





Class \_\_\_\_\_

Book \_\_\_\_\_





AN  
ANGLICAN STUDY  
IN  
CHRISTIAN SYMBOLISM.

*“The door step to the temple of Wisdom  
is a knowledge of our own ignorance.”*

BY  
(MISS) ELIZABETH CLIFFORD NEFF,  
Cleveland, Ohio.

1898.

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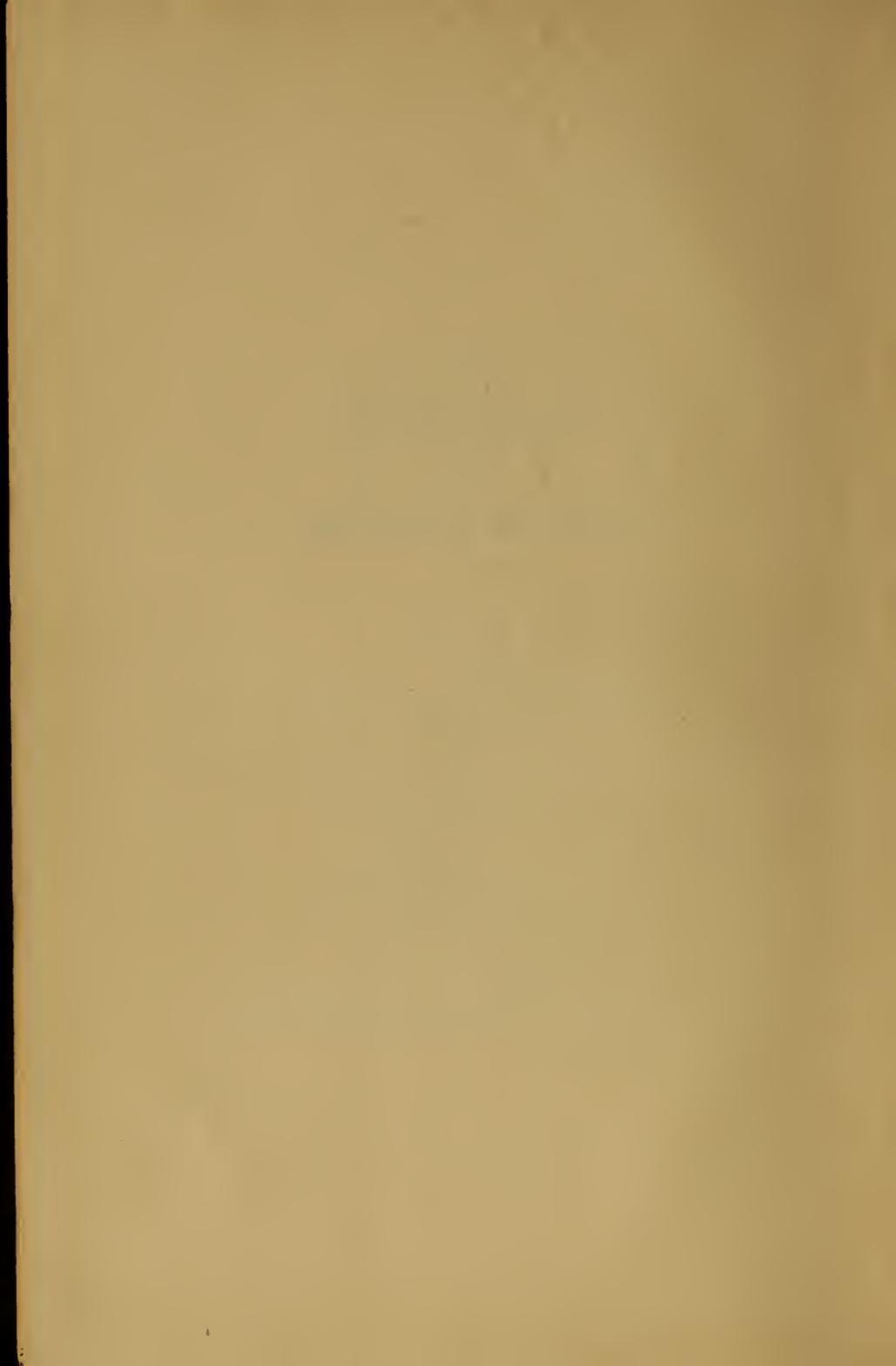
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AN  
ANGLICAN STUDY  
IN  
CHRISTIAN SYMBOLISM,

45

Consisting of ten chapters,

- INTRODUCTORY.
- SYMBOLISM OF FORM.
- SYMBOLISM OF FORM, continued.
- SYMBOLISM OF COLOR.
- SYMBOLISM OF NUMBERS.
- SYMBOLISM OF LANGUAGE.
- SYMBOLISM OF ACTION.
- VESTMENTS.
- NEEDLEWORKER, AND EMBROIDERY.
- SUMMARY.



## PREFACE.

As President of the "Class in Ecclesiastical Embroidery, of the Diocese of Ohio," two duties became manifest.

The first to become, as near as possible, master of the needle as applied to the execution of Church Embroidery. To accomplish this, it was the sacred privilege of the President, and compiler of these lectures, to study with the All Saint Sisters, as an inmate of their "Home" in Baltimore. Their loving influence and interest seems none the less abated, and constantly communications are exchanged, which aid materially in the work here in Ohio.

The second duty self-imposed, by the President, was to study carefully all records accessible, bearing upon Symbolism, Vestments, and Embroidery.

The Symbols, as signs to teach a sacred truth.

The Vestments, as symbolic in themselves, and bearing upon them the greater and more significant symbols.

The Embroidery, as the art, or means of executing the symbols for the vestments.

The lectures which follow are the result of that study.

As every student in any line must necessarily feel that the work already done, is not complete; so the writer sends forth *these* incomplete notes, hoping that they may prove an incentive to some one to carry forth the work to a degree of perfection and clearness not before attained.

A handwritten signature in black ink, reading "Elizabeth Clifford Neff". The signature is written in a cursive, flowing style with large, connected letters.

President of the Class in Ecclesiastical Embroidery,  
of the Diocese of Ohio.

CLEVELAND, O., December, 1898.



## INTRODUCTION.

There is a felt need of a suitable hand-book for American Church men and Church women dealing with the historical and practical features of ecclesiastical embroidery and needlework. The English manuals are often too expensive, while in this country very little has hitherto been published for the guidance of altar societies and church guilds in this department of duty.

This volume, now presented to the Church public, is not theoretical, but is the result of much study and investigation, and the outcome of several years of actual application. The authoress has not only read deeply, but she has most successfully guided a large Diocesan class of devout women who are skilled in ecclesiastical needlework.

Such a volume as this should be in the parish library of every church; in the hands of sisterhoods; and within the reach of all parochial societies whose duty it is to make the sanctuary beautiful.

*W. A. Leonard -  
Bishop of Ohio*



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# INTRODUCTORY.

## CHAPTER I.

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The title to this series of papers may be briefly explained by stating that similar series might be prepared with the term Roman, or Greek, in place of Anglican, as here used.

The better to understand the term Anglican, it will be well to summarize what is said regarding the Churches. Few pause to consider, that though the seven churches addressed by St. John in that wonderful book of Revelation have ceased to exist, yet to this day can be enumerated seven churches.

The general terms Eastern and Western Church, are used, it is feared, far too often in a vague, uncertain sense.

“One can hardly speak of an *Eastern* or *Western* Church as existing as such before the founding of Constantinople, and the division of the Roman Empire into Eastern and Western, which soon followed thereupon.” The date referred to is undoubtedly A. D. 364.

The Church Cyclo-  
pædia, p. 289, by Rev  
A. A. Benton, M. A.

See Haydn's Dictionary of Dates.

N. B.—*Constantinople was so named in honor of Constantine, 330 A. D., who had made it the seat of government in 328 A. D., when it was called Byzantium. The Eastern and Western Empire had been created by Diocletian, A. D. 296; they were reunited by Constans, 340 A. D.; again divided by Valentinian and Valens, 364 A. D., Valentinian having Rome, Valens Constantinople.*

This shows that the name implies a distinction as to territory rather than doctrine.

Our own Anglican Church will be mentioned last in the enumeration that follows, for the reason that it is the symbolism of the Anglican Church which these papers are to consider. After this brief preliminary is over, investigation will pass on to the consideration alone of what is the heritage in Symbolism of the Anglican Church. Emphasis must be put upon the fact that though the Anglican Church is in the West, it is not a part of what is known as the Western Church; that term refers alone to the Roman Church.

The names of the seven Churches are as follows:

1. The Holy Orthodox Eastern Church, which consists of ten Independent Churches.
2. The Armenian, termed Unorthodox.
3. The Syrian, termed Unorthodox.
4. The Coptic, termed Unorthodox.
5. The Assyrian, termed Unorthodox. (Nestorian).
6. The Western Church, Rome and her different Sees.
7. The Anglican Church, The Church of England and her Colonies, and the American Church.

