Blessed Sacrament on these occasions. A special pyx for containing the Blessed Sacrament in both kinds is made in Scotland under the name of the Argyll pyx.[2]

A private communion set is often used for the communion of the sick, and it is useful if one be kept in the sacristy. As a general rule the bowls and bases of these private chalices are made too small. In addition to the cruets there should also be a small box for the breads. The Cowley Fathers have designed a convenient form of private altar for sick communions which can be bought at Mowbray's.[3]

Chalices are generally of silver or gold, or silver-gilt;[4] but in a church that is too poor to afford silver, it will be found that pewter is a suitable and a comely material for the sacred vessels. It is far better than electro-plate.

[1] 'Laying the bread upon the corporas, or else in the paten, or in some other comely thing prepared for that purpose.'—*First Prayer Book.*

[2] It is sold by Messrs. C. Jockel, Son, and Co., 118 George Street, Edinburgh.

[3] 64 Farringdon Street, E.C.

[4] If I may be allowed to express a purely personal preference, I would say that I prefer silver ungilt in all ornaments that are kept bright by constant use, though when silver is liable to tarnish (as in any standing ornaments) gilding is often useful. In such things as chalices, silver-gilt soon gets to look like neither silver nor gold, and I confess to a preference for the clean and pure colour of plain silver even in the inside of the bowl.

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for washing the ministers' hands at the Lord's Supper; and one often had a lion's-head spout under the rim so that the water could be poured from it into the other.[1] For economy a plain glass bowl can be bought and a glass jug to stand in it. This jug might be rather larger than the cruets: the water cruet should not be used for the purpose.

**A Box for Altar Breads** of silver or pewter was used, and is most convenient.[2]

**The Censer** needs no special description here. Where silver is out of the question, I have found that white metal is cleaner, lighter, and more effective than brass, but the metal is of course a matter of taste. The total length may be 43 in. The *incense-boat* and *spoon* are mentioned on p. 164.

**The Processional Crosses**[3] may be three in number, one for ordinary use,[4] a second (which was generally of wood[5] and painted red and without a figure[6]) being

[1] E.g. *Inv. St. Peter Mancroft*, 12, where there were two pairs of basons both with this spout: the principal pair had figures of SS. Peter and Paul in the bottoms engraven in roses of pounced work, and weighed no less than 44 oz.

[2] A very convenient box for altar-breads, divided into compartments so that the number of wafers can be reckoned at once, is sold at the Church Shop, Commercial Road, Stepney, E. An illustrated description of it will be sent on application.

[3] 'The Constitutions of Winchelsey, Peckham, and Archbishop Gray all order a processional cross (*crux processionalis*) to be furnished by the parish.'—Maskell, *Mon. Rit.* cxxii.

[4] The principal cross should have a figure upon it ('facie crucifixi,' *Mis. Sar.* 12), sometimes there were figures also of our Lady and St. John. Often the altar-cross was made so that it could be taken off its foot and fixed on to a staff for processions.—*Inv. St. P. Mancroft*, 11.

[5] 'Omnibus dominicis quadragesime, excepta prima dominica, deferatur una crux ante processionem lignea sine ymagine crucifixi.' —*Cust.* 219.

[6] 'Crux lignea rubei coloris depicta sine ymagine.'—*Crede Michi*, 49.

reserved for Lent, and a third for funerals.[1] Of the processional cross, as of most other things, it may be said that proportion comes first, workmanship second, and material third; the last without the two former being worse than useless. A poor church can have a very beautiful cross of wood, which is much better than a badly designed and executed one of greater pretension. The cross should not be kept exposed out of service-time, but should be put away.[2] A tall locker or stand in the vestry or sacristy will be convenient, and in new churches provision should be made for this. The smallest length for cross and staff together would be about 6 ft. 8 in.

**The Processional Candlesticks, etc.**, may vary much in size and material. Sometimes they were short and sometimes long, sometimes of metal and sometimes of wood, sometimes tapers or torches were fixed on to a plain round staff or handle as in Plate XIII., and sometimes the candlesticks were taken from the altar. I would suggest, as very convenient for ordinary use, candlesticks of wood painted red or green (unless original work in metal can be paid for), 3 ft. 9 in. high, with the bases separate and weighted, so that the shafts of the candlesticks can be easily dropped into and lifted out of them when they are set down before the altar.

Sacring torches became general at the end of the

[1] 'Crucem pro mortuis.'—Winchelsey's Constitutions, *qu.* Mickle-thwalte, *ibid.* 21.

[2] There is no authority for fixing a processional cross to one of the choir stalls; such a method of displaying all one's goods as it were in the shop-window is against good taste. Crosses were certainly put away when not in use. *E.g.* the cross at St. Peter Mancroft, above mentioned, 'standeth in a box made therefor in the further corner in the lower vestry by the jewel chest,' and its staff stood 'in the corner next the cross.'—*Inv.*, 32.

thirteenth century; they belong, of course, to the practice of elevating the Host and chalice which came in a little before that time, for which reason it may be questioned whether there is now a time of ministration for them. 'In some places only one was lit, in others two, and in some four or even more.'[1]

Font-tapers and christening tapers are for use at Holy Baptism, the latter being lighted and placed in the child's hand after baptism, while the former is carried by the clerk to the font and held during the service; perhaps the two were sometimes identical. They were not usually borne in candlesticks, but were held in the hand, sometimes with a napkin.[2]

For outdoor processions it is almost a necessity to carry candles in lanterns fixed to staves. Such lanterns should have glass panels all round, and may conveniently be made to swing from a bracket attached to the top of the staff.[3]

**Banners** may vary considerably in size, shape, material, and device. It is possible to make them quite simply.[4] Embroidered ones are doubtless the ideal,[5] but they are expensive if they are worth having;

[1] Atchley, *Some Principles*, 21, *q.v.* for instances. Sacring lights are not mentioned in the English missals or consuetudinaries; but they had full sanction. [2] *Ibid.* 24.

[3] A light in a lantern 'cum lumine in laterna' is mentioned as carried before the relics on Palm Sunday in *Processionale Sarum*, 51. Archbishop Winchelsey's Constitutions order a 'lucernam' to be provided by the parishioners.

[4] *E.g.* the lesser banners in the woodcuts of the Sarum Processional which have for ornament a plain St. George's cross and a fringe or border round the four sides; the Lion banner is a simple oblong with the Lion figured in the midst. The banners at the Islip funeral at Westminster Abbey (*Alcuin Club Collections*, i.) bear figures of the saints, but again are of a plain oblong shape.

[5] *E.g.* the banners in the Wycombe *Inventory* (16):—'Eight banner-poles, 2 streamers of silk, one red, a streamer of white silk, a red

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qualified to practise the arts. There are a very large number of artists who understand design. The parson has no means of finding them out; and therefore he has been generally driven, in the case of embroidery, to the professional church-embroiderer, whose ignorance of the fundamentals of the art is often not less profound than his ignorance of the elements of ecclesiastical tradition.

**The Wands**, which are badges of office for the churchwardens, are of wood, according to a very constant tradition in our Church, either quite plain and unpainted, or painted white with a few inches at the end blue or gilt. During the last half-century they have sometimes been made with metal devices on the tops.[1]

**The Verge**, which is carried by the officer to whom it gives his name, may be a wand of wood some 4 ft. long, tipped with metal or with a device, or it may be altogether of metal, as in our cathedrals.[2]

**The Gospel Lectern** has been already mentioned. A heavy one would naturally not be moved, but a light lectern of wood might be kept in the sacristy and only brought out for the Eucharist: the lectern is covered with a long cloth when in use.[3]

**The Paschal Post** or **Candlestick** may be for economy of painted wood.[4] It should be not less than about 6 ft. high. Owing to the size of the candle the core of

[1] Micklethwaite, *ibid.* 55.

[2] *E.g.* 'A verger of silver with the cross keys and the mitre on top.' *Inv. S.P.M.* (61). This may have been like the other Norwich verges at St. Andrew's and St. Mary's, Coslany, which seem to have been only garnished with silver to judge by the small weight of the metal.—Micklethwaite, *ibid.* (3rd edition).

[3] 'The two wooden lecterns had their cloths for Lent in addition to three other cloths.'—*Inv. Wycombe*, 5.

[4] Craftsmen will find a description of various forms of the candlestick in Feasey's *Ancient English Holy Week Ceremonial*, cap. 9.

it was often a piece of wood round which the wax was moulded, called a Judas. It is better to omit the grains of 'incense,' which are generally shams and not incense at all, and are said to be due to a mistranslation of a phrase in the *Exultet*, '*incensi hujus sacrificium*,' which really meant 'the sacrifice of this lighted candle.' Indeed, as we have no form for the blessing of the Paschal, we have no right to stick on these 'grains.' We can only use the Paschal as an additional light set near the altar during Eastertide. It is an ornament of great symbolical value, and serves to mark out this season.[1]

The Tenebrae Herse[2] is a triangle made generally of three pieces of wood about 3 in. broad, 1 in. thick, the lower piece 4 ft. long, the two upper pieces 3 ft. each, and fixed on to a stand similar to those used for music but more substantial; the whole may stand $5\frac{1}{2}$ ft. from the ground. Along the two upper edges of the triangle should be bored 24 holes to carry the same number of candles.[3] I mention this ornament without giving any opinion as to its lawfulness: it cannot of course be used unless the Bishop authorises the services to which it belongs. Both the herse and the Paschal post should be carefully wrapt up and kept in the storeroom.

[1] It was also one of the necessary ornaments to be provided by the parishioners, in the provinces both of Canterbury and York, and such 'canons, constitutions, ordinances, and synodals provincial' have the force of statute law, if they are not 'contrarlant nor repugnant to the laws, statutes, and customs of this Realm' by the Act 25 Henry VIII. cap. 15.

[2] Herse or Hearse is derived from the Latin word for a harrow; it is here used in the meaning of its first derivation—'a triangular framework for holding candles' (Chambers's *Et. Dic.*). Because of the candles the word came to be applied to the bier.

[3] H. J. Feasey, *Ancient English Holy Week Ceremonial*, p. 91.

There remain to be mentioned the funeral accessories, which are further treated in Chapter XVII.

**The Bier** or **Herse** should not be more than about 2 ft. high. It should have handles, to avoid the necessity of the horrible shouldering of the coffin in church. Those made by Mr. Vigers of 3 Eccleston Street, S.W., have a properly shaped frame to carry the pall, and can be supplied with a carriage so that the bier may be wheeled along the road in country parishes.

**The Herse-Cloth** or **Pall.**—There is at the present day an unnecessary hankering after gloom at funerals. The ancient palls mentioned in Mr. Sancroft Randall's paper on the Burial of the Dead[1] are of cloth of gold, of black velvet with a wide cross all through of silver tissue, of red with a gold cross, of blue with a red cross, of black with a gold cross, and another of blue with a red cross. They were often also powdered with the badges, and had the scutcheons of the deceased sewed about the border. At the funeral of George II. a purple pall was used; the white embroidered pall used at Mr. Gladstone's funeral, and the white pall embroidered with the royal arms used at the funeral of Queen Victoria, will not be soon forgotten.

**The Processional Cross and the Funeral Candlesticks.**—These may be all made of wood and painted the same colour, and that colour is not bound to be black, but should rather be chosen so as to harmonise with the herse-cloth; for instance, a black herse-cloth with a red cross would suggest the use of red candlesticks. The candlesticks may be about 4 ft. high. Mr. Randall mentions four candles to stand round the herse as a

[1] *Transactions of the Society of St. Osmund*, vol. i. pt. iii.

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undoubtedly intended to be used by the rubric inserted at the last revision of the Prayer Book.[1]

Surplices, albes, rochets, copes, chasubles, etc., as well as altar-linen, apparels, frontals, etc., are made by the *St. Dunstan Society*, which has been founded in order to make ornaments and vestments in accordance with the standard of our rubric, and under fair conditions. The price list can be obtained from the secretary, St. Dunstan Society, 102 Adelaide Road, London, N.W.

[1] 'Decently apparelled.' Various bishops' charges show the meaning of this phrase. *E.g.* Bishop Cosin in the very year 1662 asks, 'When the women cometh to make her public thanksgiving to God, do they come decently velled?' Archbishop Laud, in 1637, asks whether 'they are apparelled with a fair white veil of linen cloth.' It is significant of the legal force of ancient use that in the reign of James I. (before the rubric was inserted) a woman 'prayed a prohibition' of an order made by the Chancellor of Norwich that the veil should be worn. The judges desired the opinion of the Archbishop of Canterbury, who convened divers bishops to consult thereupon; and they certifying, that it was the ancient usage of the Church of England, for women who came to be churched, to come veiled, a prohibition was denied.—Bishop Gibson, *Codex Juris*. For references *cf.* Staley, *Ceremonial of the English Church*, 52, 148-9.

## —PLATE VI.—

PRIEST IN OUTDOOR HABIT.

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to curtain off a transept or chapel for the purpose when there is no vestry. Vesting in church is a perfectly seemly proceeding if the parson arrive, as he should, in his cassock. In churches that have no vestries, there need be no surpliced choir.

In some churches a vestry can be made by building a wall or screen about 8 ft. high across the chancel, some 7 or 8 ft. from the east end. The high altar stands against this screen, and the space between it and the east end forms a vestry, to which doors on either side of the altar give admittance. This was a common arrangement in abbey churches, and existed also in some parish churches.[1] It has been successfully adopted in more than one new church; but of course it requires very careful planning in the hands of a good architect.

**The Churchwardens' Vestry**, the smallest of the three, is primarily for the transaction of church business. It will promote a decorous spirit, as well as save time and money, if the little things which this room should contain are kept in a fixed place, and not in loose cardboard boxes. Besides the two or three chairs there will be a knee-hole desk, on which lies the Service Register,[2] an ink-pot of the office type, with two or three decent pens; hard by on the wall will hang the Kalendar, which had best be Dr. Wickham Legg's 'English Churchman's Kalendar.' One of the drawers of the desk should be partitioned to contain such things as a box of nibs, pins, drawing-pins, and a rubber stamp, with a self-inking pad of the 'Effective'

[1] *E.g.* Long Melford, Arundel. Some have only one door in the screen, as at Sawley. *Cf.* Comper, *Some Principles*, 127.

[2] Canon 52 orders the names of all strange preachers to be entered in a book kept for that purpose.

pattern: other drawers will contain a stock of service and of notice papers, a tablet of scribbling-paper, some notepaper, envelopes, and cards for post; one or two will be reserved for the Churchwardens' books, and others (or else a special cupboard) for the special books and papers needed for the Catechism. In a safe, or at least in a securely locked drawer, will be kept the baptism register, marriage registers, burial register,[1] banns book, and books of certificates for marriage, banns, and baptism. In this room will be a safe in which old registers and other articles of value will be kept. On the walls may be hung a map of the parish and any portraits or other pictures of parochial interest: it is really a good work to keep in this way a memorial of the past history of the church and of the various officers who have served it. A shelf or two will be certainly useful, here as in the other rooms. A small looking-glass in each vestry will be very convenient; and, if all the vestries are laid with carpet or with cork-carpet, everybody will find it easier to be quiet. There should be a reliable clock in some conspicuous place. A gas-fire is necessary in most vestries. If possible there should always be a sanitary convenience adjoining the outer vestry. In a new church this should be a properly made lavatory, with reversible basins, and every convenience of the best sanitary pattern.

**The Sacristan's cupboard** had best be in the vestry nearest the church. This cupboard may have a few shelves in the upper part, and drawers of different sizes in the lower. There should be two deep drawers, one for candle-ends, and one for dusters and polishing

[1] Canon 70 orders a parchment book for christenings, weddings, and burials to be kept in a 'sure coffer' with three locks and keys.

leathers; two long drawers for candles, of which a good stock should be laid in at a time, as wax improves by keeping. Supposing the cupboard to be a small one, 4 ft. by 5, the two bottom drawers may be 9 in. deep (for dusters and candle-ends), the next two 6 in. deep and the whole breadth of the cupboard (for candles), the next two stages might contain six short drawers 4 in. deep, and above this might be two or three rows of shelves, the space between the two lower shelves being divided into wide pigeon-holes by partitions.

On one of these shelves may be kept the box for the **incense**; a square tin canister, such as is often used for a tea-caddy, will do best. It should hold a pound of incense easily.

As for the incense itself, it is wisest to avoid compounds. Nothing is so good as simple *Gum Olibănum*, which is indeed 'frank' or pure incense. It can be bought at any large apothecary's for about 1s. 5d. a pound, and is cheaper as well as pleasanter and fresher than the compounds, which are for the most part rather sickly and stuffy. Sometimes two oz. of Gum Benzoin and one oz. of powdered Cascarilla bark are added to the Gum Olibanum; but, beyond doubling the cost, they make little difference.

The Incense Boat and Spoon should be kept in the pigeon-hole next to the Canister. If the boat is broader than the usual shape, less incense will be wasted; the lid should lift up at both ends. The spoon will be less apt to spill if it is made more like an ordinary teaspoon than is usual, and less like that used by Primitive Man.

Next to these should stand a covered earthenware jar for the charcoal. The plain brown jars that are

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the boys can be the more easily kept quiet while they are waiting. A card with the word 'Silence' may advantageously be hung on the wall. Large shallow cupboards will take up most of the walls; these will contain separate pegs for each cassock and for each surplice, each pair of pegs bearing the owner's name and number. Sometimes the cupboards have no doors, but are protected instead by curtains hung from rods, the cupboard-frame being retained: this is a good plan in vestries that are fairly free from dirt. If there is not a shelf over the pegs on which hats can be placed, another row of larger pegs must be provided elsewhere for this purpose. Every cassock and surplice should be numbered; and a lady should be found who will take charge of all the surplices, send them to the wash, and keep them in repair.

An inventory of every bit of linen belonging to the church should be carefully made, and kept up to date.

**The Sacristy.**—Where many vestments are kept, a Press will be wanted; though the parsons of small churches may find two or three wooden or plated metal yokes, hanging in a cupboard, sufficient. These yokes hold chasubles and copes very well, and can be bought through a tailor or an ironmonger for a few pence. Some people prefer to keep all their vestments hanging from yokes in a large cupboard, not using a press at all, and there is a good deal to be said for this arrangement.

The number of presses will depend upon the size of the sacristy and the number of services. In churches where the proper vestments are worn at the sung Eucharist, it is convenient to keep the vestments for this service in one large press, 9 ft. long or more (to

enable all the ministers to vest at it), but divided by a partition into two sets of drawers. A smaller press can then be reserved for low Celebrations, for which separate chasubles, etc., will be needed.

A small press may be $3\frac{1}{2}$ ft. high, and 4 ft. 9 in. by 2 ft. 9 in. broad. The drawers should be shallow (2 in. inside), so that only one set of vestments may be kept in each: this saves time and spares the vestments. If, in ordering a press, the parson has twice as many drawers made as he seems to want, he will be glad of the provision before very long. The burses may be kept in the drawers of the vestments with which they are generally used. The top drawers will be found useful for apparelled amices; and, if there is no cupboard for the priests' albes, they can be folded in the bottom drawer if it is made, say, 6 in. deep. (A cupboard for the priests' albes and girdles is a convenience, but in towns it must be as nearly air-tight as possible.) A cedar-wood lining to the drawers keeps away the moth (but silk is always safe from the ravages of this insect), and a lining of cloth dyed in saffron preserves gold embroidery. A piece of white cloth or stout linen laid over the vestments in each drawer will help to keep the dirt from them. Heavily embroidered vestments will need cotton-wool under the folds if they are put in a press. Sometimes presses have a folding lid on the top to keep the vestments clean if they are laid out some time before the service begins. A cheaper plan is to cover the vestments with a piece of white cloth. The top of the press where the vestments are laid out may have a piece of white cloth or linen fixed on it with drawing-pins. The vestments should be laid out in the following order:—chasuble, stole, fanon, girdle, albe, and on

the top of all the amice. If there is a procession, the cope will be laid above the chasuble, unless there is a cope-stand.

A Cope-stand is extremely useful. It consists of a wooden upright, about $5\frac{1}{2}$ ft. high, resting on a firm base, and having a well-rounded yoke on the top. After the procession the cope is slipped on to the stand in a moment, and the morse fastened. It can then be folded up at leisure after the service. If there is a large air-tight cupboard, copes can always be kept thus on their stands with a linen cloth over them; and in shallower cupboards they can still be hung from yokes.

A crucifix may hang above the press. Under it may be placed the hymn, *Come Holy Ghost*, and the 43rd Psalm, *Judica me*, which were formerly appointed to be said while vesting.

A basin, if possible fitted with a tap and drain, should be provided for the parson to wash his hands therein before celebrating. Near it will hang a jack-towel.

A little square basin, hanging on a bracket under a filter, may also be provided for the purificators. After each service the purificator can be rinsed in this basin, and then put by for the wash in a special basket or on a rail. The basin should be emptied in the piscina.[1] The filter will also supply the pure water for the Eucharist. Another plan is to have on the table a glass basin into which the purificator is dropped: the

[1] Referring to corporals, purificators ('tersoria'), and the towels ('mappulas quibus digitis sacerdotis post communionem terguntur'), the *Barnwell Observances*, 70, says that they are to be washed 'in vase mundo,' 'et singulas lavaturas in sacrarium [the piscina] versare,' and afterwards to be sent to the wash ('cum ceteris lintheis seu vestimentis ecclesie ad lavandum mittere').

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found useful for keeping the sets of vestment apparels that are not in actual use. If there is no chest for the frontals, and if they can be folded, space may be found for them here.

The Frontal cupboard, chest, or locker may be in some convenient spot near the altar.[1] If the frontals are stretched on frames, the chest should open at the top and be large enough for twice as many frontals as are in use. A chest that is only large enough for the colours in use, will prove a nuisance when somebody presents a new frontal.

If the frontals are folded up when not in use (which is the better way), a cupboard should be provided with shallow shelves large enough for each frontal to be folded in four, with a shelf for frontlets, and some spare shelves.

A special Cupboard should be reserved for the servers' albes, etc., their cassocks and shoes being kept elsewhere. Two pegs at least will be needed for each server, one for his albe and girdle, and one for his surplice or rochet: a shelf above can be kept for the apparelled amices, if there is not a special press for them. If a succession of boys serve at the week-day services a surplice or rochet had better be hung for them somewhere else. Washing is a very expensive item, and if the servers' cupboard is kept locked from Sunday to Sunday, and is nearly air-tight, the albes, etc., will keep clean twice as long as they otherwise would.

Yet another cupboard will be that for Music, which

[1] *E.g.* in the description of the frontals and upper frontals of the high altar in the *Rites of Durham* (6), 'at either end was a place to keep the which ornaments, which were of white damask and such-like stuff.'

should be divided into large pigeon-holes. If each set of music is kept strictly in its place by the Librarian (who must be a responsible person), and duly inventoried, tidiness will be gained and much money saved. Each set of music should be kept in a brown-paper bag, or, in the case of special services seldom used, in a cardboard box. Special hymns, carols, etc., for congregational use, should be carefully stored in the upper shelves. Everything in the music-cupboard should be clearly labelled.

It is obvious that many churches have not room for all the cupboards which I have described. In this case, composite cupboards will have to be made. But, whatever arrangements are made, care should be taken that there is really a place for everything, even if cupboards and chests have to be put up in the church itself, which was the usual ancient practice, and is an improvement to the church if the cupboards are properly designed. Even the cheapest cupboard in the most out-of-the-way vestry should be painted a pleasant colour, or stained green. Varnished pitch-pine, and imitation-wood stains, are almost as destructive of beauty and warmth of effect as is the old-fashioned oak-graining. The usual practice is to make cupboards somewhat at random when other places overflow; but, if the parson will consider, before he calls in the carpenter, exactly what the requirements of the church are likely to be, I do not think he will regret a consideration of the hints I have given.

**The Duties of the Sacristan.**—The best proverb for the parson is, that if you want a thing well done you must get other people to do it. He had much better not spend his time fussing about the accessories of divine service, nor will he find one helper sufficient.

The whole responsibility should be laid upon the Sacristan, who had much better be a layman. The sacristan's position is a most important one, and he must be devout, sensible, and even-tempered. Generally it will be found that he also makes the best Clerk. He need not do a very great deal himself, but he must see that everything is done, which means that he must be kind and pleasant in manner as well as careful. He should have a general knowledge of the matters he has to deal with; and ought (in my humble opinion) to possess a copy of Mr. Staley's *Ceremonial of the English Church*, and of the *Parson's Handbook*, so that he may understand the principles and the practice of his work. If the sacristan is left, as so many are, in ignorance as to the principles which underly his work, it is no wonder that he should betake himself for guidance to Farm Street, or to St. Blank's, Thingummy Square, or to his own fads and fancies.

He will see that a list of servers is posted on the wall for every service in the week; and when any one is to be away he will fill his place. He will see that everything is ready five minutes before service begins on Sunday—the vestments laid out, the candles lit by a taperer, and the charcoal heated by the thurifer. He will gently superintend the band of helpers, who are needed if everything is to be kept as the things pertaining to God's worship ought to be kept. For many duties women are best, only they need to have their realms well defined and protected, and unless they are responsible to the sacristan there may sometimes be trouble. Where boys do the serving, a lady will often be needed to put out the vestments every day, and her work will require much neatness of method. She may also be responsible for

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Let all the linen be clean on the greater festivals.

Wash the chalice and paten once a week with soap and water.

Rinse the cruets every day, and wash them thoroughly once a week.

Clean brass, pewter, copper and silver every week. Metal loses much of its beauty if it is lacquered, but unlacquered metal needs regular polishing.

The verger will generally be responsible for dusting the church; seeing that the font, pulpit, lamps (which need hot water), pews, kneelers, etc., are clean.

*Methods.*—Wash the linen in warm water, with white soap. To take out ink-spots, dip the part into melted tallow before washing. To take out wine-stains, hold the part in boiling milk.

To remove wax from stuffs, cover with a piece of blotting-paper, and iron with a hot iron. To remove grease, clean with a flannel moistened with turpentine. Wax can easily be removed from the tops of candlesticks if a little oil has been previously rubbed on them.

To clean brass, rub with polishing paste, and polish afterwards with a leather. A drop of oil of vitriol in the paste will remove tarnish. Brass is much less trouble if it be cleaned every week.

Lacquered brass, as I have said, never looks nearly so well as polished brass; it is best, therefore, if any one can be found to see to the polishing, to remove lacquer, which may be done with oxalic acid.

To clean silver, use whiting, polishing afterwards with wash-leather. Sweet oil removes burnt incense from silver thuribles.

Painted wood-work, especially if it be covered with a coat of varnish, can be easily cleaned with soap and water.

Stone should be cleaned with brush, soap and water, but *never* hearthstoned. The colour, for instance, of stone chancel-steps is always good, but they look horrid if they are covered with hearthstone, not to mention the dust which is made thereby.

To clean wax-candles, wipe them with a cloth damped with spirits of wine or turpentine.

Stains may be removed from printed books by a solution of citric acid.

Old altar-linen should be burnt.

# CHAPTER V

## GENERAL PRINCIPLES OF RITUAL AND CEREMONIAL

*The Integrity of Services—The Time of Services—Saying and Singing—Music—Hymns—The Position of the Minister—Turning to the People—Turning to the Altar—Kneeling, Standing, and Sitting—Bowing to the Altar—Bowing at the Holy Name—Bowing at Gloria Patri—The Reverence to the Holy Sacrament—Bowing and Kneeling at the Consecration—The Sign of the Cross—Priest and Servers—Lights and the Classification of Feasts—Incense and Processional Lights—Table of Occurrence.*

**The Integrity of Services.**—The wretched practice of making one morning service out of two and a half is now happily dying out; and, with it, the even more disastrous custom of introducing a pause in the middle of the Communion Service, in order that the bulk of the congregation may absent themselves from the Holy Mysteries. Neither practice is in any way sanctioned by the Prayer Book. With regard to the latter, the parson may point out to his people, not only that it is irreverent, illogical, and against the command of our Lord and the practice of his Apostles as shown in the Acts, but also that it is disloyal to the Church of England. For the Prayer Book distinctly names the time of departure as after the Blessing, and indeed makes them dependent upon this as a per-

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mission to go,—'Then the Priest (or Bishop, if he be present) shall let them depart with this Blessing.' In this rubric the Prayer Book echoes the ancient form, *Ite, missa est.* Canon 18 reinforces this by ordering that 'None, either man, woman, or child, of what calling soever, shall . . . disturb the Service or Sermon, by walking or talking, or any other way; nor depart out of the church during the time of Service or Sermon, without some urgent or reasonable cause.' Canon 90 lays upon the Churchwardens the duty of seeing that the congregation 'there continue the whole time of Divine Service; and none to walk' etc.[1] Thus, although it is lawful for any one who is called away to drop out of the church quietly at any time, anything like a stampede during the Offertory is absolutely prohibited.

People have got into the way of deserting in the middle of Mass, because the Prayer Book allows the service to be closed after the Offertory Prayer; but this is only '*if there be no Communion*,' in which case the Blessing (with its leave to depart) has to be said. It is absolutely unlawful to interpolate a Blessing when there is to be a Communion. The provision for an ante-communion service, which is a very primitive practice,[2] was not intended to result in the disuse of the Liturgy, but to increase the number of communions. The Reformers had the admirable ideal before them of introducing frequent communion;[3] but they were defeated by the *vis inertiæ* of a people

[1] Canon 111 further orders the churchwardens to present, 'in all visitations of Bishops and Archdeacons,' 'the names of all those which behave themselves rudely and disorderly in the church, or which by untimely ringing of bells, by walking, talking, or other noise, shall hinder the Minister or Preacher.'

[2] *Procter and Frere*, 500.

[3] *Ibid.* 499-500.

that had been for centuries accustomed to communicate at Easter only. The Revisers in 1661 still hoped that the insistence as a minimum on the ante-communion service would remind people of the duty to receive the Holy Communion 'some at least, every Sunday.'[1] At last, in our own day, this ideal has come into general practice in our Church, though still there is much lost ground to make up. We have no right then to blame the Reformers for their insistence, although it led for long to the disuse of Communion on the Lord's Day. Grave though this abuse was, it was not the intention of the Reformers, but was the result of the medieval abuse which it tried to remedy. The object of our rubrics on the subject is not to substitute the ante-communion service for the Eucharist, but to increase devotion to the Eucharist by making Communions constant and regular. At the present day there must be few churches where the parson cannot by good teaching secure communicants, 'some at least, every Sunday.'

**The Time of Services.**—The difficulties that remain nowadays are principally concerned with the hour of the service. The intention of the Prayer Book undoubtedly is that when there is only one Communion on a Sunday, this should be the principal service of the day, and that at which the sermon is preached. Our present habit is to fix the principal morning service so late that fasting communion is difficult; but this habit has come down to us from the days of infrequent Communions, and it is very probable that with improved ideas the principal service will tend towards an earlier hour. It is also probable that this will become necessary owing to the increasing

[1] Cardwell, *Conferences*, 342.

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privilege of being present at Mattins (which is only made a long service by our bad musical customs), and I think most will attend the Litany if it is either said or sung as suggested in Chapter VII.

I only mention a more early hour (say 8 or 9) for Mattins as an ideal which is not immediately practicable in most churches. At York, in 1547, the hours were:—Mattins, 6 in summer and 7 in winter; Principal Eucharist, 9 A.M. (the ancient canonical hour); Evensong with Compline, 3 P.M. in summer and 2 or 2.30 in winter.[1] Peter Heylin writes in 1637: 'This was the ancient practice of the Church of England . . . mattins to begin between six and seven; the second or communion service not till nine or ten; which distribution still continues in the cathedral church of Winchester, in that of Southwell, and some others.'[2] John Johnson writes in 1705:[3] 'I am well assured that long since the Restoration in the Metropolitical Church of Canterbury, Morning Prayer was read at 6 o'clock every Sunday in summer, at 7 in the winter. At 10 they began the Litany, and, after a voluntary, proceeded to the Communion service and sermon. And so it is, or lately was, at the Cathedral of Winchester.' But at that time Mattins had come to be generally said in London at 10 on Sundays, though 6 o'clock Mattins on week-days was fashionable.[4] Fr. Peck, in 1730, said that long after the Reformation the Litany was kept as a distinct service 'in the middle space between Mattins and the Communion Office,' and was so treated at Queen's

[1] Wordsworth, *Notes*, 77.
[2] *Antidotum*, iii. 61. *Cf.* Robertson, *The Liturgy*, 112.
[3] *Clergyman's Vade-Mecum*, i. 12.
[4] Paterson, *Pietas Londiniensis* (1714).

Coll., Cambridge, within times then recent. And it was still the custom at Christ Church, Oxford, for the students on Wednesdays and Fridays to go to Mattins at 6, and again to Litany at 9.[1]

Thus the order that the Litany is 'to be said or sung after Morning Prayer' does not mean immediately after.[2] But, on the other hand, the Litany should be said or sung immediately before the Eucharist. It is liturgically and historically the prelude to that service,[3] and a better prelude could not well be devised. This is why the Litany is appointed to be said on Wednesdays and Fridays, because they (and *not* Tuesday and Thursday) are the proper 'Station Days' for the Eucharist, and as such are ordered to be kept by the First Prayer Book. Much of the force of the Litany is lost if it be thrust out of its proper place. 'It is subversive of all liturgical order that Mattins should follow instead of preceding the Eucharist, but the divorce of this use of the Litany from the Eucharist is both practically and theoretically more unjustifiable still.'[4]

The practice of having additional celebrations at early hours for the convenience of different classes of communicants is amply justified by the resulting increase in the number of communions. But it must be remembered that these are *additional* services, and must not be allowed to supplant the principal

[1] Wordsworth, *Notes*, 69.

[2] Indeed in the First Prayer Book the rubric implies that there was time between Mattins and Mass for the intending communicants to signify their names to the Curate.

[3] The Injunctions of 1547 order the Litany to be said 'immediately before high mass.' Heylyn mentions that still in his time 'in some churches while the Litany is saying, there is a bell tolled, to give notice unto the people that the communion service is now coming on' (*Antidotum*, iii. 59).

[4] *Procter and Frere*, 425.

Eucharist: to have an early celebration at 8 followed only by Mattins and Litany at 11 is certainly a use not contemplated by the Prayer Book. It may be doubted also whether the now common eight o'clock Sunday Communion fits in well with the habits of the English people. A certain class no doubt find eight a convenient hour on Sundays, but the masses of our people rise late on this day, and for working-men nine or ten would be better, while for some other classes (such as servants) eight is too late. Here again one would like to see careful experiments made, and the results discussed in Church conferences and newspapers.

**Saying and Singing.**—The parson cannot expect to render his part of the service properly unless he has lessons in voice-production, elocution, and singing. It is difficult to see why a priest should take less trouble over the training of his voice than an actor, except that, in this, as in the other arts, there is a tendency to consider anything good enough for the worship of God. To give directions in this book would only tend to put off the one necessary thing—that the parson who is untrained should lose no time in putting himself under a good master. When he does so, it is safe to prophesy that he will be surprised at the mistakes he has unwittingly made even in the simple matter of reading the prayers.[1] These mistakes are generally doubled in those parts which are sung.

Of those who wilfully gabble the service, it is impossible to speak too strongly. The way in which

[1] Emphasis is constantly laid on small words through want of training; but one common instance seems to be deliberate: it is in the Prayer for all Conditions, 'and hold *the* faith in unity of spirit.' Some of the clergy seem to think that the prayer is made more 'high' by this perversion of its meaning, but a study of the words should undeceive them.

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Psalms this pause should be specially marked, and it is a great aid to proper chanting. Many people forget that the title-page of the Prayer Book draws attention to the great importance of this colon point, both for saying and singing: its words are, 'Together with the Psalter or Psalms of David Pointed as they are to be Sung or Said in Churches.'[1]

It is rather meaningless for the choir to repeat the opening words of the Lord's Prayer, Creed, etc., after the priest has said them. Common sense as well as the old rubrics would have them join in with him without this repetition.

All the services are made unduly long, and are deprived of much of their significance by the prevalent custom of monotoning them throughout. This has become so much a habit that the prayer in the vestry, the ascription after the sermon, and sometimes even the sermon itself, are taken on a note; indeed, in some places it seems to be regarded as the only possible method of religious utterance, the use of the natural voice being considered almost profane. Meanwhile the people drop away from church because they find the services wearisome. What wonder? This unvaried use of monotone, with long-drawn *Amens*, lengthens the service unduly, unmeaningly, and weakens its light and shade, its impressiveness and intelligibility, making it in every sense 'monotonous.'

As for Mattins and Evensong, the musical part does not begin till the priest says, *O Lord, open thou our lips*,

[1] People are coming to see that the beauty of the Psalms (so marred in most churches) is done full justice to by the 'modest and distinct song' of the Gregorian tones when properly used. Much so-called Gregorian music that one hears misses the characteristic merits of true chanting, the rules for which are given in the Rev. G. H. Palmer's *Psalter* (Geo. Bell and Sons).

and the people's mouths are opened for praise: that which precedes the versicle is a penitential introduction, and the office proper begins with the versicle.[1] From this point the office should be sung as far as the Anthem. It is far more seemly, and more helpful to the spirit of prayer, if the General Confession is said in a humble voice, though audibly (*privatim ut audiatur*), and also the Lord's Prayer, while the Exhortation and Absolution are said also in the natural voice in accordance with the sound tradition of our Church. The rubrics direct that the opening sentence should be 'read with a loud voice' (as a signal that the service is beginning), and that the Lord's Prayer shall be said 'with an audible voice' only.[2] In short, choir offices were never meant to be intoned throughout, but to grow from the solemn quietness of the penitential introduction to the joyful song of the office proper, and then

[1] 'The Lord's Prayer is not an integral part of the Office here; the Lord's Prayer which really belongs to the service is the later one which follows the Lesser Litany. The old traditional musical use confirms this real structural division, but of late years a bad custom has arisen of beginning the singing and monotone before the versicle *O Lord, open thou our lips*: this not only obscures the structural division, but is in itself ridiculously out of harmony with the general meaning of the words.'—*Procter and Frere*, 373.

[2] 'In the Sarum Breviary it [the Lord's Prayer] was preparatory to the service, and after the priest *began* the service with the versicles. The same method is now provided for by the rubric, which since 1661 has directed an "audible" voice instead of a loud voice; the intention clearly is that all the introductory part of the service up to the ℣. *O Lord, open thou our lips*, should be said audibly and congregationally, but quietly without monotone or singing.'—*Procter and Frere*, 374. No argument can be drawn from the technical uses of the words 'say' and 'read' (*ibid.* 376), as they are very loosely used in the B.C.P.; *e.g.* the Litany is spoken of in one rubric as being 'read,' in another as being 'sung or said'; and when a sermon was ordered in the Marriage Service (*i.e.* up to the last revision), the rubric was 'Then shall be said a Sermon.'

(unless the Litany is to follow) to drop back into the quiet intercessions at the close; for all the Prayers after the Anthem should be said without note,[1] and their *Amens* said quietly by the people, a practice which heightens their devotional effect and prevents the service from dragging.

A further distinction may be made in Divine Service by taking the Creed and the second Lord's Prayer a third or a fifth lower than the pitch at which the Versicles are sung, or else by using the natural voice. Anciently they were said secretly up to the last clauses, which were treated as a versicle and response; and, though we are bound now to say them audibly, a distinction in the manner of their saying has a good effect.

In the Eucharist, also, a fashion has obtained of singing or monotoning the whole service from beginning to end. This is certainly without precedent; for in the first place we have no tradition in its favour since the issue of the first English Prayer Book, and in the second place we know that large portions of the Latin service were said in so a low voice as to be inaudible to the congregation. We are, of course, bound to say the service quite audibly, but that is no reason why it should all be monotoned. Reliable authorities in liturgical music tell us that 'the Paternoster and Collect for purity should be said in a low voice without note. The Exhortations, Confession, Absolution, Comfortable Words, and Prayer of Access should be similarly treated.'[2] We may take it as a safe rule that these (and of course the words of Administration also) should not be monotoned.

[1] G. H. Palmer, *The Canticles*, 23.

[2] *The Ordinary of the Mass* (Plainsong Society), 53.

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of the parson is to keep ever before men's eyes the simple but often forgotten truth that church music is for the glory of God and not for the glorification of choristers. And true art is at one with true religion; but unfortunately there are many choir-masters who are not even artists enough to prefer a simple service well sung to a pretentious one sung badly.

**Hymns**, it need hardly be said, rest upon a long-standing custom which has always been sanctioned by authority.[1] They are therefore popular but authorised additions to the service; and their arrangement rests in general upon the parson's discretion.[2]

At Mattins there is a general custom of singing the office hymn (or some other hymn appropriate to the season) in the place assigned by the rubric to the Anthem. This is not a good position;[3] for office hymns are meant to be sung at the beginning of the service, and thus to give the keynote to what follows. A better position is that occupied by the hymn at

[1] This sanction is far greater than some people imagine (cf. *Lincoln Judgement*, 53-60). It is therefore a mistake to speak of hymns as an instance of popular lawlessness. They are nothing of the kind, and the Lincoln Judgement in pronouncing them lawful did what any court would be bound to do. They are indeed not mentioned in the B.C.P. except in the order to use the *Veni Creator* at the Ordering of Priests and Consecration of Bishops; the sanction which has been given them is therefore an illustration of the reasonable interpretation of the Prayer Book.

[2] The selection of hymns requires the utmost care. In many churches the proper office hymns are passed over; in others some of the best modern hymns are allowed to slip out of use and their place taken by feeble and perhaps heretical productions. No new hymn should be introduced without the Bishop's sanction. The lawfulness of hymns in general does not carry with it the lawfulness of every conceivable hymn in particular.

[3] 'There is neither precedent nor authority for putting it in the place of "the anthem."'—Frere, *Elements of Plainsong*, 76.

Mattins in the Breviary, *viz.* between the *Venite* and the Psalms for the day.[1] If this is felt to be an interruption of the office as it now stands, the hymn might be sung before the commencement of Mattins, which was the position allowed by the Injunctions of 1559,[2] and has many practical advantages.

Beyond the Anthem, which is not enjoined by the rubric upon a parish church, there is no other occasion for a hymn at Sunday Mattins, since the office ends at the Third Collect. The next opportunity for a hymn on Sunday morning does not occur till after the Litany and before the Holy Communion.

For Evensong the same may be said about the position of the office hymn. It should not be sung in place of the anthem, but may be sung before the Psalms or before the commencement of the service.[3] Of course it should not in the latter case be sung as a processional: the choir will go quietly to their places, and not commence singing till they are there. As for the Anthem, it is not a necessary feature of the service, and in most parish churches a hymn is sung in its place. The words Hymn and Anthem (*i.e.* antiphon)

[1] The *Benedictus* was part of Lauds, not of Mattins, and it was at Lauds that the hymn was sung before the *Benedictus*.

[2] 'In the beginning or in the end of common prayers either at morning or evening there may be sung an hymn or suchlike song.' The *Lincoln Judgement* (54) quotes this injunction as an illustration of the lawful use of hymns so long as they do not interrupt the service.

[3] In the Breviary the hymn is placed before the *Magnificat*, but, as Mr. Frere has pointed out, the articulation of our services differs greatly from that of the Breviary offices, and the hymn (if it is not sung before the commencement of the service) would now be better placed before the Psalms for the day, a position it occupies in the Ambrosian Breviary, and in the reformed Breviary of Quignon. *Cf.* p. 12, also Pullan, *History of B.C.P.*, 167.

have indeed a wide meaning, and may cover a metrical hymn as well as a psalm or other portion of Scripture.[1] There can be no reasonable objection to the use of a hymn after the Third Collect: but in those churches where one anthem (in the modern sense) is sung, Evensong is a better service for the purpose than Mattins, both for practical reasons and because of ancient precedent.[2]

If the intercessions, thanksgiving, and Grace are said, another hymn may be sung at the conclusion,[3] which hymn may be made the occasion for the collection of alms. In addition to these three another would be needed when there is a procession.

If there is an instruction or sermon in the proper place, that is, after the Second Lesson, a short hymn might be sung immediately after the Lesson and before the Bidding Prayer. No hymn is needed after the instruction or sermon, as the *Nunc Dimittis* is then sung.[4]

At the Eucharist hymns are often sung for the Introit, and between the Epistle and Gospel, and during the Offertory, Communion, and Ablutions. It

[1] In the B.C.P. the *Venite* is called an Anthem, and the special Easter Day antiphons are called 'Anthems'; on the other hand, the *Te Deum* and *Benedictus* are called hymns.

[2] *The Use of Sarum*, ii. 234, 235; *Procter and Frere*, 397. I assume of course that the choir have first mastered the singing of the essential parts of the service; the churches where this can be done and two anthems also learnt for each Sunday are few indeed.

[3] 'In the beginning or in the end of common prayers,' see note above. The 'end' in 1559 was the Third Collect; and the Anthem grew out of this Injunction, though it was not till the last revision mentioned in a rubric.

[4] 'The times chosen,' says the *Lincoln Judgement* (55), referring to the canonical Sermon at the Eucharist, 'are here the intervals of the clergy—(1) moving to the pulpit and preparing to preach, (2) resuming their place with brief private prayer afterwards.'

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of the service; (3) For a Sequence, between the Epistle and Gospel—an excellent place from the liturgical point of view—because there is here a necessary interval;[1] (4) At the Offertory, because there is a break in the service;[2] (5) During the Communion, for the same reason;[3] (6) During the Ablutions, because it is the end of the service, and for the best practical reasons. Thus six hymns may be sung in all, or fewer according to the needs of the church. It is not of course necessary to use hymns; for (1) the Litany is the best processional, (2) a Psalm is perhaps the best Introit, (3) an Anthem may be sung at the Offertory, (4) a Psalm is suitable for the Communion, and in some churches a hymn will not be needed when the *Agnus Dei* has been sung.

1 'Where the Gradual and Alleluia are not retained,' says Mr. Frere, 'as in the Book of Common Prayer, there is more to be said for introducing hymnody at this point than at any other point of the Liturgy.' (*Elements of Plainsong*, 75.) The singing of a hymn does not let or hinder the service any more at this point than it would before the Sermon (where it is not really needed if the Creed is sung, and thus time is given to the priest for moving to the pulpit); for if the Gospel is to be read from the best acoustic place (*viz.* the chancel steps), which is in every way desirable, the Gospeller will need time to take the book and go to this place, nearly as much time as the preacher takes in 'moving to the pulpit.' The singing of a Sequence was prevented in the First Prayer Book by a rubric, 'Immediately after the Epistle ended, the Priest, or one appointed to read the Gospel, shall say *The Holy Gospel*,' etc.; but this has since been altered: the word 'immediately' now stands between the Collect and Epistle; at the end of the Epistle the words 'Here endeth the Epistle' have been inserted. Thus there seems to be as good rubrical grounds for the Sequence as for any other hymn in the service; and as Mr. Frere says, 'It is in accordance with the *very earliest* and best traditions of the Church to separate lessons by singing just as we do habitually at Mattins and Evensong.'

2 *Lincoln J.*, 55.

3 *Ibid.* 55-60. The reasons here are very strong.

**The Position of the Minister.**—There are many directions as to the position of the Minister in our rubrics. But in some cases no directions are given, and the proper course for him to adopt has been disputed. It may, however, be safely assumed that, where no direction is given, the matter has (in accordance with the common habit of rubricians) been left to tradition. Our principle therefore will be, When in doubt follow tradition, and do not invent a new 'use': a further principle might be added, When in doubt as to the attitude for prayer, let the priest stand and the people kneel.

The first case is that of the Collects before the Anthem. It seems clear that the words 'all kneeling' in the rubric apply to the people only, as does the phrase 'all manner of persons then present shall reverently kneel upon their knees' in Canon 18, and also the phrase 'all meekly kneeling' in the rubric for the communion of the people. What then is to be the posture of the minister? The Versicles are the liturgical introduction to the Collects which follow, and they are prefaced by the rubric 'Then the Priest standing shall say,' while the people continue kneeling; it is therefore reasonable to suppose that the priest will maintain the same position for the Collects as for their introductory Versicles, and in doing this he will be following tradition and the First Prayer Book which has the rubric 'The Priest standing up and saying' immediately before the Collects.

The second case is that of the Prayers from the Anthem till the end of Divine Service. There is no hint in the Prayer Book that the priest should say these prayers in a different posture from that which he adopts for the Collects that precede them. To say the

one set of prayers standing and the other kneeling is a private custom which has been introduced into some churches without any authority. It is both reasonable and convenient that he should say these Prayers, including the Grace, standing up. In fact he should stand to say, just as the people stand when they are saying or singing, and this position is always the best for the voice.

The third case is that of the Litany, for which an exception is made by a well-established custom,[1] and the chanters may kneel as well as the people (who are ordered to kneel by Canon 18), unless the Litany is sung in procession.[2] But the Litany proper ends with the Lord's Prayer; and the Collects and Antiphon and Versicles which follow ought not to be said in the same posture as the Petitions, etc. The word 'Priest' occurs for the first time at the commencement of this new section, and he should stand when he says the Versicle and *Let us pray*; thus he will be in the standing posture which is usual for saying the *Gloria Patri*, Antiphon, Versicles, Collects, and the Grace.