"The Holy Orthodox Eastern Churches," when taken collectively, are commonly desig-

nated as "The Eastern Church," "The Oriental Church," "The Greek Church." The Church Cyclo-  
pædia, p. 289.

Which at once creates a confusion in the mind of those not carefully considering the matter, and under these three terms imagine that all the Eastern Churches, whether orthodox or not, are included; not so; these terms, "The Eastern Church, The Oriental, and the Greek Church," apply only to the Orthodox Eastern Churches.

The Holy Orthodox Eastern Church consists of ten independent Churches, viz:

	Constantinople,
	Alexandria,
	Antioch,
	Jerusalem,
Churches of	Russia,
"	Cyprus,
"	Austro-Hungary,
"	Montenegro,
"	Greece,
"	Servia.

The Churches of Roumania and Bulgaria, claiming "an autonomy" not yet conceded. Which is the right of self-government. The Church Cyclo-  
pædia, by Benton, p.  
240.

The orthodox outnumber the others ten to one; their claim to orthodoxy is "that they have carefully held to the doctrines set forth in the undisputed General Councils." The Church Cyclo-  
pædia, by Benton, p.  
289.

Unorthodox,	Armenian,	
	Syrian,	
	Coptic,	
	Assyrian (Nestorian).	<small>The Church Cyclo- pædia, by Benton, p. 245.</small>

At the present time (December 1896) all Christians are directed in prayer and sympathy for the Armenian Christians who are suffering so greatly, and it seems strange indeed to find

them classed among the unorthodox Eastern Churches. Why have these churches been called heretical? "They have been accounted heretical in regard to so important a matter as the Incarnation of our Blessed Lord. The first three of these churches reject the Council of Chalcedon, in which was condemned the error of those who confounded in Christ's Person those natures which they should have distinguished. The Assyrian Church has refused to accept the Council of Ephesus, condemning the error of dividing Christ into two persons. But although these churches have erred in not acknowledging Councils owned as General by the Church Catholic, it is not certain that in the case of any one of them is there a real departure from the faith as set forth in those Councils. \* \* \* The Armenian Church is the largest and most important of these churches at this time. When the Council of Chalcedon met, in 451 A. D., the Armenians, being at war with the Persians and hard pressed by them, were not represented at the council. The reports of what was done at Chalcedon were either erroneous in themselves, or were misunderstood by them, and so the Armenian Church denounced the Council of Chalcedon, while, as there is good reason for saying, holding substantially the Faith as there established. Time and again has it seemed that the division between the Eastern Orthodox and the Armenians was on the point of being healed, but political or race feeling has thus far always prevented. A well informed theologian of the Russian Church states that 'it is quite certain that the Armenian Church separated from the Church Catholic, in the fifth century, in consequence of a misunderstanding, and that it is quite orthodox in the faith. \* \* \* If a union is possible between any two churches, it

is between the Eastern Orthodox and the Armenian, since they are only kept apart by external circumstances.' ”

The Church Cyclo-  
pædia, by Benton, p.  
245.

Orthodox and Unorthodox Eastern Churches having been referred to, the Church of Rome needing no comment here, and the fact of the Historic Episcopate of the Anglican Church being without doubt, the heritage fully understood by her faithful children, the question of Symbolism, as pertaining to her ritual, will now be considered.

What increased privilege can there be in living in this latter part of the nineteenth century, unless by retrospect advantage be taken, to bring forward what in the past was valuable, and sift out the dross?

Peculiarly is this true of Christian Symbolism. Time was when the masses of the people, unable to read, were instructed by pictures.

No wonder then that color and form took on new meaning, and were added to till emblem and symbol became shrouded in a mantle so heavy, that the prime motive and beautiful symbol was lost; when this was reached, the overruling hand of Providence came in, and lo! printing, the hand-maid of a deeper revolution, brought about the change that unlocked the doors of ignorance, doing away with that stage of Symbolism that had rendered it a *necessity*. Fairholt, in his "Dictionary of Terms of Art" states that Symbolism flourished and became overloaded, so as to lose its significance in the Middle Ages. In the sixteenth century many books were popular on the subject, which "ransacked everything in nature." But is all symbolism now lost? or would it be well that it should be lost? Back of all, beyond the period of the Dark Ages, and as early as man is found, the law and manifestations of symbolism existed. To the remotest ages yet unborn sym-

bolism will go down as one of those instincts, it might be said, of Nature.

Point out, if you can, a single people or tribe anywhere, to whom symbolism in some form is unknown. To the Christian there is a significance that ripens with time. A study of its history reveals the possible errors, and leaves the thoughtful student confronted with facts, that, viewed in the light of its past usefulness and failures, should develop a system guarded on the one hand against extreme, yet on the other, eager to perpetuate this handmaid of Christianity.

In the light of *some* of these facts, the following pages are penned, with the hope that to many it may be an opening glance that shall enable them to find a deeper meaning in what has not been heretofore discerned; and the whole lead to the Cross as the Symbol of our Faith in "Him in whom we live and move and have our being."

A Christian Symbol may be defined as a sign representing a spiritual idea, or truth.

One writer states it, "A symbol is an exterior formula, the representation of some dogma of religious belief; it is like the dogma itself, an article of faith."

Christian Iconography, by M. Didron, Vol. 1, p. 342.

It is well known that symbolism is found among all peoples, yet it has been erroneously stated, that its origin was Pagan. The history that struggles to prove its line of descent, is one of romantic interest. There is another side to the subject, caviar to the public, and which links it back to creation:

When God said "let there be light."

Is not God said to be light, and is not light the sum of all color? Therefore light, with its wealth of prismatic color, is a symbol of God.

Symbolism has survived the ages of darkness and superstition, and, purified, accompanies

Christianity; a present system, of no mean significance, which should be dwelt upon with careful study.

Writers state a five-fold mode of Symbolism, viz:

That of Form,  
That of Color,  
That of Number,  
That of Language,  
That of Action.

It is essential to bear this division of the subject clearly in mind, and observe the various examples under each.

In the book of Genesis symbolism is used. When God made His covenant with Noah, He placed in the Heavens a Bow; surely a symbol of form, in its graceful arch; and what more beautiful than its appearance in the heavens to-day reminding of His promise.

He gave to the bow color. To the uncultivated eye the charm of color is not lost, but to the scientist it has manifold beauties revealed by earnest investigation.

God's covenant was the Language. Thus to Form and Color God added His word.

The appearing of the bow was action. All great action is not tumultuous, yet the most trifling necessitates the displacement of some atoms, and adjustment of others; so the bow in the heavens displayed God's action, even if the law of refraction, ordained long before, was followed. In this bow of seven colors, *Number* was represented. Thus in the first book of God's word is found this beautiful symbol of promise displaying all Five Modes of Symbolism. Again, in Revelation, the rain-bow is spoken of as being "round about the throne." Bishop Huntington thus beautifully refers to the throne and the rain-bow, as seen by the

Forty Days with the  
Master, by Bishop  
Huntington.

Evangelist in Revelation, which gives additional symbolic significance to its presence there; he says, "A rain-bow without the throne would have been a spectacle to be admired. A throne without the rain-bow would have meant sovereignty without mercy, law without grace, a wild and stormy splendor without the promise and pledge of peace."

These references suffice to show that the beginning and end of the Word are marked by Symbolism, and the many examples throughout Holy Writ may be referred to as they are suggested, in the consideration of the subdivisions of the subject.

To many Form is the most suggestive mode of Symbolism.

To the Christian what form presents itself as the best type to be named here? Truly the Cross, termed the "Supreme symbol."

It is well to pause and consider carefully what the difference would seem to be, between an emblem and a symbol.

Symbol, Emblem, Figure, and Type, are given as synonymous, but has there not grown up, in symbolism of form, at least, a distinction that must be recognized? This, the "Supreme symbol," the Cross, suggests at once the one sacrifice made for all by the God-man, Christ Jesus. It was not till the sixth century that the change crept in, of representing the suffering Saviour on the Cross; that was never necessary, the completed and triumphant death and resurrection, are the better portrayed, as has been aptly said, in the "empty cross." Undoubtedly the cross is a symbol, at once telling of Christ's death, and all other ideas concerning it as a mode of punishment are lost sight of. Take the Fish, which is an emblem of Christ, and it is found that its significance as such is *not* at once

Early Christian Art,  
by E. L. Cutts, D. D.,  
p. 361.

recognized; for it has been used in the early days of the church to portray other ideas, such as disciples as fishers of men, and is found in the Catacombs bearing reference to the followers of Christ receiving baptism. "Tertullian says, we are born in the water like the fish;" and Clement speaks of Christ as "drawing fish out of the waters of sin."

Symbolism in Christian Art, Hulme, p. 205.