On all these occasions he will naturally hold the book in his hands. But during the Lord's Supper the book lies on the altar, and then the priest should follow the very ancient custom of saying the prayers with hands parted and raised, a custom so ancient that it is found in countless pictures in the Catacombs of Rome. Tradition also demands that he opens his hands to say *Let us pray*,[3] and join them at the last clause of any

[1] Authorised by the orders to use a faldstool (p. 63). See also illustrations of the dates 1684, 1709, and 1774, in Chambers, *Divine Worship*.

[2] See p. 251. The omission of a direction for the minister to kneel was deliberate (*Procter and Frere*, 423): the matter is thus left open, and the minister is not bound to kneel at all.

[3] 'Et iterum disjungendo eas dicat: *Oremus*.'—*Mis. Her.*, 116.

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throughout the whole ministration. When he speaks to them, as in Lessons, Absolution, and Benedictions, it is convenient that he turn to them. When he speaks for them to God, it is fit that they should all turn another way, as the ancient Church ever did; the reasons of which you may see Aug. lib. 2 de Ser. Dom. in Monte.'[1] We have, then, here a principle affirmed which settles in the most reasonable and Catholic way a number of questions about which there has been much unnecessary division and dispute.

This official contemporary interpretation of our present Prayer Book covers, it will be noticed, all occasions in Mattins and Evensong as well as Holy Communion. Among other points it shows that three modern fads are incorrect:—(1) The priest should not turn away from the people at the words *Wherefore let us* in the Absolution at Mattins and Evensong; for this part of the Absolution is clearly addressed 'to them,' and not 'for them to God.' (2) The priest should not say the *Peace* at the end of Mass (p. 348) facing east, for these words also are addressed to the people, —*The peace of God* quite as much as *The blessing of God.* (3) The priest should not read the Gospel or Epistle away from the people.

This declaration leaves no room for dispute either as to the eastward position of the celebrant; for if priest and people are to turn the same way 'when he speaks for them to God,' it is wrong for the priest to stand at the north end during any of the prayers. It also shows that the minister ought to occupy a returned stall at choir offices, and should turn right round when he says 'Praise ye the Lord' and 'The Lord be with you.' Indeed it supplies a most important principle

[1] Cardwell, *Conferences*, 353.

without which the rubrics of the Prayer Book cannot be interpreted.

**Turning to the Altar.**—The ancient custom of turning to the east, or to the altar, for the *Gloria Patri* and *Gloria in Excelsis*,[1] survived through the slovenly times,[2] and is now common amongst us. We get a glimpse of the custom after the last Revision from a letter which Archdeacon Hewetson wrote in 1686 to Bishop Wilson (then at his ordination as deacon), telling him to 'turn towards the east whenever the *Gloria Patri* and the creeds are rehearsing': of this and other customs he says, 'which thousands of good people of our Church practise at this day.'[3] The practice here mentioned of turning to the east for the creeds was introduced by the Caroline divines,[4] and has established itself firmly amongst us, though it was not embodied in a rubric at the last Revision as were some of the other ceremonial additions of the Laudian school. It thus rests upon a common English custom nearly three centuries old, and it is, I think, an excellent practice. But it may well be doubted whether there is any reason[5] for turning to

[1] *Sarum Customs*, i. 19-21. The choir also turned to the altar for the intonation of the *Te Deum*, and again for its last verse.

[2] *Hierurgia*, 59, 366. It was 'still retained' in 1866 at Manchester Cathedral, according to Blunt, *Ann. B.C.P.*, 7.

[3] Keble, *Life of Wilson*, i. 22. Among the customs, practised by 'thousands of good people' in 1686, are:—'Nor ever to turn his back upon the altar in service-time,' 'to bow reverently at the name of Jesus,' and 'to make obeisance at coming into, or going out of, the church, and at coming up to and going down from the altar.'

[4] *Procter and Frere*, 391. The custom at Salisbury (which concerned only the Nicene Creed) was for the choir to face the altar at the opening words, till it took up the singing, to turn east again for the bowing at the *Incarnatus*, and again at the last clause to face the altar until the Offertory.

[5] *Procter and Frere*, 391, says 'none at all.'

the East to sing that 'Confession of our Christian Faith' which is 'commonly called the Creed of Saint Athanasius': it is sung in alternate verses like a psalm, and the proper use is to turn to the altar only for the *Gloria Patri* at its conclusion.

**Kneeling, Standing, and Sitting.**—In some churches it would be salutary if the parson put up in a prominent place the following extract from Canon 18:—'All manner of persons then present shall reverently kneel upon their knees.' This attitude of kneeling is ordered 'when prayers are read': thus, when there is any doubt as to the proper attitude for the people, choir, or servers, we can put to ourselves the question, Are prayers being read? and if they are, then kneeling is the attitude. This reasonable rule makes it unnecessary for us to trouble about the Sarum custom of the choir standing throughout the Communion Office after the Offertory. At the same time it is clear from many rubrics that the kneeling does not refer to the priest, whose usual posture when reading prayers is to stand.

The Canon only mentions standing 'at the saying of the Belief.' The Prayer Book does not explicitly mention this attitude for the singing of the Canticles and Psalms; but both at Mattins and Evensong they are now prefaced by the rubric 'Here all standing up, the Priest shall say, *Glory be*,' etc., and this attitude is presumably to be continued until the Lesson, as there is no direction to sit down. In the seventeenth century it was the custom to sit, and there was a long struggle to introduce that of standing,[1] the Puritans being in favour of sitting, as are Roman Catholics at

[1] Abbey and Overton, *English Church in the Eighteenth Century*, ii. 472-3.

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reasonable principle, that as we kneel to pray and stand to sing, so we sit to listen.

**Bowing to the Altar** never quite died out in England.[1] It is thus commended by Canon 7 of 1640:[2] 'We therefore [*i.e.* on account of the "pious," "profitable," and "edifying" nature of outward acts] think it very meet and behoveful, and heartily commend it to all good and well-affected people, members of this Church, that they be ready to tender unto the Lord the said acknowledgment, by doing reverence and obeisance both at their coming in[3] and going out of the said churches, chancels or chapels, according to the most ancient custom of the Primitive Church in the purest times, and of the Church also for many years of the reign of Queen Elizabeth.'

But it is important to remember that bowing *to the altar* is quite a different thing from bowing *to the cross* on the altar when going from one part of it to the other. For this latter practice we have no authority, and it is very inconvenient, besides detracting from

read twice in the year, while the Old Testament is selected from, parts being chosen for Sundays, parts read on week-days only, and parts omitted altogether.

[1] *E.g.* the canons at Oxford Cathedral have always done so on going out of the choir. Staley, *The Reverence due to the Altar* (83-85), gives many instances of the continuance of this custom from the reign of Elizabeth down to the present time.

[2] These Canons of 1640 did not receive the confirmation of Parliament, but were adopted by the Convocations of Canterbury and York, and sanctioned by the King and Privy Council. As synodal acts they are perfect in form, they have never been repealed, and thus are possessed of Church authority. For references *cf.* Staley, *ibid*, 94.

[3] 'There, in my own childhood, the peasant men and women sat apart by sexes, they made a leg or curtsey on entering the church, they stood up (if I recollect rightly) whenever the Lord's Prayer happened to be recited in the lesson for the day, and one or two bowed at *Gloria Patri*.'—Wordsworth, *Notes*, 57.

the significance of the reverence to the altar itself, which is the point insisted on both before and after the Reformation. The ministers may bow, as the Sarum rules direct, to the altar when crossing the chancel, but not to the cross when merely passing from one end of the altar to the other.[1]

With regard to **Bowing at the Holy Name**, Canon 18 of 1603 orders: 'When in time of Divine service the Lord Jesus shall be mentioned, due and lowly reverence shall be done by all persons present, as it hath been accustomed.' This was revived again by Convocation in 1661.

It should be noticed that there is no authority for singling out the Creed as the only place at which 'due and lowly reverence shall be done.' The Canon orders the reverence at all times when the name of Jesus is mentioned, and applies equally to those occasions when it is now often omitted even in 'advanced' churches, *viz.* during the lessons and sermon. But neither the Canon nor any other authority orders a reverence at the word 'Holy.' Nor have we any authority for bowing towards any particular object when the name of Jesus is mentioned.

**Bowing at Gloria Patri.**—This is another ancient custom that never quite died out in England. It is enjoined by an English Canon of 1351,[2] and references to it occur in both ancient and modern literature, as 'ye incline at Gloria Patri' in the *Mirroure of our Lady*.

Some people have lately introduced the practice of priest and people saying both clauses of the *Gloria*

[1] 'Chorum intrantes clerici ita ordinate se habeant, ut si ex parte orientali intraverint, ad gradum se ad altare inclinent; postea ad episcopum si presens fuerit. . . . Preterea si quis clericus ab una parte chori in oppositam transierit, in cundo et redeundo ad altare se inclinet.'—*Use of Sarum*, i. 14, 16. [2] Wilkins, *Conc.*, iii. 20.

*Patri* together. This must be due to ignorance, for the practice is not even Roman. Our own rubric orders quite clearly that 'at the end of every Psalm throughout the year' the *Gloria* shall be said as a versicle and response; for it puts the word '*Answer*' before the second clause. As if further to secure the *Gloria* from maltreatment, the word '*Answer*' is inserted not only in Mattins and Evensong but also in the Litany and the Commination. When the Psalms are sung, the *Gloria* should be sung in the same way; it should be treated as two verses of the psalm, and never sung full.

**The Reverence to the Holy Sacrament.**—The Prayer Book and Canons order certain acts of reverence in connection with the Holy Sacrament. The rubric directing the people to receive the Holy Communion 'all meekly kneeling' was, as is well known, maintained in the face of strenuous Puritan opposition.[1] The order to communicate 'kneeling decently and reverently upon their knees' occurs also in Canon 23. Another rubric says that the Minister shall 'reverently place upon it what remaineth of the consecrated Elements': here there is no word about kneeling, but the rubric can hardly be obeyed without some bending of the body; otherwise there would be no distinction between this direction and that at the Offertory, which is simply 'shall then place upon the Table so much Bread and Wine.' With regard to the people, Canon 7 of 1640 orders that they shall, 'with all humble

[1] It is hardly necessary to point out that in the so-called 'Black Rubric' explaining this act of reverence, the words 'Corporal Presence' were substituted for the words 'Real and Essential Presence' of Edward's Second Book, and that it thus denies only those material views which are not Catholic, while sanctioning the doctrine of the Real Presence.

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assuming that the word *genuflexio* means what Roman Catholics now mean by 'genuflexion,' *i.e.* a dropping on one knee. Now the word *genuflexio* does occur in the old books, but it does not occur in connection with the Blessed Sacrament, and it does not mean dropping on one knee, but has the same sense as the 'kneeling' of our rubrics. The word *genuflexio* is found in one Missal, that of Hereford; but it refers to the kneeling of the choir in the Creed,[1] and is followed after the *Crucifixus etiam pro nobis* by the direction 'et tunc fiet levatio.' The word occurs also in the Sarum Consuetudinary, Customary, and Processional as follows:—At Evensong the priest knelt before the altar prior to censing it; as he kissed the ground in so doing he must have knelt on both knees.[2] Again, the choir knelt at the beginning of the Hours in Lent, and the word *genuflexio* is shown by the context to have had the same meaning here as *prostracio*.[3] Again, on Palm Sunday the choir knelt while they sang the *Salve* before the relics,[4] making at the same time a prostration and

of the knees now practised in the Carthusian churches they may have yielded something to the changing ritual of the rest of the world, their custom of not bowing the knee to the ground during Mass is a survival of what in former times was the universal usage.' By the 'rest of the world' Fr. Thurston means the rest of the Roman Church; for as he himself says, 'I believe I am right in saying, that in none of the Oriental rites does a priest, when celebrating the Holy Sacrifice, bend his knee to the Blessed Sacrament.'—*The Month*, 1897, 399-400.

[1] 'Hic fiet genuflexio dum dicitur.'—Maskell, *Anc. Lit.*, 75. At Sarum, bowing is ordered.

[2] 'Facta genuflexione ante altare terram deosculando.'—*Cust.*, 183, 114; *Cons.*, 44.

[3] 'Fiat genuflexio in incepcione matutinarum, laudum, etc.'; 'Prostratus eciam debet esse chorus, etc.'; 'De prostracione, etc.'—*Cust.*, 23.

[4] 'Incipiat *Salve*, conversus ad reliquias, quam prosequatur chorus cum genuflexione.'—*Cons.*, 60.

kissing the ground.[1] Again, on Palm Sunday the word *genuflexio* is used at the unveiling of the Rood, when the choir sang on their knees and kissed the ground.[2] Again, on Maundy Thursday, at the consecration of the oils, the Bishop knelt at the horn of the altar to begin the hymn *Veni Creator*.[3] Lastly, the choir knelt at the beginning of *Gloria in Excelsis* on Easter Even, and while in this attitude they took off their black choir-copes.[4]

So much for the meaning of *genuflexio*. We may conclude that there is no precedent for ministers or people dropping on one knee when passing the Holy Sacrament; but that both natural reverence and our Anglican canons, rubrics, and tradition[5] do require them to bow.

I have given rather full references to this matter, because it is one in which all modern directories have gone astray, by recommending a particular form of reverence that is without justification either from those Primitive customs to which the Prayer Book makes so strong an appeal, or even from the formal directions of the late medieval books, or even from still later

[1] 'Cum genuflexione osculando terram.' 'In prostracione deosculando terram.'—*Proc. Sar.*, 50.

[2] *Cons.*, 61; *Proc. Sar.*, 53.

[3] 'Incipiens alta voce ymnum *Veni Creator* cum genuflexione.'—*Cons.*, 204.

[4] 'Facta genuflexione clerici deponant capas nigras.'—*Cons.*, 24. 'Omnes genuflectant, exuentes capas nigras deponant et in superpelliceis appareant.'—*Cust.*, 151.

[5] Cookson's *Companion to the Altar* (dedicated with his *Family Prayer Book* to the Bishop of Winchester in 1784) tells the communicant to 'rise from your knees, bow towards the altar, and retire to thy seat.' The expression is not of the happiest, but a reverence to the Sacrament at this point would in practice be a bowing 'towards the altar'; and the direction shows a retention of the tradition even at so late a date.

custom.[1] We were most of us misled in the matter, and have now to correct our errors; but it is full consolation to find that the Prayer Book and Canons were in the right, and that their restraint as to acts of reverence has been as a matter of fact the universal tradition of the Catholic Church. Here is a point in which the advanced school has been in the wrong, while the moderate school and the Tractarians and Churchmen for generations before them, and indeed the average devout layman of to-day, have been in the right. When we come to the acts of reverence during the Consecration Prayer itself, the point is brought out with even greater distinctness.

**Bowing at the Consecration.**—The Prayer Book orders the priest to kneel for the Prayer of Access but to stand for the Prayer of Consecration, and says nothing as to his kneeling during that prayer; it however tells him to lay his hand first upon the Bread, then upon the Chalice, and these acts may imply a slight bow, if they are to be done, as the rubric directs, with both 'readiness' and 'decency.' It is reasonable that we should turn to those books from which our Liturgy was taken to see what is the tradition there as to decency and reverence. When we do so, we find them little different from our own, and we also find that they have not been correctly reproduced even in those modern books of directions which

[1] *E.g.* in 1709 De Vert writes that the vast majority of Roman Catholics 'se contentent, en passant devant le S. Sacrement, de faire un simple révérence, soit en tirant le pied en arrière, comme font la plupart des Laïques, soit en pliant un peu les genoux, comme le prattiquent toutes les femmes, les Enfans-de-Chœur, les Églises de Lyon, de Strasbourg, etc., soit en inclinant plus ou moins profondément la tête ou le corps, comme en usent les Chanoines qui ont conservé leurs premiers usages.'—*Explication des Cérémonies*, i. 260.

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This is not a Sarum peculiarity. It is the same, not only with all the English uses,[1] but with those of all other places. Dr. Ebner[2] has examined a very large number of Missals in Italian libraries without finding any instance among those of earlier date, of a genuflexion at or after the Consecration: in some crucial cases no bow at all is mentioned till the priest says the *Supplices te rogamus*.[3] In the Roman *Ordines*[4] and Missals the bow is defined as being of a moderate nature and of the head only—a fact which might well be remembered by some modern priests who have been known to put their heads below the level of the altar slab. It was not till the post-Tridentine Roman Missal of 1570 that the present Roman customs were formally sanctioned: previous to that date there had been dozens of editions of the *Missale Romanum* printed, 'without any mention of a genuflexion, but with an *inclinatum paululum capite* which practically excludes it,' a fact, says Fr. Thurston, which would be inconceivable if the practice was at all general before

Maskell, *Anc. Lit.*, 137-8. As for the elevation of the Chalice, even the late medieval rubrics are uncertain, 'usque ad pectus vel ultra caput'; and the Carthusians still elevate the Host only. (Bridgett, *Hist. of Eucharist*, ii. 6.) Certainly it would be unsafe to lift a full chalice high nowadays, even if there were authority for it.

[1] *E.g.* 'Inclinato capite, super linteamina, hostiam accipiendo: *Qui pridie*,' in the York Use.—*Mis. Ebor.*, 185.

[2] In his *Quellen und Forschungen zur Geschichte des Missale Romanum*.

[3] *E.g.* in a Franciscan Missal of the fourteenth century, where the rubrics are very distinct.

[4] 'Beginning with some of the earlier Roman *Ordines*, we learn that in the eighth century, *Pontifex inclinato capite adorat sancta*, the Pontiff adores the Host by bending his head; but in the fourteenth *Ordo*, which may be ascribed to about the year 1311, we find no change in this particular respect, and immediately after the consecration it is enjoined that the priest is to adore the Body of our

the invention of printing.[1] That kneeling had been for some time spreading, in spite of the rubric, is not denied; although it appears from old pictures that the priest did not drop on one knee before and after the Elevation, as in the present Roman rite, but knelt down on both knees (much as in our Prayer of Access) while he made the Elevation.[2]

The Roman Missal of 1570 sanctioned these new practices. The English Prayer Book did not, but carried on the tradition of all the previous Missals by maintaining a great reserve as to acts of reverence, and by abolishing the Elevation it struck at the root from which these popular practices had sprung. In so doing it was but reverting to the sober traditions of what an eminent Roman liturgiologist has called 'the true and unadulterated Roman ceremonial of the Mass.'[3]

What has been already said about kneeling at other times applies also to the congregation during the Prayer of Consecration. They will of course kneel.[4] The servers may also obey the Canon by kneeling

Lord again, *inclinato paululum capite*, by moderately bending the head. A similar phrase meets us in a large number of the printed Roman Missals, even those which appeared as late as 1551 and 1553. *Adorato corpore Domini cum mediocri inclinatione elevat illud reverenter* is the wording of the rubric.'—Thurston, *loc. cit.*, 400.

[1] Thurston, *ibid.* 404. The Roman Missal now orders ten genuflexions between the Elevation and Communion.

[2] See *e.g.* Plate XIII. But in the fourteenth century, Pl. viii. 1 of *English Altars*, the priest stands bolt upright.

[3] Edmund Bishop, *The Genius of the Roman Rite*, where the influence of Gallican tastes upon the simple Roman ceremonial is explained.

[4] In accordance with Canon 18, and also with ancient practice (see *e.g.* Myrc, *Inst.*, 9; Maskell, *Anc. Lit.*, 140, where the phrase is 'flectant genua').

during this as during other prayers. The Gospeller and Epistoler are free, one would suppose, to follow the example of the celebrant and stand, though anciently they did in practice very often kneel.[1]

With regard to this, as to other things, it may be stated once for all that the notion is false which supposes a certain position or action to be fixed for everybody at every point. There has always been a great diversity in small matters, the rule of common sense having been followed until recent times. Some people have latterly put their necks under the yoke of a tyrant of their own imagining, fearing lest they should not be 'correct.' They need have no such fear. The only incorrectness is to break rubrics and canons and the decrees of English authority. For the rest, if they do things in the simplest and most natural way, they need have no fear of being ridiculous: that danger lies all in the other direction. The pre-Reformation consuetudinaries are indeed useful in supplementing the Prayer Book, just as they were useful in supplementing its progenitor the Sarum Missal, and a knowledge of earlier customs helps us to avoid the innovations of the fancy

[1] At Sarum the choir stood, but not always: for on the ferias out of Eastertide they knelt from the *Sanctus* till the *Pax*, and then stood to sing the *Agnus* (this was a direction prior to the *preces in prostracione*; cf. *Use of Sarum*, i. 304). At Wells, the Canons and choir knelt at the Elevation (*Wells Consuetudinary*, 74). The following pictures of the Elevation may also be noticed:—Cutts, *Parish Priests*, 104, Rulers stand, but deacon, sub-deacon, and the taperers (holding their candles) kneel; *English Altars*, vill. 1, Clerk (the only minister) kneels behind celebrant, who stands. *Ibid*. xi. 1 and 2, Deacon, sub-deacon, and clerk kneel at the Preface. I have reproduced two other examples in this book:—Plate XIII. Clerk kneels behind priest; Plate I. Rulers and two boys kneel in midst of choir, deacon and sub-deacon (or clerk) kneel on either side of priest and hold up his chasuble. *Cf.* p. 368.

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*Gloria tibi* before the Gospel, and at the *Benedictus qui venit.*[1] But it was customary also to make it at the end of the Gospel;[2] and we learn from Durandus[3] that in the thirteenth century the sign was made at the end of the Nicene Creed, of the Lord's Prayer, and of Mass when the priest gave the benediction, also at the beginning of the Hours and at other times. It may be thus safely left to 'every man's devotion.'

The manner of making the sign of the Cross has varied. In the earliest times it was the custom to use one finger, but in the seventh or eighth century it had become usual to employ three 'for the Holy Trinity,' which is practically the same as the common use of the open hand; the Eastern Church, however, has never adopted this method, the cross being there made with the thumb and the two next fingers. The present custom of signing from left to right, instead of from right to left (which is still the Eastern practice), came in during the fifteenth century,[4] and is taken for granted in the *Mirroure of our Lady*, where the mystical explanation of the sign is given.[5] Before the Gospel the thumb

[1] 'Quod ter ad missam publice observatur; scilicet ad *Gloria in excelsis* cum dicitur *In gloria dei patris*; et hic cum dicitur *Gloria tibi domine* et post *Sanctus* cum dicitur *Benedictus qui venit.*'—*Cust.*, 21.

[2] 'Somewhere beside, when it is done, thou make a cross and kiss it soon.'—*Lay Folks' M.B.*, 19.

[3] 'Sane regulariter in omnibus evangelicis verbis debemus facere signum crucis ut in fine evangelii, symboli, dominicæ orationis, gloria in excelsis Deo, sanctus, Agnus Dei, benedictus dominus Deus Israel, magnificat, et nunc dimittis: et in principio horarum, et in fine missæ, quando sacerdos dat benedictionem: et etiam ubicunque de cruce vel crucifixo mentio sit.'—Durandus, *Rationale*, *Lib.* v. 2, 15.

[4] For references, see the notes in *Lay Folks' M.B.*, 207-8.

[5] 'And in this blessing ye begin with your hand at the head downward, and then to the left side, and after to the right side, in token and belief that our Lord Jesu Christ came down from the head, that is, from the Father, into earth by his holy Incarnation, and from the

only is used, and the forehead and the breast are signed separately.[1]

**Priest and Servers.**—It may be worth while to add some general remarks on deportment that apply to most of the services in which the priest and his assistants may be engaged.

The Taperers should move together with something like a military precision; they should avoid all ostentatious reverence, and, still more, all carelessness or irreverence. They should carry their tapers in the outside hand, upright, and at an equal height. When not employed they should kneel, stand, or sit in their appointed places; when they have to do anything, they should do it in the simplest and most straightforward manner, avoiding all fuss and needless running about. Their proper place is by and just below their tapers, which are set down on the first step above the pavement (if there is room there) rather beyond the ends of the altar. They must stand *still*, with their hands together, but there is no direction for them to stick their fingers out. All should bow when passing the altar (but not when merely passing from one part of the altar to the other), except in procession. They should bow soberly, without either exaggeration or familiarity.

The Thurifer, when he has put the censer away, will

earth into the left side, that is, Hell, by his bitter Passion, and from thence unto his Father's right side by his glorious Ascension. After this ye bring your hand to your breast, in token that ye are come to thank him and praise him in the innermost of your heart for these benefits.'—*Mirroure*, 80.

[1] *Mis. Sar.*, 13. The reader of the Gospel 'faciat signum super librum, deinde in sua fronte, et postea in pectore cum pollice.' Hereford only has, 'Et signet seipsum in fronte cum eodem pollice.' The *Lay Folks' Mass Book* mentions only one crossing for the *people*: 'A large cross on thee thou make.'—*Lay Folks' M.B.*, 18, 217. Comp. *Cust.*, 74.

stand in some convenient place near the end of the choir stalls, till the end of the service. He should never swing the censer with its lid at all open.

The Collet or Clerk, when not otherwise engaged, will stand facing the altar in his place, which may be behind the priest, if there is room, or else near the credence. He will look after the priest, giving him any music, etc., that he may want; and if anything goes wrong, as he is responsible, he will go very quietly and naturally to put it right. No one should ever whisper during service; but if anything has to be said it should be spoken quietly in the natural voice, which is much less likely to attract attention. A mistake matters little, if no one makes a fuss about it. If there is no room for another seat near the sedilia, the collet may sit during the sermon in any convenient place.

As for the Priest, he, in particular, should be quiet and dignified, as well as reverent, in his movements. He must never let his arms hang down at his sides, or his eyes wander over the congregation. He must avoid at once a jaunty and a mincing gait. He must never sidle along the altar nor stand at an undecided angle; but when he moves he must turn and walk straight, and when he stands he must face squarely in the required direction. If anything goes wrong in the singing, or among the congregation, he must not look round unless it is absolutely necessary. If he is likely to want a handkerchief, let him put a clean one in his sleeve, or tuck it in his girdle, so that he will not have to pull his albe up and search for his pocket. When he bows, let him do so by moderately inclining himself, and not imagine that the congregation will be moved to greater devotion by the contemplation of well-meant contortions.

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The only distinction is that, in post-Reformation England, churches very often fell below the ideal,[1] owing to Puritan influences; while before the Reformation one candle only[2] (sometimes placed on the altar, sometimes held by the clerk) was regarded as sufficient, and the candlesticks were generally removed out of service-time. The ancient use of two candles survived even in the Roman Church, in many places, well into the middle of the eighteenth century, only gradually succumbing to the debased taste of that period.

The same candles will, as stated on p. 93, be used for Mass, Mattins, and Evensong; and Mattins has lights as much as Evensong. At the same time there is good precedent for lighting two candles only for Mattins and Evensong, but four for Mass, on ordinary Sundays; and there is something to be said for these two lights (at least for the Mattins) being the standards, the two on the altar on such Sundays being only lit when the Eucharist begins.[3] On ferial days, of course, there are no lights at all for Mattins and Evensong, but always one or two for Mass.[4] It is, however, important to remember that the Sarum rules, which supply this precedent, though useful as giving a general principle for the number of lights, cannot be taken as in any

[1] Especially during the last half of the eighteenth century. See the list of instances in the appendix to the *Lincoln Judgement*. In 1710, however, Nicholls, in his preface to Bishop Cosin's Prayer Book, mentions the 'two wax candles' as if they were as necessary to the celebration of 'this holy rite' as the chalice and paten itself.

[2] Myrc only mentions the one candle:—'Look that thy candle of wax it be, And set her, so that thou her see, On the left half of thine altar.'—*Instructions*, 58. See also Plates III. and XIII.

[3] Isherwood, *Altar Lights and the Classification of Feasts*, 15, 17.

[4] In the Sarum use a small number of lesser saints' days were called Simples without Rulers, and these had only ferial Mattins and Evensong.

way binding. The parson has the general old English custom in his favour if he burns additional lights around (but not on) the altar according to the rank of the day; and reason also supports this manner of increasing the intelligibility of the Christian year. But neither old custom nor reason binds him to an exact reproduction of the cathedral use of Salisbury, valuable though that use is for general guidance.

Taking, then, the Sarum use for guide, he will burn no lights at all at ferial Mattins and Evensong, but at low Mass he will always burn one or two. He will also find that the custom of lighting the two standards at Sunday Mattins (and perhaps Evensong also), and of lighting the two altar candles as well at the Principal Sunday Eucharist,[1] is intelligible and convenient. But when he comes to consider the classification of feasts, he may well doubt whether he has any right to give up the simple method of the Prayer Book and revert to the elaborate classification of the consuetudinaries. In the Prayer Book we find a broad distinction between what are conveniently called Red and Black Letter Days; Red Letter Days being the 'Feasts that are to be observed' of our Kalendar, which have special Collects, Epistles, and Gospels in the Prayer Book, and Black Letter Days being those other days which (as the Bishops said in 1661) 'are useful for the preservation of their memories.'[2] He will find a further

[1] 'In aliis autem dominicis omnibus per annum . . . duos debet cercos ad minus ad utrasque vesperas et ad matutinas et ad missam. In dominicis tamen diebus ad missam quatuor cercos.'—*Cons.*, 4. The 'ad minus' shows the elasticity of the old customs.

[2] Cf. *Procter and Frere*, 340. All sensible Churchmen will welcome the permission to use new Collects, Epistles, and Gospels for these days, but that permission can hardly alter their rank in our Kalendar.

distinction between Ordinary Sundays and Holy-days, and those Great Feasts which have a proper preface.

For these Red Letter Days[1] the Sarum customs suggest the use of some additional lights, the same number being lit at Mass, Mattins, and Evensong. At Salisbury there were 4 around (*circa*) the altar, and 2 before the image of Blessed Mary (the patron saint of the church),[2] besides some extra lights for

[1] Our Red Letter Days (excluding Sundays) all ranked as Inferior or Lesser Doubles or as Simples of the 1st Class in the Sarum use, and therefore all had 4 lights around the altar, except Candlemas and All Saints, which were Greater Doubles with 8, and Conv. St. Paul, and St. Barnabas, which were Simples of the 1st Class, and therefore had lights as on Advent Sunday (*Cons.*, 6), *cf.* p. 220. Some of our Black Letter Days also once had higher rank with additional lights. These were,—Visitation and Nativity V.M., Holy Name (G. Doubles); Invention of the Cross, Transfiguration, Holy Cross, Conception V.M. (L. Doubles); SS. Gregory, Ambrose, George, Augustine, Abp., Augustine, Bp., Jerome, Trans. Edward Confessor, and also All Souls (Inf. Doubles). The following ranked as Simples of the 1st Class,—SS. Nicolas, Mary Magd., Anne, Laurence, Martin, S. John, A.P.L., Lammas, Beheading of St. John Bapt.

[2] 'Quatuor circa altare et duos coram ymagine.'—*Cons.*, 5. Those who provide us with exact rules as to the number of lights assume that the 2 altar lights were included in this number 4, and also in the 8 set down for the Great Feasts. But the Sarum rules (even if we assume their permanence, as we have no right to do, *cf.* p. 92) are obscure, and give us no sure ground for laying down the law. The 4 and the 8 'circa altare' may have been in addition to the 2 altar lights and 2 standards mentioned before in the Consuetudinary, in which case there would have been altogether 8 instead of 4, and on the Great Feasts 12 instead of 8. Or they may have been in addition to the altar lights only, in which case there would have been altogether 6 instead of 4, and on the Great Feasts 10 instead of 8. Perhaps the two 'coram ymagine beate marie' were the two altar lights, which would also make the total number of altar lights 6 instead of 4, and 10 instead of 8. This seems highly probable, because the whole number of lights are in that case mentioned for the Treasurer's guidance in *Cons.*, 4-5; and also because the image did stand on the high altar and in the midst of it ('ymago beate virginis supra principale altare,' *Cust.*, 139, 'ad imaginem beate marie hoc est in

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Festival.[1] A further distinction was the use of 4 lights (2 on the altar and 2 on standards) at Mattins and Evensong as well as Mass on Advent Sunday and Palm Sunday.[2] The Sarum rules also treated the octave days of the Epiphany, Ascension, and of some other days[3] as Simples of the First Class,[4] which had the same lights as Advent Sunday.[5] But Low Sunday was a Lesser Double, and therefore had 4 additional lights.

Naturally, the rules as to lights apply to a High Mass only, other celebrations being guided by the canon law that there must be two lights, or one at the least. It will be noticed that Mattins and Evensong had their lights according to the rank of the day, and as they were always sung, the question of music did

[1] To these the Sarum use added the following, which are now either omitted from the Calendar or retained as Black Letter Days only :— Assumption (P. Double), Visitation, Nativity V.M., Relics Sunday, Holy Name (G. Doubles), which all had 8 lights around the altar and 2 before the image.

[2] 'Dominica prima in adventu quatuor cereos ad utrasque vesperas et ad matutinas et ad missam, duos scilicet in superaltari et alios duos in gradu coram altari: Et ita observetur in dominica palmarum.'—*Cons.*, 4. This was evidently not the same as the 'quatuor circa altare,' as the compilers of so-called Sarum Kalendars would have us believe. There were 2 on the altar and 2 before it on the pavement; but when there were 'quatuor circa altare,' there were at least 4 in addition to the 2 on the altar. Thus the real Sarum use distinguished between the number of lights on Lesser Doubles (6 altogether) and on Simples of the 1st Class, which, like Advent, had only 4 altogether.

[3] *Viz.* the Octave Days of the Visitation, Holy Name, Assumption, Nativity V.M., Dedication, SS. Peter and Paul, Corpus Christi.

[4] This phrase has been generally adopted to describe the Simple feast with rulers and a triple invitatory.

[5] 'Quandocunque dicitur Invitatorium a tribus . . . idem exigitur officium in luminaribus quod in prima dominica adventus.' —*Cons.*, 6.

not come in at all: therefore, if we follow the old customs, we should have no lights at all for sung Mattins and Evensong on ferial days, but on Black Letter Days we should have 2 lights.[1]

It is hardly necessary nowadays to repeat that branch candlesticks and similar frivolities are unlawful. Reverence for the altar and good taste alike forbid them, nor can they find any place within the Ornaments Rubric or canon law.

**Incense and Processional Lights.**—The Lambeth Opinion on the subject of the liturgical use of incense and of processional lights has not the authority of the Lincoln Judgement. Its only claim to obedience is in those dioceses where the Ordinary enforces it;[2] and I may remark that it is curious so many bishops should have been at such pains to enforce it, while they are content to ignore the more authoritative, more important, and (may we add?) the more learned decision which was given by Archbishop Benson and his assessors.

The Opinion has led to the most extraordinary mis-

[1] Treating them as Simples with double Invitatories (called Simples of the 2nd Class), which they mostly were.

[2] 'It is left for the Bishops to call upon the clergy to take this opinion, but if they do not choose to act in this way, that, of course, would set the clergy in that diocese perfectly free from obedience to that opinion. The clergy may very fairly say in that case, "My Bishop does not call upon me to obey this opinion, therefore I am not bound by it," but there is not a word in the opinion that shows the smallest desire to set aside the separate opinion of the separate Bishops in their various dioceses.'—*The Archbishop of Canterbury in answer to the 'Lay Protest.'* (*The Times*, Jan. 20, 1900.) As a matter of fact, no attempt has been made to apply the opinion throughout the Anglican Communion; and even within the provinces of Canterbury and York the Bishop's 'separate opinion' has, in more than one case, considerably modified the opinion of the Primates.

conceptions, the strangest of all being the idea that the Lord's Supper could no longer be celebrated with Gospeller and Epistoler, because forsooth in the modern Roman Church the use of incense is usually (though by no means always) confined to such a service. The odd subserviency of a few English priests to Papal domination could not be more strikingly illustrated; one's only consolation is in the thought that this adoption of the peculiar Roman Catholic service known as *Missa Cantata* in certain of our churches may have been due to sheer ignorance of the fact that such a limitation of the use of incense has never been known in England.

The general public, on the other hand, jumped to the conclusion that the Opinion forbade the use of incense. As a matter of fact, the Opinion has authorised it;[1] and the clergy have now a stronger argument for the introduction of incense than they ever had before. They have the Archbishops on their side. The Opinion has condemned one of two ways, expressly defined, of using incense: the other way it allows.[2] It further-

[1] 'In its application to the use of incense the law was obscured by the fact that, side by side with the liturgical use, another use had always been common which it was not the intention of the rulers or of the Legislature to interfere with. There was nothing to prevent the use of incense for the purpose of sweetening the atmosphere of a church wherever and whenever such sweetening is needed. And instances of this use can be found long after the Act of Elizabeth, and were produced before us at the hearing of the case. But such instances have no bearing whatever on the liturgical use.'—*The Archbishops on Incense*, pp. 9-10.

[2] 'The use of incense in the public worship, and as a part of that worship, is not at present enjoined nor permitted by the law of the Church of England; and it is our duty to request the clergy who so use it to discontinue *that use*. If used at all, it must be used (in George Herbert's language) to sweeten the church, and outside the worship altogether.'—*The Archbishops on Incense*, 14.

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In those dioceses, therefore, where the Opinion is in force, a modified use of incense may be adopted without any fear of breaking with Catholic custom. For the convenience of Churchmen in other dioceses, I have retained in the text the old English use as it has come down to us in the Salisbury books. In those dioceses where the use is modified to make it *preparatory* to worship, instead of 'as a part of that worship,' the following simple suggestions may suffice: —The censer is prepared as usual, and incense is put in it. The thurifer then precedes the sub-deacon in the procession before Mass in the usual manner; incense is similarly borne at the approach to the altar, and (after the altar and priest have been censed[1]) the thurifer stands in the midst of the pavement swinging the censer till the introit is over, when he goes out and the priest begins the Lord's Prayer. Incense is also used in the procession after Evensong, which takes place some half-hour after the formal worship is over, the sermon, hymns, etc., being merely popular additions to the Prayer Book office. The Ordinary might also allow the further use of the censer, when it is carried by the thurifer in the procession to the Gospel-lectern, and swung by him during the reading of the Gospel,[2] or used unceremonially (swung in the midst of the pavement by the thurifer) during the Magnificat at Festal Evensong. In any case the cope may be worn at Evensong whether incense is used or not.

With regard to processional lights the same argu-

[1] This might be allowed, as it is before the service begins.

[2] This simple processional use is not excluded by the Opinion (see above, p. 222, notes); because, though such use is 'in the public worship,' it is not 'as a part of that worship,' and there is no censing of persons or things.

ments apply.[1] They are not to be abolished, according to this Opinion; the 'ceremonies of carrying lights' are to be discontinued, but the lights themselves may be used for ornament,[2] so long as they are not carried about after the service begins or before it ends. The Opinion refers us to the Lincoln Judgement on this point,[3] and the Lincoln Judgement is clear both in dealing with lights[4] and with the mixed chalice that the condemnation of a ceremony during the service may allow or even enjoin it[5] outside that service. Therefore there is nothing to prevent the taperers carrying their candles into church at the entrance, and setting them down at their usual place on the step, so long as they are not moved again till after the blessing, when they might be used to escort the clerk to the chancel steps, and certainly should be taken up

[1] 'It is obvious at once that precisely the same line of reasoning is applicable to the case of processions carrying lights as we have applied to the case of incense.'—*The Archbishops on Incense*, 14.

[2] 'To light up the church for the purpose of adding to its beauty or its dignity stands on the same footing with hanging up banners, decorating with flowers or with holly, or the like. The ceremonies of carrying lights about have a different character.'—*Ibid.*

[3] 'And in this decision we have the support of the late Archbishop Benson in his judgement in the case of the Bishop of Lincoln.'—*Ibid.*

[4] 'The Court does not find sufficient warrant for declaring that the law is broken by the mere fact of two lighted candles, when not wanted for the purpose of giving light, standing on the Holy Table continuously through the Service; nothing having been performed or done, which comes under the definition of a Ceremony, by the presence of two still lights alight *before it begins and until after it ends*.'—*Lincoln Judgement*, 30. It was, of course, only the lights on the altar that were in question.

[5] The Lincoln Judgement forbade the mixing of the chalice 'in and as part of the Service,' yet it gave the opinion that it was unlawful *not* to mix it:—'No rule has been made to "change or abolish" the all but universal use of a mixed cup. . . . Without order it seems that no person had a right to change the matter in the Chalice.'—*Ibid.* 13.

and carried out in the usual way when the ministers go back to the sacristy. As they must not be moved during the service (in those dioceses where the Opinion is adopted), two more lights will be required to stand one on each side of the Gospel-lectern throughout the service.[1] The same principles apply to Festal Mattins and Evensong.

As for processions, I imagine no diocesan would forbid the carrying of lights in acts of worship that occur before or sometimes half an hour after the formal service. The bearing of lights at such times, involving as it does no special 'ceremonies of carrying' them, is perfectly simple, harmless, and unobjectionable, while from the liturgical and artistic point of view, it is most important.

Certain bishops have recently adopted the suggestion of the Archbishop of Canterbury;[2] and while maintaining the general principles of the Opinion, have conceded a somewhat larger liberty.

**Table of Occurrence.**—The following table is not altogether complete, in that it does not provide for the transference of Festivals when (as in the occurrence of Lady Day and Good Friday) combination is impossible; but it is valuable so far as it goes. It was drawn up in 1879 by the Committee of Convocation appointed to revise the rubrics. Transference has often received episcopal sanction in recent years.

When two Feasts or Holy-days happen to fall upon the same day, then shall be said the whole service proper to the day placed in the left-hand column of the following table; and wheresoever in the service the collect for the

[1] A Carthusian custom. *Cf.* Atchley, *loc. cit.* 265.

[2] See p. 221.

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# CHAPTER VI

## MATTINS AND EVENSONG

ALL priests and deacons are ordered by the Prayer Book to say Morning and Evening Prayer every day. The parish-priest is also ordered to 'say the same in the Parish-Church or Chapel where he ministereth,' having a bell tolled beforehand, if he be at home and be not otherwise reasonably hindered. Indeed, the continuous reading of the psalms and lessons is given in the earliest preface to the Prayer Book, '*Concerning the Service of the Church*,' as the reason why an English Prayer Book was written—why, in fact, there was any Reformation at all. The daily recitation of these offices is, therefore, one of the things which the parish-clergy are paid to do, and they are bound as a matter of common honesty to do so.[1] Nor can any Act of Parliament free them from the obligation to say the service without mutilation (see p. 232 *n.*). The authority for any modification of a service rests with

[1] The neglect of this duty only became universal in the worst age of sloth and pluralism. In 1688, Sancroft, in a letter to the bishops of his province, urged the public performance of the daily offices 'in all market and other great towns,' and as far as possible in less populous places. In 1714, a large proportion of the London churches had daily mattins and evensong, and week-day mattins (at 6 A.M.) was a fashionable service. (Paterson, *Pietas Londiniensis*, 305; Steele in the *Guardian* for 1713, No. 65.)

## PLATE VIII.

CANON IN CHOIR HABIT.

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when the Litany is unlawfully omitted on a Sunday, the fact is not altered that it is a day when the Litany is 'appointed to be said.'

It is furthermore maintained by some authorities[1] that even the five prayers printed at the end of Mattins and Evensong are not intended to be used at unsung services. The contention is that the rubrics after the Third Collect are to be read together, and thus mean that the five prayers are only to be used when there is an anthem,—'In Quires and Places where they sing, here followeth the Anthem. Then these five Prayers following are to be read here,' etc. This is strengthened by the fact that the ¶ mark, which the printers have inserted before 'Then these five Prayers,' does not exist in the Book Annexed, where one ¶ before 'In Quires' covers both sentences. Some press this still further, urging that 'Quires and Places where they sing' refers only to cathedral and collegiate churches, and does not apply to ordinary parish churches at all.

It would thus appear that the customary use of seven or eight prayers after the Third Collect goes beyond what is ordered in the Prayer Book, and that the occasions on which any of these prayers are used must be left to the discretion of the minister. He may end Evensong at the Third Collect, or he may end it by the addition of the Prayer of St. Chrysostom and the Grace only; or he may introduce as many of the State and special Prayers and Thanksgivings as he thinks fit, subject to the rubrics which govern the use of the prayers for Ember days, for Parliament, and for All Conditions.

[1] *E.g.* by Blunt. Canon Daniel adds, 'The inference derives some support from the fact that up to 1661 mattins ended at the third collect.' The Scottish Book of 1637 ordered the prayers to be said at Mattins on the days when there was no Litany.

Another rubric, however, introduces further considerations. It is that which presents the Prayers and Thanksgivings as 'to be used before the two final Prayers of the Litany, or of Morning and Evening Prayer.' 1. This rubric makes no distinction between Sunday and week-day services; it does not order more on Sundays or less on week-days. At the same time it does not order any of the Prayers or Thanksgivings to be said every day. 2. It applies equally to both morning and evening. 3. It assumes that Mattins and Evensong will not be ended at the Third Collect, but by the two final *Prayers* (not Collects), *i.e.* St. Chrysostom's Prayer and the Grace. This rather seems to point to the constant use of the Five Prayers, or at all events of the two final ones. On the other hand, it may be urged that the rubric is concerned only with the place of the Prayers and Thanksgivings, and must not be pressed too much in other directions. And also the Shortened Services Act may be of use here, if nowhere else, in solving the difficulty.[1]

This rubric before the Prayers and Thanksgivings seems to imply that Mattins and Evensong are to be ended by the Prayer of St. Chrysostom and the Grace, at least when any of the Prayers and Thanksgivings are said. It also clearly states that these Prayers and Thanksgivings (and therefore the 'two final Prayers' also) may be used at Evening Prayer and the Litany as well. But, dealing as it does with the *place* of the Prayers and Thanksgivings, it must not be taken as an order to use them always at all these services: each of the Prayers and Thanksgivings

[1] *Act of Uniformity Amendment* (1872), 35 and 36 Vict., chap. 35. It will be found among the appendices to Blunt and Phillimore's *Book of Church Law*. *Cf.* p. 232.

depends upon its own rubric as to when it is to be used, and the general rubric only shows *where* it is to be said when it is said. It will be noticed that the effect of this rubric is that Mattins must always end with the Grace (because of the Prayer for All Conditions) except on the Litany days. While Evensong does not necessarily end with the Grace except at such times as when *e.g.* the Ember prayer is said. The rubric after the Third Collect at Evensong also seems to imply that it may be shorter than Mattins. The unfortunate Shortened Services Act may be of use here at least in helping to interpret these rubrics; for it enacts that even when there is 'an Anthem or Hymn,' the service (except on Sunday, Christmas Day, Ash Wednesday, Good Friday, and Ascension Day) may be concluded with the Prayer of St. Chrysostom and the Grace only.[1] The Act does not apparently insist on the service being continued at all beyond the Third Collect: for its words are, 'Here may follow an Anthem or Hymn. Then these two Prayers following: A Prayer of St. Chrysostom,' etc., and grammar seems to require that the predicate 'may

[1] To end Mattins and Evensong at the Third Collect would be in accordance with the ancient models, and with the offices of the First Prayer Book, as would also be the omission of the Introduction up to the first *Paternoster* (an omission not sanctioned by the Shortened Services Act, which only leaves out the exhortation, *Dearly beloved brethren*). But the peculiar mutilations of the Shortened Services Act, the omission, to wit, of one of the lessons and of the larger proportion of Canticles and Psalms, are a very different matter, and can be welcome to no Churchman who is loyal either to Catholic tradition or to the Reformation. They are liturgically preposterous; and also against the plain intention of the English Church, which, as I have already pointed out, bases the Reformation itself mainly upon the need of correcting this very abuse, the mutilation of the Psalms and Lessons which had crept into practice in medieval times.

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Ember week, and during the Session, the minimum prayers after the Third Collect at Mattins would be—one of the Ember Prayers, the Prayer for Parliament, the Prayer for All Conditions, the Prayer of St. Chrysostom, the Grace. At Evensong on the same day the minimum would be the same, with the exception of the Prayer for All Conditions (for which the General Thanksgiving might be substituted). On a Monday, not in an Ember week nor during the Session, the minimum at Mattins would be the Prayer for All Conditions, the Prayer of St. Chrysostom, the Grace. At Evensong on the same day it would be permissible to end at the Third Collect. On Sundays, Wednesdays, and Fridays, Mattins must always end at the Third Collect, because of the Litany. At Sunday Evensong the minimum would be the same as on a Monday, and it would be the same at any week-day Evensong not in an Ember week nor during the Session.

'In Quires and Places where they sing,' of course, the Anthem and Five Prayers are required as a minimum. The Shortened Services Act upholds this restriction by not allowing its provisions to be applied to a 'cathedral or collegiate church' except for services in addition to those 'prescribed by the Book of Common Prayer.' In most parish churches also the Anthem and Five Prayers, with some of the Prayers and Thanksgivings, are customarily used on Sundays, and indeed when these Prayers and their *Amens* are said quietly in a natural voice they do not make the service seem long even to our hurried modern folk. But when Evensong is lengthened by a Baptism, Instruction, or other addition, some or all of the concluding Prayers might well be omitted.

It may be suggested that the 'Prayer that may be said

after any of the former' should be reserved for occasions of a penitential character. The *G*eneral Thanksgiving, it is agreed by all authorities, should be said by the minister alone; the word 'General' only means that it is not a thanksgiving for any particular occasion. It may be noticed also that the *Amen* is printed in italics; and although this distinction is not made in the Book Annexed, it is found in the printed books of Charles II.'s time, and is therefore a contemporary exposition. It should also be noticed that the special clause in this Thanksgiving is appointed only for those 'that have been prayed for' at some previous occasion.

## MATTINS.

Mattins should, if possible, be *sung* on Sundays and Holy-days, a practice that does not make the service long or difficult if elaborate 'services' are not used for the Canticles. It may also be festal; in which case the same ceremonies will be observed as at festal Evensong, the altar being censed at the *Benedictus*.[1] The *Venite* may only be omitted on Easter Day, when special Anthems are appointed in its place; but on the 19th day of the month it is sung as the first of the Psalms for the day. The *Jubilate* may only be substituted for the *Benedictus* when that hymn is read in the lesson for the day and on St. John Baptist's day: the rubric states this quite clearly. A general and convenient custom is to substitute the *Benedicite*[2] for

[1] The altar was also censed at the *Te Deum* on Principal Doubles. —*Cust.*, 250.

[2] Our rubrics allow of this substitution at any time. The Prayer Book of 1549 expressly orders the *Benedicite* to be sung in *Lent* instead of the *Te Deum*. The old books do not prescribe the *Te Deum* in *Advent*, or from *Septuagesima* till Easter.

the festal *Te Deum* during Advent, and from Septuagesima till Easter.

Anciently each clerk went to his place in the choir separately, and then said his prayer privately. At the present day it is more usual for the choir to enter in order, after a prayer in the vestry, but there is no reason why this prayer should be intoned. The candles will be lit for Mattins, as already stated on p. 216. The minister will wear surplice, hood and tippet, and if Mattins is festal, a cope as well. The notion that, if a priest, he should wear a stole for pronouncing the Absolution is absolutely without foundation.

There will, of course, be no procession before the service, and the choir and ministers will enter without cross or hymn-singing. The office-hymn may be sung as soon as they are in their seats, or after the *Venite*.[1] The introduction will, in any case, be said without note until '*O Lord, open.*'

It is a good plan to vary the Sentences with some reference to the season,[2] and convenience suggests that in considering their appropriateness the shorter ones will be set down for the more constant week-day use. For instance, the following suggestions might be noted in the margin of the Prayer Book :— *When the wicked*, Ash Wednesday; *I acknowledge*, Ordinary week-day; *Hide thy face*, Lent week-days; *The sacrifices*, Passiontide;

[1] There is a possibility that the rubric before the *Venite* may cover an office-hymn at this point; for it seems to imply that when it is sung in the ordinary course of the Psalms on the 19th day it occupies a different position from that which it ordinarily holds. This it would do if an office-hymn were sung; for it would follow the hymn on the 19th day and precede it on other days.

[2] The principle of using the Sentences with reference to the season has been adopted in the American P.B., where special sentences have been added for Christmas, Epiphany, Good Friday, Easter, Ascension, Whitsunday, and Trinity Sunday.

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The priest should always turn to the people when he says the Exhortation, and also for the *whole* of the Absolution, and when he says '*Praise ye the Lord*,' and '*The Lord be with you.*' The rubric about the lessons is clear that the reader shall 'so stand and turn himself as he may best be heard of all such as are present'; the lessons therefore should be read as audibly and as naturally as possible, 'distinctly with an audible voice.' The rubric implies that the *prayers* need not be said in the best acoustic position; but of course they must be pronounced clearly, reverently, and audibly.

The lessons may be read by a layman. Up to 1661 the rubric had 'the minister that readeth,' and often that minister was a layman (the clerk reading at least the first lesson). In 1661 the rubric was altered to 'he that readeth,' which puts the matter beyond dispute.

The reader must begin and end the lessons according to the rubric, '*Here beginneth such a Chapter*, or *Verse of such a Chapter, of such a Book:* And after every Lesson, *Here endeth the First*, or *the Second Lesson.*' One constantly hears the lessons wrongly announced, the reader giving out the verse in the wrong place, and adding epithets of his own to the titles of the Books of the Bible. For instance, it is wrong to say, 'Here beginneth the first chapter of the Book of Genesis (or of the Book Genesis) at the twentieth verse': it should be, following the rubric and the titles of the Authorised Version, 'Here beginneth the twentieth verse of the first chapter of Genesis.' If the reader really wishes to introduce the word 'book' he must say the whole formula, 'the first book of Moses called Genesis,' which he will hardly care to do. Similarly he will say, 'Here beginneth the first chapter of the Proverbs';

but where our Bible has 'book,' he will use it, as 'The Book of Joshua.' It may be noticed that the books of the minor prophets are called by their names alone, 'Hosea,' 'Joel,' etc., while the others are 'The Book of the Prophet Isaiah' (and so also with Jeremiah and Ezekiel), 'The Lamentations of Jeremiah,' and 'The Book of Daniel.' One frequently hears 'The first Book of Kings' or 'of Chronicles' announced; when it should be 'The first Book of the Kings' or 'The second book of the Chronicles,' etc. In the New Testament the word 'holy' is often interpolated both in its English and Latin form; thus 'The Holy Gospel according to St. Matthew' is wrong, and 'The Epistle of St. James' is wrong. The titles provided by the Church are 'The *G*ospel according to St. Matthew, and 'The General Epistle of James.' The R.V. uses the same headings as the A.V., and does not help us in the case of the Epistle to the Hebrews. The words 'Holy Gospel' are used only of the liturgical gospel at the Eucharist, when the formula is, 'The holy Gospel is written in the twenty-first chapter of St. Matthew, beginning at the first verse,' the word 'holy' being used *once only* (see also p. 314). In the liturgical Epistle, there seems to be some reason for always using the word 'Saint,' since we find it when the Epistle heading is not abbreviated as in those for the first three Sundays after Trinity.

Opinions are divided as to the use of the Revised Version for the Lessons, and it is not within the province of this book that I should give my own. It is sufficient to state that the Bishops allow it, and that the Upper House of Convocation of the Province of Canterbury passed in 1899 a unanimous resolution that the use of the R.V. 'where this is desired by

clergy and people, is not open to any well-founded objection, and will tend to promote a more intelligent knowledge of Holy Scripture.'

There was an old custom of bowing not only at the words *Holy, Holy, Holy*,[1] in the *Te Deum*, but also at the verse *When thou tookest upon thee*,[2] and at the prayer *We therefore pray thee*.[3]

When anthems are sung it is better for the congregation not to stand for them. They are, like the sermon, given for the edification of the people, who should therefore adopt the position best suited for hearing them. No outward action of the body should be without meaning, if it is to be 'pious in itself, profitable to us, and edifying to others.' Standing has always been a solemn act of reverence in church, almost as solemn as kneeling, and there can be no place less appropriate for such an act, and no place where its adoption is more likely to destroy its meaning, than the singing of the anthem, even in these music-worshipping days.

When there are any specially to be prayed for, or any who desire to return thanks, the custom is for the minister to announce their names before commencing the Prayer for All Conditions or the General Thanksgiving. He then uses in the prayer the sentence in brackets.

[1] 'And for by cause that angels praise God in great reverence therefore ye incline when ye sing their song.'—*Mirroure of our Lady*, 119.

[2] 'Here ye incline, both in token and in reverence of our Lord's meek coming down for to be man. . . .'—*Ibid.* 120.

[3] 'All this verse ye incline for two causes. One for here ye begin first in this hymn to pray. Another cause is in worship of . . . the holy Blood of our Lord.'—*Ibid.* 121.

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be a straight-backed chair and not too high, so that the priest can easily swing his cope over the back when he sits down. On either side may be placed a seat and kneeling-mat for the taperers; and in front of the priest's seat will be a faldstool to hold his books and to admit of his kneeling as the rubric directs after the Creed.

The servers may vest in albes,[1] rochets, or surplices. Albes should always be worn with amices and girdles, and should reach to the feet: servers should not be allowed to wear them unless they are long enough. They may be ornamented in more than one way, and each way is pretty: they may be fully apparelled with apparelled amices; or the amice only may be apparelled and the albe quite plain; or the girdle may be a broad band of coloured silk fastened with buckle or hooks;[2] or the albes themselves may be of white silk. The use of a coloured girdle is best restricted to small boys; but the gracefulness of the albe for men even more than for boys is greatly increased by the use of a broad and flat girdle (of white linen or silk for men, which keeps the middle of the albe to the figure and prevents it bulging. For use under tunicles, etc., linen rope is, however, best.

dextra, vel si adsit Magister Ordinis, sedeat in sinistra, vel etiam in sede media inter utrumque chorum.'—*Caer. Dom.*, 335.

1 'Whenever there were rulers of the choir' the taperers and thurifer went out of the choir and put on albes and amices during Evensong.—*Cons.*, 43, 112, 182. They wore albes also at processions after Evensong (*Proc. Sar.*, 128), and at funeral processions (*Cons.*, 207). Surplices are constantly mentioned for boys who sang special versicles, etc., for the book-boy (*e.g.* 158) and the boy with holy-water, but for the taperers and thurifers the albe is always mentioned. This, however, is only for a cathedral church.

2 For instances of broad girdles fastened with buckles or hooks, and sometimes of silk and coloured, in the thirteenth and following centuries, see Rock, *Church of our Fathers*, i. 488-92. Coloured girdles, often in the form of sashes, are still common in France.

Here, then, are four kinds of dress for the servers, which may be indefinitely varied by the use of apparels of different colours at different seasons of the year. There are also three different kinds of rochets, which makes eight, and the surplice (only its beauty will be lost unless it is very long and full), which makes nine. This surely gives even the most fanciful person enough choice of really beautiful things, without adopting ugly foreign vestments that are rapidly becoming obsolete,—and (may it be added?) without introducing scarlet cassocks. Black cassocks (double-breasted of course for servers and choristers as well as clergy) are generally to be preferred to coloured ones. It has been questioned whether there is any precedent for scarlet cassocks, and they certainly play havoc with the general colour effect of the vestments and decorations. Of course, when they are worn under proper surplices, very little of them is seen, and they are harmless enough; but the sort of mind that likes the glare of a scarlet cassock likes to have plenty of it, and the result is sometimes excruciating.

Red slippers are certainly not to be commended, nor are gloves, which are condemned even by Baldeschi. The servers may wash their hands instead. Albes should not be of a semi-transparent material (for the display of the red cassock), nor should they ever be worn without amices. If the trouble of amices is too much for the servers, then let them wear rochets. Albes should be girt about the middle of the waist; anciently they were worn very long and pulled back over the girdle to reduce them to the required length, an arrangement that is not easy to make graceful, perhaps because of the different texture of modern linen. It is therefore best for practical reasons that

each server should have his albe fitted to him exactly, unless the albes are of very fine and soft material.

To put on an apparelled amice it should be laid on a table, and given a double fold under the apparel and of the same breadth; it is then laid on the top of the head with the apparel outside, the unfolded part of the amice falling over the back of the head; the tapes, which have been hanging by either cheek, may then be crossed, taken round the neck rather tightly (completely hiding the collar), and brought round to the front, when they are crossed again and brought round the back and tied round the waist. (Thus the tape which hangs down the right side is drawn to the left side of the neck and round the back till it hangs again on the right side; it then passes under the left arm, round the back of the waist to the front, where it is tied to the other. The operation is really quite as easy as putting on a collar and tie in the morning.)

A simpler way is to omit the passing of the tapes round the neck, crossing them at once over the breast. The collar in this case does not stand quite so clear of the neck, but it falls lower in front and hides the neck less, which is perhaps an advantage. The amice will be kept on the head till the other vestments are on, when the apparelled edge is pulled back, so that it forms a collar standing up well outside the albe and other vestments.[1] No loops are needed on the amice, but the tapes must be about 78 in. long.

It may be convenient to state here that when there

[1] The apparel is tacked on to the amice on all sides, not on the top side only; as it is not meant to fall down in the shape of an Eton collar.

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moment.[1] He then censes the altar, first in the midst, then at the south part, then at the north part; he then walks round the altar on the pavement, censing as he goes.[2] Returning to the front of the altar, he bows to it; the taperers and thurifer (who have been standing before the altar on the pavement during the censing) then precede him to his appointed seat.[3] Here he is censed by the thurifer, after which the thurifer censes the rulers and then the choir in order,[4] bowing to those whom he censes.[5] The thurifer then takes his censer back to the sacristy, and returns to his seat in a convenient place.

The priest then sits for the Second Lesson, a taperer being seated on either side of him. He takes the rest of the service as usual, kneeling and standing as the rubrics direct, until the conclusion of the Lord's

[1] 'Delnde sacerdos ponat thus in thuribulo benedicendo, et procedat ad altare, et facta genuflecclone ante altare, illud incenset.'—*Ibid.* We learn from *Cust.*, 114, where this same part of the service is described, that he knelt down on both knees (see also *Cust.*, 183).

[2] 'Prlmo in medlo, deinde in dextera parte, postea in slnlstra; exinde ymaginem beate marie, et postea archam in quo continentur reliquie: deinde thurificando altare circumeat.'—*Ibid. continued.* Where there is no clear path on the pavement round the altar, this latter ceremony should be omitted. There was no doubt some latitude in the manner of censing. *Cust.*, 183, has 'ter in medio,' 'ter in dextra parte,' 'ter in sinistra parte,' and some versions have after this 'deinde iterum in medio.'

[3] 'Hoc peracto sacerdos accedat ad extremum gradum ante altare et ad altare se inclinet: et, precedentibus ceroferariis et thuribulo, in stallo huic officio deputato se recipiat.'—*Ibid. continued.*

[4] 'Deinde puer ipsum sacerdotem ibidem in stallo suo incenset: postea rectores chori incipiens a principali: deinde superiorem gradum ex parte decani, incipiens ab ipso decano: postea superiorem gradum ex parte cantoris eodem ordine: exinde secundas formas et primas formas secundum ordinem.'—*Ibid. continued.*

[5] 'Ita ut puer ipse singulos incensando illos inclinet.'—*Ibid. continued.*

Prayer. The taperers must always see that he is provided with the necessary books, open at the right places. The Versicles and Collects are then said solemnly, as follows:—The priest, preceded by the taperers, goes to the midst of the choir and stands at the choir-step,[1] where he is met by a boy in a surplice carrying a Prayer Book[2] (with a marker at the Versicles and another at the Collect for the day). The taperers take up their candles and stand on either side of the priest, turned towards him, holding their candles so as to shed light on the book.[3] (If the chancel is lighted as it should be this may be a necessity, for there may not be enough light to read by in the midst of the choir, the light being concentrated in the stalls.) The book-boy holds the Prayer Book at a convenient height for the priest to read. The priest chants the Versicles and Collects,[4] after which he and the servers kneel, and then go out and take off their vestments.

The ceremonial is now over, and anything that follows the Third Collect will be said by one of the clergy from his stall, the priest and servers being now in their usual choir vestments and at their usual places. There is, however, no reason at all for the altar lights

[1] 'Sacerdos ad gradum chori accedat.'—*Cons.*, 45. The 'gradus chori' at Salisbury was west of the 'gradus presbyterii,' and lay between the easternmost choir-stalls. Even in a small church the priest should stand outside the altar-rails.

[2] 'Et puer ebdomadarius leccionis in superpelliceo deferat librum ad dicendam orationem, ceroferariis eidem sacerdotis assistentibus.'—*Ibid. continued.* This boy is omitted in *Cust.*, 117.

[3] 'Ceroferariis ad eum conversis, unus a dextris et alius a sinistris: quod per totum observetur ad vesperas et ad matutinas quando chorus regitur.'—*Cust.*, 117.

[4] For the proper way of inflecting the Collects, see Palmer, *The Canticles*, 23. (Bound up with Palmer's *Psalter*. London: Geo. Bell and Sons.) They are generally inflected wrongly.

being put out before the end of the service. I have already given my opinion that the minister should stand for these prayers, and should say them without note.

Certain rites and ceremonies which have been added to Evensong need a few words of comment. A hymn and sermon are generally tacked on after the the Grace. This is surely due to an insufficient study of the Prayer Book. The rubrics both as to Baptism and the Catechism clearly intend any such addition to the service to be inserted between the Second Lesson and *Nunc Dimittis*. I venture to think that the religion of England would have been in a far better condition than it now is, if the clergy had obeyed the most important rubric that 'the Curate of every Parish shall diligently upon Sundays and Holy-days, after the Second Lesson at Evening Prayer, openly in the church instruct and examine.' At the present day there are many churches where this would be profitably done at once.[1] But in all churches these two points of the rubric should at once be put into effect; first, the discourse at Evensong should be an *instruction* and not a sermon, and secondly that it should be after the Second Lesson and not after the conclusion of Evensong. The gain to us of thus escaping from the conventions of the sermon, and learning instead to instruct our people (who stand in the direst need of systematic teaching), would be very great.

After the sermon a hymn is generally sung, and a collection made. This will follow directly on the Grace, if the instruction is given in the proper place.

In some churches the alms are ceremonially presented at the altar, and the ceremonies are often of a

[1] See p. 388.

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mutilated and one-half used: it always occurs in the Prayer Book in connection with Communion. The Prayer Book does indeed give a form of blessing for the bishop at the end of the Confirmation service like the second half of the Mass-blessing, but with a difference in the last words—'*be upon you, and remain with you for ever.*' At the end of the Commination service it gives another—'*The Lord bless us, and keep us; the Lord lift up the light of his countenance upon us, and give us peace, now and for evermore,*' which might, with the permission of the Ordinary, be put into the second person. It hardly seems suitable to use the beautiful Commendation in the office for the Visitation of the Sick ('*Unto God's gracious mercy,*' etc.) for ordinary public occasions. Another simple and suitable blessing is, '*God the Father, God the Son, and God the Holy Ghost bless, preserve, and keep you, this night and for evermore.*' As there is no authority for any blessing at all at the conclusion of Evensong, permission ought to be sought in any case.

If Evensong be Festal every Sunday, it will be convenient to mark festivals and red-letter Saints' days[1] by a Procession, for which Chapter VIII. of this book may be consulted.

[1] There is no need for us to follow the cathedral use of Salisbury, as to the occasions for processions, in a parish church, where, for instance, Saturday Evensong processions are generally out of the question. The matter rests with the discretion of the parson, who may safely follow the reasonable and common practice here suggested.

PRIEST IN PROCESSIONAL VESTMENTS.

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there is nothing against it in the Prayer Book.[1] It brings out the meaning of the Litany in a way that nothing else can do, and helps the people to keep up their attention. The procession should be arranged with stations as follows:—The Invocations are sung standing in the midst of the choir before the altar. At *Remember not* all turn, and the procession starts in the same order and vestments as in other processions before Mass, but it may be found more convenient to dispense with the cross,[2] in which case the collet will hold a book like all the rest. The chanters may walk behind the priest at the head of the choir, and will sing the Deprecations, Obsecrations, and Intercessions as they go, the clergy, choir, and people answering. In most churches a long procession-path will be needed, first down the south alley, then up the middle alley, down the north alley, and up the middle again for the prayers. The procession should go very slowly, and be timed to reach the Rood-screen for *Son of God* and the Kyries. Then a station is made before

Procession at S. George's, Windsor, on S. George's Day, by the knights of the Garter, and priests and clerks in copes and some of them in almuces.'—*Procter and Frere*, 423. This processional use was continued till the triumph of Puritanism at the end of Charles I.'s reign, at Whitehall as well as Windsor.

[1] During the work of revision in 1661 a direction to kneel was inserted, but was struck out when the Prayer Book reached its final form.—*Ibid.*

[2] In the processional Litany before Mass on Lent ferias it was 'sine cruce' (*Cons.*, 141); at the Rogations a banner was carried instead of the cross (*ibid.* 172). At the Easter procession to the font a cross was carried and the special Five-fold Litany sung (*ibid.* 150). There was also a procession after None on the Wednesdays and Fridays in Lent at which there was neither cross nor incense, but there were still taperers (Chambers, *Divine Worship*, 199). At the Saturday evening processions at Salisbury, there were taperers and incense, but no cross. *Cons.*, 178.

the Rood, and the Lord's Prayer, Versicle, and Collect are said by the Priest, during which it is convenient for all in the procession to remain standing. At the antiphon *Exsurge Domine* all go slowly up into the choir, where the Suffrages ('*From our enemies*,' etc.) are sung by the chanters and choristers alternately. The priest then says the versicle and concluding prayers standing at the choir-step (between choir and presbytery), after which all go to their usual places.[1] Care must be taken by the verger, who times the procession, that it shall arrive at the Rood at the end of the Intercessions. This can be easily done if his book is marked to show when the various points in the church should be reached. During the procession the people should kneel in accordance with Canon 18.[2]

There is no reason why the first part of the Litany should be sung by the priest, though of course there can be no objection to his doing so when necessary: it is still the custom in some cathedrals for lay-clerks to sing it:[3] and in the Prayer Book the priest is not mentioned till the Lord's Prayer (*i.e.* at the first station in the processional use). The Litany may therefore be sung by two chanters, the clerks and people answering, up to the last *Kyrie*; after which the priest says the *Our Father* on a note and the clerks and people join in. The priest then says the Versicle and the Collect *O God, merciful Father*, as the rubric directs; but the antiphon and suffrages which follow (*O Lord, arise* to *Graciously hear us*) may be sung by the chanters and clerks alternately,

[1] Palmer, *The Litany*, 3.

[2] See p. 198. It is clear that the Canon refers to the people who are 'then present' when the Litany is sung, and not to those whose business it is to sing it.

[3] *Ritual Conformity*, 23.

the priest not being mentioned again till the Versicle, *O Lord, let thy mercy*, which he will say together with the three last prayers. When we consider how carefully the priest's and other minister's parts are defined for them in Mattins, Evensong, and the other offices of the Prayer Book, it seems clear that the omission of all mention of the priest in the first part of the Litany was done with the definite intention of reserving this part to lay chanters.[1] This marked change in the character of the service at the Paternoster is also in favour of its being sung in procession. Even when it is sung or said kneeling in the midst of the church, the priest should stand for the Versicle, *O Lord, deal not*, and the Collect; and whenever it is sung all should stand to begin the antiphon, *O Lord, arise*, and enter the choir as they are singing it.[2] The concluding

[1] This is further strengthened by the Litany in the Ordination Services, where the 'Bishop is specially mentioned in the rubrics of both services, 'Then the Bishop . . . shall, with the clergy and people present, sing or say the Litany,' while the priest is still directed to say the Lord's Prayer and Versicle.

[2] There is a widespread idea that the Litany, the most beautiful part of the Prayer Book, is wearisome, and a consequent, most regrettable tendency to omit it. It may be wearisome when sung in the usual dragging and monotonous way, but not when its beauty is brought out by proper rendering. Where this is impracticable, it may be read without note. When it is sung, it may be set to the beautiful plainsong music of the Sarum Processional ('The Litany and Suffrages with the Musick from the Sarum Processional': Plainsong Society, 9 Berners St., W., price 4d.), which of course should be sung after the manner of good reading, and not in that style of chanting which a modern writer has compared to 'an elephant waltzing.' In this setting there is some more elaborate music, but only in the antiphon or anthem, and following suffrages which are sung by the chanters. The points of the service are fully brought out when it is sung to the old tones and properly divided up between chanters, priest and people. And still more, when it is sung in procession. In churches where it is usually said or sung at the faldstool, it might be sung in procession on Rogation Sunday.

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finally for us. The late Archbishop Benson always said the *Amen*, a fact which is mentioned in his Life with some surprise by his son, who was evidently in ignorance of the reason.

It must not be forgotten that in the Ember weeks one of the Ember Prayers must be inserted before the Prayer of St. Chrysostom. Any of the other special Prayers may be inserted when they are being used, except of course the prayer for All Conditions: the General Thanksgiving is not appropriate to the Litany, which is a penitential service.

The Litany is intended to be the authorised prelude to the Eucharist, and it is in no sense an appendage to Mattins;[1] the practice of so regarding it was a gradual result of the neglect to celebrate the Sunday Eucharist.[2] The Shortened Services Act, with its instinct for liturgical anomaly, licenses its use at Evensong (under the impression that it was already ordered to be used 'in the Order of Morning Prayer,' a characteristic blunder), or even twice in one day; but as this permission is stated to be 'without prejudice nevertheless to any legal powers vested in the ordinary,' we may hope it is inoperative.

[1] 'After Morning Prayer' is only another way of stating what had been already ordered by Elizabeth's Injunctions of 1559, that the Litany should be said 'immediately before the time of communion of the Sacrament'; for Mattins has always been said before the hour of the Communion.

[2] *Cf.* Pullan, *Hist. of B.C.P.*, 171-174, where the intention of the English Church is made very clear.

# CHAPTER VIII

## PROCESSIONS

THE procession is a distinct, significant act of worship: it is not an aimless walk round the church; but it has a definite object, such as the Rood, the Lord's Table, or the Font.

A procession is not the triumphant entry and exit of the choir, nor is any such thing known to the Church as a 'recessional.' Properly, the choir should go quietly to their places when they arrive, and occupy the time before the service with prayer and recollectedness in their stalls, instead of with chatting in the vestry. If, however, they go in all together in processional order, no hymn should be sung, nor should there be any special hymn to accompany their return; and, above all, no cross should be carried. They should be well settled in their places before the ministers enter.

The common forgetfulness of the real meaning of the procession is much to be regretted. A study of the Bible and of Christian usages would correct it. There are three great processions mentioned in the Bible as well as other lesser ones,—the Encircling of Jericho (Josh. vi.), the bringing of the Ark into Jerusalem by David (2 Sam. vi.) to the accompaniment

of the 105th Psalm and instrumental music, and the Procession of Palms (Matt. xxi.).[1]

In the Christian Church the earliest form of Procession was the singing of Litanies, with stations or stopping-places for special prayers. This feature is preserved in our Litany, the meaning of which can only be fully brought out if it is sung in procession and stations made for the prayers (see Chapter VII.).

There were always three distinct processions in connection with the Eucharist in the English Church. (1) The solemn procession before the service, not from the vestry, but from the choir, round the church to the altar. (2) The little procession—a very ancient ceremony—when the collet carried in the sacred vessels. (3) The procession to the Rood-loft or other lectern for the Gospel. The two last are described in Chapter XII. There were also many special processions, as that to the Font at Easter.

The Prayer Book orders three processions. (1) The procession to the altar in the Marriage Service.[2] (2) The procession at a funeral, which is often mutilated in defiance of the rubric.[3] (3) The procession at Holy Baptism,[4] when the priest leaves the choir after the second lesson, and, 'coming to the font,' begins the baptismal service, returning to the choir at its conclusion; he would even in the simplest service be accompanied by the clerk. These are all true processions, full of significance and solemnity: the first is the solemn conducting of the married pair to the altar, there to be blessed and houselled; the second is the solemn carrying up of the corpse to

[1] See for this and other interesting matter, Baden Powell's *Procession in Christian Worship.*

[2] P. 406. [3] P. 423. [4] P. 376.

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Eucharist should on great feasts go out by the western gate of the choir, thence round by the north choir aisle, behind the high altar, down the south choir aisle to the south aisle of the nave, and thenceforward as in other churches.[1] On ordinary occasions in large churches the procession should leave the choir by the north door of the presbytery, and then round by the north choir aisle behind the altar to the south choir aisle, and thenceforward as usual.[2] At Evensong, however, in all churches, the procession may go through the western gate of the choir.[3] If the church have only a middle alley, indoor processions seem out of place.

The best plan at the Eucharist is to sing the Litany on ordinary Sundays, and to substitute for it a hymn (such as *Salve Festa Dies*[4]) on the Great Feasts. As we have no power to omit the Litany on such occasions, it might be said kneeling before the procession begins.

There is only one order in the English Church for the processions at Mass and at Divine Service, although, presumably through ignorance, this order has been reversed in some churches during our chaos of recovery. According to that order[5] the ministers

[1] *Cons.*, 131, 156, 303. *Proc. Sar.*, 6, etc.

[2] *Cons.*, 58, 302. [3] *Cons.*, 160, 178, 163.

[4] This hymn, with its original music, is published by the Plainsong Society, price 6d. The modern processional hymns are too well known to need special mention.

[5] 'Deinde eat processio hoc ordine. Imprimis procedat minister virgam manu gestans locum faciens [ministri virgam manu gestantes locum facientes, *ed.* 1523, etc.] processioni; deinde puer in superpelliceo aquam benedictam gestans; deinde accolitus crucem ferens; et post ipsum duo ceroferarii pariter incedentes; deinde thuribularius; post eum subdiaconus; deinde diaconus, omnes in albis cum amictibus induti, absque tunicis vel casulis; et post diaconum eat sacerdos

walk before and not after the choir; a matter of great convenience when the prayers are said at the appointed stations.

**At the Holy Communion.**—There was anciently a procession before high Mass every Sunday and on many other days. Here is the order, which we are obliged to modify by the omission of the boy with holy water (since we have now no authorised form for its blessing or sprinkling), but which we have no right whatever to distort:—(1) The verger,[1] in his gown, holding the wand, whence he has his name, to make way for the procession; (2) the clerk, carrying his cross;[2] (Banners);[3] (3) the two taperers, carrying their in simili habitu cum capa serica: Deinde sequantur [pueri, *ed.* 1517 et] clerici de secunda forma, habitu non mutato, non bini, sed ex duabus partibus juxta ordinem quo disponuntur in choro. Et reliqui clerici de superiori gradu eodem ordine quo disponuntur in capitulo.'—*Proc. Sar.*, 5. (Order for Advent Sunday.) See also *Mis. Sar.*, 35, etc.; Lincoln, *Liber Niger*, 375, 382.

[1] In the *Customary* (114) it is the sexton ('sacrista') who carries the wand 'procedente ductore.' In the *Processionale* (5) it is simply 'minister': but in some editions it is 'ministri' in the plural. On Christmas Day (*ibid.* 11) it is again in the plural, and this time they are called sextons, 'Imprimis sacristæ virgas in manibus gestantes.' In parish churches the sexton (*i.e.* sacristan) and the verger are still generally one and the same person. Latterly in some places advantage has been taken of the plural mentioned above to substitute the two churchwardens for the sexton or verger. At Lincoln, according to the *Black Book* (293), the three carpenters and the glazier of the cathedral attended the Bishop in church, carrying wands: there were also 'bedelli,' and the first bell-ringer, who is called 'sacrista laicus,' was to attend the treasurer like a bedel with his staff. There is an entry among the Whitsuntide payments for 'sex virgariis.' (C. Wordsworth, *Med. Services*, 298.)

[2] In Salisbury Cathedral, on double feasts (as at Lincoln, *Lib. Nig.*, 375), three crosses were to be carried by three clerks. They were carried side by side, and all three clerks wore tunicles. (*Proc. Sar.*, 11, 14.)

[3] On the rare occasions when banners were carried at Salisbury, their place was either here or after the thurifer. On Ash Wednesday

candles and walking side by side;[1] (4) the thurifer;[2] (5) the sub-deacon;[3] (6) the deacon;[3] (7) the book-boy;[4] (8) the priest in a cope;[4] (9) the rulers of the choir[5] in copes;[6] (10) the boys of the choir in surplices; (11) the rest of the choir;[7] (12) the clergy in their hoods and tippets,[8] those of higher rank walking behind those of lower;[9] (13) the Bishop, if he be present, with mitre and staff.[10]

the clerk carried the 'vexillum cilicinum' instead of a cross (*Proc. Sar.*, 29, 30). On Palm Sunday a banner was carried on either side of the feretory 'inter subdiaconum et thuribularium' (*ibid.* 51). On Ascension Day three red (*ibid.* 104) banners were borne, one in front, and then two side by side (this massing of the banners must have looked very fine), afterwards came the dragon on his staff, and then the thurifers, feretory, and subdeacon.—*Ibid.* 121, 122.

[1] 'In simili habitu,' *i.e.* 'albis cum amictibus indutis.'—*Ibid.* 11.

[2] On Christmas Day, and some other great feasts, it is 'thuribularii' in the plural, ('duobus,' *Cons.*, 131): the woodcuts show that on these occasions there were two thurifers who walked side by side. (*Proc.*, 11, 91.)

[3] 'Dalmatica et tunica induti.' On double feasts the deacon and sub-deacon each carried a book, 'textum,' on a cushion.—*Ibid.* 11. Ordinarily the sub-deacon carried the Gospel-book only (*Cons.*, 311).

[4] If a book was wanted for any special prayers, a boy carried it next before the priest,—'Sacerdos cum diacono et subdiacono et cum puero librum sibi administrante' (*Proc. Sar.*, 26). This boy wore a surplice, 'Deinde puer librum ferens ante sacerdotem in superpelliceo' (*ibid.* 128). In the woodcut (*ibid.* 129), the book is on a cushion. See also pp. 95, 101.

[5] 'Rectoribus chori in medio processionis.'—*Ibid.* 102, see also 13, 126.

[6] Of the colour of the day.—*Cust.*, 26.

[7] The choir wore almuces and black choir-copes as a rule; but in Easter week and Whitsun week the choir-cope was dropped, and on Sundays and double feasts, silk copes were worn (*Cons.*, 25, 310) even by the boys (*Proc.*, 11).

[8] 'Over the surplice was worn a black scarf, the "almuce" or "amess" lined with fur.'—Wordsworth, *Medieval Services*, 128.

[9] 'Videlicet excellentioribus personis subsequentibus.'—*Proc. Sar.*, 11.

[10] But nothing can alter the position of the priest,—'Sacerdos vero, sive episcopus præsens fuerit sive non, in anteriori parte procedat post suos ministros.'—*Ibid.* 6. *Cf.* p. 396, *n.* 6.

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the priest, who says an appropriate collect. After which the ministers and servers bow to the altar and go to the sacristy.

**At Divine Service.**—It has become a very general custom with us to have processions to the altar after Evensong on festivals.[1] The following is the order:—(1) Clerk [2] in albe [3] or rochet with cross.[4] (2) Taperers in albe [5] or rochet. (3) Thurifer in albe.[5] (4) Boy in surplice carrying the book.[6] (5) Priest in surplice and cope.[7] (6) The Choir, first the rulers in copes,[8] then boys, then men, all in surplices.[9] (7) Other clergy in order as at Mass.

[1] At Sarum the customs were not so simple; there was, after the first Evensong of any saint in whose honour there stood an altar, a procession to that altar; on Easter Day and the days following, there was a procession after Evensong to the Font; on the next Saturday (*i.e.* the first Evensong of Low Sunday), and on all the Saturdays from that day till Advent (omitting Whitsuntide), and on Holy Cross Day, there was a procession after Evensong to the Rood (*Cons.*, 303). There was a procession also after Mattins to the Rood in Easter week (*ibid.* 304). Obviously these arrangements are not possible in a parish church of to-day.

[2] 'Ordinata processione cum cruce et ceroferariis et thuribulo.'—*Proc. Sar.*, 94.

[3] At Mattins in Easter week the clerk wore a surplice; but it is clear from *Cons.*, 160, that this was exceptional. The two clerks, however, at Lincoln on ordinary Sundays wore surplices even before Mass (*Lib. Nig.*, 383). The tunicle is not mentioned outside the Mass processions. See also p. 141.

[4] It was 'sine cruce' at the Saturday processions. (*Proc. Sar.*, 101, 102, 128.)

[5] 'Cum ceroferariis et thuribulario albis indutis.'—*Ibid.* 99, 101, 128.

[6] 'Puero librum deferente ante sacerdotem in superpelliceo.'—*Ibid.* 101, 128. Emphasis is laid on his wearing a surplice in *Cons.*, 158.

[7] 'Sacerdos autem in simili habitu cum capa serica.'—*Ibid.* Old brasses show that the priest often wore the cope over his tippet or almuce.

[8] 'Rectoribus chori in medio processionis in capis sericis.'—*Proc. Sar.*, 102. On p. 128 'in medio' is shown to mean immediately behind the priest.

[9] 'Choro sequente in superpelliceis.'—*Ibid.* 102.

A few further practical directions may be useful. During the hymn at the conclusion of Evensong, the priest and servers go into the sacristy, where they vest and the censer is prepared, candles lighted, and the cross taken from its cupboard. At the last verse, they go to the sanctuary the short way and form up before the altar, the clerk standing behind the taperers. The priest turns, and puts incense in the censer; and as the processional hymn begins[1] the servers all turn, and the verger leads the procession in the usual way.

Having gone round the church by the south and middle alleys, the procession goes up into the sanctuary, and a station is made before the altar; the priest standing on the pavement and saying, 'Let us pray,' and a suitable collect.[2] He then goes up to the altar, turns, and gives the blessing, all kneeling.

The ancient use of banners, as of so many other things, was much more restrained, and consequently more significant, than the modern. 'Banners,' says the editor of the Salisbury Processional, 'were carried on Palm Sunday after the first station, and on Corpus Christi, and with the special banners of the lion and dragon on Rogation Days and Ascension; and on Ash Wednesday and [Maundy] Thursday, a hair-cloth banner was carried at the ejection and reconciliation

[1] There is no authority for singing 'Let us proceed in peace.' But the first verse might be sung by the rulers, if convenient, before starting. 'Quotienscunque cantatur (*Salve festa dies*) percantetur primus versus in medio chori a tribus clericis antequam procedat processio.' The choir then repeated the verse. This was observed in all Proses throughout the year except at Christmas. (*Crede Michi*, 53.)

[2] *E.g.* at Easter he said the collect for the Annunciation. (*Proc. Sar.*, 99.)

of penitents.' That was all. The hair-cloth banner was carried in the place of the processional cross. There may be a banner of the patron saint in ordinary parish churches, and one or two other banners. At Sarum the cross was not carried when there was a banner, but in other churches it was.[1]

The use of wind-instruments in processions is a help, and in outdoor processions is almost a necessity.[2]

Processions should be rehearsed from time to time, as much care is required, especially with choristers, to prevent huddling and rolling. Singing men often roll about in an ungainly fashion which would not be tolerated for an instant at a military parade, or indeed anywhere else except in church. The way to avoid this is to teach every one to take steps no longer than the length of the feet. Those who walk in procession (including the clergy) will also need drilling before they learn to keep their proper distances. Each person should walk as far from his neighbour as the width of the alley will allow;[3] and each pair should rigidly keep a distance of three or four feet between themselves and the pair in front,—a good measure is that from one pew or row of chairs to the other. Thus the choristers may be taught—(1) to keep as near to the pews as possible, and (2) to remember that they must always be a row behind those immediately in front of them. Whenever two persons have to turn round together, they should turn inwards so as to face

[1] *Crede Michi*, 53.

[2] See Baden Powell, *Procession*, 12, and also for some useful hints as to outdoor processions in country places, 11 and 12, and as to music, 17-18.

[3] 'Non bini, sed ex duabus partibus juxta ordinem quo disponuntur in choro.'—*Proc. Sar.*, 5.

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# CHAPTER IX

## THE HOLY COMMUNION—INTRODUCTION

*Occasions for Celebrating—The First Rubrics—Suggestions for Communicants—The Eucharistic Species—The Preparation of the Elements—Omissions—Sermons—The Ministers—The Clerk—Gospeller and Epistoler.*

**Occasions for Celebrating.**—The Lord's Supper, or, as it is sometimes called, the Mass,[1] should be celebrated at least on every Sunday and Holy-day (if there are some to communicate with the priest), that is, whenever there is a special Collect, Epistle, and Gospel provided in the

[1] When words have assumed a party significance the wisest and most charitable course seems to be that we should so use them as to restore their real meaning. The word Mass still excites a considerable amount of prejudice, and it would be wrong to cause needless offence by hurling it at those who are ignorant of its meaning; but for the very same reason that meaning should be carefully taught to those who are not blinded by prejudice; and in a book like this, which is written for reasonable people, it would, I think, be wrong to respect a prejudice so illogical and uncharitable. Numbers of Christians think the word Mass describes a service quite other than that of the Lord's Supper, and this service they hate. This extraordinary misconception makes it imperative upon us to teach them (1) That the Mass is not a service which only the Romans and Easterns possess. (2) That it is wicked to hate the Holy Communion, whatever name be used to describe it. (3) That it is as stupidly blasphemous to talk about abolishing the Mass as it would be if Romans or Easterns talked about abolishing the Lord's Supper. (4) That the English Church was reformed on the distinct understanding that the Mass should not be abolished; and if it is an offence to use the word, then the English

PLATE X.

# The Introduction to the Sacrament.

A SERMON.

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the last Revision, and immediately additional Collects, Epistles, and Gospels for the King's Accession, November 5th, King Charles the Martyr, and the Restoration were drawn up and ordered to be used; in addition to those in the Book Annexed, and in each succeeding century more Collects, Epistles, and Gospels have been authorised, so that at present there is a good number.[1]

To use unauthorised Missals is a most serious breach of Catholic order, which has never been tolerated in any part of the Church. Whatever shadow of excuse there was for this abuse in the time when priests had no other choice but to use the Sunday service on such days as the Transfiguration, or the Ember days, is removed when Bishops authorise special Collects, Epistles, and Gospels for all such occasions.

Every effort must be made, both at sung and unsung Masses, to obey the rubric which orders that there should be three communicants at least. In most parishes it will be best to arrange with members of the congregation, so that there shall be some at every Eucharist. At the same time, to omit the service because the required number do not happen to be present, would have a disastrous effect upon the faithful.[2] If the parson has done his best to comply with

[1] These, together with newly authorised Collects, Epistles, and Gospels for the other Black Letter days and special occasions, are being printed with the rest in my new altar-book, *The English Liturgy*, (Rivingtons).

[2] Compare a passage among the writings attributed to Cosin, which however must be read with caution. 'Better were it to endure the absence of people, than for the minister to neglect the usual and daily sacrifice of the Church, by which all people, whether they be there or no, reap so much benefit. And this was the opinion of my lord and master, Dr. Overall,'—who wrote the last part of the Catechism. (*Works*, v. 127.)

the rubric, and there are some present, it seems most in accord with his duty, and the rubric 'according to his discretion,' to go on with the service; but solitary Masses have always been strictly forbidden.[1] The Prayer Book rubrics as to communicants attacked the very grave evil by which, before the Reformation, attendance at the Lord's Supper had taken the place of reception, and communion only once a year had become the rule. This evil was reprobated also by the Council of Trent, which expresses a hope that some of the faithful will communicate at every Mass.

In country parishes the difficulty of getting a congregation will often prevent very frequent celebrations. The idea that a priest ought to celebrate every day is without foundation;[2] but the daily Mass, where it can be had, is a following of the best Christian traditions. What days should be chosen for week-day Masses? First, of course, all the Red Letter Days, then Wednesday and Friday. The common practice of fixing on Thursday as the day for Holy Communion is an instance of the genius for going wrong which has afflicted us. Thursday is the very last day that should be chosen; in primitive times it was a *dies aliturgicus*, and there was no Thursday Eucharist at all. The proper days are Wednesday and Friday, the old station days for which special Masses are provided in the old

[1] Indeed the medieval rule was that three or at least two should be present. Even in 1528 a writer says, *Nullus presbyterorum missarum solennia celebrare presumat nisi duobus presentibus et sibi respondentibus*,' because the priest addresses the congregation in the plural '*vobiscum*' and '*fratres*.' *S.P.E.S. Trans.* ii. 124.

[2] See *e.g.* the instances of St. Thomas of Canterbury, Colet, and others, given by the Roman writer, T. E. Bridgett, *Hist. of the Holy Eucharist*, ii. 132.

Missals,[1] and the days in which the 'Anglican introit' is still ordered to be said.[2] The Prayer Book, by ordering the Litany for Wednesday and Friday, marks them as still the special Eucharistic week-days. If therefore there can be only one Mass in the week, the day chosen should be Wednesday (which is as much in the middle of the week as Thursday). The next step would be to add Friday, and then the Black Letter days; and then to start the daily Eucharist, which is most desirable wherever there are sufficient communicants to make it possible. If the parson obeys the Prayer Book, he will be teaching the value of frequent communion to the devout while he is increasing the number of the celebrations, and he will thus call down a double blessing upon his flock.[3]

As so many churches have eccentric deviations from the authorised order, it may be worth while to summarise here the *minimum* required of us:—

| *Daily.* | *Wed. and Fri.* | *Holy-days.* | *Sundays.* |
|---|---|---|---|
| Mattins.[4] | Mattins. | Mattins. | Mattins. |
| Evensong.[4] | Litany.[5] | Communion.[6] | Litany. |
| | Evensong. | Evensong. | Communion |
| | | Catechising.[7] | Sermon.[8] |
| | | | Evensong. |
| | | | Catechising. |

[1] See *e.g.* the table of the Proper of Seasons for Sarum, York, and Hereford, in Pearson, *Missal*, 605.

[2] After the Litany on Wednesday and Friday in the First Prayer Book the priest is ordered to vest for Mass, which shows why the Litany was chosen for those days.

[3] Although three times a year is allowed as a minimum to prevent excommunication, it is clear that the English Church desires frequent communion of her people. *E.g.* the rubric in the Communion of the Sick which requires the clergy to 'exhort their Parishioners to the often receiving of the Holy Communion of the Body and Blood of our Saviour Christ, when it shall be publickly administered in the Church.'

[4] Rubric. The daily offices are of obligation. It is wrong to *sub-*

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curate, and it is not his fault that they will not do so, nor is he authorised 'to repel any at the time of Communion on the *mere* ground of their not having previously signified their names to him.'[1] But he will have little difficulty in securing obedience to this rubric at least once a year, *i.e.* at Easter, and thus preserving the main object of the rubric. The principle of thus obtaining a communicants' roll, at the occasion when all the faithful must communicate, is important, and the practical use of such a roll is great. In some churches this rubric is maintained for the principal Sunday Eucharist, though not for the early services; and this seems reasonable when strangers of all sorts may be present at the sung Eucharist. But the curate must make it clear to his people and to his own conscience that he is not using the rubric as a means of *prevent-ing* communions at this service. I have known good Churchmen alienated by what they regarded as a dishonest use of the rubric.

Every effort, then, short of repelling communicants, should be used to secure at Easter obedience to the rubric, 'So many as intend to be partakers of the holy Communion shall signify their names to the Curate, at least some time the day before.' The best plan is to give out the notice on Palm Sunday, stating how the names may be signified, and to place a slip in each seat on that day, printed with words to this effect:—'I intend to communicate on Easter Day at this church (probably at the.....A.M. service). Name....., Address.....' The slips should also be obtainable on Good Friday and Easter Even, and at all the Holy Week services. A box should be provided for their reception near the church door, and a table in

[1] *Ritual Conformity*, 27.

charge of the verger, with pens and ink. This helps the parson in his duty of looking up communicants before Easter. It is almost a necessity in a well-worked parish that a communicants' roll be kept. Such a roll should be a substantial leather-bound book, into which all the names and addresses should be carefully copied each year: between these Easter entries might be written each year the names of those who have been confirmed since the previous Easter, with the date of their first communion.

**Suggestions for Communicants.**—A note on the following lines might be inserted in the parish magazine from time to time, with a view to preventing the indecent crowding up of communicants.

'As every effort should be made to avoid the undue lengthening of the early services on Easter Day, the following suggestions are offered to communicants. To prevent the awkward pause which sometimes occurs, a bell will be rung when the priest begins his own communion, as a signal to the first batch of communicants to come and kneel at the rails, so that they may be in readiness to receive. It will be convenient if not more than twenty-five come up at this time, so that there will be fifteen kneeling at the rails, while the remaining ten kneel in the chancel, five on either side, ready to fill the gaps at the rails. The rest of the communicants can then come up five or ten at a time to fill the vacant places in the chancel. Thus the chancel will be never empty, while at the same time there will be none standing idle in the alleys. This enables the rest of the communicants to go on quietly with their prayers without anxiety as to their turn, and without the distraction that is caused by a crowd of persons standing about the church. That distraction is further lessened

if communicants come up "in order," those in the front seats taking precedence of those behind them.

'The 7th Canon of 1640 says that "all communicants with all humble reverence shall draw near and approach the Holy Table, there to receive the Divine Mysteries." The rubric says that the people are to receive "all meekly kneeling," a phrase which excludes prostration:[1] the work of the ministers is made safer and easier if all kneel quite upright, without any bending forward. The rubric also says that communicants are to receive the Sacrament of the Lord's Body "into their hands"—not into their fingers, nor into one hand only. This is conveniently done, according to the direction of St. Cyril of Jerusalem, by "making the left hand a throne for the right, and hollowing the palm of the right to receive the Body of Christ,"[2] *i.e.* by placing the left hand under the right, both hands being held open. The rubric also makes it obligatory on the communicant to use his hands also in the reception of the chalice:[3]—"Then shall the Minister first receive the Communion *in both kinds* himself, and then proceed to deliver *the same* to the people also in order, *into their hands*"; and the next rubric speaks of "the Minister that delivereth," not the consecrated Wine, but "the Cup to any one." The communion will be made safer and quicker if all communicants take the chalice in the same way, grasping it firmly with both hands, the right hand holding the foot of the chalice, and the left hand the stem. It is also convenient if each communicant leave the rail after the next person has been communicated.'

**The Eucharistic Species** are bread and wine. Wafer-bread is lawful under the present rubric, which declares

[1] *Rit. Conf.*, 43. [2] *Rit. Conf.*, 43, *n.* [3] P. 345. *Rit. Conf.*, 44.