Therefore the Fish as an emblem of our Lord, was also used as a symbol of believers, and it is a singular fact, that the Greek Church never adopted it as a Symbol of Christ, though the ingenious discovery that caused the Western Church to adopt it as such, was based upon the Greek word for fish, containing the initial letters "of Jesus Christ, the son of God, the Saviour."

Symbolism in Christian Art, Hulme, p. 208.

It is also associated with the legends of many saints; hence a distinction unavoidably arises between a symbol of Form, and the other synonymous terms of Emblem, Figure and Type.

To quote from an eminent authority, the following will help to make plain a distinction that seems to require a term to express.

"The figure is not imposed by sacred dogmas, or by the revealed word; but results simply from the free operation of the human mind. The figure is a variable creation of the imagination. We are required to receive a symbol, but may be persuaded to admit a figure; the first demands our faith, the second fascinates the mind. Christ is *symbolized* by a Lion, and still more appropriately by a Lamb; but he is merely *figured* by a Pelican. \* \* \* Still the Pelican never has a nimbus, still less would it have a cruciform nimbus; \* \* \* The Lamb, on the contrary, wearing a nimbus, divided by a cross, is constantly depicted in scenes both from the Apocalypse, and the

Christian Iconography, by Didron, p. 343, Vol. 1.

Gospels; he is, indeed, Christ himself, under the form and appearance of a Lamb."

A subsequent paper in this series will show how far this symbolism of Christ by the Lamb was carried, which required the action of a council to restrain.

A Symbol of Form is necessarily a figure, type or emblem, limited in its application to one idea; but all emblems, types and figures are not limited to one idea, and are therefore not Symbols as here defined. This distinction it does not seem possible to continue, when considering the four other modes of symbolism, being those of Color, Language, Number and Action.

There is therefore developed a significance in certain Symbols of Form, for which, to give them distinction, may be adopted the term Super Symbol. That is, any symbol that is capable of but one interpretation and application, may be called a Super Symbol; as

The Cross,  
The Agnus Dei,  
The Sacred Monogram.

In the Dictionary of Terms in Art" by Fairholt, the following quotation is found taken from "Symbols and Emblems of Early and Mediæval Christian Art," by Mrs. Twining. "The words symbol and emblem are often used indifferently to express the same meaning, but it should be observed that the term symbol may sometimes be used for an emblem where the contrary would not be true; as, for instance, the anchor may be either the symbol or emblem of hope; but we could not say that the Lamb or the Good Shepherd was an emblem of Christ, since he himself is embodied in or represented by them; they must therefore be distinguished as *symbols*, and this term may then

be considered as something expressive of the whole being and character rather than any particular attribute or quality of the person or thing represented. The same object, however, may be clearly considered a symbol as well as an emblem; as the sword is the *symbol* of martyrdom, and the peculiar emblem of St. Paul."

The several quotations made which strengthen the idea of a difference between a Symbol and the terms emblem, figure and type, while they show conclusively that such distinction is realized by students of the subject, yet leaves to the mind of the reader a confusion of ideas; to meet this want, and supply the pressing need for a definite term, this one of Super Symbol is here adopted, which, with its definition, viz:

Super Symbol: A symbol that is capable of but one interpretation; it is hoped will meet the requirements of directness for a more definite study of the subject.

A full list of the different forms of expression under this head, symbol, can hardly be given here, but a few of those most familiar may be mentioned, and the reader, from the foregoing analysis, can decide between Symbols and Super Symbols.

The "Supreme Symbol,"  
 The Sacred Monogram,  
 The Triangle,  
 The Dove,  
 The Agnus Dei,  
 Alpha and Omega,  
 Eagle,  
 Lion.

Before considering more carefully one or two of these Symbols of Form more minutely, as they may prove to be Symbols or Super Symbols, it would be well to note the following list

of expunged symbols, that errors of the Dark Ages may be avoided in the modern use of symbolism.

Prior to the Reformation many symbols called "Passion Symbols" were used, found depicted in stained glass or carved wood chiefly in the fifteenth century, though some examples were found as early as the tenth century, which at the time of the Reformation were banished as being of "superstitious tendency." This list is included, but probably did not comprise the entire number of symbols so condemned.

"The Ladder. The Dice. Seamless Robe. The Cock. Spear. Sword. The Thirty Pieces of Silver. Pincers. Hammer. Pillar. Scourge. Reed and Sponge. The Nails, and Crown of Thorns.

Symbolism in Christian Art, Hulme, p. 88.

The Chalice, however, and the crown of thorns are of the "Passion Symbols" retained and used to "the exclusion of all the other Passion Symbols."

Symbolism in Christian Art, Hulme, p. 91.

Symbols and Emblems of Christian Art, by L. Twining, p. 43.

Symbols and Emblems of Christian Art, by L. Twining, p. 44.

These "Instruments of the Passion," as they were called, and a few others, viz: the Lantern, Purse, Head of Judas, and the Pitcher and Towel, are found represented frequently during the period of Mediæval Art, chiefly in the fifteenth century, though there is an example of them found in the tenth century. The Cross is, of course, classed with the "Passion Symbols," heading the list, but its supremacy over all other symbols has been so clearly shown, rendering it not only a Super Symbol, but also the "Supreme Symbol," that its association with the "Passion Symbols" is forgotten. With these facts before the student, a careful avoidance of the use of these condemned symbols by the church, lest a return be made to those errors that crept in with the Dark Ages, will seem desirable without further comment.

Symbolism is, in an inferior sense, ornamentation, Pugin thus speaks of ornament. "Every ornament, to serve the name, must *possess an appropriate meaning, and be introduced with an intelligent purpose, and on reasonable grounds.* The symbolical associations of each ornament must be understood and considered; otherwise things beautiful in themselves will be rendered absurd by their application.

Pugin's Glossary of Ecclesiastical Ornament and Costume, enlarged and revised by Rev. Bernard Smith, M. A., p. 1 of Introduction.

In this volume on Ecclesiastical Ornament and Costume, Pugin seems to argue for a return by the church to the symbolism and vestments of the Middle Ages.

Please bear in mind, that the burden of *these* papers is to urge the return to the earlier forms of Symbolism and Vestments, that in the Christian Church antedate the Middle Ages, believing that the earlier Christians had a purer idea of symbols, and the vestments were more clearly typical.

# SYMBOLISM OF FORM.

## CHAPTER II.

Division of the Subject Repeated—Symbols Referring to the First Person of the Trinity—Reference to the Catacombs—Symbols Referring to the Second Person of the Trinity—The Cross, the Tau, Latin, Greek—The Chi Rho—The Sacred Monogram—Other Forms of the Cross—"The Womanly Art," Embroidery.

The former or introductory paper on this subject of Symbolism, brought before the reader the five-fold division under which symbolism has been treated by writers who have given time to the consideration of the matter. To emphasize this division, it is again enumerated, viz:

Symbolism of Form,  
Symbolism of Color,  
Symbolism of Number,  
Symbolism of Language,  
Symbolism of Action.

This paper will be devoted to the first expression, that of Symbolism of Form, or shape. Pugin classifies symbols in the following manner, enumerating a large list under most of the heads.

"Symbols Artificial (such as The Cross, Anchor, Keys, etc.)  
Symbols Celestial (such as Angels, Dove, Lamb, etc.)  
Symbols Geometrical (such as Divisions of lines, etc.)

Symbols Grotesque (such as Half-man, Half-beast). Glossary of Ecclesiastical Ornament and Costume by Pugin, page in front of volume.

Symbols Terrestrial (the latter subdivided into animal and vegetable)."

This is well for a general catalogue, but these papers are intended to bring out the points most essential, or direct the lines for the study of the proper use of symbols to-day, as viewed in the light of past centuries, and therefore this list is referred to, but not followed.

There may be enumerated a few symbols the most familiar, but by no means all that might be classed under Symbolism of Form.

As a symbol is discussed, it is hoped that the distinction referred to in the foregoing paper will be apparent, which suggests a difference arising in regard to certain Symbols of Form, that causes them to become of greater importance than others. To meet this distinction the term Super-Symbol was chosen.

The symbols that refer to the Persons of the Trinity, are the fundamental ones for any study of Christian Symbolism.

To the first Person of the Trinity, therefore, as represented by symbols, the attention of this paper will be at first directed.

That only one or two representations of the first Person of the Trinity were recognized in the early Christian centuries, leads the student of to-day, with the Bible in hand, to carefully consider why such representations are found, and only such.

The command of God, as given in the second article of Decalogue, surely to this day controls the use of symbols, to represent the Creator, and Father of all.

It is stated that "Theophilus, Bishop of Antioch, who flourished in the second century, was the first who used the word Trinity to express the three sacred Persons in the Godhead." Symbolism in Christian Art, Hulme, p. 80.