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the 'best and purest Wheat Bread' is no longer to be 'conveniently gotten,' the household bread supplied by bakers containing much foreign matter.[1] There is some precedent in antiquity for leavened bread, and the Easterns use it, though in wafer form and printed. Wafer-bread is far more convenient than common bread, and involves smaller risks of irreverence. But on all grounds it seems best to use small sheets of wafer, semi-divided by cross lines made with the blunt side of a knife. The scriptural symbolism of the 'one bread, one body' is thus kept, and the traditional method of the early Church, from which the East has never departed.[2] This is far better than the use of machines for cutting common bread into squares; there is, of course, no authority or precedent for such things, while the pressing of the bread into small slabs of dough is still further removed from Church tradition. It may be worth while to point out that in many churches the people are made distrustful by a number of small unnecessary illegalities, and then when the parson tries to overcome their pre-judice against wafer-bread, he has a difficulty in making them understand that it is lawful.

Parker's Visitation Articles inquire, 'Whether they do use to minister the Holy Communion in wafer-bread *according to the Queen's Majesty's Injunctions*, or else in common bread.' Parker supported his action in enforcing wafer-bread, although the rubric allowed both kinds, by a clause in the Act of Uniformity (*Parker Correspondence*, 375).

[1] At the last revision special stress was laid upon the purity of the bread by the omission of the words 'at the table with other meats' which had followed the words 'usual to be eaten.'

[2] The direction of the First Book is:—'Something more larger and thicker than it was, so that it may be aptly divided in divers pieces; and every one shall be divided in two pieces at the least, or more, by the discretion of the Minister, and so distributed.' (*The Two Books*, 314.) But it cannot be made very thick, as such wafers do not keep. It had been the custom to use large hosts and divide them for the communicants down to the thirteenth century. (Chambers, *Divine Worship*, 232.)

If round wafers are used, they should be all of the large size, to be broken into four parts for communion: the communicants can then be easily reckoned in dozens. The use of smaller breads for the people is a quite unnecessary bit of clericalism.[1] It is best to get the wafers from a religious community.[2] A box should be provided for the wafers.

The Judgement of the Archbishop of Canterbury's Court in the Bishop of Lincoln's Case has decided that the ancient rule as to the mixed chalice has never been changed, and that therefore it is not lawful to use unmixed wine for the Holy Communion.[3] Red wine is more in accordance with ancient custom than white, but the wine should be the pure fermented juice of the grape, not doctored with alcohol nor heavily sweetened, as are many so-called eucharistic wines, which are sticky and strong-smelling, and altogether unfit for sacred purposes. The difficulty one sometimes hears of in the case of persons of intemperate habits is partly due to the objectionable nature of some of the advertised wines.[4]

[1] In any case it is convenient for the priest to reserve one-half of his Host after the fraction till the end of the service, in case of one or two unexpected communicants presenting themselves.

[2] The Sisters of St. Margaret, East Grinstead (32 Queen Square, Bloomsbury, W.C.), make wafer-bread.

[3] 'No rule has been made to "change or abolish" the all but universal use of a mixed cup from the beginning. When it was desirable to modify the direction as to the uniform use of unleavened wafers, a Rubric was enacted declaring Wheat Bread sufficient. Without order it seems that no person had a right to change the matter in the Chalice, any more than to change the form of Bread. Wine alone may have been adopted by general habit *but not by law.*' —*Lincoln Judgement*, 13.

[4] Suitable wines are sold by Ford and Son, Sedley Place, Oxford Street, W.

**The Preparation of the Elements.**—Quite apart from any question as to whether it has been made binding on us or not, the Lincoln Judgement carries with it such high authority, and is in itself so weighty and learned, that it demands our most careful consideration. It would be difficult to find a reason for disregarding it. We cannot interpret the Prayer Book without careful reference to all the other sources which may guide us, and that parish priest or writer of ceremonial handbooks would be rash indeed who would set up his own opinion against that of the late Archbishop Benson and his assessors, even if it were an 'opinion' and not a judgement. It claims to be a 'Judgement,' 'in the Court of the Archbishop of Canterbury,' and it stands on a level quite different from that of recent informal utterances from Lambeth. The fact that it also induced the Privy Council to reverse its judgements on the points at issue is of a merely historical interest for Churchmen, but it renders improbable any reversal of decisions thus doubly ratified. Our position with regard to mixing the chalice is simple. We want to know when to mix it, whether before the service, as was the general medieval custom; or after the Epistle, as at high Mass at Sarum; or at the Offertory, as in the First Prayer Book and at Rome. We naturally turn to the Archbishop's Judgement, and we find that we are told, for thoroughly Catholic reasons, to mix it before the service. The Archbishop says 'Before the Service,' the Pope says 'At the Offertory': it is difficult to see any grounds for hesitation as to which course we should adopt. Here is just one of those cases where a little reasonableness (to put the question of loyalty on one side) would do a great deal for Catholic principles: if we keep to the Judgement on our side, we have a right

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expect business men to come to week-day Masses we must be careful to prevent long pauses); at high Mass it greatly increases the significance and beauty of the ceremonial.[1]

**Omissions.**—It seems best never to omit the Creed or the *Gloria in Excelsis*. Yet something may be said for the omission of the former on ordinary week-days, and perhaps of the latter on ferias, and in Advent, and from Septuagesima to Easter. For it may be questioned whether the rubrics, 'shall be sung or said the Creed,' and 'Then shall be said or sung *Glory be to God*,' meant that they were to be sung on uncustomary occasions, when the clergy would naturally omit them. If they were to be sung on a new principle, *i.e.* at every Mass, one might expect some statement in the rubrics. On the contrary, however, there is a rubric at the end of the First Prayer Book,[2] which allows of their omission, 'If there be a sermon, or for other great cause, the Curate by his discretion may leave out the Litany,[3] *Gloria in Excelsis*, the Creed, the Homily, and the Exhortation to the Communion.' We have of course no power to put the rubrics of this Book before those of our own; but they are useful as illustrating a principle, for the rubrics at the Creed and *Gloria* in the First Book are neither more nor less peremptory than ours. Still, in days when disobedience in many

[1] See pp. 304, 326, 353, 362.

[2] P. 172.—The rubrics in the American office are, 'Then shall be said or sung, all standing, *Gloria in Excelsis*, or some proper Hymn from the Selection,' and, 'But the Creed may be omitted, if it hath been said immediately before in Morning Prayer; provided that the Nicene Creed shall be said on Christmas-day, Easter-day, Ascension-day, Whitsun-day, and Trinity-Sunday.'

[3] There was then no order to say the Litany on Sundays, but only 'upon Wednesdays and Fridays.'—*The Two Books*, 313, 317.

dangerous directions is so rife as at present, it seems safer, as I have said, to stick rigidly to the letter of our rubrics, if only to avoid giving a false impression of disobedience. And it must be remembered that the *Gloria* now occupies a different position, and has become a part of the *Anaphora*, so that the omission in this case is a very doubtful matter. In any case nothing should be done without the Bishop's permission.

The Ten Commandments are in a different position. There is no reason for their omission. The only excuse that I know of is the analogy of the Scottish and American Liturgies, which allow the substitution of the Summary of the Law,[1] and this is a more than doubtful line of defence. Moreover there is no precedent for the omission of the *Kyries*, which are an ancient feature of the beginning of the Eucharist, and farced *Kyries*,[2] such as we have in the responses to the Commandments, are also an ancient feature. I am, of course, concerned here merely with the interpretation of existing rubrics, and not with the question whether the substitution of the ninefold *Kyrie* for the Decalogue as it now stands would be a useful alteration in our Liturgy. The Exhortations are dealt with on p. 317.

**Sermons.**—The time ordered for the Sermon[3] in the Prayer Book is after the Creed at the Eucharist. Those who place the morning Sermon at Mattins instead of at the Communion, dislodge the Eucharist from its position as the principal service, and disobey the rubrics.

[1] The American rubric still requires the Decalogue to be said 'once on each Sunday.'

[2] For ancient examples see—Maskell, *Ancient Liturgy*, 23; Blunt, *Annotated B.C.P.*, 166; *Mis. Sar.*, 929-933.

[3] Canon 45 orders one sermon every Sunday. Canon 83 orders a pulpit for preaching. See pp. 322 and 54.

The Prayer Book orders catechising,[1] and not a Sermon, for Evensong: it may well be asked whether this would not be the wisest course in an age when there is too much loose talking in the pulpit, and too little definite teaching.

Just as the celebrant at the Holy Eucharist keeps on his vestments (with the exception of the chasuble and maniple) for convenience, so at Evensong, for the same reason, the preacher or catechist may retain his surplice,[2] hood,[3] and tippet.[4]

But if lectures are given from the pulpit, or mission addresses, or other unliturgical discourses, the speaker should certainly not wear any special vestments, but only the cassock and gown (with hood or silk tippet, if he have a Master's degree), which is the ordinary canonical dress of the clergy. This is not only the correct course to adopt, but is also often a help in winning those who are unused to church services; and nothing is more graceful or more convenient for this kind of speaking than a black gown. The Evangelical clergy are now showing the same dislike to preaching

[1] P. 248 and 387-8.

[2] The use of the surplice in the pulpit was common in Queen Anne's reign, when it was regarded as a mark of high-churchmanship (Abbey and Overton, ii. 468). But a century or so earlier the gown was also looked upon as a mark of the beast; *e.g.* see some of the Requests to Convocation of 1562, 'that the ministers be not compelled to wear such gowns and caps as the enemies of Christ's gospel have chosen to be the special array of their priesthood.' (Robertson, *Lit.*, 92.)

[3] 'It is also seemly that Graduates, when they do preach, shall use such hoods as pertaineth to their several degrees.'—*First P.B.*

[4] Dignitaries should wear the grey almuce; but doctors are distinguished by their hoods. The black almuce of minor canons and vicars choral is practically the same as the hood and tippet, with the addition in general of a black fur lining. (Atchley, *S.P.E.S. Trans.* iv. 317-23.) The almuce might for convenience be laid on the pulpit. Bishops may preach in rochet and chimere, which corresponds to the priest's gown.

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There is no authority for introducing the sermon with a collect or the invocation. The 55th Canon, following a very ancient pre-Reformation custom,[1] orders a Bidding Prayer to be said 'before all Sermons, Lectures, and Homilies.'

The magnificent Bidding Prayer given by the Canon is as follows, but it may be altered or shortened ('in this form, or to this effect, as briefly as conveniently they may'):—

'Ye shall pray for Christ's holy Catholic Church, that is, for the whole congregation of Christian people dispersed throughout the whole world, and especially for the Churches of England, Scotland, and Ireland: and herein I require you most especially to pray for the King's most excellent Majesty, our Sovereign Lord James, King of England, Scotland, France, and Ireland, Defender of the Faith, and Supreme Governor in these his realms, and all other his dominions and countries, over all persons in all causes, as well Ecclesiastical as Temporal: ye shall also pray for our gracious Queen Anne, the noble Prince Henry, and the rest of the King and Queen's royal issue: ye shall also pray for the Ministers of God's holy Word[2] and Sacraments, as well Archbishops and Bishops, as other Pastors and Curates; ye shall also pray for the King's most honourable Council, and for all the Nobility and Magistrates of the realm; that all and every of these, in their several callings, may serve truly and painfully to the glory of God, and the edifying and well governing of his people, remem-

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[1] See p. 263. There are forms of the Bidding Prayer, not only in fifteenth-century missals and manuals, but as far back as Leofric's sacramentary of the tenth century; some of these are given by Dr. Henderson in his edition of the *York Manual* (Surtees Society).

[2] 'Work' is printed in the S.P.C.K. edition of the Canons, but this is a mistake. It is 'word' in Cardwell's *Synodalia*, and 'pro ministris divini verbi' in the Latin version (*Synod.* i. 2, 77, 195); in the form of 1559 it is also 'word' (Cardwell, *Doc. Ann.*, i. 203).

bering the account that they must make : also ye shall pray for the whole Commons of this realm, that they may live in the true faith and fear of God, in humble obedience to the King, and brotherly charity one to another. Finally, let us praise God for all those which are departed out of this life in the faith of Christ, and pray unto God that we may have grace to direct our lives after their good example ; that, this life ended, we may be made partakers with them of the glorious resurrection in the life everlasting ;

always concluding with the Lord's Prayer.'

It is an immense pity that this beautiful form of intercession is now so little used. Were it forbidden us, instead of enjoined, it would doubtless be said from half the pulpits in London, instead of being almost confined to the Universities. The only objection to its use that can possibly be raised is that to repeat the Lord's Prayer with a special intention is a Catholic practice.[1] The revival of the English Church has been due to the recovery of her neglected rules. As soon as people began to be loyal to these, life began to flow back. Loyalty to the Liturgy meant sound sacramental teaching ; loyalty to one rubric meant a Catholic ceremonial ; to another, the constant round of daily services ; to another, the restoration of the Eucharist to its appointed place ; to another, the weekly instruction of children. We must not be content till all the rules are recovered. And do we not need the teaching of the Bidding Prayer, the reminder that the English Church is but a part of the Catholic body, of the sacredness of the State and its governance, of the need of systematic intercession, and the solemn commemoration and prayer for the departed ?

[1] Cartwright, the founder of systematic Puritanism, was the first to give up the Bidding Prayer, according to Bishop Wren (in the *Parentalia*, p. 90), on the authority of Andrewes and others.

It will be noticed that the essential part is the Lord's Prayer, and that the rest may be modified. Some of the earlier phrases are a little too courtly to be real to modern ears;[1] but the bulk of it should be used at the morning sermon.

The following form is suggested as an example of a 'brief' and 'convenient' condensation:—

'Ye shall pray for Christ's Holy Catholic Church dispersed throughout the whole world, and especially for the Church of England.

'And herein I require you most especially to pray for the King's most excellent Majesty; for the Ministers of God's Holy Word and Sacraments; for the Council, Nobility and Magistrates; and for the whole Commons of this Realm.

'Finally, let us praise God for all those which are departed out of this life in the faith of Christ, and pray that we may be made partakers with them of the glorious resurrection in the life everlasting.'

It might be possible to condense this form even more, as, *e.g.*: 'Ye shall pray for Christ's Holy Catholic Church and for this Realm; and let us praise God, etc.' The Lord's Prayer must never be omitted. It may be said by preacher and people in a low voice. For afternoon lectures, the longer form of Bidding Prayer with a hymn forms a most fitting short service. The people should stand for the Bidding and kneel for the Lord's Prayer.[2]

It is customary to conclude the sermon with an ascription,[3] such as 'And now to God the Father, God

[1] But the form in the Sarum Processional, 'Let us pray for the English Church,' is more terse. It begins (*in lingua materna*), '*Oremus pro Ecclesia Anglicana et pro rege nostro et archiepiscopis episcopis et specialiter pro episcopo nostro N.*' [2] Bisse, *Beauty of Holiness*, 154.

[3] 'Custom has also established, from the days at least of St. Chrysostom, the practice of ending the sermon with an ascription of

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other minister in priest's or deacon's orders he should assist as deacon, and the clerk should take the duties of the sub-deacon as well as his own. If the priest is single-handed he should be assisted by the clerk.

The ancient custom was that of reverence and common sense; if there was more than one priest or deacon to show respect to the Sacrament, so much the better; but if not, then at least the clerk. Where there is one assistant clergyman, but no clerk, he may do the work of the clerk as well as taking the chalice and reading the gospel and epistle. But there should always be a clerk (if possible, but not necessarily, in reader's orders); and then a single assistant clergyman will, as I have said, take the office of deacon, and the clerk add to his own duties those of sub-deacon. Even at low Mass a boy only serves in the absence of the deacon (or clerk), as is admitted by Roman authorities.

**The Clerk.**—It need hardly be said that the man chosen for the clerk's office should be of exemplary and devout life, as well as quiet and reverent in his demeanour. His principal duties at high Mass are to carry the cross at the head of the procession, and to bear the sacred vessels to and from the sanctuary. When there is no sub-deacon, he may also read the epistle. In any case he may wear a tunicle.[1] In those parishes where there is a reader, the office of clerk gives him his proper share in the service of the Church. But minor orders are not necessary for the epistoler; custom long assigned to the clerk the reading of the first lesson and the epistle,[2] and a trace of this was

[1] 'Acolitus crucem ferens, alba et tunica indutus.'—*Mis. Sar.*, 350.

[2] Archbishop Grindal (1575) requires that persons appointed to the office of parish-clerk should be able and ready to read the first lesson and epistle as is used (Grindal, *Remains*, 142-168). *Cf.* Robertson,

preserved in the Prayer Book of 1549—'the priest *or he that is appointed* shall read the epistle . . . the *minister* shall read the epistle';[1] while for the gospel the deacon is especially mentioned—'the priest or one appointed to read the gospel . . . the priest or deacon shall then read the gospel.' Our present rubric directs the Priest to read both Epistle and Gospel, but evidently on the assumption that there is neither an epistoler nor gospeller present: it was certainly so interpreted in Elizabeth's time when the rubric was new; and gospellers and epistolers are provided by Canon 24.[2]

The persons needed for the more elaborate service, when there is only one priest, are these—the Priest, the Clerk, the Thurifer, two Taperers; in a small place the taperers (or one of the taperers) and thurifer might be dispensed with, but not the clerk. It is better for the dignity of the service not to have small boys for these offices, if possible. Let the position of server on Sundays be one that is looked up to, as something to be reached only after many years of probation; and

*The Liturgy* (cap. 10), also for note as to the admission of those to read who were not in minor orders, in ancient times. A few traces of this have come down to our times; *e.g.* the parish-clerk at Christ Church, Hants, has from time immemorial worn a surplice, and has up to quite recent times read the lessons and the epistle. (What sacerdotalist robbed him of his duties?) This vesting of the clerk can be traced back in other places—*e.g.* in the Churchwarden's Account Book at All Saints, Hereford, occurs in 1619 the entry, 'One surplesse for the minister, and one surplesse for the clarke.'

[1] 'With the first Liturgy of Edward VI. the clerk was to read the Epistle. In the companion to the first book, plainly written for the use of the clerk, and published by Grafton under the name of "Psalter" in 1549, the priest or the clerk is to read the epistle.' See an article by 'J. W. L.' in the *Church Times* for December 2, 1898, which appeared since the above was first written, and gives a list of authorities from 'the ninth century to the nineteenth.' See also Mr. Atchley's letter in the same journal, April 14, 1899.

[2] See p. 292.

let the boy-servers be trained and tested at those early week-day services when the clerk is absent.

**Gospeller and Epistoler.**—The tradition of celebrating the Holy Communion with Gospeller and Epistoler (more conveniently called deacon and sub-deacon) assisting, has never been lost in the Church of England. This fact supplies a warning to those who would rush to a conclusion that the Prayer Book rubrics are exhaustive and exclusive; for although there is no mention of the assistance of a deacon[1] in the rubrics of the Communion Office, except at the collection of the alms, yet every deacon is told by the Bishop at his ordination that 'It appertaineth to the Office of a Deacon, in the Church where he shall be appointed to serve, to assist the Priest in Divine Service, and specially when he ministereth the holy Communion, and to help him in the distribution thereof.'[2]

Canon 24 supplies the evidence that there should be both a Gospeller and Epistoler where the full service can be rendered, and also that the office of Deacon may be taken by a priest, by saying (at a time when the rubric was as now 'The Priest shall read the Epistle' and 'Then shall he read the Gospel'), 'the Principal Minister using a decent Cope, and being

[1] Similarly with the clerk. He is not actually mentioned in the rubrics, the 'Clerks' in that before the Lord's Prayer at Mattins and Evensong and in the Commination being clearly those whom Canon 24 calls 'Singing-men.' Yet we learn from Canon 91 that he was a person the choice of whom was a matter of great importance; and he was to be 'sufficient for his reading, writing [in days when these accomplishments were rare], and also for his competent skill in singing, if it may be.'

[2] The rubric at the communion just covers a second Minister by the words 'The Minister that delivereth the Cup to any one shall say,' but says nothing about the deacon. The rubric before secures that 'the Minister' that 'delivereth the Bread' shall be a priest by speaking of him as first communicating himself.

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when the most important rubrics of the Prayer Book were openly disobeyed.

It may be added that a rigid uniformity and exactitude was neither secured nor desired until the Ultramontane fashions set in among those churches that are under Papal dominion. The directions given below have been worked out with extreme care, but a reasonable modification of them would not therefore be 'incorrect.' Fancy ceremonial is incorrect, and Papal ceremonial ludicrously so in an office like our own, but things done for the sake of convenience and simplicity may be perfectly correct. At the same time it may be added that the method of sticking closely to precedent and principle, which I have adopted in these chapters, does work out extremely well in practice.

In the following chapters directions are given for four forms of service in accordance with the number of ministers that are available:—1. (Chapter x.) A simple form for the Priest and Clerk alone, such as is suitable for many churches, especially in the country. 2. (Chapter xi.) The service with the same principal ministers, but with the addition of thurifer and taperers for those churches that have a more elaborate ceremonial; and in this chapter I have given fuller directions for the priest's part, and have included most of the points that need explanation. 3. A few notes to indicate the part which a Deacon will take if present at this service. 4. (Chapter xii.) The full form of service with Deacon, Sub-deacon, Collet, Thurifer, and Taperers, omitting the priest's part which is given in Chapter xi.

I have endeavoured to give references for every direction, so that the reader can judge each point for

himself, and understand precisely what there is to be said for it. I have assumed throughout that we have the right to supplement the brief directions of the Prayer Book by English tradition, not necessarily because it is better than that of the rest of the Church in the West or the East, but because it is the only tradition which we have any right to use.

For convenience I have, as a rule, avoided repeating references. Those therefore which are not found under one form of service must be looked for under the others.

# CHAPTER X

## HOLY COMMUNION—PRIEST AND CLERK

### *Simplest Form of the Service.*

THE directions in this chapter will serve also for what are called low Celebrations, if the references to the choir are omitted.

In many churches where the congregation is not prepared for any elaborate ceremonial, there is a danger lest essential things should be omitted while many unnecessary and unauthorised things are added. It is common, for instance, to see an elaborate altar, unlawfully ornamented, in churches where the vestments ordered by the Prayer Book are not worn. But if the parson lets it be felt that he makes a point of obeying the Prayer Book and Canons,[1] and conducts himself in a 'sober, peaceable, and truly conscientious' manner, he will not find it difficult to obey the Prayer Book in this also, that he wears a plain chasuble (which need not have orphreys and may be perfectly white), stole, and fanon, over an unapparelled albe and an amice with a white apparel. I assume, therefore, that

1 Wearing, for instance, a long and full surplice with the rest of the choir-habit at Mattins and Evensong, and not that vestment, the stole, which belongs to the Eucharist.

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he is thus vested,[1] and that the clerk wears a sleeved rochet, or, if it be preferred, a surplice.[2]

The clerk first puts out the vestments, places the book on the altar, lights the candles, places the cruets, etc., on the credence, and helps the priest to vest. The choir being in their places, the priest enters the chancel preceded by the clerk; he carries the vessels, on which the burse is laid, to the credence, where the clerk assists him to wash his hands and then minister the breads, wine, and water to him. Having made the chalice, the priest places the paten with the breads upon the chalice, and lays a folded corporal upon the paten.[3] He leaves the vessels upon the credence and goes up to north side[4] of the altar, where he immediately begins the service, the clerk kneeling at the altar step and saying the *Amen* after the Collect for Purity. If there be no choir, the clerk will say the *Kyries* and all the appointed responses in a loud voice, so as to lead the congregation. It is usual for the clerk to kneel at the side opposite to that on which the book rests, but it is simply a matter of convenience, and there is no rule about it.[5] The clerk may move the book across to the south horn of the altar after the Collect for the King, but it is more convenient for the priest on this occasion to do so himself.[6] After the Collect of the Day, the

[1] For the manner of vesting see Chapter XI.

[2] If more than the minimum vestments are worn, the clerk should wear a tunicle over an albe. (See Plate XIII.) If a priest or deacon is acting as clerk, he should, if possible, wear at least a stole (deaconwise) and fanon over an albe, even if he does not wear a tunicle.

[3] This is the pall-corporal. For the chalice and paten covered with a folded corporal but unveiled, see Plate III. [4] See p. 307, *n.*

[5] We learn from old pictures that there was no fixed place for the clerk. See *e.g. Exposition, passim.*

[6] This prevents an awkward pause. In the *Lay Folks' Mass Book* (16) the priest himself 'fits the book' even at the Gospel, though the clerk does it at the Ablutions (54).

clerk takes a book and reads the Epistle where he stands, facing the people, while the priest sits [1]; if, however, the clerk is not a competent reader, the priest himself reads the Epistle,[2] while the clerk sits. The people also ought to sit during the Epistle.[3] After the Epistle, or during the Sequence, the clerk moves the priest's book to the north horn of the altar,[4] so that the priest may take it and read the Gospel facing northwards towards the people. The clerk then goes down to the pavement, turns east, and says *Glory be to thee, O Lord* when the priest has read the title. He turns toward the priest while the latter reads the Gospel, and at its conclusion he may say *Thanks be to thee, O Lord.* The priest himself then adjusts the book so that he can conveniently read it when standing at the midst of the altar, and says *I believe in one God.*

The clerk will go with the priest into the vestry [5] at the end of the Creed, help him to take off his chasuble

[1] 'Dum legitur Epistola et canitur Gradale et Alleluya vel Tractus vel Tropus sedeat cum suis ministris.'—*Mis. Ebor.*, 170. Cf. *Mis. Sar.*, 2; *Cons.*, 18.

[2] If a deacon is acting as clerk he will, of course, read the Epistle, perhaps it is better in such case for the priest to read the Gospel; but if there is a clerk as well as a deacon, then the clerk would read the Epistle and the deacon the Gospel.

[3] 'The custom of sitting to hear the Epistle read is very ancient.' —Maskell *Anc. Lit.*, 50, *q.v.* for references. See also Dr. Legg's Kalendar, March 1898.

[4] He does not bow when passing from one end of the altar to the other. See p. 200.

[5] This is simply a matter of convenience. In old times the priest vested and unvested at the altar (not at the sedilia) in the ordinary parish church where there was no vestry (in the Hereford Missal he is given the alternative of unvesting at the Altar or in the *vestibulum*, an old name for the vestry). The ancient custom is retained in our English Coronation Service ('The Archbishop goeth to the Altar and puts on his Cope,' *Coronation*, p. 14), and the Roman Church retains it for bishops; the Lutheran ministers of Denmark and Norway still wear

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# CHAPTER XI

## HOLY COMMUNION—THE SERVICE IN DETAIL

### *Priest, Clerk, Taperers, and Thurifer*

THE clerk should be in church a quarter of an hour before the service begins, to do his work, and to look after the other servers. The coverlet must be taken off the altar and the fair linen cloth laid on it, the candles lit, the box of breads and the cruets, with the basons and towel, placed ready in the sacristy. The book and cushion or desk will be placed on the altar, and also a book of the Epistles for the clerk; the charcoal will be heated and incense placed in the boat, and the processional cross taken out of its locker. In the sacristy the vestments will be laid out, and the vessels, corporals in their case, and purificator placed on a table. The clerk will see that the albes and amices of the taperers and thurifer are properly adjusted, and will himself wear a tunicle over his albe. The verger will come into the sacristy shortly before the bell stops, wearing his gown and carrying his wand.

The clerk may assist the priest to vest. The priest will put on over his cassock (1) an apparelled amice; (2) albe; (3) girdle (which is most easily tied double in a running noose; the clerk should stand behind him to hand him the girdle); (4) the fanon or maniple (on

THE CONSECRATION.

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minor altar, or to the credence;[1] before him walks the clerk (carrying the folded offertory veil), and before the clerk the two taperers, one carrying the bread, wine, and water,[2] the other carrying the bason, jug, dish, and towel.[3] These are all placed upon the credence of the chapel. The priest goes to the minor altar,[4] and sets the vessels in the midst of that altar, and washes his hands;[5] he then places the breads upon the paten, and pours first wine and then a very little water into the chalice,[6] the clerk bringing him the box of breads and the cruets, as well as the dish, etc., for washing his hands.[7] He then places the paten with the breads on the chalice, and a folded corporal on the paten; the burse and offertory veil are laid on the minor altar in a convenient place.[8] They return to the sacristy, where the taperers take up their candles.

If there is to be a procession, the priest and servers

[1] 'Ad locum predicte administracionis.'—*Cons.*, 69.

[2] P. 280.—'Unus ceroferariorum panem, vinum, et aquam, quae ad Eucharistiæ ministracionem disponuntur, deferat.'—*Mis. Sar.*, 589.

[3] 'Reliquus vero pelvim cum aqua et manutergio portet.'—*Ibid.* *continued.*

[4] Unless there is no chapel and minor altar; in which case it must all be done at the credence in the sanctuary.

[5] This is mentioned in the York and Westminster Missals. *Anc. Lit.*, 2, 3; *Mis. Westm.*, 487; *Mis. Ebor.*, 165. *Cf.* also note 7.

[6] 'Primo vinum, secundo aquam modicam tamen quod stet per substanciam et colorem vini.'—Linc. *Lib. Nig.*, 378.

[7] 'Panem et vinum post mannum ablucionem ad eucharistie ministracionem in loco ipsius ministracionis preparet, ministerio acoliti.'—*Cons.*, 71.

[8] This 'locus administracionis' might, of course, be any table or credence; but the use of both a minor altar and its credence, as suggested above, is convenient. The Lincoln Judgement makes the point pretty clear to us as a practical matter: the vessels must be first prepared somewhere, and brought up at the Offertory when the direction occurs in our rubric for putting them on the altar. *Cf.* Maskell, *Ancient Liturgy*, 52; and *Cust.*, 68-9.

enter the chancel the short way, the choir (if there is a surpliced choir) being already in the stalls. The servers form up on the pavement in front of the altar, the priest turns, puts incense into the censer, which is held out for him by the thurifer, and as the choir begins to sing the procession starts[1] in the usual order,[2]—verger, clerk with cross, taperers with lighted candles, thurifer, celebrant in cope, choir-boys, choir-men, other clergy[3] in surplice, hood, and tippet. After the station has been made before the altar at the return of the procession, the priest goes with the servers to the sacristy, where he changes his cope for a chasuble.[4] The choir may now begin the introit; during which the priest makes the chalice in the manner described above, and then goes to the altar[5] with his servers in this order,—verger with wand, clerk, taperers, thurifer, priest.[6]

When the priest has arrived at the altar step, all bow;[7]

[1] But if the Litany is to be sung in procession, the first part is said before the altar; *cf.* p. 252.

[2] See p. 259 for further information as to processions.

[3] That is to say, if there are any visitors, or if any of the clergy attached to the church are infirm. Otherwise any other clergyman present will assist as gospeller, and a second as epistoler. The paucity of vestments would be no excuse for omitting this mark of honour to the Eucharist. In a church that possessed no dalmatic of a suitable colour the deacon would wear stole and fanon only over his albe. Plate I. shows a service at which there is only one tunicle in use.

[4] 'Peracta processione . . . executor officii et sui ministri ad missam dicendam se induant.'—*Cons.*, 61-62.

[5] 'Executor officii cum suis ministris ordinate presbyterium intrent, et ad altare accedant.'—*Ibid.* Thus advantage was taken of the vestry even between the procession and the commencement of the Mass.

[6] For references to authorities for many points in this section see Chapters X. and XII.

[7] The priest should not say any private confession with the ministers: it is a practice which in many churches has made people forget the fact that our service happens to have a preparation of its

the taperers set down their candles at the altar step, the clerk goes to his usual place. Meanwhile the priest goes up to the altar;[1] the thurifer and clerk come up to him as he turns; the thurifer holds out the censer; the clerk taking the boat and spoon, puts incense into the censer; the priest receives the censer[2] at the hands of the clerk, and proceeds to cense the altar. This he does by taking the ring in his left hand, grasping the chains near the lid with his right, and swinging the censer at the south and north sides of the altar and in the midst.[3] Going back to the south of the altar, he hands the censer to the clerk, and remains standing

own, to wit, the *Paternoster*, *Deus, cui omne cor*, and perhaps the Decalogue, to be supplemented later on by the Exhortations, Confession, and Absolution,—surely enough without any unauthorised additions. Nothing can be more uncatholic than to tamper with the integrity of the appointed service, and to treat the prescript form of confession and absolution as if it did not exist. Furthermore, it is a mistake to think that the confession, etc., in the old service was a private affair between priest and minister: it was like our own joined in by the people. *Cf.* Plate III., also note on 'all the folk' and 'loude' in *Lay Folks' M.B.*, 181. Even among the monks at Westminster the priest said it 'ministro suo circumstantique populo.'—*Mis. Westm.*, 489. See also p. 303, *n.* 3 of this Handbook.

[1] The question whether the priest should kiss the altar is perhaps best left open; no one thinks of carrying out all the numerous deosculations of the old rite (*e.g.* kissing the priest's shoulder, or the ministers kissing one another after the confession), but our legal customs retain the kissing of the book on the occasion of taking an oath. The kissing of the altar and book and the kiss of peace are extremely ancient ceremonies. Kissing the altar was not forbidden till shortly after the Act of Uniformity of 1549, when 'to kiss the Lord's table,' 'sacrying bells,' and altar lights were all forbidden together by certain 'Articles.' See also p. 360.

[2] In the old rite the deacon said, 'Benedicite.' The priest made the sign of the cross over the incense with the words, 'Dominus. Ab ipso bene ✠ dicatur in cujus honore cremabitur.' The words vary in different versions. (*Cons.*, 66, etc.)

[3] 'Sacerdos thurificet medium et utrumque cornu altaris' (*Cust.*, 66), to which some editions of the Missal (581) add 'primo in dextera,

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England; and that, as the altar now stands in its old position, the priest should also resume his old position at the south horn ('in dextro cornu,' *Mis. Sar.*, 581). Against this it is to be said that this is not even an 'accommodation,' and that it has never been adopted under authority since the altars have been set back in their old position.

(3) In favour of the priest standing at the midst of the table there are three reasons: (*a*) The priest occupies 'the same relative position to the altar in its present position as he occupied formerly' (Staley, *Cerem. of English Ch.*, 187, where this is illustrated by the position of the player at the pianoforte), *i.e.* he obeys the rubric in its original sense by standing at the middle of the long side, though this side no longer lies at the north but at the west; (*b*) In the First Prayer Book (*The Two Books*, 267), the priest began the service 'standing humbly afore the midst of the altar'; (*c*) This middle position seems to have been sometimes adopted after the revision (*L.J.*, 117-122). This I should prefer if it does not give the people a mistaken impression of disobedience to the rubric.

In any case it is important to remember that the rubric before the Collect for the King, 'the Priest standing as before,' makes it essential that this Collect shall be said where the service was commenced, and thus forbids the priest's crossing over at the last *Kyrie*. As the Collect of the Day is said under the same 'Let us pray,' some think that it should also be said at the north horn or in the midst, but this seems to me invalidated by the fact that the Collect of the Day has not since the Book of 1552 had the *Oremus*. In the First Book it had, both at Mass and at Divine Service, but it has unfortunately been omitted since; in the Book of 1552 the Collect of the Day was said *before* that for the King, yet without the *Oremus* (although that for the King had the *Oremus*); therefore the tradition at the last revision did not connect the Collect of the Day with an *Oremus*, and therefore the absence of the *Oremus* before this Collect does not mean that it is said under the *Oremus* of the Collect for the King, or in close connection with the Collect for the King.

Furthermore, the rubric says that the Epistle is to be read 'immediately after' the Collect of the Day, which seems to link together the Collect and Epistle, and to be against the priest when he reads the Epistle (and he is mentioned as doing so in the rubric) crossing over *after* the Collect of the Day.

My own conclusion is that it is on the whole best for the priest to say the first part of the service at the north or 'afore the midst,' and to cross over to the south horn for the Collect of the Day. This has the practical advantage of emphasising, as far as possible, the distinction between the Preparation and the Service proper.

the priest says the Lord's Prayer with its *Amen*, alone,[1] without note, but in a clear and audible voice. He says the Collect for Purity in the same way, but the choir and people say the *Amen*, though still without note.[2]

Then, 'turning to the people,' but without otherwise changing his position, he shall 'rehearse distinctly' the Ten Commandments,[3] the people singing the *Kyrie* after each Commandment.

**The Collects.**—At the conclusion of the last *Kyrie*, the priest turns back to the altar, and 'standing as before,' says one of the Collects for the King,[4] and

[1] The rubric directing the people to say it with him (after the Absolution in Mattins) refers to 'Divine Service,' words which seem there to be used in their exact sense as meaning the choir offices only; for when the Lord's Prayer is to be said by all at the end of the Eucharist, there is a special rubric directing it to be so said.

[2] They were of course anciently said without note as part of the preparation.

[3] There is no reason why he should leave the book behind him and then make mistakes in the Commandments—a thing which is exceedingly common. The reason, I imagine, why some priests do not read the Commandments from the book is that no such direction occurs in any Latin missal,—but then neither do the Commandments. It is a matter of convenience; those who are not absolutely sure of their memory should certainly hold the book; and for their sake (and they are a numerous body) I would suggest that the rest of the clergy should do so too.

[4] It is absolutely lawless to omit this Collect. Even should permission be obtained in special cases for the omission of the Commandments, it would not in the least follow that this Collect might also be omitted. If one section of the clergy persist in exercising their private judgment in these matters, they cannot complain if another section, even more Protestant and nonconformist, omit the Collect of the Day. 'It is not too much to say that there is hardly a single portion of this Service which is not liable to omission, or which, in fact, has not been omitted at the sole discretion of the officiating clergyman.' —C. F. G. Turner in *True Limits*, 62. Those who think it is 'Erastian' to pray for the King (or, as in the first of the two Collects, for the Church and King) will alter their minds if they read the article on 'The Regalism of the Prayer Book' in *Some Principles and Services*, 155.

'then shall be said Collect of the Day.' The Prayer Book gives no rule as to the Collects being of an uneven number (which was not a universal nor a very intelligent custom); but it orders two Collects for Christmastide and Lent, and four for Good Friday; the Committee of Convocation in 1879 drew up a table of Occurrence (see p. 227), according to which a memorial is to be said when 'two feasts or holy-days fall upon the same day'; furthermore, any of the Collects printed after the Blessing may be said 'after the Collects either of Morning or Evening Prayer, Communion or Litany, by the discretion of the Minister'; this discretion is often extended in practice to the use of some other authorised Collect when there is a special object of prayer, but to do so merely to produce an uneven number seems akin to superstition, and a tampering with the significance of the appointed order.

**The Epistle.**—'And immediately after the Collect the Priest shall read the Epistle, saying, *The Epistle* [or *The portion of Scripture appointed for the Epistle*] *is written in the* —— *chapter of* ——, *beginning at the* —— *verse.*'[1] According to old custom the Epistle should be read at the south part of the altar, when the priest himself reads it; but at some other convenient place[2] when another minister does so. Neither the

[1] On Advent Sunday this would be 'The Epistle is written in the thirteenth chapter of the Epistle of St. Paul to the Romans, beginning at the eighth verse.' See p. 239.

[2] 'In a place assigned for the purpose.'—*First P.B.*, 271. In the Sarum books both Epistle and Gospel are sung at the *pulpitum* or rood-loft on all great days, on other occasions at the choir-step, which was outside the presbytery. (*Cons.*, 68, etc.) The Hereford Missal has 'Deinde legatur Epistola, super lectrinum a subdiacono ad gradum chori,' but the *pulpitum* was used on great days, the Gospel being read on a higher and the Epistle on a lower step. *Cf.* Maskell, *Anc. Lit.*, 51-3, where the word *ambo* will also be found as having the

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from the altar, and going down to the appointed place to read; when he has finished reading, he replaces the book on the altar.[1] At the last Collect the priest takes the shortest way to the sedilia and sits; the servers and people all sit also during the Epistle.

The words '*Here endeth the Epistle*' must always be said at the conclusion of the Epistle, even when a portion of Scripture appointed for the Epistle has been read: for this is the plain direction of the rubric, which also includes the portion appointed under the ritual title of Epistle.[2]

**The Gospel.**—Then the sequence,[3] or other appropriate hymn or verses of Scripture may be sung, the choir and people standing.[4] Before he sits down, the

It might of course be monotoned in churches where the people are not prepared for singing. Prior to the last revision the Lessons, Epistle, and Gospel were ordered 'in such places where they do sing,' to be 'sung in a plain tune after the manner of distinct reading.' This was objected to by the Puritans at the Savoy Conference, but was defended by the Bishops on the ground that 'the rubric directs only such singing as is after the manner of distinct reading, and we never heard of any inconvenience thereby.' Cardwell, *Conferences*, 351. However, the rubric was omitted, although the circumstances cannot suggest prohibition. It is most important that the Epistle and Gospel should not be sung without due regard to their rhythm and meaning, but (as with all true plainsong) 'after the manner of distinct reading.'

[1] 'The epistoler, when he had sung the epistle, did lay by the booke againe on the altar, and after, when the gospell was sunge, the Gospeller did lay it downe on the altar untill the masse was done.'—*Rites of Durham*, 7.

[2] 'The priest shall read the Epistle.' The direction, which follows, to use the words 'portion appointed for' in the title was a concession to the objectors at the Savoy Conference (Cardwell, *Conferences*, 362), but the words at the end were not altered, and the portion is called the Epistle three times in the rubric.

[3] A collection of the old sequences is published by the Plainsong Music Society, 9 Berners Street, W.

[4] Anciently the gradual was sung on Sundays, etc., by two boys in surplices, who left their places during the Epistle, bowed at the altar step, and went into the rood-loft to sing it: two clerks in silk copes

clerk moves the missal to the north horn of the altar. Towards the end of the sequence the priest follows the clerk to the midst of the altar; the thurifer approaches, the clerk puts incense into the censer, and the priest censes the midst of the altar (*i.e.* the book).[1] Meanwhile[2] the clerk, followed by the taperers (who carry their candles), walks round to the north end of the altar, and there stands facing south, the taperers on either side of him also facing the priest. The thurifer having received the censer from the priest, follows the others, and stands behind the clerk (if there be a convenient space), gently swinging the censer (with the lid of course shut), while the Gospel is in reading. On double feasts the clerk takes the cross and holds it during the *G*ospel; on other occasions he stands with his hands joined. The priest, having crossed to the north of the altar,[3] there announces the Gospel, first signing the initial letter in the book with his thumb,[4]

then went to the rood-loft and sang the Alleluya: the choir then stood (*Mis. Sar.*, 586) and sang the tract or sequence. (*Cust.*, 69-71.)

During the Alleluya, tract or sequence the elements were prepared and the deacon went to the rood-loft with his ministers, having first censed the midst of the altar. (*Cust.*, 69-73.)

[1] 'Nunquam enim thurificet lectrinum neque ad missam neque ad matutinas ante pronunciacionem evangelii.'—*Cust.*, 72, and *Mis. Sar.*, 12. The gospel-book lies on the midst of the altar.

[2] This is an adaptation of the ceremonies described in Chapter XII.; some such adaptation is assumed in *Mis. Sar.*, 589, quoted below.

[3] 'Cætera omnia in medio altaris expleantur, nisi forte diaconus defuerit. Tunc enim in sinistro cornu altaris legatur evangelium.'—*Mis. Sar.*, 589.

[4] 'For then the priest flits his book, North to that other altar nook, And makes a cross upon the letter, With his thumb he spedes the better, And sithen another upon his face.'—*Lay Folks' M.B.*, 16. The 'lay-folk,' by the way, is only directed here to make 'a large cross on thee' (18). Lydgate speaks of the priest making his sign upon his 'forehead' (*ibid.* 206), which is more exact than 'face';—the Sarum books order him to sign himself on the forehead and breast (but

and saying, 'The holy Gospel is written in the twenty-first chapter of Saint Matthew, beginning at the first verse,' signing his brow and breast as he does so.[1] He turns to the altar while the choir sing, '*Glory be to thee, O Lord.*'[2] Then, resting the book on a lectern, or holding the book, and facing west, he reads or sings the Gospel for the day, the servers and choristers all turning towards him while he reads.

At the conclusion of the Gospel[3] the choir sometimes sing '*Thanks be to thee, O Lord.*' This usage is in no old English missal,[4] but it can be traced to the seventeenth century; the only authorised forms are the above, which is that of the Irish Church,[5] and that

not the mouth) with the thumb, 'faciat signum super librum: deinde in sua fronte: et postea in pectore cum pollice.'—*Mis. Sar.*, 13. In the Hereford Missal he signs his brow while saying the words 'Secundum *N.*' (*Mis. Her.*, 117.)

[1] I have given the title of the Gospel for Advent Sunday, to show what seems to be the proper way of announcing it. Sometimes the word 'Gospel' is repeated, and sometimes the word 'holy,' which last is certainly wrong. The old books did not repeat either word,—in the Sarum Missal it is simply 'Evangelium secundum N.'; in that of Hereford, 'Sequentia sancti evangelii vel Initium sancti evangelii secundum N.' The P.B. rubric, 'The holy Gospel is written in the —— chapter of ——,' gives no hint of any repetition of either word; and the title in our *proprium* is simply 'S. Matt. xxi. 1.' (*Book Annexed.*) In the Ordering of Priests we find, 'After this he shall read for the Gospel part of the ninth chapter of Saint Matthew, as followeth.'

[2] 'Gloria tibi, Domine.'—*Mis. Sar.*, 587. 'The Clerks and people shall answer, "*Glory be to thee, O Lord.*"'—*First P.B.*, 272. This was omitted in the Second Book, but has been retained in practice. It occurs in the Scottish Liturgy and Canons, 'the people, standing up, shall devoutly sing or say, *Glory be to thee, O Lord,*' and also in the P.B. of the Church of Ireland, where it is permissive.

[3] 'Lecto Evangelio, osculetur librum.'—*Mis. Sar.*, 14. *Cf.* p. 306.

[4] The form, '*Laus tibi, Christe,*' is that of the Roman Missal.

[5] 'Here may be said or sung, *Glory be to Thee, O Lord.* And after the Gospel ended, *Thanks be to Thee, O Lord,* or *Hallelujah.*'—*P.B. of the Church of Ireland.* The American Book orders the *Gloria tibi*

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more defensible for the priest to leave the altar towards the end of the Creed if he is to preach. All turn to the east; and all bow (1) at *And was incarnate*, (2) at *And was made man*, (3) at *And was crucified*,[1] (4) at *And the life of the world to come*.[2]

**The Notices, etc.**—'Then the Curate shall declare unto the people what Holy-days, or Fasting-days, are in the Week following to be observed.' This direction to tell the people on what day they have to fast is often disobeyed even in 'high' churches. The Prayer Book gives us a list of these '*Days of Fasting or Abstinence*,' which are '*to be observed*' among the '*Tables and Rules*'; according to this table the priest will not only announce Vigils, Ember and Rogation Days, but also in Lent will say, 'Every day this week is a fasting-day,' and all through the year he will declare that 'Friday is a fasting-day.' The intention of the rubric evidently is that the congregation shall be reminded what house-

[1] *Cons.*, 22, etc., quoted in Chap. XII. I have not specified the bow at the holy Name, because this must be always done in obedience to Canon 18. With regard to bowing at the *Incarnatus*, we have no right to do it at all unless we also bow at *And was crucified*, and at the end of the Creed. Even if one bow only is made for the sake of simplicity, it ought to be continued till after '*also for us*'; we must never omit the reverence at the mention of our Lord's humiliation on the Cross (see the Collect for Sunday next before Easter). The Hereford Missal orders kneeling, and such may have been the custom for the people elsewhere; but it has 'Et tunc fiet levatio' between the words *pro nobis* and *sub Pontio Pilato*. It is only the Roman rubrics that order a bow at the words *God* and *worshipped*. (*Anc. Lit.*, 73, 75.)

[2] *Ibid.* This bow is often forgotten. A wrongly placed quotation from the *Lay Folks' Mass Book* in Maskell, *Anc. Lit.*, 76, has led some to suppose that the sign of the cross is there mentioned; but the passage quoted (see *Lay Folks' Mass Book*, 18) tells the layman to 'make a cross and kiss it soon' at the conclusion of the Gospel and not of the Creed. The only evidence for the use of the sign here is in Durandus (*qu.* on p. 212); and a passage in the Lincoln Statutes (see p. 361).

hold arrangements they have to make during the week with regard to fasting. The clergy can hardly complain of the people's want of conscientiousness in keeping the rules of their Church, if they themselves neglect the appointed means of reminding them. With regard to the announcement of the Holy-days, we are told to declare those which are 'to be observed,' *i.e.* the 'red-letter days': a list of which—namely '*all the Feasts that are to be observed in the Church of England throughout the Year*' occurs among the *Tables*. It confuses the minds of the people as to what days it is their duty to observe if we go beyond the rubric by adding the black-letter days. These latter may be brought to people's memory by means of a kalendar in the Magazine or a service-paper on the church door.