The doctrine, of course, is contained in scripture, and St. John clearly sets forth the Old Testament manifestation, when he says "In the beginning was the word, and the word was with God, and the word was God." As has been before referred to, God is light, so St. John further states, "the light shineth in darkness." Was not the third Person of the glorious Trinity the light of God spoken of in the Old Testament, the "shekinah" that went with the Israelites? It is not intended to take up doctrinal points in these papers, but accept the teachings of the Church, and apply Symbolism to the better understanding, if possible, of both doctrine and symbol.

Thus connected, the New Testament declarations regarding the Trinity with the Old Testament implied allusions to the same; the symbolic use of the same representations for God the Creator and Maker in the Old Testament, with the first Person of the glorious Trinity in the New Testament, will not seem strange.

What were the early symbols used?

The Hand, or Hands, frequently emerging from the clouds, have been the usual forms, though the eye has also been used; for both of which symbols references are found in the Old Testament, as, "Thy hands have made me, and fashioned me."

Psalms 119:73.

"Thou openest thy hand, they are filled with good."

Psalms 104:28.

"Thou openest thy hand and satisfiest the desire of every living thing."

Psalms 145:16.

"The eyes of the Lord are upon the righteous."

Psalms 34:15.

"Symbols and Emblems of Christian Art," L. Twining, p. 2.

It was not until the twelfth century that the portrayal of more of a human figure was adopted to represent the Father.

This error, for so it must seem to have been in the light of scripture, occurred during the

“Dark Ages”; and as Christianity has emerged from the gross darkness that in that period encompassed it, symbolism of to-day should carefully abstain from a return to such errors. It is points like this one, that makes the study of Christian Symbolism one that cannot be dwelt upon lightly. In every line of thought and work in life, it is clearly demonstrated, that a *little* learning is dangerous. In the earliest representations of the “Hand” as a symbol of the Father, it is found without the Nimbus; this is accounted for by the fact that the Nimbus was not introduced into Christian Art, until the latter part of the fourth or earlier part of the fifth century. The Nimbus is used to express sanctity, and its various designs will be noted subsequently. It may be designated as a halo, expressed by a circle surrounding the head, or upper part of an object. The Nimbus is rarely, or never, found in the Catacombs. This statement leads to the question when and how the Catacombs were used. For detailed account reference should be made to writings on the subject, a few salient points must be noted here; first, that to the Catacombs the student of Christian Art which embraces symbolism, must go for the Art History of the first few centuries. These Catacombs used by the early Christians had interred within them the remains of those who died believing in Christ; the slabs that mark their resting place were inscribed with some symbol of the Christian faith, designating, some times, what had been the occupation of the one interred, also the fact, if such was the case, that the believer had suffered martyrdom. The next question therefore is, when were these Catacombs so used? It is stated that for three centuries they were used, the first inscription being dated A. D. 72, the latest 410 A. D., which explains why so

Symbols and Em-  
blems of Christian  
Art, by L. Twining  
p. 208.

few representations of the Nimbus are found therein. In the Catacombs of Rome, by conjecture it is supposed there were some seven million graves, and there was a combined length of some five hundred miles. The passages being seven or eight feet high, and about three feet wide. Though the inscriptions ceased 410 A. D., and it may be inferred that the interments ceased at the same time, yet the Catacombs continued to be known, and bodies were abstracted for churches as relics until 1220 A. D., when they seem to have been absolutely forgotten, until their rediscovery by a vine dresser in A. D. 1478. The inscriptions on the slabs most frequent, are those referring to the Resurrection, and representations of our Saviour as the Good Shepherd.

Symbolism in Christian Art, Hulme, pp. 227, 228.

Louisa Twining, in her valuable work, "Symbols and Emblems of Christian Art," refers to one symbol from the Catacombs, as being of later date, and mentions the tenth century; she does not say Catacombs of Rome, which she probably referred to, yet she had before noted a symbolic design of the ninth century from the Catacombs of Naples. However, if she did refer to the Catacombs of Rome, the inscription might have been made by Christians as late as that date, as the removal of bodies continued until the thirteenth century, which would not render false the statement that inscriptions ceased with the fifth century, as compared with what they had been up to that date.

L. Twining, Symbols and Emblems of Christian Art, pp. 19 and 27.

To return to the symbol of the Hand to express the Father, it is found shown with some traces of rays of light "expressing the divine beneficence shed upon the earth; it is frequently entirely open, but more often in the act of blessing, and then it is represented in two positions, called the Greek, and the Latin benediction; in the first of these the middle finger

is bent, and the thumb crossed upon the third finger, forming the first Greek letter of the name of Christ," \* \* "in the Latin form, the two first fingers are extended, the other two bent inwards," the thumb takes its natural position, extended with the first two fingers.

Symbols and Emblems of Christian Art, L. Twining, p. 2.

It is very evident that the Hand, as a symbol, is of the more definite class, having but one significance, that of reference to God the Father, which for clearer understanding will be termed a Super Symbol.

Art and Christian Symbolism of to-day should prize these pure and early symbols of God the Father, and avoid those departures from the early purity of art that crept in during the Dark Agēs.

Thus briefly the subject of Symbols of God the Father have been reviewed, and the forms that refer to Christ as the second person of the Trinity will be next considered.

## SYMBOLS OF THE SECOND PERSON OF THE TRINITY.

The first example of a Symbol of Form, referring to Christ, that to-day suggests itself as being of greatest significance, is that of the Cross, or as it has been termed the "Supreme Symbol."

What is known of the Cross? Pause and ask this question.

Does it not recall the sacrifice made "once for all" on Calvary amidst nature's darkness? Truly, it is not only a Super Symbol, but the "Supreme Symbol."

There have been and still are, various forms of the Cross, some authorities say forty-two, others sixty-nine; for its use in heraldry, as associated with the Crusades, has produced

many variations. Underlying them all is symbolized the reference to Christ crucified.

The Latin cross seems pre-eminently sacred, because it is believed that it was on such a cross the Saviour was crucified. Palestine and the Jews were then under Roman law, and the execution of the sentence was according to the customs of those rulers, and the cross they would have used would naturally have been Latin, rather than Greek.

There is a form of the cross that antedates all others; it is the Tau cross, or, as it is termed, the "Crux Ansata" (cross handled).

This cross is said to be the cross of the Old Testament, and as such termed "the anticipatory, or type cross."

Among the Egyptians this form of the Cross was used to represent life, and it is supposed that this is the sign that was made by the Israelites on the "Lintel," in accordance with God's command, to save their first born from destruction. It is also stated, regarding the Tau Cross, that it is probable, when the serpent was placed before the Israelites to look upon, and be saved, that it was on such a Cross it was elevated to their view. This Tau Cross takes its name from the Greek letter Tau which in form it so closely resembles.

Dr. Rock, South Kensington Museum Textile Fabrics Descriptive Catalogue, p. 187 of his Introduction.

Rev. Daniel Rock, D. D., states, that the first time this symbol is found is "in the pattern figured on a web of the Pharonic period"; he argues of course, that to Egypt must be attributed the origin of this symbol. Dr. Rock goes farther, and assigns as the definite origin of this symbol, the use of it by the Israelites in marking the door-posts with the blood of the lamb, which saved them from the visit of the destroying angel; that in the morning the Egyptians, finding the Israelites saved, attributed it to this mark, and therefore adopted it as a sign of life.

But what was the shape of this letter Tau, at that date? Let Dr. Rock speak again. This is the form,

See Chart No. 1, Figure 6,

Chart No. 1, Figure 6.

the "Gammadion" (called also the "Swastica") to which he refers and states "that the old Tau was a cross, we are told by written authority, and learn from monumental evidence. Learned as he was in all the wisdom of the Egyptians, Moses, no doubt, wrote with the letters of their alphabet. Now, the oldest shape of the Tau in the Hebrew alphabet, and still kept up among the Samaritans in St. Jerome's days, was in the form of a cross." \* \* \* "strengthening our idea that the lamb's blood had been put on the door-post in the shape of a cross, and that hence the old Egyptians had borrowed it as a spell against evil hap, and a symbol of a life hereafter, is a passage set forth, first by Rufinus A. D. 397, and then by Socrates, A. D. 440."

Dr. Rock, South Kensington Museum Textile Fabrics, Descriptive Catalogue, p. 139 of Introduction.

Textile Fabrics in the South Kensington Museum, by Dr. Rock, p. 139 of Introduction.

"We know that while the old Tau kept the shape of a cross, it took at least three modifications of that form on those monuments which, up to this time, have been brought to light."

Textile Fabrics in the South Kensington Museum, by Dr. Daniel Rock, p. 139 of Introduction.

Surely, with such authority, to this origin can be attributed the use of the cross to express life. But why should Moses have chosen this letter unless inspired by God, if it had not the significance of life associated with it before? In thus sifting the matter, do not the facts bear out the statement, that all true Symbolism is from God? else how should a sign be thus developed that should throughout all ages; and among all peoples, proclaim life?