'And then also (if occasion be) shall notice be given of the Communion.' The clause 'if occasion be' leaves the Curate some discretion as to when he shall give notice of Communion: if (as in the Middle Ages or in the seventeenth century) the bad custom obtained of infrequent Communion, he would naturally give notice whenever the people were to communicate; but when there are regular Communions every Sunday, there would hardly be 'occasion' for him to announce that fact. When he does announce it he must do so at this point; and he must also read the First Exhortation [1] at the conclusion of the Sermon.[2] He must not give notice without reading the First Exhortation,[3] and

[1] Or the Second Exhortation, 'in case he shall see the people negligent to come to the holy Communion.'

[2] Not when he gives notice before the Sermon, nor after the Church Militant Prayer where it is printed, but according to the rubric, 'after the Sermon or Homily ended.'

[3] 'When the Minister giveth warning for the Celebration of the holy Communion . . . he shall read this exhortation following.'

it is incumbent on him to use this Exhortation sometimes, and that not in such a way as to put the invitation to auricular confession out of sight.[1] On the great Feasts it is now customary, and indeed necessary, to increase the number of Celebrations: on the Sunday before such occasions the Curate has to give notice of this, and when he does so he is bound to read the First Exhortation (unless on exceptional occasions he feels it his duty to read the Second Exhortation) after the Sermon. There can be no excuse for this not being done on Palm Sunday in preparation for the Easter Communion; and in practice Whitsunday and Christmas Day are also days of general Communion to make up the minimum 'three times in the year' of the rubric.[2] The First Exhortation ought then to be

[1] 'When the Minister giveth warning . . . which he shall always do upon the Sunday or some Holy-day immediately preceding': the point of the phrase which the printers now enclose in brackets is not that the Minister shall give warning of every Celebration when Communions are frequent and regular, but that *when* he does so, he shall choose for this purpose the Sunday before, or a Holy-day (not doing so in a semi-private manner at a scantily attended week-day service), and shall at the same time read the Exhortation. Both the Exhortations were only composed for occasional use. The substance of our First Exhortation is appointed in the First Prayer Book, 'if . . . the people be negligent'; in a modified form it occurs in the Second Book under the rubric, 'And sometime shall be said this also, at the discretion of the Curate,' while a new Exhortation (in substance our Second Exhortation) appears for use 'at certain times when the Curate shall see the people negligent.'—*The Two Books*, 275, 283, 286. Both were again modified, and the rubrics altered in our Book: they have therefore no force now, but they show that the Exhortations were not intended to be integral parts of the service, though the rubric of 1662 shows also that the First at least must not be allowed to drop out of use.

[2] But it must not be forgotten that the Prayer Book also makes provision for a daily Celebration (see note on p. 269), a fact which makes it still more clear that the Notice and Exhortation are not meant to be used before every Communion.

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the publication of banns is valid under the Act of Parliament in question, when it has taken place after the second lesson instead of after the Nicene Creed. The law, said the judge, had not altered the injunction of the rubric. The Marriage Act of 1836 expressly confirms 'all the rules prescribed by the rubrick' in its first clause.[1]

By this act of lawlessness the printers[2] managed to remove from the Prayer Book one of its provisions for the weekly celebration of the Lord's Supper, or at least (in the event of there not being 'a convenient number to communicate') for the use of the first part of the service. Not content with this, they proceeded to mangle the rubric at the beginning of the Solemnisation of Matrimony, which in the Book Annexed is as follows:—'First, the Banns of all that are to be married together, must be published in the Church three severall Sundayes, or Holy-dayes, in the time of divine service, immediatly before the sentences for the Offertory: the Curate saying after the accustomed manner.'[3] This accustomed manner is often neglected, the names being grouped together, and the word 'severally' interpolated: often, too, the form is wrongly

1 Blunt and Phillimore, *Bk. of Ch. Law*, 129.

2 Bishop Phillpots stated in the House of Lords that the Delegates of the Press at Oxford did this about the year 1809. (*Bk. of Ch. Law*, 128.)

3 It must be admitted that this rubric is capable of improvement, both in the loose use of the term 'divine service' for the Eucharist, and in that of the word 'immediately,' when really a Sermon comes between the Banns and the Offertory. But nevertheless this is the rubric we have to obey; and though the Act of Geo. II. would free a person from penalty should he read the Banns immediately after the second Lesson (*i.e.* in the pulpit before the evening catechising) when there is no service in the morning, it does not justify him in reading them after the second Lesson in the morning.

worded through carelessness. The proper way is as follows:—'I publish the Banns of Marriage between John Doe of this Parish and Mary Roe of this Parish. If any of you know cause, or just impediment why these two persons should not be joined together in holy Matrimony, ye are to declare it: This is the *first* [*second* or *third*] time of asking.' The parson must not say 'any just cause,' nor 'for the first time,' nor 'These are,' which last is ungrammatical even when several couples are published under the same form. In strictness the form should be repeated for each couple.

The phrase, 'And Briefs, Citations, and Excommunications read,' to the end of the rubric, indicates that this is the proper place for reading notices from the Bishop or from other lawful authority. Notices may be read by no one but the 'Minister,' a word that covers any officiating clergyman in the absence of the Curate[1] of the church. Notices additional to those prescribed in the Prayer Book may be given out under the authority of the King or of the Ordinary; and the latter in practice allows the Curate to use his discretion in the choice of such notices. In large modern parishes there are numerous things which need announcement, and they ought certainly to be given out now (with the general permission of the Ordinary), for the rubric fixes on this place before the Sermon for additional notices to avoid any further break in the sequence of the Eucharist.

'Then'—after the Bidding and the Lord's Prayer have been said—'shall follow the Sermon, or one of the Homilies.' The point of this rubric is not that

[1] The popular use of the word 'Curate' is of course a mere abbreviation of 'Assistant Curate.' The Rector or Vicar is the Curate of the Parish.

there must be a Sermon at every additional celebration of the Lord's Supper, but that the canonical Sermon must be preached at this place in the appointed Sunday service. A comparison of the rubrics and canons makes this clear. Canon 45 orders 'one Sermon every Sunday' (not more than one); at the same time the note in 'The Order how the rest of Holy Scripture is appointed to be read,' and the rubric before the Epiphany, show that daily Celebrations are also provided for, though there is no order for daily Sermons. At the present day Sermons are allowed by the Bishops at any time, and the Shortened Services Act supports them in this; the same Act also allows any of the services to be used either 'with or without the preaching of a sermon or lecture,'[1] but this can hardly free us from the obligation of having *the* Sermon at the appointed place.

The Sermon must be preached from the pulpit in accordance with Canon 83, and with the rubric that directs the priest to 'return to the Lord's Table' at its conclusion: if he has preached at the altar he will not be able to return to it. It need hardly be added that for the priest to preach from the altar (wearing his chasuble and maniple) is not only unlawful, and productive of needless offence to many, but is also not conducive to good preaching.

It seems to be the intention of the rubrics that the Notices should be given in the pulpit as well as the Sermon; at least this is more convenient, unless the preacher is not conversant with the notices that are to be given. In the case, for instance, of a stranger coming to preach, the preacher would naturally remain in his stall (unless he has been acting as one of the

[1] *Bk. of Ch. Law*, 495, 496.

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*unrighteous*, when the alms are for missionary work; *Give alms*, when they are for the poor; *Blessed be the man*, on Hospital Sunday, and the other Sentences when occasion may require.

While the priest is saying the *Offertory* the churchwardens or other fit persons 'receive the *Alms*,' and 'other devotions';[1] but both clergy and churchwardens sometimes forget that the Alms are not the same as the Offertory, and one does hear the clergy announcing that the 'Offertory' or even 'Offertories' will be for such and such a purpose, while churchwardens have been known to print 'Offertories' at the head of their accounts.[2] One even hears of 'Offertories' at Evensong, and one even sees the clergy make wave offerings of the alms (and some carry them in solemn procession) at choir offices, as if they were in a conspiracy to rob the Mass of its meaning.

The rubric covers the usual and convenient method of collecting the alms, *viz.* that the churchwardens, or their substitutes, pass bags or small plates among the people, and then bring the alms thus collected to the chancel step, where a 'fit person' (who in the service we are considering might be one of the taperers) is ready to 'receive' them 'in a decent bason to be provided by the Parish for that purpose.' The fit person shall then 'reverently bring it to the Priest.' The priest is then to present the bason and place it upon

[1] The primitive custom of offering money at the Mass was still common (under the name of the Mass penny) before the Reformation, though it is not mentioned in the medieval rubrics. See 'Offer or leave whether thee list' at 'the time of offrande' in *Lay Folks' M.B.*, 22, and the long note thereon, pp. 231-244.

[2] 'Alms' strictly applies to money given for the poor. Money given for other purposes (the 'other devotions' of the rubric) may be called 'the collection' or 'offerings.'

the holy Table: this he is to do 'humbly,' not ostentatiously, but with a slight bow: there is no authority for the solemn elevation of the alms-bason, nor for signing the coins, while to hand the bason to the server after the presentation is simply a defiance of the rubric, 'shall humbly present, and place it upon the table.'

In large churches, sidesmen and others often assist in the collection; and if the church is properly mapped out (*e.g.* one collector to each quarter of the nave, and one to each aisle, transept, and gallery) much time is thus saved. The collectors then assemble at the west end of the church, and go in a body up the middle alley; at the chancel gate they lay their bags on the bason, bow to the holy Table in accordance with the Canon, and retire. A few words more may be of use. To empty the bags or small plates into the bason makes a distracting noise, and should not be done. The server may fetch the bason from the credence as the collectors leave the west end, carrying it in a vertical position with both hands; he then goes down the chancel steps, slips the bason into a horizontal position, receives the bags, carries the bason right up to the footpace, and stands close at the right of the priest. The priest turns and takes the bason, turns again to the altar, bows, and places it on the right of the corporal. He should not use any special prayer[1] till he says '*accept our alms*' in the prayer for the Church Militant.

During the collection the clerk fetches the burse, and

[1] It robs the Liturgy of its meaning to interpolate private prayers when a suitable prayer is appointed to be said publicly at the appointed time. The Latin prayers are certainly not 'Catholic.' 'The whole of the prayers accompanying the acts of the offertory and the censing of the altar, the psalm at the lavabo, and the *Suscipe Sancta Trinitas* are all of late medieval introduction.'—E. Bishop, *The Genius of the R.R.*, 8.

lays it on the altar: the priest takes out the corporal and spreads it. After the bason has been presented (or during the collection, so that the alms are presented before the oblations reach the altar), the clerk goes again to the place where the elements have been prepared, and muffling his hands in the ends of the offertory-veil (the middle part of the veil resting on his shoulders), he carries the vessels solemnly to the altar, and stands on the footpace at the priest's right hand. The taperers meet him with their candles (or without them, if it be so ordered) at the chancel gate and precede him as far as the altar steps.[1] The priest, receiving the vessels from the clerk, places them 'upon the Table,' in accordance with the rubric: the chalice he sets on the middle of the altar, the paten in front of the chalice; one of the corporals is spread under the chalice and paten, the other covers the chalice.[2] I am assuming that the breads are kept continuously on the paten, which seems to be the intention of our rubrics: it is true the first mention of the paten is at the Consecration Prayer, but with the large number of breads then usually needed it is not likely that they were meant to be laid on the corporal[3] as the host was in the Latin rites.[4] The custom of keeping the breads

[1] 'In the Oriental Churches, and in those of the ancient Gallican rite . . . the sacred elements, prepared beforehand with a solemn rite . . . are brought with stately ceremony and placed upon the altar.'—Lacey, *True Limits*, 152. For references, here as elsewhere, see notes in Chapters IX., X., and XII. (p. 363).

[2] 'Reponat calicem, et cooperiat cum corporalibus, ponatque panem super corporalia decenter ante calicem vinum et aquam continentem.'—*Cust.*, 75.

[3] The paten was slipped under the corporal in the old rite—'Et osculetur patenam et reponat eam a dextris super altare sub corporalibus parum cooperiendo.—*Ibid.* (*continued*).

[4] This is strengthened by the fact that the mention of the paten was a new introduction into the Consecration Prayer. The First Prayer

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cross over them with the censer, then swinging the censer round them,[1] then giving one swing on each side and one in front of them.[2] He does not cense the altar.[3] The clerk then receives the censer, goes to the pavement on the south side, bows to the priest and censes him. The clerk then censes the choir, beginning with the rulers, and then the clergy in order of rank, and the choir in their rows.[4] He always bows to those whom he censes.[5] He does not cense the servers or the people.[6]

After he has censed the oblations the priest goes

[1] Thus the Missal, but it is 'ter in circuitu' in *Cons. and Cust.*, 76.

[2] *I.e.* 'the place between himself and the altar.' This is omitted in the Consuetudinary. In some editions of the Missal the word 'thrice' occurs here also.

[3] The officiant was directed at Evensong to walk right round the altar, swinging the censer, before giving it up to the thurifer (*Cons.*, 44, 183); but this direction is not given for Mass. At Mass the deacon censed the left horn of the altar and round the relics while the priest washed his hands ('diacono interim ipsum altare in sinistro cornu thurificante, et reliquias more solito in circuitu'); he then went and stood at his place. ('Ablutis manibus sacerdotis, revertat se ad altare ad divinum officium exequendum; et diaconus et subdiaconus suis gradibus ordinate supradicto modo se teneant.'—*Mis. Sar.*, 595; *Cust.*, 77.) Obviously there is now no censing of the relics.

[4] 'Deinde acolytus thurificet chorum, incipiens a rectoribus chori; deinde superiorem gradum ex parte decani, incipiens ab ipso decano vel a proximiori stallo, eo absente; postea superiorem gradum ex parte cantoris: eodem ordine secundas, exinde primas formas.'—*Mis. Sar.*, 594. Many of the old directions are detailed, but in none is there any mention of double swings.

[5] 'Ita quod ipse puer singulos clericos incensando illis inclinet.'—*Ibid.* (*continued*).

[6] The Sarum directions are, of course, for a cathedral, where most of the choir consisted of clerks; but there were also boys who were stationed in the 'prima forma' (*Cons.*, 12, 13, 51); and special directions are given for parish churches in *Cust.*, 14, where the clergy and other members of the choir are directed to sit in order of rank, and 'etate et moribus,' as in a cathedral. The boys then stood on the floor, but they were still to be called 'clerici de prima forma.'

to the south horn of the altar and washes his hands.[1] One of the taperers may hold the basons (or bason and jug) while the other presents the towel.[2] The priest does not say a psalm during the washing.[3]

'After which done, the Priest shall say, *Let us pray for the whole state. . . .*' He turns to the people for this,[4] and turns to the altar again[5] for the Prayer for the Church.

The prayer is part of the Offertory, being the liturgical offering of the alms and oblations.[6] To

[1] In our old uses, as well as in that of Rome, the washing takes place after the priest has handled the censer, not before. At Sarum it took place after the choir had been censed and while the deacon was censing the relics. 'His itaque peractis, eat sacerdos ad dextrum cornu altaris, et abluat manus.'—*Mis. Sar.*, 594.

[2] The clerk being engaged in the censing. At the full service it is 'ministerio subdiaconi et aliorum ministrorum.'—*Cons.*, 77.

[3] In the Sarum use he was directed to say, 'Munda me Domine ab omni inquinamento mentis et corporis: ut possim mundatus implere opus sanctum Domini'; in that of York, the first verse of the psalm *Lavabo inter innocentes* and the hymn *Veni Creator*; in that of Hereford he said a slightly different version of the *Veni Creator*, but none of Psalm xxv.; it is only in that of Rome that he says the whole psalm.

[4] The First Prayer Book gives directions on this point:—'Then shall the Priest or Deacon turn him to the people, and say, *Let us pray for the whole state of Christ's Church.* Then the Priest, turning him to the altar, shall say or sing, plainly and distinctly, this prayer following.'

[5] The old books do not direct him to turn so as to complete the circle. They simply have 'reversus ad altare' after the '*Orate Fratres*' (even supposing that this corresponds with our *Let us pray*, etc., at this point). See *e.g.* Maskell, *Anc. Lit.*, 100. The usual way when the priest turns to the people is for him to turn by his right, and turn back the same way.

[6] It is called the Offertory in the first rubric after the Blessing, 'Collects to be said after the Offertory, when there is no Communion,' which is explained in the next rubric as 'the end of the general Prayer [*For the whole state of Christ's Church militant here in earth*].' In fact, the priest 'begins the Offertory' with the Sentences and ends it with the Prayer for the Church.

interpolate any other words of offering is to miss the point of the appointed verbal oblation. It also contains part of the old Latin Canon, to wit, the Intercessions, the insertion of which at this part of the service was a return to primitive use.[1] To interpolate these Intercessions in their Latin form before the Consecration Prayer is therefore not only a most uncatholic act, but is also a solecism. One sometimes wonders whether those who are guilty of this practice have seriously considered the meaning of the words they use. The first clause down to '*truth, unity, and concord*' is the '*Te igitur*' (therefore, following the ancient use, the oblations—not the alms—may be signed when they are mentioned):[2] the long clause from '*And grant*' to '*any other adversity,*' is a paraphrase of '*Memento Domine*' (therefore the priest might make very slight pauses during which to remember any for whom prayers are specially desired). The next clause, '*And we also bless,*' is a condensation of *Communicantes*; and '*beseeching Thee to give,*' contains the petition of '*Hanc igitur.*'[3]

The withdrawal of the people is only allowed if the service is to close without a Communion; and, even then, they may not walk out as they please, but must wait till the priest has said one or more of the appointed Collects,[4] and has 'let them depart' with the

[1] *Procter and Frere*, 472.

[2] Such signing seems to have been sanctioned by the Caroline bishops. See p. 211.

[3] The remaining prayer of the first part of the Latin Canon, '*Quam oblationem,*' is rendered almost exactly by the clause, '*And grant that we receiving,*' in our Consecration Prayer.

[4] 'Upon the Sundays and other Holy-days (if there be no Communion) shall be said all that is appointed at the Communion, until the end of the general Prayer [*For the whole state of Christ's Church*

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be left unsaid (1) if the people have been already exhorted, (2) upon week-days in parish churches, (3) always except once a month in cathedrals, (4) when there is a Sermon, or (5) for other great cause at the Curate's discretion. But it should not be omitted without the Bishop's permission, nor should it be left altogether unsaid. Perhaps it would be best to use it, if not once a month, then at least at the early services on the Great Festivals. To omit it altogether is to ignore an authoritative and important piece of doctrinal teaching, but to use it only on great occasions perhaps adds point to the teaching. It takes less than two minutes in recitation. At its conclusion the clerk must remember to say the *Amen*.

The '*Ye that do truly*' is certainly one of those parts of the service which should be said without note. The priest should say it quietly (though of course quite audibly), addressing those in the places reserved for communicants, 'to them that come to receive the holy Communion.'

'Then shall this general Confession be made. . . .'

The rubric is clear that (1) The Confession is to be said by one of the ministers, and not by the priest;[1] (2) He who leads the Confession need not be an intending communicant, for his office is to say it 'in the name' of the communicants; (3) He does not say

sufficient to read this Exhortation above written once in a month. And in parish churches, upon the week-days it may be left unsaid.'—*Ibid.* 275. 'If there be a Sermon, or for other great cause, the Curate, by his discretion, may leave out . . . the Exhortation to the Communion.'—*Ibid.* 397.

[1] In the First and Second Prayer Books the confession might be said by one of the communicants, or by one of the ministers, or by the priest: in the Scottish rubric of 1637 it is 'by the Presbyter himself, or the Deacon.' Compare the Westminster Missal (489), 'ministro suo circumstantique populo istam generalem faciat confessionem.'

it alone, but 'all the people' (whether communicants or not) say it also. In the form of service we are considering it will be the clerk who leads, and this he will do speaking as well as kneeling 'humbly.'[1]

The priest kneels as well as the people, and joins in the Confession.[2] 'Then shall the Priest (or the Bishop being present) stand up, and turning himself to the people, pronounce this Absolution.' He may raise his hand as at a benediction at the words *Have mercy*, and till the end of the form, but according to the Lincoln Judgement he should not make the sign of the Cross.[3] The priest completes the form of Absolution by saying the Comfortable Words.[4]

**The Anaphora.**—The Canon of the Mass or Anaphora really began with the *Dominus vobiscum* and *Sursum Corda*;[5] the later medieval development which placed the beginning of the Canon at the *Te igitur*

[1] See pp. 183 and 186.

[2] Because everybody is ordered to kneel and say the Confession, and the priest is told at its conclusion to stand up, and because otherwise he has no confession appointed for him in the service.

[3] Archbishop Benson was in error in declaring that there was no precedent for the signing at eucharistic benedictions and absolutions. It is mentioned in the Westminster Missal (533); and certainly the general custom was so common that 'to bless' meant to sign with the cross even in the ninth century, and throughout the Middle Ages. (*Lay Folks' M.B.*, 207, 311, 396.) The Archbishop was also wrong in supposing that the sign is not made over the people in the Roman Church at the Absolution, for all the Roman authors prescribe it.

[4] It is clear from the Order of Communion, in which they first appear, that the Comfortable Words are closely linked on to the Absolution, for the people are told to be 'still reverently kneeling' after the Words. (*The Two Books*, 431.) They were not set to music in the authorised 'Book of Common Prayer Noted' (by Merbecke), and the music to which they are now sometimes sung 'is nothing else but an attempt at adapting them to a lesson-tone, but based on foreign models and ill carried out.'—Frere, *Elements of Plainsong*, 81.

[5] Cf. *Procter and Frere*, 441-2.

seems to have arisen from the practice of turning the capital T into a cross, whence grew the custom of inserting a picture of the crucifixion before the *Te igitur*, which thus came to be regarded as the commencement of the more solemn part of the service.

The priest, still facing the people, first sings *Lift up your hearts*, opening and slightly raising his hands;[1] and the servers, choristers, and people all stand facing eastward,[2] the taperers may go to the midst of the choir and there stand together.[3] When the people have sung *It is meet and right so to do*, the priest shall 'turn to the Lord's Table, and say' the Preface with his hands open; he joins them again at the *Sanctus*, but raises his arms a little[4] (so that his joined fingers are just beneath his chin). The choir and people sing the *Sanctus*.[5]

The priest, 'kneeling down at the Lord's Table,'[6] says the Prayer of Access in his natural voice. The

[1] 'Hic elevet sacerdos manus.'—*Mis. Sar.*, 607, *note* b.

[2] Anciently the choir stood facing eastward from the end of the Creed till the Offertory, and from the Offertory till the end of Mass. (*Mis. Sar.*, 587, and *Cons.*, 22, where it is more clearly expressed.) They may therefore rise at this point where our rubrics no longer direct them to kneel (the earlier custom was for the people also to stand for the *Sanctus*, a great relief for many. *Lay Folks' M.B.*, 272). But during the prayers following they should kneel (as the people do in conformity to Canon 18), only standing (and facing the altar) when they sing. It seems clear from the order of the service in the First Prayer Book, that all were to kneel during the Prayer of Access, and they are told to be 'still reverently kneeling' in the Order of Communion.

[3] See p. 366.

[4] 'Dum sacerdos dicit *Sanctus*, *Sanctus*, erigat parumper brachia sua, et jungat manus suas usque ad haec verba *In nomine Domini*; tunc semper signet se in facie sua.'—*Mis. Sar.*, 610.

[5] 'This the Clerks shall also sing.'—*First P.B.*, 294. There is no direction in our Book nor in most old books, but the custom was for the people or at least the choir to join in. (*Lay Folks' M.B.*, 271.)

[6] All the servers, choir and people also kneeling. See note above.

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the Consecration Prayer.[1] Not a long pause, for it would be unprincipled to use the *Benedictus* to cover an interpolated portion of another liturgy, and such a practice destroys the meaning of our office. But a short pause is implied by our rubric, 'When the Priest . . . hath so ordered the Bread and Wine, etc.' And therefore the pause might be legitimately filled up by the singing of a very short anthem. Such is the *Benedictus*, but its position then would be simply that of a hymn[2] or anthem; it would not be essential to the correctness of the service that it should be sung. Anciently all signed themselves at the *Benedictus*.[3]

**The Prayer of Consecration.**—The priest stands 'before the table'[4] and orders the Bread and Wine so 'that he may with the more readiness and decency' perform the manual acts. He will therefore now take the corporal from off the chalice. If there is a second chalice for the wine, or a standing pyx containing extra breads, he will arrange these near the chalice and paten; or if the clerk has been holding the paten, the priest will now take it and place the breads upon it.

[1] See *e.g.* Cookson's *Companion to the Altar* (3rd ed., 1789), where the communicant is given a private meditation of 159 words to fill up the short pause between the Prayer of Access and the Consecration Prayer. See also quotation from Lincoln Judgement below.

[2] 'In 1696 appeared the version and in 1703 the supplement of Tate and Brady, similarly containing what were advertised as "The Usual Hymns for the Holy Sacrament," (two of them more appro-prlate to the service before, and two after the Consecration). . . . It was authorised by Orders in Council to be used in all churches.'—*Lincoln Judgement*, 59.

[3] 'Omnes clerici signo crucis se signent . . . cum dicitur *Benedictus qui venit.*'—(*Mis. Sar.*, 587. See also directions for the choir in *Cust.*, 21.

[4] This rubric, introduced in 1661, authorises the eastward position.

With regard to the phrase 'before the people,' as the Lincoln Judgement points out, it applies only to one of the five manual acts, *viz.* the fraction; the rubric insists that he shall 'break the Bread before the people,' at the time where it is ordered in the Prayer of Consecration, and not of course at any other time.[1] This fraction is a solemn ceremony reproducing the action of our Lord,[2] and representing his death upon the Cross; the Lincoln Judgement therefore requires that it should be done with some degree of prominence, for 'if any ceremonial is to be visible to the People, that Action of Christ unquestionably ought to be so.'[3] At the same time this act must be done with 'readiness' and with 'decency,' which conditions are hardly fulfilled if the priest turns round and breaks the bread in an awkward position. It is possible to exaggerate the visibility of the acts; and it must not be forgotten that while the Puritans in 1661 demanded the words 'in the sight of the people,' the Revisers of 1661 deliberately substituted the words 'before the people.'[4] For these reasons I suggest that the priest lift the bread to a height slightly above the level of his shoulders before breaking it, and thus conform to the Archbishop's judgment.

The priest says the prayer in a clear and audible voice, humbly, solemnly, and without note.[5] The

[1] Yet some books actually recommend the priest to make what can only be called a sham fraction, and to reserve the real fraction till some time after the Prayer, in fact to do it as part of a rite interpolated from another Liturgy. I mention this because some priests have been misled by it.

[2] Repeated at Emmaus, 'He was known of them in breaking of bread.'—Luke xxiv. 35. [3] *Lincoln Judgement*, 51.

[4] These words had already been suggested by Cosin. (*Lincoln Judgement*, 48.)

[5] It seems best to say it without note: *cf.* p. 187. One may hope

clause *Grant that we receiving* being a rendering of *Quam oblationem*, he might[1] make the old signs over the bread and wine at *Body* and *Blood*,[2] reverently regarding the oblations the while.[3] At *Who in the same night* he gently rubs the thumb and forefinger of either hand[4] on the edge of the corporal.[5] At *took Bread*, 'here the Priest is to take the Paten into his hands,' raising his eyes as he does so.[6] He then lays the paten down and bows.[7] Still facing the midst of the altar, he elevates[8] a wafer-bread to about the level of his mouth, so that the fraction may be visible to the people behind, and he breaks this bread into

that it is now hardly necessary to repeat that 'the whole office should be said deliberately, and sufficiently loud for the congregation to hear distinctly.'—*Rit. Conf.*, 31.

[1] I make these suggestions because many find such acts a useful aid to reverent devotion in celebrating, and because they have at least the authority of ancient use. I give them carefully in full, because in many churches other acts are used for which this authority does not exist.

[2] Perhaps also at *creatures*, *bread*, and *wine*, since anciently the sign was made five times in this prayer; but this is open to question, as the first three signs were made at the words *benedictam*, *ascriptam*, and *ratam*, which our office has omitted while retaining *corpus* and *sanguis*.—*Mis. Sar.*, 615.

[3] 'Hic respiciat hostiam cum magna veneracione. . . . Hic iterum respiciat hostiam dicens *Quam Oblationem*.'—*Mis. Sar.*, 615.

[4] 'Tergat digitos et elevet hostiam dicens *Qui pridie*.'—*Mis. Sar.*, 616.

[5] 'Super lintheamina altaris.'—*Mis. Ebor.*, 184.

[6] '*Accepit panem in sanctas et venerabiles manus suas, et, elevatis oculis in cœlum*, Hic elevet oculos suos *ad te Deum Patrem suum omnipotentem*.'—*Mis. Sar.*, 616.

[7] 'Hic inclinet se.'—*Ibid.* (*continued*).

[8] 'Et postea elevet paululum dicens *tibi gratias agens, bene✝dixit, fregit*.'—*Ibid.* (*continued*). Anciently, then, there was an elevation, though a slight one, at this point: it was forbidden by the late Roman rubrics. He signed the bread at the word *benedixit*, but we have unfortunately lost this word, and the act of benediction is retained in the laying of the priest's hands upon the bread.

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also upon any other vessel, be it 'Chalice or Flagon'[1] in which there is wine to be consecrated. He says the words in the same way as at the consecration of the Bread. There is no direction for him to bow or kneel after the consecration of the Chalice.[2]

At the conclusion of the consecration prayer he rubs his fingers over the Chalice, and then covers it with the second corporal.[3]

**The Communion.**—Immediately after the Prayer of Consecration, the priest proceeds to make his Communion; this act of course includes 'the usual brief interval for his private devotion.'[4] But this interval must not be lengthened by the insertion of anything but private prayers.[5] If the priest wishes to prepare

[1] The rubric permits the use of a flagon. It is of course better to use a second chalice if possible, but it may be necessary in some churches on special emergencies to use a decent flagon (or cruet), refilling the chalice from it during the Communion. The flagon would of course be cleansed at the Ablutions.

[2] See pp. 202-210. It will be noticed that the two bows given above, which are common to all editions of the Missal, occur some moments before the words *hoc est enim corpus* and *hic est enim calix*: the lesser elevation both of the Bread and of the Wine came between the bow and these words of consecration.

[3] 'Fricet digitos suos ultra calicem propter micas, et cooperiat calicem.'—*Mis. Sar.*, 617.

[4] *Lincoln Judgement*, 60.

[5] 'It cannot be denied that the private recitation of a long form of prayer, and that, too, of a distinctly liturgical character, in addition to the authorised "canon" or Consecration prayer, is opposed to the uniform and constant usage of the Catholic Church elsewhere or in the past. And it is most important to guard against any notion of the need of this devotion, to the completeness of the great Eucharistic act, or that anything can add to its essentials which, beyond all question, are contained in our own "Prayer of Consecration."'—C. F. G. Turner in *True Limits*. See also on the rights of the faithful laity in the matter, Luckock, *Ritual Crisis*, 28. Any priest who still practises interpolations should give half an hour's careful study to Mr. Lacey's Alcuin Club tract on *Liturgical Interpolations* (Longmans, 2s.).

for his Communion in the ancient way, there are three prayers in the Sarum Missal for the priest's Communion, and no one would question his right to use them privately; but the use of private communion prayers such as these[1] is an entirely different matter from the official or semi-official use of liturgical forms or of gestures. Nor has the priest any right to use a printed book or 'altar card' containing even these private prayers: if he wishes to say them, the obvious course is to learn them by heart.

Furthermore, even if it were legitimate, it would still be absurd to repeat portions like *Supplices te*, the Fraction, and the *Paternoster*,[2] which already occur in our office.[3]

It is essential that the priest himself communicate. 'Then shall the Minister first receive the Communion in both kinds himself.' This is further enforced by the 21st Canon.[4] No form of words is given him for this

[1] These prayers are (1) *Deus pater, fons et origo*; (2) *Domine Jesu Christe, Fili Dei vivi*; (3) *Corporis et Sanguinis tui, Domine Jesu*, which are given in the note below.

[2] Even *Memento*, the prayer for the departed, has retained a small place, for 'that . . . we and all thy whole Church may obtain remission of our sins' can only be logically interpreted as including the faithful departed. 'All thy whole Church' is strongly worded, and cannot mean the Church Militant only, which portion of the Church is expressly mentioned in the great Offertory prayer.

[3] I would add on this important point a few words from Mr. Lacey, the truth of which many have already learnt:—'Our plain duty is to use the rite that is appointed us by authority. If any priest will abandon his interpolations and celebrate Mass according to the English Liturgy exactly as it stands, I am convinced (and I speak not without experience) that he will find there an unlooked-for beauty and dignity, and will offer the Holy Sacrifice with more joy to himself, and with more acceptance on high, since to obey is better even than sacrifice itself.'—*Liturgical Interpolations*, 20.

[4] 'Provided, that every Minister, as oft as he administereth the Communion, shall first receive that Sacrament himself.'—*Canon* 21.

purpose, and the wording of our rubric is against his adapting the form appointed for the delivery of the holy Sacrament to others. There can be no objection to his using privately the words given in the Sarum Missal, and after his reception saying a thanksgiving from the same source.[1] He may bow before and after

[1] It will help to make the matter clear if I give the whole of the private prayers for Communion as they stand in the Missal. They show the maximum time that should be allowed between the Consecration Prayer and the Communion of the People.

'Post pacem datam, dicat sacerdos orationes sequentes privatim, antequam se communicet: tenendo hostiam duabus manibus.

'*Deus Pater, fons et origo totius bonitatis, qui ductus misericordia Unigenitum tuum pro nobis ad infima mundi descendere et carnem sumere voluisti, quam ego indignus hic in manibus meis teneo,* Hic inclinet se sacerdos ad hostiam, dicens, *Te adoro, te glorifico, te tota mentis ac cordis intentione laudo et precor; ut nos famulos tuos non deseras, sed peccata nostra dimittas, quatenus tibi soli vivo ac vero Deo, puro corde et casto corpore, servire valeamus. Per eundem Christum Dominum nostrum. Amen.*

'*Domine Jesu Christe, Fili Dei vivi, qui ex voluntate Patris, cooperante Spiritu Sancto, per mortem tuam mundum vivificasti; libera me, quæso, per hoc sacrosanctum corpus et hunc sanguinem tuum a cunctis iniquitatibus meis et ab universis malis; et fac me tuis semper obedire mandatis, et a te nunquam in perpetuum separari permittas, Salvator mundi. Qui cum Deo Patre et eodem Spiritu Sancto vivis et regnas Deus per omnia sæcula sæculorum. Amen.*

'*Corporis et sanguinis tui, Domine Jesu Christe, sacramentum, quod licet indignus accipio, non sit mihi judicio et condemnationi; sed tua prosit pietate corporis mei et animæ saluti. Amen.*

'Ad corpus dicat cum humiliatione [cum inclinacione, *Cust.*] antequam percipiat,

'*Ave in æternum, sanctissima caro Christi, mihi ante omnia et super omnia summa dulcedo. Corpus Domini nostri Jesu Christi sit mihi peccatori via et vita, In no✠mine Patris et Filii et Spiritus Sancti. Amen.*

'Hic sumat corpus, cruce prius facta cum ipso corpore ante os, Deinde ad sanguinem cum magna devotione, dicens,

'*Ave in æternum, cælestis potus, mihi ante omnia et super omnia summa dulcedo. Corpus et sanguis Domini nostri Jesu Christi prosint mihi peccatori ad remedium sempiternum in vitam æternam. Amen. In No✠mine Patris et Filii et Spiritus Sanctus. Amen.*

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of Consecration, and then for there to be a dead silence for the few moments while the priest prepares for his Communion; then, as he takes the Communion of the Body, let the choir stand and begin the *Agnus*. It will not then be 'interposed so as to delay the reception by the celebrant,' but will serve as a convenient signal for the communicants to approach; the disturbance of their approach will be covered by the music, and by the rest of the people standing to join in the singing, and they will be ready at the altar rails when the priest turns to communicate them. The people, of course, will be instructed to observe this signal (there is a bad habit of keeping every one waiting while the communicants approach), and the clerk had best give the choir the cue to sing, by standing up as the priest finishes his short preparation.

When the priest has communicated, he takes the paten [1] to the south end of the altar rails,[2] and proceeds to deliver the Lord's Body to 'the people also in order, into their hands'—not between their fingers.[3] When he has done this to all those in the row (saying in a low voice, audibly, to each communicant, the words of Administration [4]) he returns to the altar, lays

[1] Or pyx or second chalice containing the Body of the Lord, if there be many communicants.

[2] 'In order.' 'The ancient order is from south to north.'—*Ritual Conformity*, 43.

[3] See p. 276.

[4] It is certainly most convenient that he should deliver the Sacrament to the communicant as soon as he begins the words of administration, not waiting till the middle of the form. This is in fact the direction of the rubric, 'When he delivereth the Bread to any one, he shall say, *The Body of our Lord*,' etc. The meaning of our present double form is a proclamation that the Bread is the Body of Christ, said as it is delivered, followed by a warning addressed to the communicant while he is consuming the holy Sacrament as to the spirit in which he is to do so, *viz.* in remembrance of Christ's death and in

the paten on the corporal, and takes the chalice; he then communicates the people with the Lord's Blood, *delivering* the Cup to them. The rubric is clear that 'both kinds' are to be delivered 'into their hands'; this has always been the custom with us, and it is hard to see why some priests should have taken upon themselves to break it, unless they maintain that the cup is too sacred to be touched by the people, which could only mean that it is more sacred than that which it contains. As for safety, it seems clear that the traditional way of administering the chalice is much safer than for the priest to hold it; it is very difficult for the priest to guide the chalice unless the communicant takes it firmly with both hands, and the innovation has produced an element of uncertainty in the action of the different communicants that has made the communion in some churches a matter of risk and anxiety. Besides this, many excellent people, especially among the men, resent the apparent want of confidence of the minister who refuses to deliver the cup into their hands.

There is no explicit direction for the priest to cover the chalice or paten with the corporal when he leaves it upon the altar to communicate the people in the other kind; for our rubric only mentions this 'when all have communicated,' and in the older rite the priest took the ablutions immediately after his communion. But on general grounds it seems fit that the vessels should be so protected; in which case it will be necessary for the priest first to cleanse the rim of the chalice and then to place the folded corporal

faith. If the chalice be delivered as the form is begun, the communicant will be able to return it as the form is finished, and there will be no danger either from hurry or delay.

thereon. The priest will, of course, not bow to the altar when he is carrying the holy Sacrament; but the rubric seems to intend him to bow whenever he goes to the altar to place the Sacrament thereon.

The service we are now considering assumes that no other clergy are present. Should there be clergy who intend to communicate, they will receive first in order as the rubric directs: 'Bishops, Priests, and Deacons, in like manner (if any be present).' The words 'in like manner' refer to the previous words 'in both kinds.' The next to receive would be servers, then choristers, then the rest of the laity.[1] It seems best that, with the exception of the Bishop (who would be kneeling at a faldstool in the north of the sanctuary), and the gospeller and epistoler,[2] all should be communicated at the altar rails. I do not think there is any authority for the men being communicated before the women.

**Post-Communion.**—'When all have communicated, the Minister shall return to the Lord's Table, and reverently place upon it' (bowing, presumably, as he does so) 'what remaineth of the consecrated Elements, covering the same with a fair linen cloth.' This fair linen cloth is a corporal; and if the priest has hitherto kept it folded like a pall, he must now unfold it, and

[1] 'The order of communicating the rest of the Clergy, and the lay congregation, would be as follows:—1. To the Metropolitan of the Province (if present); 2. To the Bishop of the Diocese (if present); 3. To other Metropolitans and Bishops (if present), in the order of their seniority of consecration respectively; 4. Priests or Deacons; 5. Lay choristers; and 6. The rest of the laity.'—*Ritual Conformity*, 42.

[2] 'Then shall the Priest first receive the communion in both kinds himself, and next deliver it to other Ministers, if any be there present (that they may be ready to help the chief Minister).'—*First Prayer Book*, 303.

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whole Blessing facing the people.[1] There is no authority for him to say part of the Blessing away from the people, nor to make other than the accustomed reverence at the name of Jesus. He should lift his right hand to the level of his face in giving the Blessing,[2] but according to the Lincoln Judgement, he does not make the sign of the Cross.[3]

Turning back to the altar he bows once, and immediately consumes what remains of the Blessed Sacrament—'the Priest . . . shall, immediately after the Blessing, reverently eat and drink the same.'[4] He is allowed by this rubric to call other communicants to

[1] The First Prayer Book has, 'Then the Priest, turning him to the people, shall let them depart with this blessing: *The peace of God*,' etc. Our present rubric does not mention his turning, the custom being sufficiently established; but it certainly does not countenance any innovation in the midst of the form. For a statement of liturgical reasons why the *Peace* (even if it were not made part of the Blessing, as it is with us) should not be said away from the people, see Wickham Legg, *S.P.E.S. Trans.* ii. 124.

[2] 'This Benediction was pronounced simply with a lifting up of the hand—*manu dextera super populum elevata*.'—*Lincoln Judgement*, 85. This was the Episcopal Benediction, but the Archbishop was mistaken as to the fact.

[3] The Archbishop declared against the sign of the Cross at this point, not on the grounds that 'omission is prohibition,' but because he supposed there had been no omission, and that the practice had not obtained in England (*ibid.* 82). 'There is no direction in Sarum, York, or Exeter books that he should make the sign of the Cross' (*ibid.* 86; but see note on p. 333 of this Handbook). 'This ceremony also is an innovation which must be discontinued' (*ibid.* 87). This does not refer, as the *Judgement* points out (86), to Benedictions outside the Eucharist, such, for instance, as those at a marriage.

[4] Nothing can be clearer than the directions, first to cover what remains of the consecrated Elements with a corporal after the Communion, and secondly, to consume what remains immediately after the Blessing. It seems therefore hardly credible that some priests should consume what remains before the Lord's Prayer on the ground that our rubrics are obscure.

assist in this consumption, so as to remove any possible excuse for taking the Sacrament away and using it profanely.[1] But it is only in exceptional cases that such assistance is needed. The priest first consumes what remains of the Sacrament of the Body, then wipes the paten carefully over the chalice with his finger; then, without bowing again, he drinks what remains in the chalice.

The priest then takes the Ablutions, this being the only possible way of entirely consuming what remains of the consecrated Elements.[2] He takes the chalice to the south horn of the altar, and holds it out to the clerk,[3] who pours a little wine therein; he then drinks this first ablution (not holding the chalice higher than necessary), still facing the altar at the south horn. He drinks the ablution from the same part of the chalice as has been previously used.[4]

He then holds the bowl of the chalice with the three last fingers of both hands, so that the thumb and fore-finger can be laid (still joined) over the bowl. The

[1] This is the 6th rubric at the end of our Liturgy. It was inserted in 1661 to guard against irreverence, because some had sacrilegiously taken the Sacrament home and used it as common food. 'The rubric was not intended to touch upon the question of the Reservation of the Sacrament for the Communion of the sick; it is only concerned with the consumption of that which remains, and authorises the ablutions by which this consumption is reverently and adequately carried out.'—*Procter and Frere*, 502.

[2] 'This [the consumption] is ordered to be done "*immediately* after the Blessing," and the cleansing of the vessels appears to be not an improper completion of this act which is ordered to follow the close of the service without any break or interval.'—*Lincoln Judgement*, 15.

[3] 'Subdiaconus vel alius minister infundat vinum,' etc.—Maskell, *Anc. Lit.* ('Bangor'), 192.

[4] The cross, or other device, on the foot of the chalice marks the part to be used for communicating, and the chalice will be more easily cleansed if this part is always presented to the communicants.

clerk then pours a little wine or water over his thumbs and forefingers, and then more water into the chalice. The priest then holds the paten for a little water to be poured thereon, and this he empties into the chalice. He then takes the chalice and paten to the midst of the altar, and there drinks this second ablution.[1] He will be careful of course to see that the chalice is properly rinsed, and he will consume the ablutions quietly, without ostentation and without delay.[2] He then lays the chalice sideways on the altar so that the bowl rests on the paten;[3] and leaving the vessels thus, he goes to the piscina (or for convenience to the south horn of the altar only) and washes his hands.[1]

He returns to the midst of the altar, wipes the vessels with the purificator, folds the corporals, and places them in the burse. He puts the purificator in the chalice, and the paten on it, and the burse on the paten. Meanwhile the taperers may, if necessary, assist the clerk.[1]

The clerk meanwhile has put on the offertory-veil. He goes up to the altar, receives the vessels, carries them out, and does not return.[1]

The priest comes down the steps, and bows to the altar with the taperers. They then return to the sacristy in the same order as they came from it,[4] the

[1] For authorities see Chapter XII.

[2] If he has to celebrate again the same day he will place the ablutions in a clean vessel. 'Ad primam missam non debet percipere ablutionem nllam, sed ponere in sacrario vel in vase mundo usque ad finem alterius missae; et tunc sumatur utraque ablutio. —*Mis. Sar.*, 627.

[3] 'Ut si quid remaneat stillet.'—*Mis. Sar.*, 628. This is why the foot of the chalice is not made round.

[4] Anciently the priest said the first fourteen verses of St. John's Gospel as he returned. There is of course no need for him now to do so, since no such thing is appointed in our Liturgy. Mr. Cuthbert

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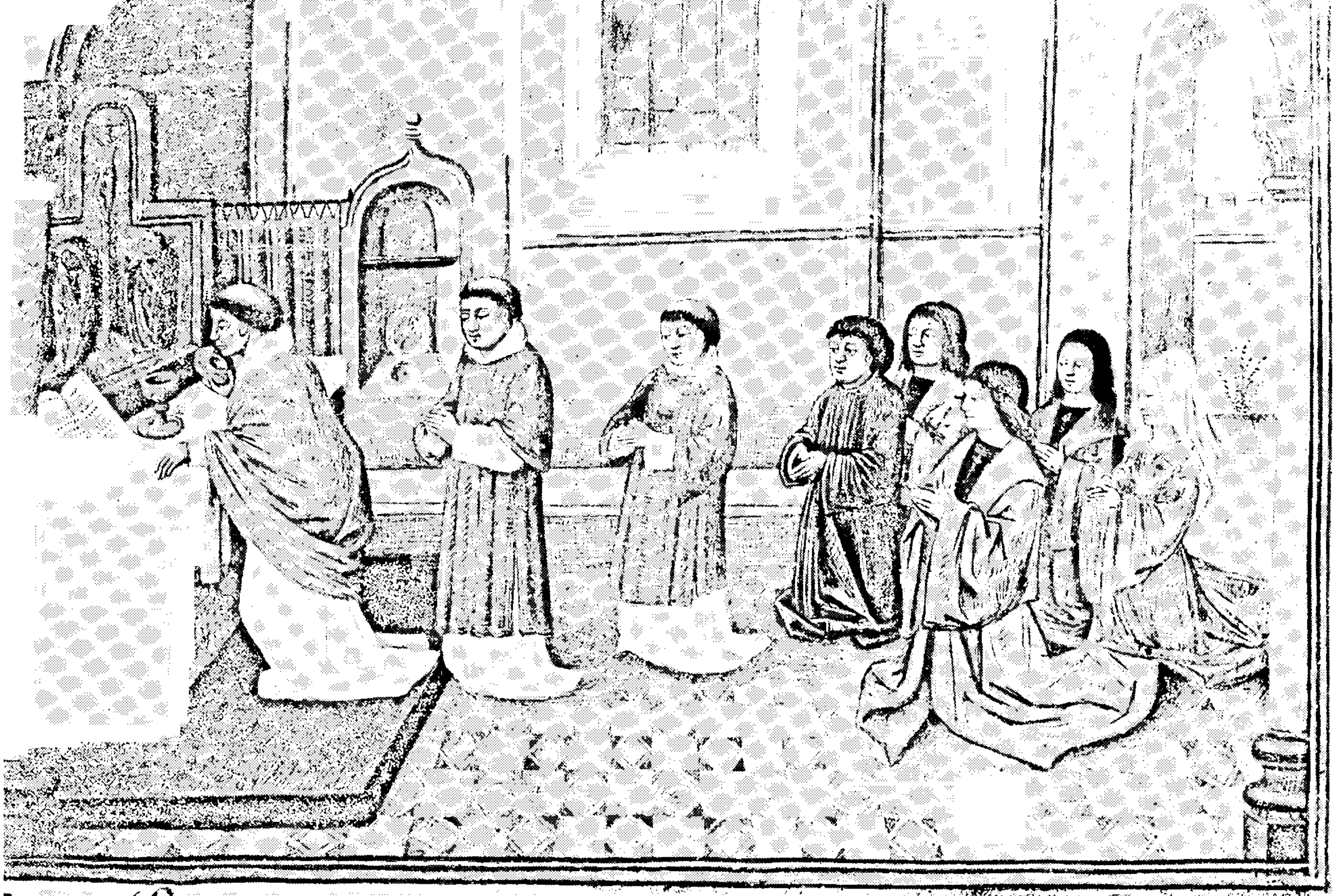
the epistoler's place as described above, the gospeller will act as usual, and the service will therefore proceed with very little difference. If, on the other hand, the church has usually only one clergyman, the presence of a second would result in the same form of service, the second clergyman acting throughout as deacon, reading the Gospel and ministering the chalice instead of the priest, and also, if convenient, receiving the alms, and leading the Confession, etc. If fancy ceremonial is not indulged in, there need be no difficulty in a stranger helping in this manner. In a large number of churches where there are two ministers only on the staff, this Third Form of Service, which is very dignified and convenient, will be used every Sunday.