There is a third conspicuous form of the Cross, known as the Greek Cross. Originally these forms of the Latin and Greek Cross were

used by both the Eastern and Western Church, but later the Latin became more distinctly associated with the Roman, or Western branch of the Church, and the Greek, with the Eastern or Greek Church, which is explained by Hulme in his "Symbolism in Christian Art" thus: "The Latin Cross suggests the actual form, while the Greek Cross is idealized; the Romans being an essentially matter of fact people, and the Greeks equally essentially an artistic and poetic race."

Symbolism in Christian Art, Hulme, p. 77.

It is not strange then to find that the Latin Cross is also termed The Cross of Calvary, and the Passion Cross.

The three forms so far considered are

The Tau,

Chart No. 1, Figure 1.

See Chart No. 1, Figure 1.

The Latin,

Chart No. 1, Figure 2.

See Chart No. 1, Figure 2.

The Greek,

Chart No. 1, Figure 3.

See Chart No. 1, Figure 3.

In the fourth century Constantine gave to the world that form of the cross, or more properly monogram, known as the "Chi Rho,

Chart No. 1, Figure 4.

See Chart No. 1, Figure 4.

which consisted of the cross as it had miraculously appeared to him in the heavens" while a voice was heard to exclaim, "By this sign shalt thou conquer." Though Pugin says it is found in the Catacombs before the time of Constantine. It is composed of the two Greek letters Chi, X and Rho, P, which are the first two letters in the Greek word for Christ.

The letter Chi, X when used to represent the

Symbolism in Christian Art, Hulme, p. 47.

Glossary of Ecclesiastical Ornament and Costume, by Pugin, p. 178.

CHART No. 1.



FIGURES.

1. Tau Cross.
2. Latin Cross.
3. Greek Cross.
4. Chi Rho.
5. Anglican or Canterbury Cross.
6. "Gammadion," also called the "Swastica."
- 7, 8, 9, and 10. Modifications of the Sacred Monogram, showing the order of its development.



cross, is termed the "crux decussata" and "is called St. Andrew's Cross."

Smith's Bible Dictionary, under Cross, p. 177.

The following quotation will render a more definite origin to the name of St. Andrew, as associated with this form of the cross.

"St. Andrew, the patron saint of Scotland; also of the renowned order of Golden Fleece of Burgundy, and of the Order of the Cross of St. Andrew of Russia. The principal events in the life of this apostle chosen for representation by the Christian artists are his Flagellation, the Adoration of the Cross, and his Martyrdom. He is usually depicted as an old man, with long white hair and beard, holding the gospel in his right hand, and leaning upon a transverse cross, formed sometimes of planks, at others, of the rough branches of trees. This form of cross is peculiar to this saint, and hence it is termed St. Andrew's Cross."

Fairholt's Dictionary of Terms in Art, p. 26.

To which add the statement that follows from Chamber's Encyclopædia, vol. 3, page 332, "The Cross of St. Andrew differed entirely in form from the Latin or Greek cross. This cross, or *crux decussata*, consisted of two shafts of equal length, crossed diagonally at the middle. \* \* \* According to the legend, this was the form of cross on which St. Andrew, the national saint of Scotland, suffered martyrdom. As the Scottish ensign, it is now blended with the Cross of St. George in the Union Jack."

"The Cross of St. Andrew, \* \* the badge of the Order of the Thistle, is shaped like the letter X, though it was not till the fifteenth century that it was so represented. \* \* Early tradition affirms that St. Andrew was crucified on a cross of the ordinary form, but with his body extended horizontally. Like St. Peter, he deemed it far too great an honor to be crucified as was his Lord; and he there-

fore gained from his persecutors the concession of being fixed sideways, while St. Peter was crucified head downwards. \* \* Tradition has it stated that this form of cross appeared in the sky to Achaius, king of the Scots, the night before a great battle with Athelstane, and being victorious, he went barefoot to the church of St. Andrew, and vowed to adopt his cross as the national device."

Symbolism in Christian Art, Hulme, pp. 86, 87.

M. E. C. Walcott, in his "Sacred Archæology," under "Forms of Crosses," mentions among other forms the "Saltire (intromissa), like an X, when of white, is St. Andrew's; when of red, St. Patrick's. The Greek cross (decussata) has four equal arms, the scroll being set on lengthwise; when red, it is called St. George's cross. \* \* \* The Passion or Calvary cross has pointed limbs. The cross of the Resurrection stands on three degrees or steps, faith, hope, charity; the latter is the lowermost, as the cross is rooted in love."

Sacred Archæology, by Walcott, p. 285.

Note that this writer makes a distinction between the Latin Cross and the Passion Cross, the shape of the latter is the same as the Latin, with the addition that the limbs are pointed. This makes an interesting and valuable distinction that it would be well to remember, for the writer is one that has given great research to the work he had in hand. It makes it possible to leave with the "Passion Symbols" the pointed form of the Cross, while the plain Latin Cross can be more generally used, as is done, to represent the whole truths of salvation through Christ.

Would it not be well for the Brotherhood of St. Andrew, to consider what is said about St. Andrew's Cross, viz., that the Cross "saltire like an X, when of white, is St. Andrew's," but "when of red, St. Patrick's."

Hulme, in speaking of the Chi Rho, says, "The monogram is sometimes termed the *Chrisma*, or erroneously, the *labarum*."

The *labarum* is the standard of Constantine marked with the sacred device, and not the device itself."

Symbolism in Christian Art, Hulme, p. 48.

The Chi Rho is therefore a Super Symbol, because it represents the one idea. With all these facts it seems singular that to the early Christians there should have been any other symbol than the cross to receive a first place in art; yet it is found that until the fifth century the Cross in itself as a Symbol of Christ was not adopted in art. What then had the preference up to that time? It was the "sacred monogram," the Chi Rho. Isolated representations of the cross, during the period of the supremacy of the Chi Rho, will not invalidate the statement made. The Chi Rho, whose various modifications are depicted by Louisa Twining in her volume "Symbols and Emblems of Early and Mediæval Christian Art," are most interesting.

This form of the Sacred Monogram, while having such preference in early art, for a time fell into abeyance, and the Sacred Monogram reappeared in the twelfth century in the form of the Greek letters, I. H. C.

Notice that the first monogram used by the early Christians was that of the first two letters of the name of Christ, in Greek, Chi Rho. In those early centuries the name of Christ, the anointed, did not carry with it the same idea, as did the despised name of Jesus, therefore the spirit of the early Christians as referred to by Canon Farrar, was exemplified by their adopting a monogram of that name which would be less likely to inflame their enemies. In the twelfth century, when the monogram was again

used, more frequently as a symbol, it was the monogram formed from the three letters of the Greek word for Jesus.

To the I. H. C. Pugin refers as follows: "This monogram, like the former, the Chi Rho, is of Greek origin, being a contracted form of the Sacred Name, and the mark denoting the contraction being afterwards changed into the Cross.

Chart, No. 1, Figures  
7, 8, 9, 10.

The more ancient form is that of I. H. C. It is said that St. Bernardine of Sienna, invented it as a devotional emblem, about the year 1400. The letters are Ies (us), The letter I being the same in the Greek as in English, the letter E being written like the Roman H, and the letter S expressed in old Greek by C. The Greek letters Ies, being thus written like the Roman letters I. H. C., were subsequently mistaken for them, and the Gothic form of the Roman letters, I. H. S. was adopted, probably through a mistake. The mark of the contraction passing through the top of the Gothic form of the H formed the cross; and a new explanation of the monogram was devised to suit its altered form. It was said to mean I (esus) H (ominum) S (alvator). But whatever may have been the origin of this emblem, it has been so generally received, and is so Catholic in its character, that it is most deserving of our reverence and adoption."

Glossary of Ecclesi-  
astical Ornament and  
Costume, by A. Welby  
Pugin, p. 179.

The first two drawings at the left of the chart, (Chart No. 1, Figures 7 and 10,) show the Sacred Monogram as it first appeared, in the Greek letters; the form (Chart No. 1, Figure 10,) shows the supposed Latin equivalent, mistaking the Greek letters for the Latin I, h, c, and this error led to the still greater of attributing the meaning to be, Jesus Homanum Salvator, when the Greek letter, which was

mistaken as C, for Christ, was changed to S, to refer to Christ, as the saviour of men.

To the student interested in following the development, as illustrated by the early Greek Mss., reference should be made to a volume entitled "Handbook of Greek and Latin Palæography," by Edward Maunde Thompson, New York, 1893, of the "International Scientific Series."

"The name of Jesus Christ was always written in Greek letters by mediæval scribes, and in contracted form it appeared in majuscule Mss. thus  $\overline{I} \overline{H} C$ ,  $\overline{X} \overline{P} C$ , in Greek uncials. When these words had to be written in minuscule letters, the scribes treated them as purely Latin words written in Latin letters, and transcribed them  $\overline{i}h\overline{c}$  (or  $\overline{i}h\overline{s}$ )  $\overline{X}P\overline{C}$ ."

Handbook of Greek and Latin Palæography, by Thompson, p. 102.

"In both Greek and Latin Palæography, large letters are called 'majuscules;' small letters 'minuscules.' Of large letters there are two kinds: Capitals, or large letters, formed, as in inscriptions, chiefly by strokes meeting at angles and avoiding curves, except where the actual forms of the letters absolutely require them, angular characters being more easily cut with the tool on hard substances such as stone or metal; and uncials, a modification of capitals, in which curves are freely introduced as being more readily inscribed with the pen on soft material such as papyrus."

Hand Book of Greek and Latin Palæography, by Thompson, p. 117.

Notice that Pugin states St. Bernardine of Sienna "invented it as a devotional emblem about the year 1400"; this should not be confounded with the origin of the Sacred Monogram.

The later form I. H. S. became the badge of the followers of St. Ignatius.

The original and ancient form of I. H. C., dating back to the twelfth century, is therefore

of greater interest, and of more definite significance, than the I. H. S.

What reasons can be assigned for the preference to the Sacred Monogram in the first few centuries? Can it not be found in the fact that in the Cross was portrayed so much of the suffering of Christ, which classes it among the Passion Symbols of which there is such an absence in the early centuries?

A second reason may have been, that familiarity with the cross, as used in Egypt and among other peoples, and doubtless among the Jews, led the early Christians to turn to something that would more definitely fix their ideas on Christ, and this they found in the Sacred Monogram. Canon Farrar, in his work, "The Life of Christ as Represented in Art," thus speaks, "The Christians, therefore, were in this difficulty; they were not, they could not be, 'ashamed of the Cross of Christ.' They knew it to be 'the power of God and the wisdom of God' to all who were in the way of salvation, and only an offence to the perishing. They were ready to glory in the cross, to suffer persecution for the cross, and, at all hazard, 'to preach Jesus Christ and Him crucified.' \* \* On the other hand, the way to win men is not to kindle their sense of abhorrence. A holy wisdom taught the Christians not to scare both Gentiles and Jews from all access to their religion by wilfully insulting their most violent prejudices, or by needlessly forcing upon them a difficulty which, unless rightly approached and understood, was to them practically insuperable. Nor were they in the least bound to do this. The cross did *not* express the whole of Christianity. The doctrine of the incarnation was one which *included* that of the crucifixion. Christ, in His attributes of Saviour of

the World, was as truly, as fully, as faithfully set forth in the aspect of the Good Shepherd as in that of the agonizing sufferer. Either symbol, if taken alone, was incomplete; nor indeed, can any symbol be all-comprehensive. Man's salvation was not wrought *only* by the *death* of Christ; still less by the sole fact that His death, though brief, was shameful and agonizing. It was wrought by His nativity, by His life, by all His words, and all His works. It was not as the humiliated victim that He was present most consciously or most habitually to the minds of His children in the early centuries. They thought of Him more often as that which He was and ever shall be, the Son of God who sitteth to make intercession for us at the right hand of the Majesty on High. They did not morbidly meditate upon the three hours during which He hung upon the tree. That scene in man's redemption was over forever. \* \* \* Christ suffered no more. Their Lord was now enthroned amid endless hallelujahs, as the Lord of time and all the worlds. They wished all men—Jews and Gentiles alike—so to think of Him. Therefore, while they did not for a moment *omit* the cross from their beliefs, they did not dwell predominantly, still less exclusively upon it. To all the world except themselves, the horrible gibbet which Roman corruption had introduced from the devilishness of Eastern cruelty was undissociable from 'ideas of pain, of guilt, of ignominy.' Such associations were the reverse of the joyous, the exultant, the inspiring, the soul-regenerating conceptions which the presence of Christ's spirit breathed into the hearts and lives of the children of the kingdom. \* \* It is true that among themselves, as early as the third century, they constantly used the sign of the cross.

\* \* \* But even in using it, they did not connect it with all the erring and harrowing associations which were attached to it by mediæval superstition. They used it as a token of recognition; as a sign of fellowship; as a reminder of the duty of self-denial; as a symbol of consolation in days of persecution; as an encouragement to self-control, to self-dedication at all times. That it did not remind them of the crucifixion only, or even mainly, is proved alike by their literature and their relics."

The Life of Christ  
in Art, by Canon  
Farrar, pp. 21, 22 and  
23.

"The objections to prominent representations of the cross diminished as the punishment grew rare. Crucifixion was finally abolished forever by Constantine. '(Sozom, 1.8).'"

The Life of Christ  
in Art, by Canon  
Farrar, p. 26.

There is no need for apology for these statements regarding the Cross in the early centuries, the facts of history bear evidence to this Anglican statement. Canon Farrar, on page 23, of his volume, "The Life of Christ in Art," calls attention to the remark of a "learned Roman prelate" thus, "the cross was not an object to be contemplated with morbid excitement and hysterical sobs, but as an emblem of salvation, as felicity of life."

The Life of Christ  
in Art, by Canon  
Farrar, pp. 23, 24.

In reference to the absence of the Passion Symbols in the early Christian art, the following extract taken from a volume by Rev. E. L. Cutts, D.D., entitled, "History of Early Christian Art," will be of interest. It follows a list of early symbols and emblems.

"We remark the absence from this list of the subjects of our Lord's Passion, and we do not know how to account for it. The narrative of them fills a very large space in all the gospels, and their pictorial representation occupies the prominent place which seems natural to us in the ecclesiastical art of a later period; but in

the art of these early ages these subjects are 'conspicuous by their absence.'

We call to mind that in the preaching of the apostles, recorded in the Acts of the Apostles, there is a similar reserve; the subjects of those preaching are the resurrection and ascension of the Lord and the gift of the Holy Ghost, and the fulfillment in these great events of ancient type and prophecy; and in the Epistles, which are addressed to Christian people, though there are many allusions to our Lord's passion and death, there is no detailed presentation of the moving incidents so fully described in the Gospels, by way of appeal to their affections. This unemotional preaching of the early ages is in harmony with the fact which we have noted in the cycle of subjects treated in early Christian Art."

Early Christian Art, pp. 225, 226, by E. L. Cutts, D. D.

As a brief summary regarding early Christian art from the work of an able writer on the subject, the following statement may be made.

The first century has given only a few insignificant inscriptions.

By the end of the second century Symbolical representations had increased.

In the third century Eucharistic Symbols appear.

Fourth century the Cross begins to supplant the Chi Rho. "The Nimbus appears round the head of Christ," and "the Lamb becomes a popular Symbol of Christ."

Fifth century "the Cross becomes usual and replaces the (chi rho) Monogram."

Sixth century developed the crucifix.

From that time on Symbolism increased, and, as stated by one writer, "became overloaded," until the time of the Reformation, or, as it might be more fittingly styled, 'the renaissance of Christian art.

Biblical and Theological Library, Crooks & Hurst, Vol. 4, Christian Archaeology, by Charles W. Bennett, D. D., with an introductory notice by Dr. Ferdinand Piper, 1888, pp. 77, 81.

History of Early Christian Art, by E. L. Cutts, D. D., p. 359.

"The monuments of the Christian art of the

History of Early  
Christian Art, by  
Cutts, p. 362.

early centuries prove the non-Catholicity of certain mediæval and modern doctrines and practices, and their silence with respect to others is a protest against them."

Symbolism to-day should stand purified and strengthened, which should be manifest in the works of painter, sculptor, architect and needle-worker.

A subsequent paper in this series will refer particularly to the needlework and worker, as the biblical occupation contrasts and is associated with the modern.

"The Womanly Art" is called into service now as in the days of the Tabernacle and Temple, to make beautiful the dwelling place for the Lord. There are some unwritten laws that become manifest to the thoughtful student, while, needle in hand, the Sacred Symbols are wrought upon vestments for priests and coverings for Altar. (See Chapter 8, page 184.) Thus the use of the Sacred Monogram on any vestment of the priest would seem inappropriate. Why? Because the priest should call to mind the sacrifice of Christ for us, which the Cross by itself suggests. The Sacred Altar and Credence table may bear the monogram of Him whose sacrifice is thereon commemorated, by holding the sacred elements that He consecrated to the church's use. The following quotation regarding the use of the Cross will help to explain this statement. "The Cross is at once the most common and the most suitable ornament of the vestments of the clergy of the Catholic Church. On the stole, common to the three superior orders, one or more crosses are embroidered, while the pallium of the Western Archbishops has five." \* \* \* "On the old English chasuble, too, it is embroidered both in front and behind; this was also usual in Germany. The intention of this is highly sym-

bolical. 'A priest clad in sacred garments,' says Thomas A Kempis, 'hath before and behind him the sign of the Lord's cross, that he may continually be reminded of the passion of Christ. He weareth the cross on the chasuble before him that he may diligently look on Christ's footsteps, and earnestly study to follow them. Behind, also, he weareth the sign of the cross that he may cheerfully endure, for God's sake, any evil inflicted upon him by others. He weareth the cross before him that he may mourn for his own sins; and behind him that he may, in sympathy and tears, lament for the faults of others also, and know that he hath been placed in the midst between God and the sinner.' "

From Catholic  
Champion, Novem-  
ber, 1894.