If it is desirable to simplify the service, this should not be done by leaving out the deacon or clerk, but by dispensing with the thurifer and taperers. Many old pictures show deacon and sub-deacon, or deacon and clerk, each holding a candle at the Elevation.

If a clergyman acts as server as well as deacon (which sometimes happens at early services), he will take the duties of the clerk as described in chapter x. in addition to reading the Epistle and ministering the chalice, and he will wear stole deaconwise and maniple over his albe, and, if possible, a dalmatic as well. If he comes in merely to assist with the chalice, it seems reasonable to follow the general custom of wearing a surplice and stole priestwise (if he be in priest's orders), which is certainly convenient.



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| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| 2. He enters the sanctuary,[1] and proceeds to the altar with the other ministers, walking before the Priest.[2] | 2. He carries the Gospel-book, and walks before the Deacon.[1] | 2. He walks before the Taperers.[3] The *Verger* walks before the Collet, carrying his wand.[4] The *Taperers* walk side by side before the *Thurifer*, who precedes the Sub-Deacon.[2] |
| 3. Arrived at the altar, on the right of the Priest,[5] he puts | 3. Arrived at the altar, on the left of the Priest,[5] he places the | 3. He stands near the credence or at some other conveni- |

[1] 'Executor officii cum suis ministris ordinate presbiterium intrent et ad altare accedant.'—*Cons.*, 62.

[2] 'Tunc accedant ministri ad altare ordinatim, primo ceroferarii duo pariter incedentes, deinde thuribularii, post subdiaconus, exinde diaconus, post eum sacerdos.'—*Mis. Sar.*, 582.

[3] The collet carried the cross at the head of the ministers for the blessing of the water and *Asperges* and procession (*Cons.*, 54, 58), but he did not appear again till he brought in the vessels for the preparation of the Elements (which he did apparently during the Epistle, *ibid.* 69). As this ceremony is shifted in our use and he is not wanted in the sacristy, it seems clear that he should walk in with the other ministers and take part in the service. But there is no authority for his carrying the cross. It is clear from the small amount of time allowed for the approach ('cum post Officium,' etc., see No. 1, note), and from the wording of the directions ('*presbiterium* intrent') that the ministers went in the most direct way and with little ceremony.

[4] 'And one of the vergers that kept the vestry did go before them, with a tipped staff in his hand, as was his office so to do.'—*Rites of Durham*, 7. Compare Lincoln, *Lib. Nig.*, 376, 380, 389. It seems from p. 8 of the *Rites* that the verger stood aside at the choir gate to let the minister pass, and then departed.

[5] 'Diacono assistente a dextris, subdiacono a sinistris.'—*Mis. Sar.*, 579.

| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| incense into the censer,[6] and hands it to the Priest.[7] After the Priest has censed the Holy Table, he receives the censer from the Priest at the south horn of the altar,[8] and there censes him.[9] | Gospel-book closed upon the altar,[10] laying it in the midst (where it is to be censed before the Gospel). He then stands by the Deacon at the south of the altar during the censing.[8] | ent place.[11] The *Thurifer* ministers to the Deacon.[6] The *Taperers* put down their candles at the altar step[12] as the Thurifer goes up to the Deacon; [they then go to the chapel or sacristy where the chalice was prepared and bring the cruets, etc., to the credence of the high altar, one carrying the two cruets, the other the bason, water, and towel.[13]] |

6 'Deinde ponat thus in thuribulum.'—*Ibid.* 581.

7 'Ei thuribulum tradens.'—*Ibid.*

8 'His itaque gestis in dextro cornu altaris cum diacono et subdiacono.'—*Ibid.*

9 'Deinde ab ipso diacono ipse sacerdos thurificetur.'—*Ibid.*

10 'Postea textum ministerio subdiaconi sacerdos deosculatur.'—*Ibid.* 'Post hoc codex Evangelii super altare clausus ponitur.'—*Cons. Linc.*, 22.

11 In the plates of *Exposition* he is generally near the south horn.

12 'Ceroferarii candelabra cum cereis ad gradum altaris dimittant.' —*Mis. Sar.*, 581.

13 'Post introitum vero misse unus ceroferariorum panem et vinum et aquam in pixide et phialo solempniter ad locum, ubi panis et vinum et aqua ad eukaristie ministracionem disponuntur, deferat: reliquus vero ceroferarius pelvim cum aqua et manutergio.'—*Cust.*, 68. This was originally done in preparation for the making of the chalice; and the taperers might still do so when the sub-deacon brings in the vessels for this purpose (No. 1); but it is also convenient for the cruets, bason, etc., to be brought to the credence of the high altar, so that they are ready for the ablutions. Of course this movement can be obviated by having a second set of cruets, etc., or by using only one credence.

| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| 4. **Paternoster.**— He stands on his step directly behind the Priest.[1] | 4. He stands on his step directly behind the Deacon.[1] | 4. All kneel.[10] |
| 5. **Decalogue.** — He turns with the Priest and faces the people.[2] | 5. He kneels at his step, facing east.[6] | |
| 6. **Collects.** — He stands behind the Priest,[3] at the south horn.[4] | 6. He stands behind the Deacon.[3] | |
| 7. **Epistle.** — He sits at the sedilia next the Priest.[5] | 7. He takes the Epistle Book [from the altar[7]] to the appointed place, and there reads the Epistle, facing the people.[8] He then replaces the book [on the altar.[9]] | 7. He sits, as do all the others, at a convenient place.[5] |

[1] 'Et semper dum stat sacerdos ad officium missae post eum stet diaconus directe in proximo gradu, et subdiaconus similiter in secundo gradu post diaconum.'—*Mis. Sar.*, 589.

[2] 'Ita quod quoties sacerdos at populum se convertit, diaconus similiter se convertat.'—*Mis. Sar.*, 589. He must move a little to the south when he turns.

[3] No. 4, *n.* 1.

[4] 'Quicquid a sacerdote dicitur ante epistolam in dextro cornu altaris expleatur.'—*Cust.*, 68.

[5] P. 298.

[6] 'Subdiaconus vero interim genuflectendo.'—*Mis. Sar.*, 589.

[7] Epistles and Gospels may be in one book. 'Also the Gospeller [Epistoler in one version] did carry a marvellous Fair Book, which had the Epistles and Gospels in it, and did lay it on the altar.'—*Rites of Durham*, 7. But the use of separate books is better where possible.

[8] P. 311. 'Subdiaconus per medium chori ad legendam epistolam in pulpitum accedat.'—*Cust.*, 68. This was on Sundays, etc.; on lesser days it was read 'ad gradum chori' (*Cust.*, 69). In a parish church a place near the chancel gates would be convenient: the 'pulpitum' was over the gates in the Rood-loft. At Durham there was a lectern 'at the north end of the high altar,' 'where they sung

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| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| 9. He then takes the Gospel-book,[1] and, carrying it on his left hand, follows the Sub-Deacon in the procession[2] to the Gospel-pulpit or lectern, which is near the entrance to the chancel.[3] | 9. He follows the Thurifer to the lectern.[2] | 9. On double feasts he takes his cross and precedes the Taperers in the procession. (See No. 10.)<br>On other occasions the *Taperers*, carrying their candles, lead the procession down the midst of the choir to the lectern, followed by the *Thurifer*.[2] |
| 10. **The Gospel.**—At the lectern he stands facing west[4] or north,[5] and announces the Gospel, | 10. He takes the Gospel-book and holds it open on the lectern,[8] standing opposite the Deacon, | 10. On double feasts he stands on the left of the Sub-Deacon, facing the Deacon.[10] On other |

[1] 'Accipiat textum.'—*Cust.*, 73.

[2] Procedat diaconus per medium chori, ipsum textum super sinistram manum solempniter gestandum ad pulpitum accedat thuribulario et ceroferariis precedentibus.'—*Cust.*, 73, and *note*. His right hand would be held over the book which rests on his left.

[3] P. 310 *n.*, No. 7, 8.

[4] P. 196. North-west fulfils both requirements.

[5] 'Et semper legatur evangelium versus aquilonem.'—*Mis. Sar.*, 13.

[6] 'Upon the letter.' (*Lay Folks' M.B.*, 206.) Following the directions given for the priest on page 313.

[7] 'Ad *Gloria tibi, Domine* semper ad altare se vertat lector evangelii.'—*Mis. Sar.*, 587.

[8] In *Cust.*, 101-2, it ordered both that the Gospel shall be read 'super lectrinum,' and also that 'subdiaconus textum teneat in faciem legentis.' In the absence of a lectern, he might hold it in his hands.

| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| signing the book[6] and himself as he does so. At the *Gloria tibi* he turns to the altar;[7] he then turns back and reads the Gospel. | facing him, but a little on his left.[9] | occasions he remains at his usual place (No. 3).<br>The *Taperers* stand one on either side of the Deacon, turned towards him.[11]<br>The *Thurifer* stands behind the Deacon, turned towards him.[12]<br>The *Choir* turns east for the *Gloria tibi*, each member signing himself at the words; but during the reading of the Gospel the choir stands turned towards the Deacon.[13] |

[9] 'Et cum ad locum legendi pervenerint, textum ipsum subdiaconus accipiat, et a sinistris ipsius diaconi quasi oppositus ipsum textum dum evangelium legitur teneat.'—*Mis. Sar.*, 12. *Cf. Cons.*, 102.

[10] 'Et si duplex festum fuerit, crux præcedat: quae quasi a dextris contraria, id est ex opposito, erit legentis evangelium, facie crucifixi ad legentem conversa.'—*Ibid.*

[11] 'Ceroferariis diacono assistentibus, uno a dextris et reliquo a sinistris et ad eum conversis.'—*Ibid.* 12-13.

[12] 'Thuribularius vero stet post diaconum ad eum conversus.'—*Ibid.*

[13] 'Sit autem chorus conversus ad ipsum lectorem continue dum evangelium legitur, ita tamen quod ad *Gloria tibi Domine* semper ad altare se convertat chorus crucis signo se signans.'—*Cust.*, 21.

| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| 11. The Gospel ended, he receives the Gospel-book from the Sub-deacon, and carries it to the altar,[1] where he lays it down.[2] This is done during the Creed, for the Priest does not wait for the return of the ministers, but begins the Creed immediately at the conclusion of the Gospel (or of *Thanks be* if it is sung).[3] | 11. He hands the Gospel-book to the Deacon, and then precedes him to the altar, following the Thurifer.[3] | 11. On double feasts he precedes the Taperers to the altar, and then puts his cross down in a convenient place. On other days the *Taperers*, followed by the *Thurifer*, lead the way to the altar.[3] (The Thurifer takes his censer out. The Taperers set down their candles in the usual place.) |

1 'Lecto evangelio, osculetur librum: et accedens subdiaconus statim porrigat ei textum quem ipse diaconus ex directo pectore deferat.' (*Mis. Sar.*, 14.) I leave deosculations (*cf.* p. 314) in the footnotes as it is not for me to decide which are now possible.

2 'And, after, when the Gospel was sung, the Gospeller did lay it down on the Altar, until the Mass was done.' (*Rites of D.*, 7.) First he gave it to the priest to kiss, 'diaconus librum Evangelii sacerdoti porrigat deosculandum.' (*Mis. Sar.*, 593.) On the subject of the long ceremonies of deosculation of the Textus during the Creed and Offertory on the chief days 'there is much confusion' (Pearson, *Missal*, lxvii), which the reader, if he likes, can study for himself in that book, in *Mis. Sar.*, 14-15 *n.*, 593, in *Cust.*, 74-76, 102, in the Lincoln *Liber Niger*, 379, and in Frere, *Use of Sarum*, i. 289, where it is explained. The book should be placed on the north horn of the altar to be out of the way.

3 'Post inceptionem *Credo in unum Deum*, reversis ministris de pulpito ad altare.'—*Mis. Sar.*, 593.

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| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| 13. **The Offertory.**—At the end of the Sermon he goes to the altar with the Priest, and stands on his right during the Sentence.[1] He then washes his hands at the credence.[2] When the clerk has brought up the burse, he takes out the corporal and spreads it on the midst of the altar near the front edge.[2] | 13. He goes to the altar and stands on the Priest's left during the Sentence.[1] He receives the alms in the bason at the chancel gate, and carries the bason up to the Priest.[6] | 13. He goes at once to the chapel (or other place) where the chalice was made, takes the burse in both hands, carries it the short way to the high altar, and places it on the altar.[8] He then returns to the chapel, places the offertory-veil on his shoulders, and, muffling his |
| He receives the chalice and paten from the clerk at | He assists the Deacon in taking the vessels from the clerk, | hands in the ends of the veil,[9] takes up the chalice (the paten being on the |

[1] 'Ad offerendam dicendam diaconus et subdiaconus ad sacerdotem aecedant, diaconus a dextris, subdiaconus a sinistris.'—*Cons.*, 75.

[2] 'Accedens, abluens manus, corporalia in altare deferat.'—*Cust.*, 71.

[3] 'Post offertorium vero porrigat diaconus sacerdoti calicem cum patena et sacrificio, et osculetur manum ejus utraque vice.'—*Mis. Sar.*, 593.

[4] 'Prius hostiam super patenam, deinde calicem.'—*Cons.*, 75.

[5] 'The Priest' (not the deacon) 'shall then place upon the Table.' —*B.C.P.*

[6] 'The Deacons, . . . or other fit person appointed for that purpose, shall receive the Alms . . . In a decent bason . . . and reverently bring it to the Priest.' The sub-deacon might hand it to the deacon for him to give it to the priest, whichever is most convenient. The 'fit person,' it may be noted, is in the singular. The ceremonial is here arranged so that the alms are in accordance with the rubric presented before the oblations: it must be carefully timed in accordance with the number of people to be collected from.

[7] 'Acolito ministrante subdiacono subdiaconus ipsi diacono.'—*Cons.*, 75. The manner of assistance is, of course, a matter of convenience,

| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| the south part of the altar, and gives first the paten[3] and then the chalice[4] into the Priest's hands.[5] | and may hold the chalice while the Deacon is giving the paten to the Priest.[7] | chalice, and a folded corporal on the paten), and carries it solemnly to the high altar.[10] At the gate he is met by the *Taperers*,[11] who precede him as far as their usual places, and then stand, holding their candles, till the clerk turns to go back to his place, when they set them down.[12] |

*e.g.* as the deacon meets the clerk at the south end of the altar, the sub-deacon may stand on the step below, facing east, and take the chalice in his hands; the deacon then takes the paten and corporal from off it to give to the priest, the clerk standing still; the sub-deacon then hands the chalice to the deacon.

[3] 'Corporalia ipse accolitus super altare solempniter deponat, ipsumque altare in recessu deosculando.'—*Cust.*, 69. Although only 'corporalia' are mentioned, it appears from *Cons.* and *Cust.*, 88, that the burse ('loculus') is understood.

[9] There is no dispute as to the offertory-veil, nor as to its having been used as a sudary to keep the hands from direct contact with the vessels. See *n.* 11 and p. 140. The heavy 'humeral veil' now used abroad is not safe for the purpose of the offertory, which needs a light unlined strip of silk or linen.

[10] The place where the clerk stops is a matter of convenience. In most churches he will do well to stop near the south end of the altar (and near the credence). The sub-deacon will then take the vessels from him and hand the paten at once to the deacon.

[11] 'Interim vero veniant duo ceroferarii cum cereis obviam accolito ad hostium presbyterii, cum veneracione ipsum calicem ad locum predicte ministracionis deferat offertorio et corporalibus ipsi calici superpositis. Est autem accolitus in alba et mantello serico ad hoc parato.'—*Cust.*, 69.

[12] 'Quo facto ceroferarii candelabra cum cereis ad gradum altaris dimittant.'—*Cons.*, 69.

| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| 14. He gives the censer to the Priest.[1] When the Priest has censed the oblations, he takes the thurible back and censes the Priest.[2] He then gives the censer to the Collet,[3] and goes to his usual place to be censed.[4] | 14. He stands at his usual place to be censed, after the Deacon.[4] He then ministers to the Priest for the lavatory, holding the bason while the Priest washes his hands.[5] | 14. The *Thurifer* fetches the censer, brings it to the altar, and hands it to the Deacon.[6] The *Collet* receives the censer from the Deacon, and censes him and the Sub-Deacon,[4] and then censes the choir in order, beginning with the Rulers.[3] He bows as he censes any one.[7] He then returns the censer to the Thurifer. The *Taperers* assist the Sub-Deacon at the lavatory.[5] |

[1] 'Accipiat thuribulum a diacono.'—*Mis. Sar.*, 593.

[2] 'Postea thurificetur ipse sacerdos ab ipso diacono.'—*Mis. Sar.*, 594. The deacon will naturally stand on the pavement at the south of the altar to do this, and then turn to the collet (who is now here in his usual place) to give him the censer. He may first cense the left horn of the altar (*cf.* p. 328).

[3] 'Deinde acolytus thurificet chorum, incipiens a rectoribus chori.'—*Mis. Sar.*, 594, and *Cust.*, 66.

[4] This is not mentioned in the Sarum books. In *Linc. Lib. Nig.*, 379, it is 'Deinde debent hii omnes diaconi incensari locis suis per manus turiferarii.'

[5] 'Hiis itaque peractis eat sacerdos ad dextrum cornu altaris, et abluat manus, ministerio subdiaconi, et aliorum ministrorum.'—*Cust.*, 77. One taperer might pour the water; the other, standing on the opposite side of the sub-deacon, might hand the towel to the priest.

[6] 'Veniant turiferarii ad altare et diaconus principalis acceptum turibulum dabit sacerdoti ad incensandum calicem et corporale.'—*Linc. Lib. Nig.*, 379.

[7] 'Ita quod ipse puer singulos clericos incensando illis inclinet.'—*Mis. Sar.*, 594.

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| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| **17. Preface, etc.**— At the *Sursum Corda* he stands up, and turns (moving a little to the south); he turns back to the altar for the Preface, and stands as usual behind the Priest till the end of the Preface. At the *Sanctus* he goes up to the right of the Priest.[1] At the Prayer of Access he kneels.[2] | **17.** At the *Sursum Corda* he may stand up; for the Preface he stands as usual behind the Deacon. At the *Sanctus* he goes up to the left of the Priest.[1] At the Prayer of Access he kneels.[2] | **17.** At the *Sursum Corda* all (including the choir) stand, facing the altar[3] till the Prayer of Access, when all kneel.[2] After which the *Choir* stand and face the altar if they sing any anthems or hymns, but otherwise they remain kneeling till the *Gloria in Excelsis*.[4] The *Taperers*,[4] after the Prayer of Access, may go and kneel together in the midst of the choir.[5] |

[1] 'Ad offerendam dicendam diaconus et subdiaconus ad sacerdotem accedant, diaconus a dextris, subdiaconus a sinistris; similiter fiat ad *Sanctus* et ad *Agnus Dei* et ad communionem dicendam.'—*Cons.*, 75.

[2] Like the priest 'kneeling down.'—*Rubric.*

[3] 'Stet chorus ad altare conversus . . . post offerendam quousque totum servicium misse impleatur.'—*Cust.*, 21-22. *Cf.* p. 334.

[4] P. 198.

[5] 'Sciendum est quod pueri ministrantes, dum secretum misse tractatur, in choro moram faciant, exteriorem locum prime forme tenentes, quousque sacerdos, cancellatis manibus, ad altare se inclinet: tunc enim ad altare accedant ad ministrandum diacono et subdiacono in manuum ablucione.'—*Cust.*, 79. The meaning of this direction is not altogether clear. It has been misunderstood: (1) as to the attitude

| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| 18. **Prayer of Consecration.**—He kneels behind the Priest (a little to his right) during the Prayer of Consecration. | 18. He kneels behind the Priest (a little to his left). During the communion of the people he kneels at a con- | 18. He kneels behind the Sub-Deacon,[1] or else near the credence.[2] The *Taperers* may kneel in the midst |

of the boys, for 'cancellatis manibus' does not refer to them but to the priest, who always made this gesture at *Supplices te rogamus*, bowing as he did so (*Cust.*, 81; *Mis. Sar.*, 618), after which the deacon washed his hands before assisting at the signing at *Per ipsum* (*Cust.*, 82); (2) as to the time when it occurs, for though it is described in the text between *Sursum Corda* and the *Sanctus*, it is there referred to the beginning of the Canon ('dum secretum misse tractatur'). Thus the boys stood in the choir from *Te igitur* till *Supplices te*. With us they might go into the choir during the short pause before the Consecration Prayer, when the *Benedictus* is often sung. The boys would stay in the choir till the priest has made his communion, after which it is convenient for them to go and kneel out of the way in the sanctuary, unless they hold the houseling cloth during the communion of the people. Lastly, the word 'pueri ministrantes' is vague, and they are not called 'ceroferarii'; but they were certainly serving boys, and could hardly have been more than two in number, for they went up to assist the sub-deacon at the washing of the deacon's hands. Therefore we may safely assume that, at least in a parish church, the direction would apply to the taperers. Something of the kind may be seen in Plate I., when two boys in rochets kneel by the rulers' lectern. Of course, the whole ceremony might be omitted, but it does add to the impressiveness of this part of the service.

[1] This was the position when he held the paten from *Sursum Corda* to the *Paternoster* (*cf.* note in Chapter XI. p. 327), and it is a good arrangement if there is sufficient room.

[2] This seems to have been a common position when he did not hold the paten (*Exposition*, 7, the Canon; 11, the Fraction). It must always be remembered that all tradition is against the idea that any minister is bound to occupy a particular place at every point: common sense and convenience are part of our heritage.

| *Deacon.* | *Sub-Deacon.* | *Collct.* |
|---|---|---|
| tion,[1] and remains behind him till after the Priest has made his communion,[2] when he goes up to the foot-pace and receives the chalice from the Priest. He then communicates the people, following the Priest.[3] | venient place at the side.[4] | of the choir[5] till the Priest has made his communion, when they go off to hold the houseling cloth under the communicants hands,[6] or else kneel at a convenient place. After the communion they return to their usual places by their candles.[7] |

[1] There are no special directions as to the position of the deacon and sub-deacon. They may either kneel or stand, though kneeling seems best (p. 210). The direction often quoted that the deacon should stand at the right of the priest and lift the corporal, is only for the signing at the *Per ipsum* (*Cust.*, 82), and it is clear from *Cust.*, 79 and 81 (see No. 17, 5), that the deacon did not even prepare to do this till *Supplices te*, *i.e.* after the elevation and the following prayer of oblation (even at this point the priest *covered* the chalice after *Per ipsum* himself, *Cust.*, 82). It seems, therefore, clear that the deacon and sub-deacon kept their usual places behind the priest till the sub-deacon went to assist the deacon to wash his hands at *Supplices*: the deacon alone then went to assist with the corporal at *Per ipsum*, but he returned immediately ('et in recessu,' etc.—*Cust.*, 82). That the normal position of the deacon and sub-deacon was maintained during the Canon is also implied by the directions as to the paten; for the clerk who held it was behind the deacon (*Mis. Sar.*, 596), and behind the sub-deacon also (*Cons.* and *Cust.*, 79) from *Sursum Corda* till the *Paternoster*; thus the position of the deacon and sub-deacon in a row behind the priest is assumed, except when otherwise ordered. These other orders were at the following points (and it is worth while to make the matter quite clear by detailing them):—1. During the *Sanctus*, D. on right, S. on left of P. (*Cons.*, 75); 2. *Supplices*, S. helps D. to wash his hands, D. then goes to right of P. for *Per ipsum* (*Cust.*, 82, 81, 79); 3. Beginning of *Paternoster*, C. gives paten to S., who gives it to D. (obviously behind P.), and at end of *Paternoster* D. hands it on to P. (*Cons.*, 82; *Mis. Sar.*, 621); 4. *Agnus Dei*, D. and S. *go up to* ('accedant') right and left of P. (*Cons.*, 75; both on right in *Mis. Sar.*, 623, and *Cust.*, 84); 5. *Pax tibi*, D. receives the

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| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| 19. **Paternoster to Blessing.** — Having finished communicating to the people, he gives the chalice to the Priest and goes to his usual place, where he stands behind the Priest for the *Paternoster* and following prayer. At *Gloria in Excelsis* he goes up to the right of the Priest.[1] He kneels as soon as the Priest turns to begin *The Peace*. | 19. He stands in his usual place behind the Deacon for the *Paternoster* and following prayer. At *Gloria in Excelsis* he goes up to the left of the Priest.[1] He kneels as the Priest turns to give the Blessing (*i.e.* before the words *The Peace*, etc., and not after). | 19. All kneel in their usual places till *Gloria in Excelsis*, when all stand, facing the altar and bowing at the words *We worship thee*, and at *Receive our prayer*, and at the concluding words when all sign themselves.[3] (This applies of course to the Deacon and Sub-Deacon also.) All kneel at *The Peace*. |
| 20. **Ablutions.** — He remains at his place till the Priest goes to wash his hands, when he goes up to the altar, folds | 20. He rises at once, goes to the credence, and takes the cruets to the south horn of the altar. The Priest | 20. He will go to the credence and place the offertory-veil on his shoulders.[9] The *Taperers* may assist him in this, and |

[1] 'Diaconus a dextris, subdiaconus a sinistris.'—*Mis. Sar.*, 586. Anciently they said the rest of the *Gloria* in a low voice at the right horn of the altar, but this is not possible with the *Gloria* in its present position. It was always *begun* in the midst of the altar—'quod in medio altaris semper incipiatur.'—*Cust.*, 66.

[2] 'Et notandum est quod omnes clerici conversi ad altare stare tenentur dum ad Missam *Gloria in Excelsis* inchoatur, quousque chorus cantet: et in eodem hymno ad haec verba *Adoramus te*, et ad haec verba *Suscipe deprecationem nostram*, et in fine ejusdem cum dicitur *Jesu Christe cum Sancto Spiritu in gloria Dei* usque ad epistolam vel lectionem.'—*Mis. Sar.*, 586. *Cf. Cons.*, 21.

[3] 'Crucis signo se signans: quod ter ad missam publice observatur; scilicet ad *Gloria in excelsis* cum dicitur *In gloria dei patris*; et hic cum dicitur *Gloria tibi, domine* et post *Sanctus* cum dicitur *Benedictus qui venit.*'—*Cust.*, 21.

[4] 'Delnde lavet manus: diaconus interim corporalia complicet.'—

| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| both the corporals,[4] and places them in the burse.[5] | comes to him with the chalice and paten; he then gives the ablutions as follows:—(*a*) He pours a little wine into the chalice; (*b*) When the Priest has drunk this, he pours a little wine or water over the Priest's fingers so that it falls into the chalice; (*c*) He pours an ample ablution of water into the chalice,[6] and some also into the paten.[7] While the Priest goes to the midst of the altar to drink this second ablution (*b* and *c*), he fetches the bason, etc.: and at the Priest's return to the south horn he pours water over his hands.[8] | they may assist the Sub-Deacon by holding the towel and water-vessel when the Priest washes his hands.[10] The *Choir* may rise after the Blessing and sing a hymn while the ablutions are being taken and the ministers are going out.[11] |

*Mis. Sar.*, 628. One of these corporals is that which has been spread under the chalice and paten, the other is that called the 'fair linen cloth' which has been spread over them.

[5] 'Sacerdote ad manus abluendas veniente, diaconus corporalia complicet et in loculo reponat.'—*Cons.*, 88.

[6] The Sarum directions are confused and vary in different editions; they can, however, be interpreted by those of the Hereford Missal, which are clear and complete,—'Postquam communicaverit, eat ad dextrum cornu altaris cum calice, et [*a*] abluat eum cum vino, dicendo: *Quod ore sumpsimus.* Deinde [*b*] abluat digitos suos supra calicem cum vino vel aquam, dicendo *Haec nos communio.* Tunc [*c*] abluat cum aqua, et redeat ad medium altaris cum illa ablutione, et ibi sumat

eam et iterum dicat: *Corpus tuum.* Tunc ponat calicem jacentem super patenam, et inclinet se ad altare et eat ad sacrarium et lavet manus suas, et in eundo dicat: *Lavabo inter innocentes.* Delnde reversus ad altare dicat communionem.'—*Mis. Her.*, 134-5. The Sarum rubrics add the information that it was the sub-deacon who gave the ablutions (in one edition, *Mis. Sar.*, 626 *n.*, it is the deacon), and they fit with those of Hereford when interpreted by them:—'Eat sacerdos ad dextrum cornu altaris cum calice inter manus, digitis adhuc conjunctis sicut prius: et accedat subdiaconus, et effundat in calicem [*a*] vinum et [*c*] aquam: et [*b*] resinceret sacerdos manus suas ne aliquae reliquiae corporis vel sanguinis remaneant in digitis vel in calice.' 'Post primam ablutionem [*a*] dicitur haec oratio.' '*Quod ore sumpsimus, Domine, pura mente capiamus; et de munere temporali fiat nobis remedium sempiternum.* Hic [*b*] lavet digitos in concavitate callcis cum vino infuso a subdiacono: quo hausto, sequatur oratio. *Haec nos communio, Domine, purget a crimine, et coelestis remedii faciat esse consortes.*'—*Mis. Sar.*, 627-8. The Customary gives the above and continues, 'Hic infundat subdiaconus [*c*] aquam in calicem.'—*Cust.*, 87. I have given the above in full with letters of reference, because there has been some confusion on the subject, which a careful comparison shows to be only caused by the loose wording of the Sarum rubrics.

[7] This is a necessity now that there are always some communicants. It is ordered in the constitutions of St. Edmund (1236):—'Si vero de patina, sicut quidam faciunt, eam sumat, post celebrationem missae tam patinam quam calicem faciat aqua perfundi.'—Gibson, *Codex Jur.*, 397. Much care is needed, when there are many communicants, in cleansing the vessels, and the last ablution of the chalice requires a good deal of water,—I should say about a third of its contents.

[8] 'Eat sacerdos ad dextrum cornu altaris, et ibi abluat manus, et subdiaconus ei ministret.'—*Mis. Sar.*, 628, *n.* This is generally more convenient than for the priest to go to the piscina or 'sacrarium.' Comp. *Lay Folks' M.B.*, 307. 'The celebrant either went to the lavatory or piscina, or else water was ministered to him for the purpose.' This washing of the priest's hands is most important now that the people receive the chalice; and it is often a matter of necessity when there is a deacon for that minister to go at once to the piscina after communicating the people and there wash his hands. The final washing of the hands is of much earlier date than the taking of the ablutions, and all the English uses retained it. (*Ibid.* 301-7.)

[9] In readiness for his duties in No. 21.

[10] As mentioned in note 5 to No. 17.

[11] P. 192.

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| *Deacon.* | *Sub-Deacon.* | *Collet.* |
|---|---|---|
| altar, he bows with him and the Priest, and returns to the vestry or sacristy, walking before the Priest.[4] | cedes the Deacon to the vestry.[4] | return to the vestry,[8] walking before the *Thurifer*, who (of course without his censer) precedes the Sub-Deacon.[4] The *Verger* meets them at the chancel gate and leads the way to the vestry.[9] |

tinued from note 2 above. There is no direction for the collet to return or to take the cross. In fact it is clear from note 4 that they returned without him as they had come.

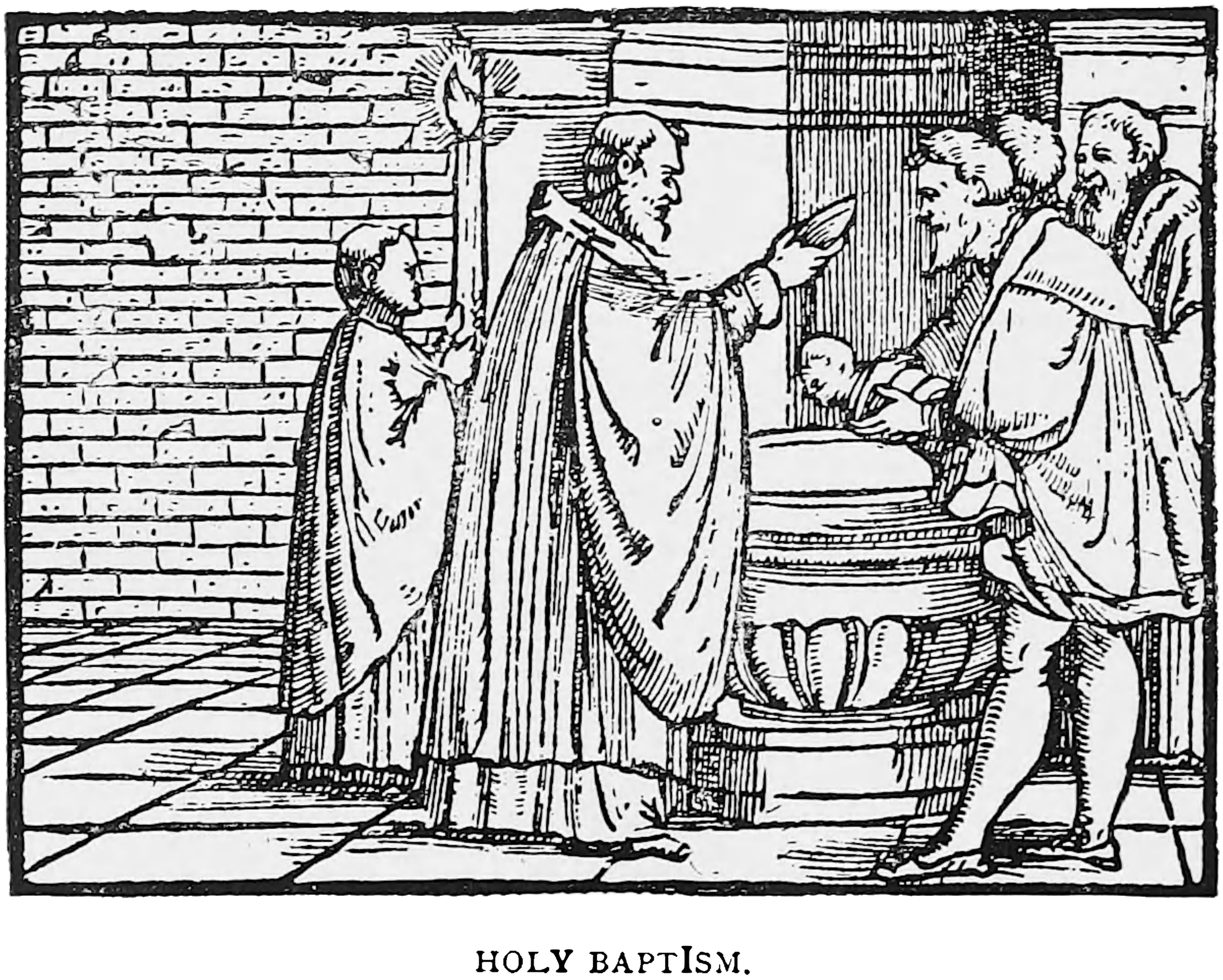
[8] Some have considered that the taperers should first precede the collet as far as the gate of the presbytery, and then return for the priest. But this is only on the assumption that 'ea solempnitate qua apportavit' means that the ceremonies of No. 13 are to be repeated; and it seems unlikely that 'ea solempnitate' means more than that the collet is to carry the vessels away as reverently as he brought them, referring to the 'cum veneracione' of No. 13, note 10, and not to the taperers. Practically, too, it is difficult to manage without an awkward pause, if the taperers are to be ready (as they must be) to escort the Priest and his ministers. It is important to remember that the service ends quietly, without pomp or processional ceremony.

[9] 'And one of the vergers meeting them at the south Quire door, after the same sort they came, and went before them into the vestry. —*Rites of Durham*, 8. Thus they went back the most direct way and not round by the Rood-screen.

PLATE XIV.

COMMUNION OF THE PEOPLE.

PLATE XV.



HOLY BAPTISM.

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noon[1] ministration, yet we are bound to do so in the presence of the congregation at least on some Sundays and Holy-days in the year, especially at Easter and Whitsuntide.[2] Of course sponsors must be arranged with to be present; and the ministration had better be announced beforehand.

At a Sunday Evensong, therefore, those who are to be baptized being in church, after the second lesson has been read, the solemn ministration begins.

The priest, wearing a white stole[3] and cope,[4] leaves the chancel with servers and choir, in the following order:—Collet with cross; taperers; thurifer; two servers, one carrying the book, the other a lighted candle (a small towel being used to keep his hands from touching it),[5] and a napkin; the priest; the choir (or the rulers only, or as many of the choristers as there be room for by the font).[6] It is convenient for the verger to precede this procession, and to arrange the party at the font when he arrives there. The cross, incense, lights, and choir might be omitted, if desired,

[1] But in those churches where Evensong is said in the afternoon, this would be of course the best time for the ministration.

[2] The Prayer Book of 1549 has, 'It appeareth by ancient writers that the sacrament of Baptism in the old time was not commonly ministered but at two times in the year, at Easter and Whitsuntide. . . . Which custom . . . although it cannot for many considerations be well restored again, yet it is thought good to follow the same as near as conveniently may be.' In early days the Epiphany was also a solemn time of Baptism.—Duchesne, *Origines*, 282.

[3] Plate XVI., also the fifteenth century illustrations (from *Egerton*, 2019) in Cutts, *Parish Priests*, 233, and *Alcuin Club Collections*, iv. pl. ix.

[4] We read in the 'Cheque-Book of the Chapel Royal (1605) 'whome the said Arch Bishop baptized with great reverence (being still in his rich cope) who was assisted in the administracion of the Sacrament by the Deane of the Chappell (he allso beinge in his cope).'

[5] 'A towel of diaper . . . to serve for Easter holy-days to bear the taper to the font.'—St. Saviour's, Southwark, *qu. Some Principles*, 24.

[6] *Proc. Sar.*, 84, and *Mis. Sar.*, 350. At the blessing of the font on Easter Eve, two deacons walked before the priests and ministers,

and the priest accompanied only by the two servers, one carrying the font-candle, the other the book and napkin. A hymn (*e.g.* 325) or antiphon may be sung during the procession. The font 'is then to be filled with pure water,'[1] not a tenth part filled, nor some small vessel only standing in the font,[2] but the font itself is to have an ample measure of water in it.

The priest stands at the font facing east, on his right and somewhat in front of him stands the server holding the font-candle, on his left the other server with the book (which he had best lay on the font until the benediction and baptizing). In front of the font stands the thurifer, behind him the collet, both facing the priest; the taperers stand on either side of the collet carrying the oil and chrism, in addition to the 'duo pueri in superpelliceis, pariter incedentes, unus ferens librum, alius a dextris ejus ferens cereum ad fontes benedicendos,' who walked behind the thurifer. The procession went round by the south aisle of the church to the font, which stood in the nave. In those days, of course, the font was not blessed at every baptism as now.

Two royal baptisms, described in Leland, *Collecteanea*, iv. 205-6, 181, 254, give one some idea of the elaborate State ceremonial in the reign of Henry VII. The order of the procession there set down is as follows:—Henchmen bearing six torches leading the way; the Constable of England and other nobles; an officer carrying the two basons for the Bishops to wash their hands in; the font-taper, alight, elaborately decorated; the 'salt of gold'; a lady carrying the chrisom-cloth; the royal infant in the charge of lords and ladies. The Bishop christened the infant 'in pontificalibus,' and there were also other bishops and 'many noble doctors in rich copes and grey amys.' At the baptism of Prince Arthur, as soon as the child was put in the font 'the officers of arms put on their coats, and all the torches were lit'; this lighting of the torches is directed in the 'Ordinances' of the Countess of Richmond.—*Ibid.* 179.

[1] The filling of the font, it seems, is part of the ceremonial of the service, and should be done now, and not before. See Perry, *Purchas J.*, on meaning of the word 'then.'

[2] Many bishops, from Parker downwards, enjoin 'that no pots, pails, or basons be used in it or instead of it,'—such having been a favourite practice of the Puritans.—Robertson, *The Liturgy*, 217.

facing the same way.[1] Behind the priest the choir is ranged, if there be room, facing east.[2] At a convenient place[3] the sponsors stand together, kneelers being provided for them and cards of the service.

Having inquired of the nurse if the child be a boy or a girl[4] (should there be only one child), the priest asks them in low but distinct voice (not, of course, on a note), '*Hath this child.*' Then he says in a loud voice, so that all the congregation may hear, '*Dearly beloved*'; then on a note, '*Let us pray*,' and the two next prayers, standing, while the people kneel and sing the *Amens*. It is more convenient for the servers and choir not to kneel. Then all stand for the Gospel, before and after which the usual doxologies should be sung.[5] The Exhortation is said in a loud voice, all standing. The priest alone says the Thanksgiving, the *Amen* being in italics.[6] In a low but clear voice he addresses the sponsors, and asks the Questions, to which they reply.

[1] *Miss. Sar.*, 351; *Proc. Sar.* (1508), Pl. 7.

[2] 'Ad gradum fontis ex parte occidentali stet sacerdos, retro quem stent quinque diaconi Letaniam cantantes.'—*Miss. Sar.*, 351. If the rulers or any of the choristers come to the font, they will have to adopt the same position.

[3] In the Sarum and York rites the child was placed according to its sex, a boy on the priest's right hand, a girl on his left. Mistakes in the service will be less likely if this custom is followed. The sponsors might then stand near the child, which seems the most seemly and convenient arrangement.

[4] 'Et inquirat sacerdos ab obstetrice utrum sit masculus an femina.' The child was then placed on the right or left of the priest.—*Manuale Sar.*, 3; *Manuale Ebor.*, 5.

[5] It must have been the English custom; for Cosin inserted the '*Glory be*' and the '*Thanks be*' in his own revised Prayer Book; and in some of the ancient offices the *Gloria* was inserted, while in some it was left, as in our own, to tradition.

[6] The italicising of the *Amens* has not the authority of the Book Annexed, though it appears in the books of the time of Charles II.

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that he should be handy with children. He takes the child so that its head lies on his left arm; but in the case of an adult he is told to 'take each person to be baptized by the right hand, and placing him conveniently by the Font, according to his discretion, shall ask the Godfathers and Godmothers the Name.' In the case of a big child he had better let the mother hold it 'conveniently by' the font; but he must then take its right hand.

Our rubric orders dipping[1] unless the sponsors 'certify that the child is weak,' which they would no doubt generally do in these degenerate days. But it is a pity that immersion has gone so entirely out of practice; and in warm weather, if the sponsors wish it, the child should be dipped (three times according to the First Prayer Book),[2] but 'discreetly and warily.' The water might in this case be slightly warmed. If the child is not dipped, the priest must 'pour' (not sprinkle) water upon it—the best way is to pour it

[1] For immersion there should be provided a very loose woollen garment. Immediately after the immersion the child should be dried and wrapped in flannel, or else dressed in its clothes, while a hymn (*e.g.* 328) is being sung. Mr. Pullan suggests that 'dip' may not mean 'immerse,' but only 'to dip so as to touch the water' (*Hist. B.C.P.*, 200), in which case the child's clothes might be retained and his head only dipped.

[2] In the Sarum rite the child was held with its head towards the east and dipped first on its right side, then on its left, and then face downwards:—'Baptizet eum sub trina mersione tantum sanctam Trinitatem invocando, ita dicens: N. *Et ego baptizo te in nomine Patris.* Et mergat eum semel versa facie ad aquilonem, et capite versus orientem: *et Filii*: et iterum mergat semel versa facie ad meridiem: *et Spiritus Sancti*: *Amen*: Et mergat tertio recta facie versus aquam.'—*Man. Sar.*, 24. But in practice pouring and even sprinkling were allowed.—Pullan, *Hist. B.C.P.*, 200. This was sanctioned by the First Prayer Book, which, however, retained also the ancient form for dipping—'First, dipping the right side; second, the left side; the third time dipping the face toward the font.'

three times over its forehead and head with his right hand.[1] He must be very careful to say the words *during* the pouring of the water. The priest alone says this and the following *Amen*. He then wipes the child's head with the napkin.

Our present Prayer Book gives no direction as to when the child is to be returned to the godparents, leaving the clergy to the tradition of the First Book and of the Manuals.[2] In accordance with these the child should be given back immediately after it has been baptized, and therefore it should properly be held in the arms of a godparent while it is signed; although a different custom has grown up amongst us. The priest makes the sign with his thumb,[3] and does not use water for this purpose.

The priest says these words very solemnly, and he should know them by heart. As a precaution the server may hold the book up near him. In most places the book should be taken off the font from before the Benediction till after the Reception, lest it be spotted with water.

When the priest had given the child back to the sponsors he was ordered in the First Prayer Book, in accordance with a very ancient custom, to 'put on him

[1] Bp. Montague, *Visitation Articles*, vi. 7, used to require the ancient threefold washing, and other divines favoured it. Even if we overlooked its symbolical reference to the three Persons of the Trinity, it is a most needful safeguard to ensure the water actually touching the skin of the person, especially in the case of those with much hair. See also Blunt and Phillimore, *Church Law*, 49.

[2] *Man. Sar.*, 24. In the First Prayer Book the rubric is, 'Then the godfathers and godmothers shall take and lay their hands upon the child: and the Minister shall put upon him his white vesture, commonly called the chrism.'

[3] 'Faciat signum crucis cum pollice in fronte infantis.'—*Man. Sar.*, 4; *Man. Ebor.*, 5.

his white vesture, commonly called the chrism,' and then to anoint him upon the head. The chrism, or chrisom, was brought back by the mother at her Churching.

In a loud voice the priest says the Bidding '*Seeing now*,' and the following *Paternoster* and Thanksgiving on a note, 'all,' *i.e.* the people, kneeling. The people join in the *Paternoster* and sing the *Amen* to the Thanksgiving.

'Then, all standing up, the Priest shall say to the Godfathers and Godmothers this Exhortation,' in a lower voice but quite audibly for the congregation; and he may well lay special stress on the things they have to do.

After the last Exhortation, let the choir form up and return to the chancel as they came, singing, if it is desired, a hymn, or Psalm xxxii., as they go: perhaps it would be best of all to sing the *Nunc Dimittis* in this way. Evensong is then proceeded with.

Care must be taken that the filling in of the register be not forgotten on these occasions.

At the **less public ministrations**, which are often a necessity with us, care should be taken that there is at least one server with a lighted taper. He may also carry the napkin and book; the verger may then fill the font, and hold the book during the Benediction and baptizing. The priest will wear a white stole, but not a cope. Cards of the service should be provided for those assisting; they can be got from the S.P.C.K. Kneelers round the font should also be provided. After the service one of the sponsors or parents should go to the vestry that the register may be carefully filled in.

For **private baptism** the priest should take a surplice and white stole. A special vessel should be used:

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baptized him, and to certify that the proper matter and words were used. At the end of this office there is a form for Conditional Baptism.

The rubric for the Baptism of **'Such as are of Riper Years'** (not only adults,[1] but all those who are 'able to answer for themselves') orders that they shall be carefully instructed and examined, and 'be exhorted to prepare themselves with Prayers and Fasting for the receiving of this holy Sacrament.' The rubric orders that notice of such baptisms shall be given to the Bishop 'or whom he shall appoint'; but this notice is the business of 'the parents or some other discreet persons,' not of the priest; and nowadays the Bishops recognise the incumbent as their representative appointed 'for that purpose,' so that notice need only be given to him. Those of riper years should be baptized by a priest; deacons at their ordination are only given authority to baptize *infants*, in the absence of the priest. This limitation was added at the last revision, when the office for those of Riper Years was also added, and every mention of the word 'minister' carefully excluded. The first rubric at the end of this service recommends that Confirmation follow speedily; therefore this office should only be used for those who are fit for Confirmation. For those who are not 'come to years of discretion to answer for themselves,' the office for the Baptism of Infants should be used, the word *Child* or *Person* being substituted for *Infant*, in

[1] Those who need baptism are not only 'natives in our plantations,' but also all 'others converted to the faith,' and others unbaptized through 'Anabaptism' and 'licentiousness' (*The Preface* to the *B.C.P.*); these must include all those who have not received valid baptism, such as Quakers, many Salvationists, Unitarians who deny the Trinity, and Swedenborgians who explain the Trinity in a heretical manner akin to Sabellianism.

accordance with the second rubric. Those of riper years answer the Questions themselves, but sponsors are required to give the name and to act as witnesses. The priest is directed by our rubric to take the person to be baptized by the right hand and place him 'conveniently by the Font, according to his discretion,' and then to ask the sponsors his name, and then to 'dip him in the water, or pour water upon him.' It is best that the person to be baptized should have a towel over his shoulders.

There is no authority with us for the use of a second stole of another colour.

Some sort of vessel was anciently used for pouring the water at baptism.[1] Nowadays shells are often sold that are too shallow for the purpose; a silver or pewter vessel about the size of a saucer is more convenient, or else a deep shell of some capacity.

The font should always be emptied directly after a baptism.