The pallium referred to is the archbishop's symbol of jurisdiction, and will be noticed in the lecture on Vestments.

Church Vestments,  
by A. Dolby, p. 167.

Occasionally a priest will be seen wearing a surplice on which the Sacred Monogram is embroidered, or antependia and banners will display the same, in place of the Cross. To all this there is no written law of objection, but careful study suggests certain observances as in better keeping with true Symbolism. Symbolism is far too sacred a subject to be dwelt upon lightly, and a symbol should never be used as a mere matter of decoration. Its position should have some significant appropriateness. In an address by Bishop Dudley, the following reference to the cross is made. "The chanting choir may enter His house with solemn dignity, with the cross of His sacrificial death as the symbol of the victory wherein they rejoice." This explains the some time reference to the Cross as a symbol of rejoicing, further strengthens the statement quoted in the first paper, that the "empty cross" means more to the Christian than the crucifix. The latter makes prominent

The Churchman for  
Sept. 21, 1895.

the sufferings of Christ, while the Cross by itself suggests the resurrection.

Christian Iconography, M. Didron, pp. 385, 386, Vol. 1.

The Latin Cross, the Cross of Calvary, when represented as the "square rough tree composed merely of a shaft and a cross-bar" is termed the Passion or actual Cross. The Resurrection and Ascension Cross "is the symbol of the real Cross" and is that which is "usually carried at the head of religious processions" \* \* \* being "nothing more than a standard, the shaft of which, instead of being sharpened into a spear or pike, terminates in a cross." \* \* \* "The Passion Cross," the true Cross, is that of suffering; the other, the Resurrection Cross, is triumphant."

From the quotations made from various authorities it is evident that as to the distinctions between the Passion Cross, and the Cross of the Resurrection and Ascension, there is a difference of opinion.

From them all, it might seem possible and desirable to formulate the following definitions.

The Actual Cross; a Latin Cross, composed of shaft and cross-bar of the "square rough tree."

The Passion Cross: The Latin Cross pointed.

The Cross of the Resurrection: The Latin Cross "standing on three degrees or steps." Faith, Hope and Charity. "The lowest charity, or love, in which it is rooted"

The Cross of the Ascension: The Latin Cross which terminates the long shaft carried in processions.

There is still another form of the Cross that to the churchman is full of interest. It is the Anglican, or Canterbury Cross, which is shaped like the letter Y and is used on the back of the chasuble, and some illustrations of chasubles have it on the front also. It is at times used with the lower upright passing through the V shape of the Y, to the neck of the chasuble.

The question arises, whence, how and when the origin of this form of the Cross? Careful reading on the subject has revealed no definite statement, but circumstantial evidence, if this expression may be used to explain the disconnected sentences here and there gathered, would seem to justify the following conclusion, viz., that its use antedates that of the Latin Cross on the chasuble.

Chart No. 1, Figure 5.

That it is a modification of the Tau Cross, to suit the vestment upon which it is used. As such it serves to strengthen the Anglican Church in its Apostolic Heredity, which antedates its union for a time with the See of Rome. A few of the reasons for the statement just made it will be well to remember.

The Tau Cross, or as it is sometimes called, the cross of St. Anthony, takes its name from the Greek letter Tau, as has been before noted, which in shape it resembles. It is the oldest form of the cross.

The Life of Christ  
in Art, by Canon  
Farrar, p. 24.

The name of St. Anthony's Cross, as applied to the Tau Cross, it is said, was "so called from being embroidered on that saint's cope."

Smith's Bible Dic-  
tionary, p. 177.

Care must be observed not to confuse the forms of the Tau Cross. In Christian art the Tau Cross is its Greek form. The cross used by the Israelites was undoubtedly the Egyptian Tau. Dr. Rock states that there were some three modifications of this Egyptian Tau, but does not give examples. The above distinction will be sufficient for the purposes of this paper, and when the Tau Cross is mentioned, it will refer to its Greek form.

Chart No. 1, Figure 1.

Chart No. 1, Figure 6.

The first form of the chasuble was large and flowing.

Dr. Rock thus speaks of the changes that followed the conversion of Constantine. "From the moment that Constantine declared himself a Christian, the ceremonies of religion were

performed with splendor, and regal magnificence shone throughout the sacred ritual. Before this period, the garments of the priesthood at the altar, though not always, were more frequently composed of the less expensive materials, and decorated merely with a scarlet stripe, which was then denominated *Latus Clavus*" \* \* "(The stripes were called '*Latus-clavus*' if broad, '*Augustus clavus*' if narrow)." \* \* "This was now exchanged for a vesture, the same indeed in form, but manufactured of the richest stuffs."

Church Vestments,  
by A. Dolby, pp. 4, 5.

It is stated that at this time "the stripes of cloth called '*clavi*' which hitherto had been used for ornamenting the priestly dress, in accordance with its secular type, began to be exchanged for bands of costlier material, orphreys, to correspond with the greater splendour of the fabric of the robe."

Church Vestments,  
by A. Dolby, p. 4.

The origin of the term Orphrey will be given in the Lecture on Embroidery. The Orphrey at first was simply a continuance of the ornamentation in the form of bands, only of handsomer materials and work. This change was followed by the bands assuming an arrangement that suggested a deeper meaning to the Christian, which found expression in the use of the Tau Cross; illustrations of same can be

Textile Fabrics, by  
Rev. Daniel Rock,  
D.D., abridged text  
books regarding South  
Kensington Museum).

found in the volume "Church Vestments" by Anastasia Dolby, also description by Dr. Rock of a chasuble in the South Kensington Museum bearing the Tau Cross.

On one chasuble of the eleventh century, the Tau Cross inverted with arms changed in their position to the Y shape, but having the upright passing through the V part of the Y, is shown by A. Dolby.

Church Vestments,  
plate 8.

This modification suited the shape of the chasuble, that approached the "*Vesica Piscis*." When the chasuble became less full and flow-

ing ornamentation could be extended to the neck and shoulders, and the Y cross was placed in front, or on the back of the chasuble, or both back and front, but upright, not inverted. The space between the arms of the Cross was filled up with ornamentation, which was styled the 'Flower.' This is very beautifully illustrated in the 'Chasuble' of St. Thomas of Canterbury, preserved at Sens. "

Church Vestments,  
A. Dolby, plate 7.

Later the Latin Cross was used, which may have caused the change in the shape of the chasuble, or as seems to the writer more probable, the departure from the older shape of the vestment, led the way for the Latin Cross to supplant the Y. With these facts before the Anglican Christian surely the appropriateness of the use of the Y Cross on the chasuble as the sign of Christ to be used by the Anglican priest on his most sacred vestment, will need no further argument. On this point let another speak, "It is not for us, however, to give examples for the adornment of the chasuble to the exclusion of the plain cross. Highly esteemed and indisputed authorities on the principles of taste in sacred art have shown as much favour to the use of the straight cross, on the sacrificial garment as to that of the older form"; \* \* "The straight Latin cross on the back of the chasuble did not fully obtain in England till late in the fourteenth century." \* \* "Holy and solemn as the Latin cross is in itself, and in other positions, we are bold enough to say that, in a spiritual sense, we consider it less refined, as a figure extending over the vestment, than the more mysterious symbol of the old Y shape."

Church Vestments,  
A. Dolby, pp. 51, 52.

"This application of the Latin cross may account in a great degree for the curtailment of the ample proportions of the chasuble."

Church Vestments,  
A. Dolby, p. 52.

To show the appropriateness of ecclesiastical

adornment in England, still another quotation full of significance for the Anglican churchman. "Solitary instances of what has been fitly termed exaggerated richness are recorded of some of the vestments of Mediæval times, such as was the case in the twelfth century with one, at least, of the chasubles belonging to the Cathedral at Mentz, which was so weighted with splendor that the celebrant was compelled to exchange it at the offertory for a lighter vestment. This mistaken excess in sacerdotal adornment rarely, if ever, occurred in England, where with few exceptions, before the sixteenth century, we meet with no sacred decoration which does not, in a great measure, 'owe its chief beauty to its propriety.' "

Church Vestments,  
A. Dolby, pp. 70, 71.

American Encyclo-  
pædic Dictionary, un-  
der Cross, as quoted  
from 'Church and  
Civil History.'