It must be remembered that the rubric requires three sponsors, 'for every Male-child to be baptized two Godfathers and one Godmother; and for every Female, one Godfather and two Godmothers.' Also

[1] Mr. Micklethwaite (*Ornaments of the Rubric*, 46) says: 'There is no evidence of the use of a shell or anything of that sort for the affusion of water by the priest. A silver shell is sometimes mentioned amongst church goods. It was most likely used to hold salt in the preparation of holy water, and perhaps also at baptisms.' But several old pictures show the priest pouring the water from a vessel, *e g.* the following MSS. at the British Museum: 16 G. vi. f. 128. Water poured from a shallow round vessel like a saucer; *Egerton*, 745, f. 1. Water poured from a gold vessel shaped like a vase: *Egerton*, 2019, f. 135. Water poured from a shallow vessel. The two first of these are fourteenth and the last is late fifteenth century. See also Plate XVI., which, although from a book printed in Venice, is of a date very near to the second year of Edward VI., *viz.* 1555, and seems to illustrate a general custom at that time.

that, according to Canon 29, no one may act as sponsor who has not received the Communion—a most reasonable provision, since a faithless Churchman cannot be expected to bring a child to Confirmation and Communion. The present widespread abstension from Holy Communion could hardly have come about if people had been made to understand that the Church does not consider non-communicants to be fit for the duties of a Godparent.

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CONFIRMATION.

# CHAPTER XIV

## CATECHISM AND CONFIRMATION

## THE CATECHISM

THE rubric directs that the Curate shall 'diligently upon Sundays and Holy-days, after the second Lesson at Evening Prayer, openly in the church instruct and examine' some children 'in some part of this Catechism.' Canon 59 not only insists upon this catechism on Sundays and Holy-days, and orders parents and masters to send those in their charge, but also orders the Bishop to inflict excommunication, for a third offence, on any Minister that neglects his duty herein. The duration of the Catechism is fixed by the Canon at 'half an hour or more'; the time (though in this it is over-ridden by the rubric) at 'before Evening Prayer.'

It is a pity that this rubric should have fallen into such abeyance. It is true that the use of gas, and other modern customs, have put Evensong so late that it is sometimes inconvenient to take the children during the service. But in the country it would be thought that the parson would often do more good by catechising before his people than by exhausting his powers in a second sermon. 'He that preacheth twice a day prateth at least once,' said Bishop Andrewes.

Even in large town parishes where it is necessary to

prefer the Canon to the rubric and to have the Catechising before Evensong, it would surely be an enormously useful reform if an instruction were given at Evensong instead of a sermon. What is needed, urgently, at the present day is not orations upon a text but systematic courses of instruction in Christian doctrine.[1]

At least the spirit of the rubric can everywhere be obeyed. 1. There should be a Catechism *every* Sunday. 2. The children must be brought to church on the Holy-days as well, and there instructed. There is no excuse for ignoring the Holy-days, and bringing our children up to disregard them. 3. The catechetical method is to be observed; they are to be examined as well as instructed. 4. The Church Catechism is to be the text of all instruction, its sacramental doctrine as well as the rest. Lastly, cannot this be done sometimes, at least, openly in church, at Evening Prayer? The clergy do not try. If they did, they would find that a quite short catechism would interest the people

[1] P. 248. The 'text' has become an object of superstition amongst us. Even when the subject has been previously announced and defined the clergy will drag in a text, and sometimes spend half their time making general remarks about that text before they came to the subject at all. Texts at Evensong should be rigidly eschewed, and subjects announced instead in the magazine. Authoritative precedent is against the use of a Scripture text at Evensong; witness the following 'Directions concerning Preachers' issued by the Archbishop of Canterbury, at the king's instance, in 1622:—'That no parson, vicar, curate, or lecturer shall preach any sermon or collation hereafter upon Sundays and holy-days in the afternoon, in any cathedral, or parish church throughout this kingdom, but upon some part of the Catechism, or some text taken out of the Creed, Ten Commandments, or the Lord's Prayer (funeral sermons only excepted), and that those preachers be most encouraged and approved of who spend the afternoon's exercise in the examining of children in their Catechism, and in the expounding of the several points and heads of the Catechism, which is the most ancient and laudable custom of teaching in the Church of England.'—Cardwell, *Doc. Ann.*, ii. 149.

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all standing). Hymn. The Questioning (in pulpit). Hymn (during which the Little Catechism, the infants, file out). Office (catechist standing half-way down middle alley: 1. Creed. 2. One short Prayer for the Catechism. 3. Collect for the day. 4. Lord's Prayer). Report on Analyses (from chancel step). Hymn. The Instruction (in pulpit; and sometimes an Admonition). Hymn (two verses). Reading of the Gospel, and a short Homily thereon (in pulpit). Hymn. Last Prayers (catechist standing in alley: one collect and the Grace). Departure (by classes; head catechist in pulpit, assistant catechist at the door). The whole to last one hour.

It will be noticed that the characteristics of this method are frequent changes, and shortness of prayers, which are absolutely necessary if the service and the prayers are to be real to the children; that the catechist stands in the most convenient, instead of the most inconvenient, places for his work, and gives point and interest to the various parts by the significant changes of his position; that the exercises are very varied and distinct; that the children take a very definite part, even to the writing of analyses or compositions; that there is no ceremonial, the catechists wearing only their surplices, and there being no one in the chancel.

On the festivals of the Catechism, which are usually on the Sunday after each quarter day, prizes are given; and ceremonial and processions (in which all the children take part) may be used.[1]

[1] I have found the following order of service convenient for a Festival:—Invocation aud Collect, Hymn, Office with a psalm, Gospel, Address, Hymn, Prize-giving, Procession, *Te Deum* or *Magnificat*: and the following order of Procession (all, even to the verger, being

The Prayer Book knows nothing of Sunday-schools, which became a necessity owing to the want of 'diligence' on the part of the clergy. A feature of the method I have sketched is that, instead of the Catechism being a wind-up to the Sunday-school, the school is merely an introduction to the Catechism. One lesson of our rubric is that the main part of the teaching should be given by the clergy, whose duty it is to become experts in catechising, and not by Sunday-school teachers who in the nature of things are not generally experts.

On Holy-days, according to the Rubric, the children should be instructed in church; in those places where this is not practicable after the second lesson at Evensong, the catechising might be done before the day-school begins. It is most important to use this opportunity of marking the Holy-days, and giving that instruction which is so much needed.

## CONFIRMATION.

According to Canon 60 confirmation is 'to be performed in the Bishop's visitation every third year.' 'We will and appoint,' it continues, 'that every Bishop or his suffragan, in his accustomed visitation do in his own person carefully observe the said custom.' But nowadays the needs of our larger population have greatly extended the number of Confirmations.

The last rubric of the Catechism orders that 'the Curate of every Parish shall either bring, or send in

children of the Catechism, who have their work to do each Sunday): —Verger, Collet, Taperers, Thurifer, Book-boy, Catechist in cope, Chanters and Choir, Head of Catechism with banner, the Boys, Doorkeeper with banner, the Girls, Head of Little Catechism with banner, the Little Catechism, Assistant Catechists.

writing, with his hand subscribed thereunto, the names of all such persons within his Parish, as he shall think fit to be presented to the Bishop to be confirmed.' Forms are now provided by the rural deans for this purpose: these forms should be carefully filled in at the last Confirmation Class, and presented to the Bishop or his chaplain in the vestry before the Confirmation begins, the Curate of the church where the Bishop is to confirm having been previously informed of the number of males and females who are to be presented. It is necessary also to give each candidate a card (such as are supplied by the S.P.C.K.), which he can present when he arrives at the church.

The age at which children should be confirmed is, according to the Prayer Book, earlier than that which has recently been fashionable. The title of the Order of Confirmation says the rite is for those 'that are baptized and come to years of discretion.' The third rubric after the Catechism says definitely: 'So soon as children are come to a competent age, and can say, in their Mother Tongue, the Creed, the Lord's Prayer, and the Ten Commandments, and also can answer to the other Questions of this short Catechism, they shall be brought to the Bishop.' The Office for Public Baptism lays further stress on the words 'so soon as.'[1] The difference between modern practice and the Prayer Book seems to lie in the fact that people came to look upon Confirmation as a profession of faith, while the

[1] 'The custom of postponing Confirmation until the age of fourteen and upwards was certainly not contemplated by the authors of the Prayer Book. It was introduced within living memory into certain dioceses where the bishops found the children to be abnormally ignorant. Early in the eighteenth century, and also early in the nineteenth, children were confirmed at the age of eleven and upwards.'—Pullan, *Hist. B.C.P.*, 212.

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but it is sometimes necessary to place some rows of females also on the south side so as to keep the body of candidates compact. A barrier or cord should be thrown across the middle alley at the place where the reserved part ends. Each parish should have its own row or rows, and there may be a label with the name of the parish church on each row.

This part of the church should be corded off all round, so that access can only be obtained through the barrier in the middle alley: here one or two sidesmen will stand to admit candidates, who show their tickets, but do not give them up. Other sidesmen in the aisles may conduct the sponsors into the places reserved for them.

A minister should be posted in the middle alley the whole time that the candidates are in church: he had best wear a surplice, and carry a wand some two or three feet long. I shall call him the Intendant. As the candidates are admitted through the barrier, the Intendant will look at their cards to see what parish they are from, and will show them to the allotted seats, pointing the way with his wand, and speaking as little as possible.

A room will be prepared in or near the church where the girls and women can put on the veils. Girls should not be allowed to dress themselves like brides-maids; not only is finery singularly out of place on such an occasion, but elaborate veils prevent the proper imposition of hands. Each church should possess a set of veils to be lent to all female candidates, both rich and poor alike. These veils should be simple squares of fine linen (from 3 to $3\frac{1}{2}$ feet square), with one corner turned back, and two tapes at the angles of this turned part to tie behind the head.

The two altar-candles and the two standards will be lit, the altar vested in a white frontal, and a faldstool set in front of it within the presbytery. The Bishop's chair will be placed, facing west, at the chancel or sanctuary step;[1] and it will be well to have a cushion or decent hassock on this step, so that the Bishop will be able to lay his hands on those who kneel there, without stooping.

The clergy who have prepared the candidates will be present to present them, and each priest as he arrives will be shown into the vestry by the verger; he will there put on a surplice, hood, and tippet (not a stole), and the verger will conduct him to the seat reserved for him in choir.

The Bishop will arrive at the church in his official out-door dress,[2] *viz.* rochet, chimere, tippet, and cap,[3] just as the clergy arrive in theirs (cassock, gown, tippet, and cap). In the vestry he will take off his chimere and tippet, and put on over his rochet a surplice. He will then assume his white cope and mitre, and his

[1] Whichever place may be most convenient.

[2] 'We, therefore, following their grave judgment, and the ancient custom of the Church of England, and hoping that in time newfangledness of apparel in some factious persons will die of itself, do constitute and appoint, That the Archbishops and Bishops shall not intermit to use the accustomed apparel of their degrees.'—*Canon* 74.

[3] The Bishops still retain their out-door habit in its proper use when they appear in the House of Lords. They should no more wear it in choir than a priest should wear his gown. Just as a priest should take off his cap on entering the church, and his gown in the vestry, so a bishop should take off his cap at the church door, and his chimere in the vestry. Should it be inconvenient for the Bishop to travel all the way from home in his proper habit, he might very well put it on in the vicarage, and walk thence to the church wearing his chimere and tippet over his rochet, and his cap on his head. As for the nature of the cap, although the stiff college cap may be worn with the gown, the unstiffened cap looks better with a bishop's habit.

gloves.[1] He may also wear a white stole, and, if he desires, a grey almuce over the surplice, but under the stole and cope; if it is more convenient, he may carry the almuce over his arm, and lay it down over his seat.[2]

The Chaplain should wear a black almuce over his surplice; he may also, if it be desired, wear a cope over the almuce.[3] If there are clerks and taperers, these may wear albes, rochets, or surplices.

The Bishop and his ministers then leave the vestry in the following order:—Verger with his wand; (clerk with cross; taperers with candles; choristers; curate of church;) chaplain, carrying the Bishop's staff, the crook turned inwards[4] (unless the Bishop carries the staff himself);[5] the Bishop.[6] If there are choristers present,

[1] If he wears gloves, he will take them off before the office begins.

[2] *E.g.* Plate XVII. The 'Regule generales' in MS. Lansdowne 451 (printed in Alcuin Club *Collections*, vol. iii., Pontifical Services, i. p. 106) describe the bishop without pontificals as vested in 'superpellicio et amicio furrato,' and the pontificals which he puts on over these in choir as 'capam sericam, cirothecas, baculum et mitram.' (Compare *Cust.*, 111.) That the surplice is to be worn over the rochet is made perfectly clear by the Note in the First Prayer Book, which it must be remembered refers to every public ministration:—'And whensoever the Bishop shall celebrate the holy communion in the church, or execute any other public ministration, he shall have upon him, beside his rochette [not a chimere but] a surplice or albe, and a cope or vestment; and also his pastoral staff in his hand, or else borne or holden by his chaplain.'—*The Two Books*, 397.

[3] *E.g.* fig. 33 in *Alcuin Club Coll.*, iv,. *Pontificals*, ii.; also *S.P.E.S. Trans.*, vol. III., pl. B.

[4] 'Tunc solet capellanus suus portare ante episcopum baculum pastoralem, curvatura ad eum reversa.'—*Regule Generales* (*in op. cit.*), 108.

[5] *The Two Books*, qu. above.

[6] It is a distinctive mark of the Bishop that (in contradistinction to the officiating priest who *never* walks behind the choristers) he is always last in a procession, 'semper ultimum in processione locum occupabit' (*Reg. Generales*, 108), unless he is the celebrant at Mass.

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I would venture to suggest that the Bishop's address should be at this point, so as to avoid any interference with the integrity of the service. He may stand in his pontificals at the chancel step holding his staff, or he may be divested of his cope and mitre, and go into the pulpit. The chaplain will in the latter case take the cope off his shoulders, and place it with the mitre on the altar; the staff he may put in any convenient place.[1]

The office then begins, the Bishop sitting in his chair, wearing his cope and mitre, the chaplain standing by him to hold the staff. The Preface is first read by the Bishop, 'or some other Minister appointed by him,' for preference by the Curate of the church.

Then the Bishop, still seated (as at an ordination),[2] asks the Question. The candidates will be directed by the Intendant to stand during the Preface and Question; but the people will remain seated. The candidates make the reply, each one 'audibly,' saying in a firm clear voice, '*I do.*'

The Bishop then returns to the faldstool, or stands where he is, and, facing the Lord's Table, sings the Versicles, the clerks and people singing the responses. As he stands, the Intendant directs the candidates and people to kneel. Still standing, the Bishop says the Collect, and then sits in his chair,[3] holding his staff in his left hand, or handing it to his chaplain as may be most convenient. Should the Bishop stand to minister the sacrament (as some prefer), he will naturally rest upon his staff.

[1] In fig. 57, *Alcuin Club Coll.*, iv., *Pont.*, ii., the crozier is laid against the south end of the altar.

[2] 'The Bishop, sitting in his chair.'—*Ordering of Deacons, Ordering of Priests.*

[3] *E.g.* Plate XVII.

The Intendant with his wand directs the first row of candidates on the boys' side to come into the alley; if he brings them a little down the church as they come out of their seats, and so reverses their order, those who sat farthest from the middle will go up first to the Bishop, and thus they will come back in their right order, and be able to return straight to their seats without crossing one another. He must see that each candidate holds his card in his hand. At the chancel step they are met by the priest who presents them: he leads them to the Bishop, bows to him, and then kneels down, facing the Bishop, by the side of the place where they are to kneel (in many churches this will be at the altar rail). Neither he nor any one else, save the Bishop, must say the *Amen* at the end of the Form.

The Chaplain or the Curate of the church stands by the side of the Bishop, and as each candidate approaches, he takes his card, and in an audible voice reads therefrom the Christian name or names of the candidate.[1] He will sometimes have to show the candidate where to kneel and when to rise, but this will seldom be necessary if the names are called.

The verger may await the newly confirmed as they come into the nave, and with his wand show them their

[1] It seems necessary that each candidate be thus identified, both for ordinary practical reasons, and also because it may be necessary on occasion to change a Christian name at Confirmation, and this is the only way in which it can be done. In the old rite, and still in the First Prayer Book, and in the present Scottish Canons, the Bishop himself says the name, and it seems hardly fit that he should confirm without knowing this much about the child. The practice of reading the name certainly adds to the significance and beauty of the rite. Coke lays down that 'If a man be baptized by the name of Thomas, and after, at his confirmation by the Bishop, he is named John, his name of confirmation shall stand good.'—*Cf.* Maskell, *Mon. Rit.*, i. ccxli. The old rubric says, 'Et tunc episcopus petat nomen.'

place, keeping them to one side of the alley, so that they do not collide with those who are coming up. The Intendant will see that the candidates from the next parish are ready when their priest comes to meet them at the chancel step. When all the boys are confirmed, he will proceed to usher the first row of the girls.

The Bishop will 'lay his hand,' *i.e.* his right hand, 'upon the head of every one severally, saying, '*Defend, O Lord.*' That is to say, only one person will kneel before him at a time, and he will use for that person the whole form appointed and none other. The Church in all her rites insists that each member of the flock is worth the pastor's individual attention, and this is a very solemn moment of a child's life. The rules of the Church do not allow priests to administer Communion by railfuls, nor bishops to administer Confirmation by couples.[1]

The priest who presents any candidates will rise, bow to the Bishop, and go back to his stall as soon as the last has been confirmed. As he does so, the next priest will go to the chancel step and bring up his candidates to the Bishop, who will thus get a moment's rest. A great deal is lost if the candidates are huddled up in one undistinguishable stream; and now that the clergy have so often to take their candidates to a

[1] The signing of the confirmand, although it disappeared from the Second Prayer Book, was retained in practice. In 1636 Bishop Montague writes: 'It is a frequent practice to make the sign of the cross in the Name of the Lord Jesus Christ; both publicly in Baptism, as we are commanded to do, and in the Confirmation of those who have been catechised.'—*Orig. Eccl.*, i. 79. It is also allowed by the present Scottish Canons with his form, 'N. I sign thee with the sign of the Cross (here the Bishop shall sign the person with the sign of the Cross on the forehead), and I lay my hands upon thee in the name of the Father, and of the Son, and of the Holy Ghost. Defend, O Lord, as in the Book of Common Prayer,' etc.—*Canon* xl.

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# CHAPTER XV

## THE SOLEMNIZATION OF MATRIMONY

DEACONS should not solemnize a marriage; for although such a marriage is perfectly valid (the blessing not being an essential part of the rite), yet it is very undesirable, as well as irregular, that marriage should be solemnized without the nuptial benedictions.

The 'Curate' must have, besides his own registers, a 'Certificate of the Banns being thrice asked, from the other Parish.' Certificate books should be kept in every parish for this purpose. Marriage by licence (*i.e.* by an episcopal dispensation from the publication of the Banns) should be discouraged, except under special circumstances.

The Solemnization should, if possible, be immediately followed by the Holy Communion, at which the couple should communicate. 'It is convenient [*i.e.* proper][1] that the newly married persons should receive the holy Communion at the time of their Marriage, or at the first opportunity after their Marriage.' This would fix the service early in the day, whence the use of the term Wedding Breakfast, the fast not being broken till after the Communion. In any case afternoon

[1] 'Convenient' had a stronger meaning than now in 1661, when it was substituted—doubtless to avoid scandals—for the 'must' of the earlier rubric.

marriages should be discouraged.[1] Marriage should also be discouraged in Lent, and as far as possible in other times prohibited by Church law.[2] These times set down in Almanacks as late as the eighteenth century are given in Dr. Legg's Kalendar: they are not the same as those now set forth at Rome.

Before the service, the candles are lit, and two cushions laid before the altar for the couple.

If the service is choral, the priest may wear a cope[3] as well as his white stole[4] (with amice, albe, and fanon,[5] if he is to say the Mass). On occasions of this kind it is important that the pomp should not be all on the secular side. The priest (preceded by a boy in a surplice holding the book, in which is a slip of paper with the Christian names of the couple), with the assistant clergy (who do not wear stoles) walking before him, preceded by verger, cross, taperers, and followed by the choir, should go to meet the bride and her attendants, and return with them following while a hymn is sung. The distinction between prayers, public addresses, and the personal addresses ('speaking unto

[1] By the Marriage Act, 49 Vict. c. 14, marriages may be celebrated between 8 A.M. and 3 P.M., and not at any other time of the day.

[2] Strictly, a dispensation for the celebration of marriages at these times is required from the Archbishop of Canterbury, though 'in practice both the law and the dispensing power have been much ignored' (*Procter and Frere*, 620, *q.v.* for references; for instances, cf. *Blunt and Phillimore*, ii. 5, § 2). Marriage in Lent was forbidden as early as the Council of Laodicea, A.D. 365.

[3] *E.g.* the illustration in Mus. Brit. MS. *Royal*, 14 E. iv., reproduced in Cutt's *Parish Priests*, 410.

[4] 'The priest, wearing albe and stole, met the man and woman at the church door. . . . But it is certain that as early as 1472 the service was sometimes begun in modern fashion within the body of the church at the chancel door.'—Pullan, *Hist. B.C.P.*, 219.

[5] *Mis. Her.*, 437.

the persons that shall be married') should be observed, as in Baptism.

The 'friends and neighbours' being seated, the bridegroom, who has taken up his position with the best-man before the bride came up, stands on her right[1] and the bride on his left, in 'the body of the Church,' near the chancel gates being the most convenient place.[2] They had better now take off their gloves. The priest stands on the chancel step facing them with his back to the altar, and the taperers hold their candles on either side. The verger stands near him, and the cross is rested on the ground behind the priest. The best-man stands at the side of the bridegroom, and the 'father or friend' of the woman at that of the bride, both a little behind: the mother often wishes also to be near the bride; and the bridesmaids may stand behind the group.

The priest must not omit any part of the Address. The fact that mock modesty is now a prevalent disease gives an additional reason for his applying this corrective. At the words 'this Man and this Woman' in the Sarum Manual occurs the note 'Hic respiciat sacerdos personas suas'; the priest may therefore turn his head slightly to each of the parties as he mentions them. The charge '*I require*' is said in a lower voice directly to 'the persons that shall be married,' and not like the Address to the congregation.

After the Espousal comes the Giving Away and Plighting. The priest is directed to receive the woman at her 'father's or friend's hands,' and then 'cause the Man with his right hand to take the Woman by her

[1] The ambiguity of our rubric is made clear by that of the Sarum Manual, 'Vir a dextris mulieris, et mulier a sinistris viri.'

[2] See note 4 on p. 403.

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priest says '*Let us pray*' and the prayer. He then stoops down, and joining 'their right hands together'[1] says '*Those whom.*'

At the Blessing '*God the Father*' (as well as at the final Blessing '*Almighty God, who*') the priest makes the sign of the cross according to the First Prayer Book.[2] This ceremony, not being 'an innovation,' should not, one gathers from the Lincoln Judgement, be 'discontinued.'

One of the two Psalms[3] is then sung in procession to the altar, the priest and servers[4] first; the married couple (and no one else of the party) follow them, being directed what to do by the verger. Two chanters (the 'clerks' of the rubric) may walk behind the priest. The priest stands on the foot-pace, and does not turn round till the *Gloria* is finished.

At the conclusion of the *Gloria*, the bride and bridegroom kneel 'before the Lord's Table,' on their cushions, which should lie side by side at or near the sanctuary step.[5] The priest, 'standing at the Table,' on the foot-pace, 'and turning his face towards them,' begins the *Kyries*. All sing the responses, and join in the Lord's Prayer. The priest remains facing west to the end, and the couple continue to kneel.

[1] The practice of folding the ends of the stole over the hands is of doubtful authority even in the Roman Church. 'There seems no evidence that it was ever done in England.' (Dr. Wickham Legg in *S.P.E.S. Trans.* iii. 169.)

[2] 'God the Father bless you.✠ God the Son keep you,' etc.—*The Two Books*, 354. 'Pour upon you the riches of his grace, sanctify and ✠ bless you.'—*Ibid.* 357.

[3] *Beati omnes* is the old marriage psalm. The second, *Deus misereatur*, was added in 1549 to meet those cases when the woman is past child-bearing. [4] 'Cum suis ministris.'—*Man. Sar.*, 60.

[5] 'Tunc prostratis sponso et sponsa ante gradum altaris.'—*Man. Sar.*, 62.

During the nuptial Mass they kneel[1] at two fald-stools at the south side of the sanctuary.[2]

The priest is at liberty (indeed he is expected by the rubric) to substitute a sermon—which may be a very short nuptial address—for the Exhortation. If there is to be a nuptial Mass[3] the Sermon or Exhortation will be delivered after the Creed.

If two priests take the service, they should not chop it about. The best plan, if there are three priests, is for one to take the whole Office, the second to celebrate the Holy Communion, and the third to give the Exhortation or Sermon. If there is no Mass, it might be allowable for one to take the first part of the service; and the other to go to the altar for the last part, the first priest standing at one side in the sanctuary, and facing across it; and for a third priest to give the final exhortation.

A little book of directions as to the proper filling in of registers is now supplied gratis by the Registrar-General, Somerset House.

[1] 'Cum duobus cereis in manibus.'—*Mis. Her.*, 441. Sconces or candlesticks would be needed on which to rest these two tapers.

[2] 'Finitis orationibus quae dicebantur super eos prostratos ad gradum altaris; et introductis illis in presbyterium, scilicet inter chorum et altare, ex parte ecclesiae australi: et statuta muliere a dextris viri, videlicet, inter ipsum et altare: incipiatur officium.'—*Man. Sar.*, 64.

[3] The service ends abruptly because the Eucharist is expected to follow. A Mass of the Holy Trinity was used at weddings in England.—*Mis. Sar.*, 836.

# CHAPTER XVI

## THE VISITATION AND COMMUNION OF THE SICK, AND THE CHURCHING OF WOMEN

**The Visitation of the Sick.**—This beautiful Order is not used or known enough by our clergy.[1] Nearly all its prayers and rubrics are to be found in the Sarum Manual, and some of the prayers can be traced to almost primitive times.[2] It is a solemn rite, which should be used if possible as a preparation for Communion, and does not seem to be intended as a rule for use in its entirety more than once in an illness. Even when it is not advisable to use it in full, the prayers will still be found invaluable; and those who visit the sick should know them by heart.

The priest, wearing his surplice and (if he is to minister the Absolution or any other sacramental rite) his stole,[3] comes to the sick man's house, and says, as

[1] 'When any person is dangerously sick in any parish, the Minister or Curate, having knowledge thereof, shall resort unto him or her (if the disease be not known, or probably suspected, to be infectious), to instruct and comfort them in their distress, according to the order of the Communion Book.'—*Canon* 67. 'The Communion Book' was at this time a name for the Book of Common Prayer; later generations seem to have thought of it as a Mattins and Evensong Book.

[2] Maskell, *Mon. Rit.*, I. cclxix, 80; III. 413.

[3] 'In primis induat se sacerdos superpelliceo cum stola, et in cundo dicat cum suis ministris septem psalmos poenitentiales.'—*Ordo*

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troubled, their sins unrealised and unforgiven, and sometimes with the words 'I have never done anything wrong' upon their lips.

The form of Absolution here given is the form which must also be used at all other Confessions.[1] It is an abridged translation of that in the Sarum Order.[2] It will be noticed that the word Minister is changed to Priest in the rubric before the Absolution.

The Psalm *In te Domine speravi*, with its antiphon *Salvator mundi salva nos*, was the beginning of the office of Unction. That this scriptural rite should have been omitted in deference to the prejudices of those Reformers who followed Scripture only so far as it pleased them, is intensely to be regretted. But it must be remembered, on the other hand, that the conversion of Unction into a rite for the dying is a serious abuse.[3] In primitive times it was used for the sick, as it still is in the East; and in the Sarum Manual the prayers are for the recovery of the sick person, and it is directed that the Unction may be repeated. It is not to be wondered at that our neglect of the ancient practice has led to the birth of new Christian sects, which are based upon faith-healing, and thus (after the manner of sects) emphasise a forgotten truth of the Catholic Church. The rite of Unction was not quite lost in the Scottish Church even in the eighteenth century, and it has been revived with the Bishop's sanction in some English dioceses of late years.[4] There can be little doubt that most reasonable people will rejoice when all the Bishops provide their clergy with oil for a purpose that is in accord

[1] 'And the same form of absolution shall be used in all private confessions.'—*First Prayer Book.*

[2] *Man. Sar.*, 97.

[3] *Cf.* Pullan, *Hist. B.C.P.*, 227.

[4] *Ibid.* 228.

both with the New Testament and modern science. Nor can there be any doubt that Unction will be very largely desired by devout Christians as soon as this is done and understood. For the benefit of those who have permission to use the rite, I give in a footnote the form of the First Prayer Book.[1]

If Communion is to be given at the Visitation, the Order may be finished at the end of the Collect, *O most merciful God*, and the priest proceeds at once to the Communion.[2]

No order is given as to when are to be used the

[1] It occurs immediately after the prayer, '*The Almighty Lord*':—'If the sick person desire to be anointed, then shall the Priest anoint him upon the forehead or breast only, making the sign of the cross, saying thus: "*As with this visible oil thy body outwardly is anointed, so our heavenly Father, Almighty God, grant of his infinite goodness that thy soul inwardly may be anointed with the Holy Ghost, who is the spirit of all strength, comfort, relief, and gladness. And vouchsafe for his great mercy (if it be his blessed will) to restore unto thee thy bodily health and strength, to serve him; and send thee release of all thy pains, troubles, and diseases, both in body and mind. And howsoever his goodness (by his divine and unsearchable providence) shall dispose of thee; we, his unworthy ministers and servants, humbly beseech the eternal Majesty to do with thee according to the multitude of his innumerable mercies, and to pardon thee all thy sins and offences committed by all thy bodily senses, passions, and carnal affections; who also vouchsafe mercifully to grant unto thee ghostly strength, by his Holy Spirit, to withstand and overcome all temptations and assaults of thine adversary, that in no wise he prevail against thee; but that thou mayest have perfect victory and triumph against the devil, sin, and death; through Christ our Lord: who by his death hath overcome the prince of death; and with the Father and the Holy Ghost evermore liveth and reigneth, God, world without end. Amen.*"

*Usque quo, Domine?* Psalm xlii.'

[2] 'When the sick person is visited, and receiveth the holy communion all at one time, then the Priest, for more expedition, shall use this order at the visitation. The Anthem *Remember not* . . . with the first part of the Exhortation, and all other things unto the Psalm *In thee, O Lord.*' 'And if the sick desire to be anointed, then shall the Priest use the appointed prayer without any Psalm.'—*First Prayer Book*, 371.

four occasional prayers ('For a sick child,' etc.) which were tacked on in 1661. All may be used at the discretion of the minister in the sick-room, and the two last are suitable for such use only; but the two first are also suitable for recitation (in the natural voice) after Divine Service, when special prayer for a sick person is desired, and for this there is some precedent.[1]

## COMMUNION OF THE SICK.

In the office for the Communion of the Sick is a special Collect, and very short Epistle and Gospel. The priest is told in the rubric to begin the service here, and then to proceed at once to '*Ye that do truly*.' He should be very careful not to confuse the sick man by any unfamiliar ceremonial.

The eucharistic vestments should be worn, if possible, for the Communion, but as it is often not practicable or advisable to wear them, the surplice and stole are frequently used instead. When the chasuble, etc., are used, a special set of linen vestments should be kept apart for sick communion. In many cases it will be found convenient to keep a plain stole in the vestry for taking out to people's houses. For the Communion a table should be got ready in the house[2] and covered with a clean white cloth; on it should stand a crucifix or cross and two lighted candles, or at the least one candle without a cross.[3]

[1] In the seventeenth century part of the visitation service was sometimes thus used. (Blunt, *Hist. B.C.P.*, 470.) There is one injunction of Bishop Wren allowing it. (Cardwell, *Doc. Ann.*, ii. 203.)

[2] Not necessarily in the sick-room. See below.

[3] 'Having a convenient place in the sick man's house, with all things necessary so prepared, that the Curate may reverently minister.' —*Rubric.*

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equally necessary when the celebration of the Eucharist is in the sick man's room, for sometimes a patient cannot lift the head, sometimes he cannot swallow, and sometimes there is danger of infection from the chalice.[1]

A table should be prepared with a clean cloth, at least one candle, and the cruets for the ablutions. On arriving at the house the priest should say '*Peace be*' as in the Visitation. He lays the pyx upon the linen cloth; and then should be said, if there is time, the Confession, Absolution, Comfortable Words, Prayer of Access, Words of Administration, Prayer of Thanksgiving, Blessing. The Comfortable Words, and Prayers of Access and Thanksgiving might be omitted in cases of necessity.

In all cases of sick communion it is best for some one who knows the people to go to the house a quarter of an hour before with the vessels, bread, water, wine, linen, and candlesticks, and have everything ready for the priest as if it were in church. It is often very distressing to the sick person if there is a scramble to get things straight when the priest has arrived. When all is in order, there will be a few minutes' quiet time of prayer and preparation before the priest comes.

The following **precautions** should be observed with infectious cases:—

Avoid visiting dangerous cases of illness with the stomach in an empty condition, or with the lungs exhausted by a quick ascent of stairs. Calmness is a great safeguard. So are a biscuit and a glass of wine.

In infectious cases, therefore, it is obvious that communion except with the reserved Sacrament is dangerous.

[1] Scudamore, *Not. Euch.*, 703-7.

In all infectious cases the sick person should consume all that remains of the species of wine, and should also, in accordance with the wise ancient practice, consume the ablutions. When he cannot, then any that remains of the Sacrament and also the ablutions should be burnt on the fire. Indeed, in all sickness, whether infection is declared or not, the sick person should be communicated last, as the rubric directs, and no one should touch the chalice after him.

In cases of typhoid and all throat diseases communion with the chalice is unsafe. Care is especially necessary, as diphtheria is sometimes called by a milder name, and there are also certain virulently infectious diseases about which professional etiquette among doctors enjoins silence. If a chalice is used (and a glass one is best for this purpose) it should be washed at once inside and out with water; and then taken home and washed in a solution of 1 in 20 of carbolic acid. It is better, however, to use a cheap spoon, and to put it at once in the fire. And best of all to communicate the sick man by intinction.

The cassock is an ideal protective garment from the medical point of view, but it should be of silk or other close material. Immediately on leaving the patient it should be taken off, given a good shake, and hung in the air for six hours; and the parson should air his clothes by a short walk. Indeed, he should never enter his own, or any other house, until he has thus aired his person.

In cases of virulent infection (such as smallpox, typhus, or scarlet-fever in the peeling stage), the cassock as well as the surplice should be washed; and, if a stole is used, it should be of linen, so that it too can be washed.

Silk vestments should never be used for sick communions. The vestments should be of linen, and always washed after use. As violet is the colour for the Visitation and Communion of the Sick, blue linen would be a good material.

The priest should never place himself between an infectious patient and the fire; for the air will then be drawn over his person.

He should not inhale the breath of the patient.

He should not keep his hand in contact with that of the patient.

He should wash his hands at once in a solution of corrosive sublimate, having first removed any gold or silver rings. Soloids of the sublimate, manufactured by Burroughs and Welcome, can be got at any chemist's; one soloid is to be dissolved in a pint of water. If the patient has coughed any matter on to the priest's face, he should also wash his face in the solution.

He should never eat any food in an infectious house.

When he is much among infectious cases, as during an epidemic, he should take a hot bath every night, and a Turkish bath once a week.

These precautions are necessary, not only for his own sake, but for that also of his other parishioners.

## THE CHURCHING OF WOMEN.

The woman to be churched shall come into the church 'decently apparelled.' This at least as late as Charles II.'s reign meant that she was to wear the white veil, which was certified by the bishops a little earlier to be 'according to the ancient usage of the Church

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This is why the office ends abruptly: it is meant as a prelude to the Lord's Supper. The clergy should take pains to induce women to be churched in this way, and to make their communion at the service that should follow. On these occasions the first Psalm, *Dilexi Quoniam*, is the more appropriate.

By the bishops of the sixteenth and seventeenth centuries penance was first required in the case of an unmarried woman; and the Anglican divines at the Savoy Conference declared that 'she is to do her penance before she is churched.'[1]

At the end of the service the woman 'must offer accustomed Offerings.' The priest had better have a bason or bag by him for this purpose. The offerings are for the priest himself, like the 'accustomed duty' at weddings.[2] They should, of course, not be presented at the altar unless the Eucharist is to follow, in which case they might be placed on the credence till the alms are collected at the Offertory, and then offered.

The second Psalm, *Nisi Dominus*, should not be used if the woman has lost her child.

[1] Cardwell, *Conferences*, 362.

[2] 'She . . . payeth to the curate his accustomed duty. . . . It is a portion of the pastor's living appointed and limited unto him by the church.'—Whitgift, *Works*, ii. 559.

# CHAPTER XVII

## THE BURIAL OF THE DEAD

In nothing is reform more needed than in the manner of conducting funerals. The unutterably horrible customs of fifty years ago are not yet by any means extinct; and our more decent modifications of them still leave very much to be desired.

One principle which will, I think, commend itself to all who live among the poor, as well as to those who live among the rich, is the reduction of secular pomp.

To secure this, another principle is needed, the increase of sacred pomp. Something there must be at these sad occasions; and, if the Church does not supply what the mourners crave for, the world will step in with the miserable trappings of its pride. It must be within the experience of every parson that even those who dislike 'ritual' on other occasions are most grateful for its comfort at this time, when comfort is so much needed.

But the Church's pomp should not be copied from that of the world, as now happens abroad, where the undertakers are allowed practically to take over the church for the day.

Black is the liturgical colour for these occasions.

But this does not mean that the church should be given up to the trappings of undertakers. The vestments should be black (except for a child under seven years of age, when white may be used[1]); though there were many exceptions to this,[2] blue copes were common, and violet (*i.e.* dark blue) was regarded as a form of black. But the church itself should be left as usual, only the frontal being changed to black or violet; and the pall, as we have seen,[3] may be of many colours. Apparels, too, need not be changed, so long as they go with the vestments. There is no authority, so far as I know, for the use of any different kind of wax for funerals.[4]

The passing bell should always be rung before and not after death; the reason of this ancient custom being that the faithful may pray for the dying person. Canon 67 orders:—'When any is passing out of this life a bell shall be tolled, and the Minister shall not then slack to do his last duty. And after the party's death, if it so fall out, there shall be rung no more than one short peal, and one other before the burial, and one other after the burial.'

Therefore the custom of tolling the bell for any length of time before the funeral is not authorised. It would seem best only to toll it from the time the

[1] Legg, *Kalendar*, 1900 (Oct.).

[2] In the pictures mentioned by Mr. Sancroft Randall in his *Ceremonial Connected with the Burial of the Dead* the following colours occur:—blue copes, blue copes and one purple, bright red and blue copes, black chasuble (with one chanter in black cope doubled blue, and the others in blue powdered with gold), cloth of gold chasuble, red curtains to altar and bare altar, blue frontal with gold frontlet. In Mr. St. John Hope's Inventories (*S.P.E.S. Trans.* ii.) the following funeral colours (mostly of chasubles, sets of vestments, and copes) occur:—25 of black, 6 of blue, 3 of purple, 1 of 'violet,' 2 of green, 2 of white.

[3] See p. 158.

[4] See p. 159.

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churchyard as the funeral procession enters. It will go in the usual order,[1]—clerk with cross, taperers with candles, thurifer, sub-deacon, deacon (book-boy, if he is wanted), priest, choir.

Whether there is to be an administration of the Lord's Supper or not, the proper dress of the priest is the amice and albe, and this is the dress also of all the other ministers.[1] Properly, the choir ought to wear the cappa nigra or black cloak over their surplices,[2] and the priest might wear the same for protection over his albe, or a silk cope (black, blue, or of some other colour).[3] Black apparels might be worn

[1] 'Eodem modo ordinetur processio sicut in simplicibus dominicis, praeter quod in hac processione sacerdos et ministri ejus in albis cum amictibus induti incedant: chorus autem in cappis nigris quotidianis.' There is some emphasis on the priest's albe here, as it occurs in the *Commendatio Animarum* before the Office of the Dead, and not in connection with Mass.—*Man. Sar.*, 137.

[2] See above; also *Cust.*, 25.

[3] The cope is not mentioned at the *Commendatio*; and its absence is noted in the first rubric of the *Inhumatio Defuncti*. 'Post missam accedat sacerdos ad caput defuncti, alba indutus, absque cappa serica.'—*Man. Sar.*, 142. But in the York Manual the priest is mentioned as putting on a cope after the Mass: 'Post missam sacerdos in albis et capatus solus capa serica cum suis in albis aspergat et incenset corpus' (*Man. Ebor.*, 92); and in most old illustrations he wears a cope at the graveside. *E.g.*:—In Mus. Brit. MS. *Egerton*, 2019 (f. 142), both the priest and the ministers who hold the cross and holy water by the graveside wear copes of black with gold orphreys; in Mus. Brit. MS. *Add.*, 25695 (f. 165), the priest (who has an almuce over his head), the minister who holds the cross, and the minister with the holy water, all wear blue and gold copes.

Copes too are common in old representations of the Office for the Dead within the choir. *E.g.*:—Mus. Brit. M.S. *Egerton*, 1070 (f. 117), one bright red and two blue and gold copes; also the reproductions in *English Altars* (Alcuin Club), viii. 2, and xii. 2. The stole was worn for the sprinkling (*Man. Sar.*, 139) and of course for Mass; but there is no reason for its use when there is neither aspersion nor Mass. I conclude that the priest should never wear a surplice, but always an albe (the stole, fanon, and chasuble being put on together

with the amices and albes, or else they might be without apparels.[1]

All may wear their caps for that part of the service which is out of doors (the academical hood does not make good head-gear); but whenever *prayers* are said, the cap should be taken off, and the head left bare or covered with the coif only.

The mourners and choir may all carry torches if it is desired. Anciently, the chief mourners wore black cloaks and hoods,[2] of which the black cloaks, scarves, and hat-bands that were still worn in the middle of the nineteenth century are supposed to be the ugly survival.[3]

'The Priest and Clerks meeting the Corpse at the entrance of the Churchyard, and going before it either into the Church, or towards the *G*rave, shall say, or sing,' the opening Sentences. The rubric does not

—after the choir office—when there is a Mass), and that there is no need for him to wear a cope, though he may do so if he desires. Presumably he might for convenience retain the stole after the Mass for the last office at the grave-side.

[1] In Plate II. of this handbook the priest has gold apparels and a chasuble of gold. In some illuminations no apparels are shown. The following description of an illumination in Mus. Brit. MS. *Slo.*, 2468 (f. 115), may be of interest:—Mass 'corpore presenti': priest in bright red and gold chasuble with gold apparels; frontal and upper frontal of blue and gold, frontlet of gold; fair linen to ground at ends of altar, but not hanging over at all in front; wooden book-desk; long corporal turned over chalice; no altar cross; two golden candlesticks on altar; a third taper held by the collet, who wears large surplice over red cassock; chanter in rich blue and gold cope, reading from wooden desk fixed to choir-stalls; herse-cloth, blue and gold with red and gold cross—round it are seven golden candlesticks, three at each side, and one at the head; mourners in black cloaks and hoods.

[2] *E.g.* Plate II. This custom survived the Edwardian changes; the same cloaks and hoods may be seen in the pictures of Queen Elizabeth's funeral in the Brit. Mus. MS. *Rothschild*, xv.

[3] Rock, *Church of our Fathers*, ii. 469.

sanction the priest meeting the Corpse within the church door, which is a mutilation of the appointed ceremonial;[1] but it does allow of the corpse not being taken into the church at all, apparently if sanitary reasons make this necessary. The order of the procession should be servers, priest, choir, the coffin, the mourners following behind.

'After they are come into the Church, shall be read one or both of these Psalms following.' It would seem, therefore, that the Psalm or Psalms should be commenced as soon as the procession has entered the church: this is certainly more convenient and less gloomy than for the procession to go up the alley in silence. The Psalm *Domine Refugium* is most suitable for an aged person.

The choir will go straight into the chancel, and the clerk will put down his cross against the sanctuary wall. The coffin will be laid on the bier outside the chancel gates between the candles, its foot to the east, the bearers going to the side. The priest or minister will read the lesson from the choir, facing the people.

If there is to be a Eucharist, which is most desirable, the celebrant may prepare himself while the Lesson is being read. The Lesson should be read just as it stands, *sine titulo* and *sine conclusione*.

For the Lord's Supper the priest will put on a chasuble, stole, and maniple, and the deacon and subdeacon tunicles, etc.[2] These may be of black or some other colour. After the Mass, the chasuble and tunicles

[1] One of Cosin's MS. articles (1627) inquires,—'Whether doth your Minister burie the dead according to the fulle forme, manner, and rites, prescribed in the Book, meeting the corps at the Church-stile, and in his Surplice?'

[2] Dalmatics and tunicles, though not used at ordinary requiems, are worn when the body is present. 'In Commemoratione animarum

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lay them with their feet towards the west is a Roman innovation.[1]

It seems generally most convenient[2] for the cross-bearer to stand at the foot of the grave, looking west, and the priest to stand at the head looking east; the torchbearers holding their torches on either side of the priest's book, the thurifer standing near the grave, the choir and the mourners grouping themselves as may be most convenient.

'While the Corpse is made ready to be laid into the earth, the Priest shall say, or the Priest and Clerks shall sing,' the Anthem, '*Man that is born.*' It is clear from the next rubric that the body must also be lowered into the grave during this Anthem: the men must therefore be taught not to wait till the Anthem is finished, as they sometimes do.

As soon as the Anthem is finished, 'then, while the earth shall be cast upon the Body by some standing by [not by the priest], the Priest shall say' the Commendation. Anciently the earth was strewn in the form of a cross.[3] It is still the custom to cast it in thrice. The verger or sexton should be instructed to cast the earth in the form of a cross; sprinkling it first along the coffin from the head to the midst, then from the foot to the midst, and the third time completing the cross by sprinkling the earth across the coffin in the midst. The rubric does not say this is to be done at

[1] 'This practice seems not to be ordered in the Roman books until the publication of the *Rituale* of Paul v. early in the seventeenth century.' See for the explanation, Wickham Legg, *Kalendar*, Nov. 1900.

[2] It appears from old pictures that anciently the clergy and servers stood at the side of the grave in no set order.

[3] 'Executor officii terram super corpus ad modum crucis ponat, et corpus thurificet et aqua b̃enedicta aspergat.'—*Man. Sar.*, 152.

the words '*earth to earth*,' etc.; but rather that it is to be done in such a slow and deliberate manner as to last during the whole Commendation.[1]

Then follows the singing or saying of the second Anthem. All join in the *Paternoster*, and might sign themselves at the Grace. The *De Profundis* (Ps. 130) may be sung in returning, and also the six other Penitential Psalms.[2] At the burial of an infant, Ps. 113 (*Laudate, pueri*), and Ps. 148 (*Laudate Dominum*) are suitable.

In towns, where there is no churchyard, and the interment has to be in a distant cemetery, the first part of the service down to the end of the Lesson should still, if possible, be said in the parish church. The bearers will then remove the coffin at the conclusion of the Eucharist, or of the Lesson if there be no Eucharist. No part of the office should be said more than once.

Loyalty to the Prayer Book does not prevent our desiring its enrichment under 'lawful authority'; indeed, the Prayer Book would be a unique liturgical phenomenon if it precluded authorised additions, for such enrichment is in accordance with the constant practice of the Church Universal, so that it be not done unlawfully. Many bishops now allow special

[1] The present custom of emphasising the words *earth*, *ashes*, and *dust*, seems to be the result of that paganism which grew up naturally as prayer for the departed died out. The cross of earth should rather mark the thought of Resurrection in Christ, which *is* the thought of the Commendation: the earth might therefore be cast, first between *Forasmuch* and *ground*; secondly, between *earth* and *Christ*; thirdly, completing the cross, between *who* and *himself*. In a cemetery, where there is no proper official, this last office might well be done by one of the mourners.

[2] 'Postea revertentes clerici de tumulo, dicant septem psalmos penitentiales, vel psalmum, *De Profundis*, cum antiphona, *Requiem aeternam*.'—*Man. Sar.*, 157.

Collects, Epistles, and Gospels for funerals, and in this they have not only the sanction of the Prayer Book of 1549, but also of the Latin Prayer Book of 1560,[1]--not to mention that of extreme antiquity. In places where such are not yet authorised the priest would have to use the Collect, etc., for the day, and in such case he would wear vestments of the colour of the day, though the altar might still be vested in the funeral colour.[2]

A second Collect, Epistle, and Gospel are needed[3] when the Lord's Supper is celebrated for the Departed at times when there is no funeral. It may be mentioned that the fancied restrictions as to the days when such services may be held have no English authority. They may be held on any day in the year, so that the service proper to the day is also used when such a service is appointed.[4]

[1] In addition to this an Office for the Dead was drawn up in 1559, and used at the death of Henri II. by Archbishop Parker. The Office drawn up at the death of Queen Victoria will be remembered by all. Now that 'Memorial Services' have become universal, it is much to be desired that an Office should be drawn up by competent liturgiologists and issued by authority.

[2] A very common arrangement of colour in old times, to judge by the illuminations, *e.g.* p. 423, note 2.

[3] These are supplied in my *English Liturgy*.

[4] Even at Christmas and Easter time, when there was no 'missa pro defunctis *in capitulo*,' there was a Celebration at the high altar or some other altar when the body was present or on the anniversary of a bishop.—*Mis. Sar.*, 860*. (*Cons.*, 101, adds the trental, and omits the restriction as to bishops.) Comp. *Mis. Westm.* 'In tempore paschall pro defunctis': and C. Wordsworth *Notes*, 'A Mass for Canons departed was said every *day* (except perhaps Maundy Thursday, and Good Friday).' Instances of Requiems being said in College Chapels every day (always with the exception of Good Friday and of that day only) are given by Mr. Atchley in the *Church Times*, Feb. 1, 1901. In parish churches, of course, they would not be so frequent, but in no case could there be any day forbidden except Good Friday.

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of carved head-stone is much to be recommended, and I am inclined to question the propriety of using any but wooden and iron crosses (or, at the most, small stone crosses, not of the conventional shape) for individual graves; for the Holy Cross is not a memorial of the dead, and that cross or crucifix which belongs to the churchyard should stand sovereign and significant as the one Cross of the Redeemer round which all the graves are clustered.

Nearly every old church, and every cathedral, is being ruined by the garish setting of white monuments that is creeping round it. In addition to this, our cathedrals are being spoilt within by the practice of putting up a 'recumbent effigy' to every prelate that dies—so important do we moderns fancy ourselves. It is high time that the clergy taught a more humble spirit, and that monuments were used far more sparingly both within and without our churches. There is now and then good cause for them; but respectability and death are not in themselves sufficient reason for a prominent *siste viator*.

Much the best memorial is something of real use or beauty for the church. Yet even in such cases one often cannot but notice with pain how loudly some voice of brass advertises the family of the deceased.[1]

Brasses need not be hideous; but almost all modern ones are. A very great deal can be done with incised

[1] 'A narrow strip, not more than perhaps four inches, with a plain continuous text upon it, may fitly be placed, simply as a *record*, not an *advertisement*, on or near a memorial pulpit, or font, or screen; but only placed where it does *not* meet the eye of one entering the church. *Orate pro aia. Joh. Smith qui obiit Jan.* 2, 1896: *a-aetatis suae* 75 ✠. . . . A few suggestions are here given of brief inscriptions which may suffice to record gifts. *Servus dei d.d.* (date). *In*

brass, and far more if it is treated with coloured enamels, by a real artist.[1] Tombstones, tablets, and memorials of all kinds should not be articles of commerce.

It is worth while remembering that the Court of Arches decided (in the case of Woolfrey *v.* Breeks) that the Incumbent had no power to exclude an inscription because it contained the petition, 'Pray for the soul of J. Woolfrey. It is a holy and wholesome thought to pray for the dead.' The Court declared that the inscription 'was not illegal, as by no canon or authority of the Church in these realms had the practice of praying for the dead been expressly prohibited.'

*honorem dei et usum ecclesiae* (date). *In mem. Joh. Smith* (date) *a. m. d. g. d. d. F. S.* (date). *Deo gratias* (date). *Quid retribuam domino.* Or it may be that the shield of arms (with the donor's initials) would serve as well or better.'—Geldart, *Manual of Ch. Dec.*, 66. Or the inscription may be carved in some unobtrusive place on the wood or stone, which is often best.

[1] Such may be obtained through the Church Crafts League, Church House, Westminster.

# CHAPTER XVIII

## NOTES ON THE SEASONS

THE notes in this chapter are intended to supplement the directions given in a good kalendar, and the remarks as to variations in the service given in other chapters of this book. Consequently, where there is nothing special to be said about a day, all mention of it is omitted.

For other information the reader is referred to a sound kalendar. Many of the kalendars published are most misleading. Dr. Wickham Legg's *English Churchman's Kalendar* (Mowbray, 1s.) which contains pictures and notes, as well as the lessons, colours, etc., should be hung in the vestry; and Mr. Vernon Staley's *Calendar of the English Church* (Mowbray, 4d.) should be placed on the parson's stall. Office-hymns are given in Dr. Legg's Kalendar, as well as the lessons, colours, and many useful and reliable notes: a small penny *Churchman's Kalendar* on the same lines is also published by Mowbray, with the lessons and colours. For the Scottish use Mr. Eeles edits a *Scottish Churchman's Kalendar*, on the same lines and at the same price as that of Dr. Wickham Legg, which is also published by Mowbray.

The Prayer Book Kalendar should be loyally followed. There is something, however, to be said for the Falling

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Asleep of the Blessed Virgin, and All Souls' Day, which appear in English almanacks, bearing the *imprimatur* of the Archbishop of Canterbury, down to 1832.

During **Advent**, and from Septuagesima to the end of Lent, the deacon and sub-deacon sometimes wore a special kind of chasuble instead of their tunicles.[1] This use of the chasuble is, however, rather elaborate,[2] and there is plenty of evidence that tunicles were worn,[3] although the custom at Salisbury Cathedral was to wear chasubles.[4] But on Good Friday, and also on all vigils

[1] 'Per totum Adventum et a Septuagesima usque ad Coenam Domini [ad Pascha, *Cons.*, 91] diaconus et subdiaconus ad missam casulis induantur.'—*Grad. Sar.* qu. *Mis. Sar.*, 1, *n.*

[2] The deacon and sub-deacon did not wear either chasubles or tunilces for the procession (*Proc. Sar.*, 5); for the introit and for the first part of Mass they wore them like the priest, but with their hands inside (*Cons.*, 62); before reading the Epistle, the sub-deacon put his chasuble behind the high altar (*Grad. Sar.*, 8), but he put it on again for the Gospel (*Cust.*, 73); the deacon before he read the Gospel, folded his chasuble, put it over his left shoulder, and fixed it with his girdle like a stole (*Cons.*, 71); at the end of Mass there is a direction for the deacon to put on his chasuble again (*Cons.*, 88) before saying *Benedicamus Domino*, which was said instead of *Ite Missa est* in Advent and Lent. The chasuble in the thirteenth century was of thin material so that it could be easily folded or rolled up and worn like a shawl; and such is its appearance in the figure of the deacon, who wears it 'modo stole,' in the west front of Wells Cathedral.

[3] *E.g.* 'Two dalmatics for Lent' (*temp.* Ed. VI., York Minster), 'Two tunicles to the same,' *i.e.* 'for lent' (St. Paul's Cath., 1552), 'One Priest, Deacon, and Sub-deacon of white Damask with red crosses' among the 'Lent stuff' at Ludlow Priory (1547): these, it will be noted, are all near the second year of Ed. VI. In 1407, at Warwick, a 'whole vestment of white tartaryn for lenton' includes three albes and amices, with stoles, fanons and girdles, but only one chasuble and no tunicles. *Cf. S.P.E.S. Trans.* II. 233-272. Some think that the rubric of the First Prayer Book, 'albes with tunicles,' makes the tunicle obligatory on all occasions. See also p. 443, note 4.

[4] The Customary, which is an adaptation of the Consuetudinary for parish churches (Frere, *Use of Sarum*, xl), thrice inserts the qualification 'quando utitur,' 71, 73, 88. This phrase also occurs in the Sarum Missal of 1554 (*Mis. Sar.*, 629, *n.*).

and ember days, at all times of the year, neither chasubles nor tunicles were worn by the ministers,[1] except on Easter Even, the Vigil of Pentecost, Christmas Eve when on a Sunday, and the Ember Days in Whitsun week, on which days tunicles were worn as usual.[2]

The tendency at the present day to make another Lent of Advent is quite modern. The *O Sapientia* in our Kalendar may remind us of the spirit of joyful expectation which is the liturgical characteristic of Advent.

**Ember Days.**—The Ember Day collects are directed by the rubrics 'to be said every day, for those that are to be admitted into Holy Orders,' and 'before the two final Prayers of the Litany, or of Morning and Evening Prayer.' Special Collects, Epistles, and Gospels for the Holy Communion are now sanctioned in many dioceses.[3] The special post-communions in the Ordination offices suggest that similar collects may be used at other administrations of the Lord's Supper.

**Christmas Eve.**—Festal Evensong is a fitting preparation for the next day, and a convenient way of imposing a term to the work of decoration. For this service the violet of the vigil will be changed for the festival white.

Care should be taken that this service does not interfere with the opportunities of those who wish to make their confessions. A paper on the notice-board,

[1] 'In missis quoque vigiliarum et in jejuniis Quatuor temporum, generaliter per totum annum, in albis esse debent.—*Grad.* qu. *Mis. Sar.*, 1. 'Nisi in vigiliis et quatuor temporibus et in die parasceves: tunc enim sint in albis cum amictibus induti.'—*Cust.*, 63.

[2] 'Nisi in vigilia Paschae et Pentecostes et in vigilia Nativitatis Domini, quando in dominica contigerit, et ex certis (exceptis) Quatuor temporibus quae celebrantur in hebdomada Pentecostes: tunc enim dalmatica induantur.'—*Grad.* (*continued*).

[3] Collects, Epistles, and Gospels for those as for other days in the Kalendar will be found in my *English Liturgy*.

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but it is a pity that rosemary[1] is now forgotten. It was used in honour of the Lord's Mother, and at the time of the *Spectator* and of Gay, and even later,[2] it was still kept up.

A pretty medieval practice was to hang a wooden hoop with candles on it in the midst of the chancel at Christmas in memory of the Star. This was called the trendle or rowell,[3] and it is a good way of marking the season.

The parson will often have to use his authority to protect the altar from childish attempts at over-decoration. In the rest of the church it does not matter so much, and he may not have to interfere, beyond forbidding absolutely the driving in of nails, and the encumbering of altar-rails, stalls, font, or pulpit.[4] But if he do not look after the altar, it will lose its dignity under the inroads of a multitude of good people who do not know what an altar is. Flower-vases are of doubtful legality with us;[5] at all events they should be used sparingly. All decorations should be restrained, following the broad architectural lines of the building. Festoons and wreaths are generally best; and artificial materials are to be avoided. Lettering is one of the most difficult branches of design: it may be remembered that a text is not the more sacred for being illegible.[6]

[1] *E.g.* 'Pd. for holly and ivy, rosemary and bay at Christmas, 1s. 10d.'—*Accounts* of St. Laurence Reading, 1644.

[2] Cf. *Abbey and Overton*, ii. 452. As late as 1790 it was the custom at Ripon Cathedral for the choir-boys to bring to church baskets of apples each stuck with a sprig of rosemary, and to present one to each of the congregation.—*Gentleman's Magazine*, 1790, lx. 719.

[3] Micklethwaite, *Orn.*, 46. In the 3rd ed. he says, 'The *Stella*, sometimes named where accounts are written in Latin, seems to be the same thing.' [4] Pp. 51, 64. [5] P. 97.

[6] Simple letters are better than the so-called Gothic types one often sees. Many beautiful examples are given in Mr. E. F. Strange's *Alphabets* (Bell: 5s.).

The greenery may in accordance with old custom remain up till the Epiphany (Twelfth Day); or its Octave Day, or Candlemas eve; but the flowers should all be removed on the morrow. Decaying vegetable matter in church is very objectionable. Great reverence and quietness must be observed.

The following principles are laid down by Mr. Geldart in a book that is full of useful advice on the subject of festival decorations:[1]—1. Decoration should be unobnoxious (the church should be at least as fit for use as before); 2. Decoration must be harmless to the fabric; 3. Decoration of the decorated is not permissible (decorate plain spaces but not ornaments or details); 4. Never interfere with the architectural lines of the building; 5. Never invent impossible features; 6. Avoid sameness and repetition; 7. Avoid extravagance; 8. Avoid lack of proportion; 9. Avoid unnecessary offence; 10. Reverence the sanctuary; 11. Be businesslike.

It will be well if the choir sing carols in the streets on Christmas Eve, properly dressed—so long as this does not interfere with the singing at the Midnight Mass. All the parish will be pleased at out-door processions of this kind, and will learn to value more those that are within the church.

**Christmas.**—According to the old custom, there should be three Communions on Christmas Day, the first at midnight, the second at daybreak. The midnight Mass generally attracts many strangers;

[1] *A Manual of Church Decoration and Symbolism* (Mowbray). This book contains fifty-two plates and many other illustrations. It is very full of information on the subject, indeed it gives too much rather than too little, for Mr. Geldart, while exposing in a very amusing way the worst enormities of decorating ladies, charitably allows as much as the widest toleration can suffer.

therefore it is well to insist on intending communicants giving their names to the clergy the day before. Care should be taken that there is one very early Celebration on all the Great Feasts, for the benefit of servants and others. The more Celebrations there are on these days, the more communicants there will be.

On the Great Feasts it seems best not to sing the Litany in procession, but to say or sing it kneeling (the clergy remaining in choir, and one or two chanters kneeling at the faldstool), and then to sing a festal processional hymn before the Mass.[1]

There seems to be no good reason why carols should be sung at the end of the service as a sort of dull afterthought. Without supplanting the Christmas hymns, they may be sung one or two at a time, *during* service-time. Some of them make excellent processionals, others can be sung during the Ablutions, or before and after the Sermon at Evening Prayer, while the more elaborate may be rendered during the Offertory, at the Lord's Supper, and in place of the Anthem at Evensong; and this may be continued into the next month with the Epiphany carols. Those who have tried this plan will know how beautiful and stirring is the effect; and the carols teach the people a good deal that our modern hymns fail to teach.

St. Stephen, St. John, and the Holy Innocents have no vigil or eve, and therefore their collects should not be said 'at the evening service next before.' But according to the old use they have octaves, and therefore on St. John the collects of Christmas and St. Stephen are said as memorials, on the Innocents' Day those for Christmas, St. Stephen, and St. John, in

[1] *E.g.* 'In die Pasche in eundo cantatur *Salve festa dies.*'—*Cons.*, 156.

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*Deum* at Mattins during Lent according to the First Prayer Book.[1]

**Ash Wednesday** is now with us the 'first day of Lent,' and the collect for Ash Wednesday must be said 'every day in Lent,'[2] after the other appointed collect. It seems to be intended that the Ash Wednesday Collect, Epistle, and Gospel should be used on the following Thursday, Friday, and Saturday.[3] The Ash Wednesday Collect should not be used at all on Shrove Tuesday, as Ash Wednesday (like Good Friday) has no 'Vigil or Eve,' and therefore does not come under the rubric that heads the Collects, Epistles, and Gospels.

The order of service for Ash Wednesday is as follows:—First Mattins is said in the choir as usual, then the priest goes to faldstool and says the Litany. Then 'after Morning Prayer, the Litany ended according to the accustomed manner, the Priest shall, in the Reading-Pew or Pulpit say' the Commination Service to the end of the Exhortation. For the *Miserere* the priest leaves the pulpit and goes to the faldstool 'in the place where they are accustomed to say the Litany,' and there they 'all kneel upon their knees.' The clerks are told to kneel in the same place as the priest; therefore, if the faldstool be in the middle alley,

[1] 'After the first Lesson shall follow throughout the year, except in Lent, all the which time, in the place of *Te Deum*, shall be used *Benedicite omnia Opera Domini Domino*, in English as followeth.' (*The Two Books*, 29.) In the Sarum use the *Te Deum* was sung on Sundays and most feasts, except in Advent and Lent, when the ninth respond was repeated Instead on feasts of nine lessons. Frere, *Use of Sarum*, 311.

[2] Some consider that 'every day in Lent' means, as it did in the Sarum Breviary, every day from the first Monday till the Wednesday in Holy Week, excluding Sundays and feast days—'every day' being merely a translation of 'ferial.' But it seems safer to take the words literally, as has been the custom.

[3] *Ritual Conformity*, 4.

all will group around it. The impressiveness of this Order is often marred by a neglect of the rubrics: the priest should go from stall to faldstool (unless the solemnity of the service is further enhanced by the Litany being sung in procession, as well it may be),[1] from faldstool to pulpit, and finally all kneel around the faldstool.

The rubric, it may be noticed, orders the priest and clerks to 'say' the *Miserere*; if this means that it is to be monotoned ('sine nota') and not sung, it is in accordance with the Sarum rubric which excludes singing from this and from the *Kyries*.[2]

The priest will stand[2] for the versicles and collects, and for '*Turn thou us*,' which the people say after him, and he will remain standing for the benedictory prayer at the end. Then follows the Eucharist.

**Lent.**—The Lenten array should be hung up on the Saturday afternoon, or else after Evensong on the first

[1] There was anciently a procession on Ash Wednesday for the ejection of penitents. The procession was 'sine cruce,' but the special banner (of haircloth with a cross on it) was carried at the head of the procession, and there were lights and incense as usual. During the psalms before the blessing of the ashes, the banner was held near the north horn of the altar.—*Mis. Sar.*, 131, 135 (Gradual in note), *Proc. Sar.*, 26.

[2] '*Kyrie eleyson, Christe eleyson, Kyrie eleyson, Pater noster.* Et haec omnia sine nota dicuntur tam a sacerdote quam a toto choro, puero interim tenente vexillum cilicinum prope sinistrum cornu altaris. Deinde erigat se sacerdos cum diacono et subdiacono, et solus dicat super populum conversus ad orientem coram dextro cornu altaris, hoc modo. *Et ne nos inducas in tentationem.* Chorus respondeat. *Sed libera nos a malo. Salvos fac servos tuos et ancillas tuas: Deus meus, sperantes in te*'; then follow the rest of the versicles and responses, the *Oremus*, and the collect *Exaudi, quaesumus Domine*, as in our present office.—*Mis. Sar.*, 130-1. The prayer following, *O most mighty God*, is also taken from the ancient form for blessing the ashes. The ceremony of the taking of ashes might well be revived where it is allowed. It is a touching and simpl rite, and is certainly 'neither dark nor dumb.'

Sunday in Lent.[1] English tradition does not allow of a change of veils for Passiontide, but the same set remain up throughout.

The veils are hung up before the crosses, pictures (such as are not removed), and such images as are not of an architectural character, and, where there is a triptych, or other reredos with leaves, it is closed. If the reredos has no leaves, it should be covered by a large veil. The veils were of linen, canvas, bustian, or silk (*not* of crape); and their colour varied, the most general being white. It must be remembered, however, that this, in rough homespun linen, is a toned white; to use the white linen of which surplices are made (especially when the mellowness is spoiled by washer-women's blue) would seldom have a good effect. The beauty and significance of the Lenten white will be at once appreciated if an expert is called in and the whole arrangement carefully planned out; but if this is not done, it is very easy to make a church look queer and garish. The frontals and dorsals give excellent opportunities for appliqué or painted work in red on rough white linen,[2] but these, of course, must be most care-

[1] *Cons.*, 138. Saturday is more convenient, and has sufficient precedent.—Legg, *Kalendar*, 1900 (March).

[2] See the instances collected by Mr. St. John Hope in *S.P.E.S. Trans.* ii. 233. The following examples of frontals and dorsals are typical:—'White linen cloths powdered with great red crosses . . . with covers of the same suit for covering all the images in the church in time of Lent.' 'A front, white damask with red roses for Lent.' 'Cloths of white with crucifix for Lent.' 'An altar cloth of white for Lent, with crosses of red, with two curtains of white linen.' 'Linen with crosses red and blue.' 'Two altar cloths for Lenten time of linen cloth; with crosses of purple in every cloth, and a crown of thorns hanging upon the head of every cross.' 'With the tokens of the Passion for time of Lent.' 'With our Lady of Pity and two angels, and another with the sepulchre and two angels for the high altar in Lent.' 'White satin with pageants of the Passion.' 'White, spotted

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worn in Lent[1] and Holy Week,[2] as during the rest of the year.

It may be mentioned here that very good coloured linens can be got from Harris and Son, Derwent Mills, Cockermouth (but their two or three so-called 'church' colours should be shunned). The Ruskin linens are much more expensive, being hand-woven, but they have the beautiful colours and gloss of silk: they can be got from Miss Twelves, the Ruskin Linen Industry, Keswick.

A special processional cross was usually reserved for Lent. It was of wood, generally painted red, and it was without the image of our Lord.[3]

It is a good custom, and not without some ancient precedent,[4] to sing during Lent the *Miserere* (Ps. li.) after Evensong, the priest kneeling at the faldstool and singing alternate verses with the people; concluding, perhaps, as in the Commination.[5]

**Passiontide** begins with the 5th Sunday (Passion Sunday). In accordance with old custom, red should

[1] *E.g.* 'For Lenten, three albes, three amices with the parours,' 'albe and paramits for Lent, "a vestment with the albe and apparel of white bustian for Lent.'—Hope, *ibid.* The apparels might be of the same red as the orphreys of the chasuble. On Passion Sunday they might be changed, and sometimes black serge is a very good material for the apparels worn with red Passiontide vestments.

[2] *Cf.* note 3 on p. 456.

[3] 'Omnibus dominicis quadragesime, excepta prima dominica, deferatur una crux ante processionem lignea sine ymagine crucifixi.' —*Cust.*, 219.

[4] It was anciently sung kneeling before Mass on the Wednesdays and Fridays in Lent. (*Cons.*, 142.)

[5] The Commination may be used 'at other times as the Ordinary shall appoint.' He might be asked to allow the use of it from the *Miserere* to end of the first collect (*O Lord, we beseech*), concluding with *The Lord bless us, and keep us.*

be worn, in honour of the Precious Blood; and this, the most solemn season of the year, marked off from the rest of Lent.

**Holy Week.**—The services of Holy Week were of old many and elaborate. The almost universal tendency to supplement those given in the Prayer Book—sometimes by new services, such as the Three Hours, or hymns and dissolving views, sometimes by old, such as the Reproaches or Tenebrae—shows that there is now a keen want of more observances during this solemn week.

In using such services, when permission is obtained, we must have at least as much right to follow on the old lines as to adopt new ones. Considering the opposition under which our Prayer Book was compiled, it gives a remarkable amount of space to Holy Week, contains significant references to the ancient services, sometimes in translation, as in the Good Friday Solemn Collects, sometimes in references, as that to Baptism in the Collect for Easter Even. Again, the Church and Court have shown by the Maundy ceremonies that omission of old rites does not necessarily mean prohibition.

Those who wish to study the full rites for Holy Week, as they were anciently observed in a great Cathedral, can find them in the old books.[1] Of course the services of the great cathedrals were much modified in lesser churches.

**Palm Sunday,** the first day of Holy Week, should be specially observed. The procession of 'palms' is as old as the fourth century, but the introduction of the Blessed Sacrament into the procession does not appear

[1] *Mis. Sar.*, 254-358. These were translated, or rather adapted, in the *Services for Holy Week* by the Society of St. Osmund.

at Sarum till the fourteenth century.[1] Anciently every village had at least its procession of palms.

Dried date-palms are not a beautiful decoration for the altar, and the appropriateness of using bleached and dead leaves of this kind may well be questioned. If they are used at all, the ancient 'flowers and branches' should be used as well.[2] Willow and yew, for instance, look much better about the altar and screen than the long palms which one often sees propped in awkward curves against the reredos. The word 'palm' was anciently applied to willow and yew indifferently;[3] and their use, at least out of church, has never been dropped in this country. Box and flowers were also used.

The procession takes place before the Eucharist only, and not at Evensong. Before the procession, the veils of the altar-cross (both on the high-altar and on minor altars) should be untied so that they can be easily removed. The palms for distribution should be placed on a tray at the altar step by the south side of the altar, the palms for the ministers on the altar itself.[4]

The priest, wearing a red cope[5] over his albe, etc., enters the sanctuary with the ministers (who do not wear their tunicles[6]) as usual. He first blesses the palms; more anciently the blessing was very short,

[1] Frere, *Use of Sarum*, II. xxiv, 161.

[2] Real palms are shown in the woodcut in *Proc. Sar.* lying on the altar for the ministers, and on the altar step are branches of other trees for the rest.

[3] It still is in the vernacular; and there can be no more striking instance of the persistence of old customs than the sight of the costers' barrows in London streets on the Saturday evening before Palm Sunday, where catkin willow and box are freely sold.

[4] 'Supra altare pro clericis. Pro aliis vero super gradum altaris in parte australi.'—*Crede Michi*, 50. *Mis. Sar.*, 255.

[5] 'Induto capa serica rubea.'—*Mis. Sar.*, 255.

[6] 'Absque tunicis vel casulis.'—*Mis. Sar.*, 258.

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may be sung at a station in the middle of the procession at a convenient place.[1]

After the procession is over, the clerk unveils the cross on the rood-loft and the altar-cross,[2] and the Eucharist proceeds as usual. The *Gloria tibi* before the Gospel was omitted on Palm Sunday, and the Monday, Tuesday, Wednesday, Thursday, and Good Friday.[3] The deacon bows profoundly, and a short pause is made, at the words '*yielded up the Ghost*' in the Gospel, both now and on the following days.[4] Notice should be given of Communion and the First Exhortation read.[5] The altar-cross is veiled again after Evensong.[6]

dominicis Quadragesimae' (*Proc. Sar.*, 47). After the first station with its gospel was done, the Host was brought along in procession preceded by a silver cross, and as it drew near the wooden cross was put away (*Crede Michi*, 50). Special banners were used for Passion-tide, *e.g.* 'of red sarcenet, 'in Feasey, *Holy Week Cer.*, 52.

[1] 'Hic fiat prima statio; videlicet ex parte ecclesiae boreali in extrema parte orientali; et legatur hoc Evangelium *Cum appropinquasset.* Require hoc Evangelium in prima Dominica Adventus Domini.'—*Mis. Sar.*, 260. This north-east position for the station is only possible in a church that has an ambulatory round the choir: in other churches it would have to be somewhere in the south transept or about the west end.

[2] 'A processione dominici in ramis palmarum crux principalis [the great Rood] in ecclesia et crux super principale altare illa dominica tantum permaneant discooperta.'—*Cust.*, 139. The Rood was uncovered during the last station, which was before it.—*Cons.*, 61.

[3] 'Non dicitur *Gloria tibi*, Domine.'—*Mis. Sar.*, 264. This applies to each 'Passion,' but not to the Easter Even Gospel. The Gospels this week (but not the Passions) were announced 'sine titulo' (*ibid.* 272). Our Gospels, being Passions, should have the title.

[4] '*Emisit spiritum.* Hic inclinet se diaconus vel prosternet versus orientem, et dicat privatim *Pater noster*, *Ave Maria*, et *In manus tuas, Domine, commendo spiritum meum: redemisti me, Domine Deus veritatis.* Deinde surgat, et postea residuum Passionis legat.'—*Mis. Sar.*, 271.

[5] *Cf.* pp. 317-9.

[6] 'Qua finita, intrent chorum. Omnes cruces per ecclesiam sint discoopertae usque post vesperas.'—*Mis. Sar.*, 262. After mentioning

For those places where the office of Tenebrae is allowed, the following notes may be of use. There can be no objection to the service in itself, since it consists entirely of passages from Holy Scripture, with the addition of a few readings from St. Augustine. It may indeed be objected that it is but the old Mattins and Lauds, and that we have now a different form of Morning Prayer; but this does not seem a final argument against our using, as a special way of marking three solemn days, the old choir offices to supplement our own, where such an additional service may be allowed.[1] Even if it were not used at a totally different time of day from our Mattins, it is so entirely unlike that office that there can be no practical question of a liturgical solecism. Practically again, the office is one of the greatest beauty and most touching solemnity—I am not speaking now of the less important question of its ceremonial—so that there can be nothing more suitable for the devotions of educated people, especially if the old music is used. As I have said already, we do need additional services for Holy Week, and the old ones are a very great deal better than the new.

A translation of the Sarum office for Tenebrae,[2] called *English Tenebrae* (originally published by Mr. Hayes), can be obtained from the church of St. Agnes,

the Rood, *Cons.*, 61 says, 'Cruce eciam super principale altare discooperta et sic permaneat tota die discooperta.'

[1] The Bishops at the last Lambeth Conference passed the following resolution:—'We think it our duty to affirm the right of every Bishop within the jurisdiction assigned to him by the Church to set forth and sanction additional services.' The decision of course rests with the Bishop, and Tenebrae cannot be used if he decides against it.

[2] It need hardly be said that the question of the revival of Tenebrae becomes much more difficult if the use of Rouen, for instance, is attempted.

Kennington. In this edition the service is printed in full for each day, so that there is no difficulty about finding the place.

The office is sung in the evening of Wednesday, Thursday, and Friday of Holy Week, without the organ.[1] The Tenebrae candlestick or 'herse,' with its twenty-four candles,[2] is placed before the altar on the south side, and the candles lighted before the service begins.

The Psalms are sung without the *Gloria*.[3] A candle is extinguished at the beginning of each antiphon and of each of the responsories which follow the Lessons,[4] by a server appointed for this office: in his book the number of the candle should be written plainly against each antiphon and responsory. He will begin with the lowest candle, first on one side, then on the other, and so on. All may sit, as the service is long, especially if it be sung. The lectern should stand in the midst of the choir, and the reader leaves his stall before each set of lessons[5] to read the appointed portions.

During the last psalm before the *Benedictus*, the upper light is removed, and put in some place where it is not seen, but it is not extinguished.[6] The lights in the church should then be lowered as much as

[1] This applies to all Holy Week. 'Let it not be forgotten that the organ is silent during Holy Week.'—Wickham Legg, *Kal.* 1900, Ap.

[2] Not less. 'In cena domini ante matutinas viginti quatuor candele accendantur, juxta numerum duodecim apostolorum et duodecim prophetarum.'—*Cons.*, 143, also *Brev. Sar. in loc.*

[3] '*Gloria Patri* omnino pretermittatur.'—*Cons.*, 143.

[4] 'Quarum singule ad incepcionem cujuslibet antiphone et responsorii extinguantur.'—*Cons.*, 143.

[5] Cranmer explained that the Lamentations are read in memory of the Jews seeking our Lord's life at this time.

[6] 'Dum ultimus psalmus in laudibus, psallitur, lumen, ubi nequeat videri, abscondatur.'—*Ibid.*

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poor persons as corresponded with her age. The Hanoverian sovereigns deputed the office to the royal almoners, who soon dropped the washing (in 1737), but retained the custom of giving alms, which is still done at Westminster Abbey with some ceremony (including the processional use of a towel) each year. It is to this practice that we owe the name of Maundy.[1]

The Holy Eucharist should be sung with much solemnity on this its birthday. The red Passiontide colour is continued during the day,[2] but white may be worn for the Mass.[3] Tunicles are worn by the deacon and sub-deacon.[4] The *Agnus Dei* should not be sung, unless the Bishop celebrates.[5]

Evensong was anciently said between the Communion and Post-communion, so that Mass and Evensong ended together,[6] and then the altars were stripped

1 'Mandatum novum do vobis,' the antiphon from John xiv. sung during the washing.

2 'Indutus vestibus sacerdotalibus in capa serica rubea,' for the Reconciliation of the Penitents. If white is worn for the Mass there is no use for red except for the frontal at Mattins, if the altars are stripped directly after Mass; for there are no rulers of the choir on this day, either at Mattins (*Cust.* 140), Mass (*Mis. Sar.*, 300), or Evensong (*ibid.* 304).

3 'Formerly in England the colour for the Eucharist also remained the same, unless the Bishop during the celebration of the Eucharist blessed the holy oils. Then the colour was often white; and now the use of white ornaments on this day has become very general, whether the oils be blessed or not, white being in so many dioceses the colour of the Holy Eucharist instituted on this day. Thus, if the colour be changed, it should be changed only for the Eucharist.'—Wickham Legg, *Kal.* 1900, Ap.

4 'Propter solemnitatem vero Coenae diaconus et subdiaconus dalmatica et tunica induantur.'—*Mis. Sar.*, 308.

5 'Hac die non dicitur *Agnus Dei*, nec Pax detur, nisi episcopus celebraverit.'—*Mis. Sar.*, 303. The *Gloria* and Creed also were not said unless the Bishop celebrated.—*Ibid.* 300, 302.

6 'Et sic Missa et Vesperae simul finiantur.'—*Mis. Sar.*, 308, *cf.* also 304.

and washed by two priests, a deacon, a sub-deacon, and a taperer, assisted by two other ministers carrying the wine and water, all vested in albes.[1] Each altar was washed, wine and then water being poured on its five crosses, and dried with a branch of box or other tree,[2] and the collect said of the saint in whose honour the altar was dedicated.[3] Meanwhile responsories were sung.[4] It is a reasonable and useful as well as symbolical custom to wash the altars after the Mass on this day;[5] they should remain stripped till Easter Even. The altar was only vested on Good Friday during the office for Communion with the reserved Sacrament.

All the church bells should be silent during the last three days of Holy. Week after the Maundy Mass.[6] Therefore we have no precedent for the objectionable and morbid practice of tolling a bell on Good Friday.

**Good Friday.**—The services essential to this day are Mattins, Litany, the Ante-Communion service, and Evensong. To these may be added the Reproaches in the morning and Tenebrae after Evensong, if per-

[1] 'Deinde praeparentur duo sacerdotes excellentiores cum diacono et subdiacono de secunda forma et ceroferario de prima forma, [et duobus clericis vinum et aquam deferentibus, *Grad.*], qui omnes sint albis cum amictibus induti, et incipiant a majori altari, et abluant illud, infundentes vinum et aquam.'—*Mis. Sar.*, 309.

[2] For references *cf.* Feasey, *Holy Week Cer.*, 106.

[3] 'Quo finito dicitur versus et Oratio de sancto in cujus honore consecratum est altare, ab excellentiore sacerdote, modesta voce, item sine nota. Quae terminitur sic *Per Christum*, nec praecedat nec subsequatur *Dominus vobiscum*, sed tantum *Oremus* ante Orationem. [Et postea deosculetur altare ab executore officii et aliis clericis consequentur, *Grad.*] Eodem modo omnia altaria in ecclesia abluantur.' —*Mis. Sar.*, 309-10.

[4] They are given in *Mis. Sar.*, 309-10.

[5] It is absolutely necessary that the altars should be sometimes washed and left bare to be aired (p. 173).

[6] Micklethwaite, *Ornaments*, 57; Feasey, *Holy Week Cer.*, 93.

mission has been obtained from the Ordinary. The Three Hours' Service is everywhere allowed, and many find it a very great help. It is not, however, a liturgical service at all; and, excellent as hortatory devotions of this kind often are, they must not be allowed to displace the Church's appointed offices.

The service sometimes used, called the 'Reproaches,' is really a small part of the old office for the Veneration of the Cross, and so is the hymn *Pange Lingua* (*A. and M.* 97).

The Holy Eucharist should not be celebrated on Good Friday or on Easter Even.[1]

The Passiontide red should be continued (unless violet has been retained). There is no authority for the use of black crape, etc., in the church.

In the Middle Ages, three Hosts were consecrated on Maundy Thursday: the second was consumed by the priest at the Friday service, which was like our more primitive Ante-Communion service,[2] but with communion from the reserved Sacrament annexed to it; the third Host was deposited in the Easter Sepulchre, which was not the same thing as the urn on the Roman 'altar of repose.'

[1] 'Good Friday and Easter Even have always been distinguished from the rest of the days of the year by the fact that no celebration of the Eucharist took place on them: the Church fasted because the Bridegroom was taken away.'—*Procter and Frere*, 536. Dr. Wickham Legg says of Easter Even (*Kal.* 1900, Ap.): 'The Celebration which now takes place at Rome early on the morning of Easter Even is really the first Celebration of Easter Day, formerly said soon after midnight, but which has been put back by little and little till it has reached its present time. There should be no Celebration on Easter Even.'

[2] 'The old service of Good Friday and Easter Even is of this nature: the Mass of the presanctified was grafted on to it in mediæval times, but originally it was simply an "ante-communion service." It is in fact the "primitive service."'—*Procter and Frere*, 498, 536-8.

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Book,[1] 'a plain albe or surplice, with a cope.' The cope will be red[2] (unless the Passiontide colour is not used), and apparels may be worn.[3]

A great feature of the old service was intercession, and some of the solemn collects then used have been preserved in our service. The intercessions were for the King, bishops, and clergy, confessors and all 'the holy people of God,' those in heresy or schism, the Jews and the heathen, the troubles and sickness in the world, and the catechumens. Our collects preserve most of these subjects; and in addition to those appointed, *i.e.* for the King, 'this thy family,' 'all estates of men in thy holy Church,' 'all Jews, Turks, Infidels, and Hereticks' and the Ash Wednesday collect, one or two of the collects at the end of the Communion service might well be added, in accordance with the rubric, *e.g.* '*Assist us*,' '*O Almighty Lord*,' ending with, '*Almighty God, the fountain.*'

After the Church Militant Prayer one or more of the collects at the end of the service will be said, as the rubric directs. The most suitable for the occasion is the last, '*Almighty God, who hast promised.*'

Care should be taken in those churches where the Three Hours' service is held, to mark the fact that it is not a liturgical service, but rather a sort of meditation, which is strictly subsidiary to the proper Good Friday offices. For this and for other reasons it is better for

[1] P. 89.

[2] See p. 455, note 1.

[3] The rubric in the Sarum Missal 'absque paruris' does not refer to the ministers at the altar, but to the 'alii duo presbyteri de superiori gradu, nudatis pedibus, albis induti absque paruris, tenentes crucem,' who brought the cross out for the adoration.—*Mis. Sar.*, 328. In fact the unapparelled albe is only the distinctive dress of the *dramatis personae* of the Creeping to the Cross.

the conductor to wear his cassock, gown, and tippet, as he would for a mission service. Of course he would not in any case wear a stole. It is better to let one or two men at the back of the church lead the hymn-singing, and to dispense with boys: certainly it is not an occasion for a surpliced choir.

Evensong should be monotoned, and not sung.[1]

**Easter Even**, called also Holy Saturday or the Great Sabbath, was anciently marked by the blessing of the new fire and Paschal candle, and by the hallowing of the Font. It is the best day in the year for the celebration of Holy Baptism with special solemnity, and, whenever possible, baptisms should be arranged for this day, to take place after the second Lesson at Evensong. Adults who seek admission to the Church should, when convenient, be prepared throughout Lent and baptized on Easter Even.

The appointed morning services are Mattins and Ante-Communion; the colour for these is red (unless violet has been retained). In the Middle Ages the Paschal was blessed before the Lord's Supper, which was deferred till after None, and Evensong was interwoven with the Mass so that both finished together,[2] as on Maundy Thursday; but more anciently the Paschal was blessed in the evening.[3] Nowadays, when Evensong cannot be said at the same time as the Eucharist, it seems best not to light the Paschal till before Evensong.

Evening Prayer is generally considered the first Evensong of Easter, the collect for Easter Day being used; but the ferial psalms should not in any case be

[1] 'Dicant Vesperas non cantando.'—*Mis. Sar.*, 332. This does not apply to Mattins.

[2] *Mis. Sar.*, 357.

[3] Feasey, *Holy Week Cer.*, 186.

departed from.[1] The church should be decorated, the altars may be vested in the festal white;[2] the church bells may be rung.[3] The crosses, images, etc., however, should not be unveiled till after Evensong;[4] nor should incense be used at the *Magnificat*,[5] nor should there be rulers.[6]

Litanies were anciently sung before the Benediction of the Font. The Sevenfold Litany was sung by seven boys in surplices 'in medio choir,' the priest standing before the altar in a red cope.[7] When it was over, the Fivefold Litany was sung by five deacons in surplices, also in the midst of the choir, but only for the opening Invocations, after which the procession started for the font, going by the south side of the church.[8] It is a good thing to make litanies a feature of this day. A Litany might be sung before Evensong, and also during the procession to the font, if there is a Baptism. If the priest wears a red cope for the litanies, he will change it to a white one for the Baptism.

**Easter Day** is the day on which all churchmen not excommunicate are ordered to make their Communion.

[1] Wickham Legg, *Kal.* 1900, Ap. There is however, much to be said for the use of the Easter Even collect only.

[2] 'Post sextam . . . altaria festive cooperiantur et festivo modo ad ostendendam tam ineffabilis gaudii sollempnitatem intrinsecus et extrinsecus dignissime cuncta adornentur.'—*Cons.*, 144.

[3] 'Pulsentur signa ad vesperas.'—*Cons.*, 152. In *Mis. Sar.* (353, 351), however, the bells are to be rung at *Gloria in Excelsis*, not at Evensong.

[4] 'Sint cooperta usque ad matutinas in die pasche.'—*Cons.*, 138.

[5] 'Non thurificetur altare neque chorus.'—*Mis. Sar.*, 357. Incense was used for the Blessing of the Font, etc.

[6] Vesperae festivae sine regimine chori.'—*Mis. Sar.*, 356. This is all a survival of the older and more appropriate custom of not beginning the Easter services till Easter morning. If the Easter Even collect is used, the Passiontide colour would be retained. In any case the special character of this service as before Easter Morn must be carefully preserved. [7] *Proc. Sar.*, 83. [8] *Cons.*, 149; *Mis. Sar.*, 347-50, *n.*

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sacred vestments, closing the procession, and chanting in a grave and appropriate melody the '*Benedicite omnia opera*. The boundaries of the parish were marked in many points by Gospel trees, where the Gospel was read.[1]

Here then we touch hands with ancient tradition; and the parson may easily accommodate it to his own opportunities. For the Psalms, etc., to be used he can turn to old authorities, and will find that Psalms 103 and 104, together with the Litany, are 'by law appointed.'[2] Something like the following may be found suitable.

Let the choir and clergy leave the church, preceded by the churchwardens,[3] verger, cross, candle or lantern-bearers,[4] and thurifer, and all wearing surplices over their cassocks, and the clergy their hoods, tippets, and caps (the officiant in a violet cope). Banners may be carried.[5] Let the choir be followed by the school-

[1] Brand's *Popular Antiquities*, i. 169. Hence the name Gospel Oak.

[2] 'Doth your Minister or Curate in Rogation Days go in Perambulation about your Parish, saying and using the Psalms and suffrages by law appointed, as viz. Psalms 103 and 104, the Litany and Suffrages, together with the Homily set out for that end and purpose?'—*Articles of Archdeacon of Middlesex in* 1662, qu. Atchley, *S.P.E.S. Trans.* v. 61. The reference is to the Elizabethan Injunctions of 1559 or to the Advertisements of 1564 (though they cannot strictly be called 'law'). 'Item, that in Rogation days of procession they sing or say in English the two psalms beginning "Benedic, anima mea," etc., with the litany and suffrages thereunto, with one homily of thanksgiving to God.'—Cardwell, *Doc. Ann.*, i. 293; comp. p. 187. Gospels and Epistles also were mentioned by the Bishop of Chichester in 1637, qu. Atchley, *ibid.* 62, and Brand, *ibid.* i. 204.

[3] At first staves were carried, then rods or wands *ad defendendum processionem* (Chambers, *Div. Service*, 213). Four stalwart men in their ordinary attire, carrying rods, would make a good head to the procession.

[4] It is interesting to note that it was not till 1560 that lights were forbidden in these processions. This was done by Grindal, who at the same time forbade the use of surplices!—Strype, *Grindal*, 28, qu. Atchley, *ibid.* 62.

[5] Atchley, *ibid.*

children carrying flowers and garlands. Let stations be previously arranged, one in the village, the others on the boundaries if possible (with trees planted and kept for this purpose). Let the choir slowly chant the appointed psalms through the village; and at the first station let the Gospel for the Sunday be read, the choir grouping round the reader. As the procession proceeds let the Litany be sung, and perhaps metrical litanies, and Psalm 67 and the Penitential Psalms,[1] to fill up the time; and at the other stations let the Epistle and Gospel for the Rogation Days (James v. 16-20 and Luke xi. 5-13) be read, and other passages if there are more stations. On returning through the village by another way let the *Benedicite* be sung. Then let all come into church again for the Eucharist, at which there should be a Sermon or Homily.[2]

The parson may be able to arrange for a partial holiday on these occasions.

**Ascension Day.**—Everything should be done to make Holy Thursday as much a holiday as Christmas, and the people strongly urged to observe it according to the custom of Holy Church.[3] It may help towards this ideal if the day is chosen for some guild or club feast.

[1] The ancient practice was to sing Psalm 67 (and any other psalms for any special need, such as good weather or peace), and Litanies, filling up with the Penitential Psalms (Chambers, *ibid.* 211).

[2] There is a 'Homily for the Days of Rogation Week' in the *Sermons or Homilies.* Compare *Mis. Sar.*, 408, 'Hic fiat sermo ad populum si placuerit.'

[3] The Sunday in the octave should not be allowed to exceed in importance the day itself. It seems better, for instance, not to have a procession after Evensong on the Sunday, nor to have any procession before Mass but the ordinary processional Litany. People should not be encouraged to look for their Ascension festival services on the Sunday.

**Whitsuntide** (especially the Eve) is a proper occasion for the solemn administration of Baptism.

The **Dedication Festival** should, according to the order of Convocation in 1536,[1] be everywhere observed on the first Sunday in October, whether the day of the actual dedication be known or not. It is a principal double with an octave. There is much practical convenience in this general observance of one day as Dedication Sunday; nor does it involve the neglect of the *festum loci*,[2] the special day of any particular church, since that is provided for by the Patronal Festival.

The **Patronal Festival** is quite a distinct feast, and preachers should be warned not to confuse it with that of the Dedication, nor should any hymns of the other feast be used, but only those of the Saint or Title. If the church is called by the name of some mystery or by one of our Lord's titles, then the festival is known as the **Feast of the Title**. The feast will fall on the day of the patron saint or of the title;[3] it is a principal double;[2] but it will not have an octave unless the day is one which has an octave in any case:[4] there can only be one such feast in the year; thus when the patron saint has more than one day a choice must be made,[5] and the date once chosen should never be changed.

[1] Wilkins, *Concilia*, iii. 823. [2] *Cust.*, 29.

[3] Sometimes the Feast of the Title has to be hidden in some greater festival, as *e.g.* Emmanuel Church must have its feast on Christmas Day, and Trinity Church on Trinity Sunday, though Christ Church would have an opportunity of increasing the observance of the Epiphany by keeping its feast on that day.

[4] Maydeston, *Tracts*, 12-3. *Brev. Sar.*, I. MCCCCLXXXI.

[5] In the case of a church dedicated in the name of our Lady, there is a choice of five days; in most cases July 2nd, the Visitation, will be found most convenient for the Patronal Festival, although any of the others might be chosen, except perhaps September 8th, which is too near Dedication Sunday.

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appointed *cursus*. But there may well be a procession and *Te Deum* after the Evensong.[1]

As for the decorations, let them be mainly flowers and greenery as on Dedication Sunday. A few typical fruits of the earth, such as grapes and corn, might be added for the Harvest; but these should not be placed on the Holy Table nor on any of its ornaments, and all should be removed after the *Te Deum* in the evening.

All Saints' Day has no octave, and every effort should be used to get people to church on the day itself.

All Souls' Day has some authority for its observance;[2] and might certainly be marked by a special administration of the Lord's Supper and by an instruction at Evensong.

When there are more than twenty-five Sundays after Trinity, the 'Service of some of those Sundays that were omitted after the Epiphany' must be used, according to the rubric, the service for the twenty-fifth Sunday being always used on the Sunday next before Advent; for this last Sunday is a preparation for Advent. As for the extra Sundays, they should be provided for as follows:—'If there be twenty-six Sundays after Trinity, the Collect, Epistle, and Gospel for the sixth Sunday after Epiphany should be used on the twenty-fifth Sunday. If there be twenty-seven Sundays, the Collect, Epistle, and Gospel for the fifth Sunday after the Epiphany should be used on the twenty-fifth Sunday, and the Collect, Epistle, and Gospel for the sixth Sunday after Epiphany, on the twenty-sixth Sunday.'[3]

[1] *Ibid.* [2] P. 433. [3] *Ritual Conformity*, 25.

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# APPENDIX

## ADDITIONAL NOTE TO CHAPTER III.

SINCE the new edition of this book was in print a most valuable article on the 'Priest's Square Cap,' by Fr. Robinson, has appeared in the fifth volume of the *S.P.E.S. Transactions*. It shows, among other things, that the college cap was originally an adaptation for laymen of the priest's cap, by the dropping of the cross-seams, and that it ultimately supplanted both the priest's cap and that of doctors, which was of velvet.

Incidentally, Fr. Robinson refers to the hood and tippet, and raises a difficulty which it seems necessary to clear up at once, since the choir habit is a matter of daily concern for all of us. He agrees with the rest of the experts that the word *tippet* means scarf, and that the tippet is the mark of a priest[1] (*insigne sacerdotale*) and not of a dignitary. But he remarks that the *simultaneous* use of hood and tippet has not the authority of rubric or canon. Every one will admit that this is literally true as regards the Canons of 1603. Some of us think, however, that the simultaneous use is understood, though not mentioned; because it seems an impossible assumption that only non-graduates should wear in choir the distinctive clerical badge.[2] To me it seems probable that the word *hood* was meant to include the tippet, and that this is the explanation of the words 'instead of' in Canon 58. The almuce had been in use within twenty years of the publication of the Canons, and the almuce was in fact simply

[1] Extended by Canon 74 to deacons, who have similarly the right to wear the stole, though in that case with a difference.

[2] In 1662 Cosin asks, 'Have you in your vestry a hood or tippet for the minister to wear over his surplice if he be a graduate?' (Robertson, *The Liturgy*, 107): here the use of the tippet over surplice is mentioned for *graduates*; and although the use of both hood and tippet is not required, it must be remembered that the inquiry only fixes a minimum.

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