"Crosses were introduced into churches about A. D. 431, and began to be set up on steeples about A. D. 568."

All are familiar with the old custom of signing documents with the cross; time was when it was supposed to denote great ignorance, but later research reveals the fact that to make valid the signature, a cross was used, and so undoubtedly signatures of the cross mark without the name might have occurred, where the signer was perfectly capable of writing. It is interesting to note the fact, that this signing of the cross to signatures, is spoken of as an Anglo-Saxon custom, one more point of interest to the Anglican Christian. May not this Anglo-Saxon use of the cross have had a deeper significance than we can now apply to it, denoting a faithfulness to Christ that found expression even in *this* use of the cross?

American Encyclo-  
pædic Dictionary,  
under Cross.

## SYMBOLISM OF FORM—Continued.

### CHAPTER III.

Symbols Referring to the Second Person of the Trinity—Symbol of the Lamb—Agnus Dei—Alpha Omega—The Lion—The Eagle—The Good Shepherd—The Fish—Vesica Piscis—Symbols Referring to the Third Person of the Trinity—The Dove—Symbols Representing the Trinity—“Trine compass”—The Nimbus—Lamps—“The Eventide Hymn.”

In the previous lecture, after enumerating the fivefold divisions of Symbolism, viz.,

Form,  
Color,  
Number,  
Language,  
Action,

some time was spent upon the consideration of a few symbols belonging to the first division, that of Form; when it was shown that to the Symbols referring to the three Persons of the Trinity, should the Christian student first turn. As your mind reverts to the past lecture, recall the reference to the Symbols early in use to denote the first Person of the Trinity; that of the Father. Then remember, that passing on to the symbols referring to God the Son, much time was spent in the consideration of the Super Symbol, which has been so fittingly termed “The Supreme Symbol,” that of the Cross. Do not forget the significance of the term Super Symbol which is used to express the difference that has arisen among writers on symbolism,

in the use of the term symbol. While in definition symbol, emblem, figure, and type are synonymous, there has grown to be a deeper meaning to the term symbol, and one which to the reader is likely to create confusion. It is to meet this difficulty, that in these lectures the term Super Symbol is adopted to express what is intended when writers on the subject use simply the word symbol. This term is employed only in the consideration of Symbols of Form, and denotes that the symbol referred to is incapable of expressing more than one idea. That is, by its long use, as applied to one truth, it has completely obliterated every other idea it might at first have suggested.

It is, of course, observed that symbols referring to God the Son, are more in number than those that refer to God the Father, and God the Holy Ghost.

This is not strange when Christ, manifest in the flesh, brought "life and immortality to light" through the blessed Gospel.

In this lecture, Symbols of Form will again be considered, beginning with a continuance of those referring to the second Person of the Trinity. Having noted the Cross, in its peculiarly sacred symbolic character, as the Christian's sign of Triumph, the Lamb as a Symbol of Christ will be next considered.

### THE LAMB.

This is one of the most ancient symbols used to represent the Second Person of the Trinity.

Its appropriateness is found in texts both in the New and Old Testament.

It was so universally used in the early centuries to represent the Saviour, that a "council in 692 was obliged to decree that it should not be thus substituted for His human form."

The text of the decree of this council, that occurred in 692 under Justinian II., and which was called Quini Sextum, is interesting to quote. There seems to have been danger of the human nature of Christ and His atoning sacrifice for the world being forgotten in the use of the typical Lamb, and thus an unconscious step, it would seem, would have been taken by the church, towards that form of belief that denies the God man. The decree is as follows:

"In certain venerable pictures and images, the Precursor St. John is represented pointing with his hand towards the Lamb of God. We adopt this representation as an image of grace; to our apprehension, it was the shadow of that Lamb, Christ, our God, whom the law exhibited to us.

Having then, in the first instances, accepted these figures and shadows, as signs and emblems, we now prefer to them grace and truth, that is to say, the fulness of the law. In consequence of this, and in order to expose to all regards, perfection, even in paintings, we determine that for the future, in images of Christ our God, He shall be represented in His human form, instead of in that of the Lamb, as in former time. We must contemplate all the sublimity of the Word through the veil of His humility.

The painter must, as it were, lead us by the hand to the remembrance of Jesus, living in the flesh, suffering and dying for our salvation and thus obtaining the redemption of the world."

Didron's Christian  
Iconography, Vol. 1,  
p. 332.

In the Western Church, however, this Symbol was not forbidden till the time of Charlemagne.

It did not disappear even then, and to this day continues as a favorite Symbol of Christ. The early representations are of course without the Nimbus, for the reason as previously stated

L. Twining, Sym-  
bols and Emblems of  
Christian Art, p. 23.

that the Nimbus was not used in Christian Art until the fourth or fifth century.

There are various representations of the Lamb, taken from the Catacombs and elsewhere, all of which bear distinguishing marks, that denote its reference to the Saviour, such as bearing the Chi. Rho.; the Shepherd's crook; the Cross; the Nimbus; the banner with Cross, or Nimbus, or both. The term *Agnus Dei* has been applied to that design, which has the head of the Lamb surrounded by a Nimbus and carrying the cross either with or without the banner.

Symbolism in Christian Art, Hulme, p. 168.

Symbols and Emblems of Christian Art, L. Twining, plate 10, No. 25.

Louis IX. of France 1226-1270 caused a coin to be struck which bore on one side the *Agnus Dei*. This coin Edward III. of England imitated, and it is illustrated in Louisa Twining's volume, where it will be found depicted, with Cross, Banner, and Cruciform Nimbus.

Although the Lamb in art is sometimes associated with St. John the Baptist, and certain other of the saints, also with the followers of Christ, yet are they so infrequent that the idea of the Lamb even, as a symbol of any other than Christ seems to be quite forgotten; and one might be justified in calling the Lamb, a Super Symbol. Should, however, exception be taken on account of these minor representations referred to, such objection could not be had for placing the *Agnus Dei* in the list of Super Symbols, for this comes down to the present time as a Symbol of Christ that cannot be mistaken.

To those who often question the propriety of symbolism, yet are zealous Christians in the church, should be shown that petition which reads "O Lamb of God, that takest away the sins of the world, have mercy upon us" as a type of symbolism used by them each Sunday.

Symbolism in Christian Art, Hulme, p. 170.

The student will find various illustrations of

the symbolic use of the Lamb, or of lambs; but for the purposes of this paper in suggesting symbols to be followed, the Agnus Dei is the one form to be imitated, both with the brush and the needle, as a type of that better form of symbolism that survives and continues in the Renaissance of Christian Art. Before the thirteenth century, the symbol of the Lamb had the preference; later, greater reality was indulged in. In the time of Durandus, a happy medium seems to have been "almost attained. This quotation from Durandus, it is stated, will form "a complement to the decision of the council," which has been noted. "Because John the Baptist pointed to him saying 'Behold the Lamb of God,' therefore some represented Christ under the form of a Lamb; but for as much as the shadow hath passed away, and that Christ is very man; therefore,' saith Pope Adrian (Adrian I. in eighth century) 'He ought to be represented in the form of a man.' The Lamb of God must not be depicted on the cross as a principal object. But there is no let, when Christ hath been represented as a man, to paint a Lamb on an inferior part of the cross, or on the reverse."

Gulielmus Durandus, lived and wrote in the thirteenth century, see *Christian Iconography*, by Didron, Vol. 1, p. 329.

*Christian Iconography*, by Didron, Vol. 1, p. 336.

It will be remembered that the council referred to was held in the seventh century.

### ALPHA OMEGA.

The first and last letters of the Greek alphabet are so clearly without question a Super Symbol, that to prove it, no argument is necessary. Its origin, as such is found in the first chapter of that marvelous book of Revelation, eighth verse, that reads, "I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty," together with the

saying of the Prophet Isaiah when he proclaimed the prophecy: "I, the Lord, the first and with the last; I am he."

Isaiah 41:4 and 44:6.

In art its use seems to have been introduced in the second century, and is found associated with other symbols, as in the Nimbus, when it indicates the Second Person of the Trinity, which the Nimbus without the Alpha and Omega would not have definitely signified.

Care must be taken here to understand what is meant regarding the Nimbus; it is not that the Alpha and Omega are surrounded in themselves by a Nimbus, but that the Alpha and Omega are placed in a Nimbus that is about the head of a person, indicating, as does the Cross in the Nimbus, that the Second Person of the Trinity is intended to be represented. L. Twining does not give this as a separate symbol, but shows it combined with others, yet its significance refers so directly, and alone to Christ, that it is here considered as a Super Symbol.

Rev. 1:8, 21:6, 22:13;  
of Is. 41:4, 44:6.

"A and Ω. The first and last letters of the Greek alphabet, used to express the eternity of God. Its form belongs to St. John's Revelation, but its meaning is found already in Isaiah. It was used by the Jews later to express the comprehensive nature of God. The symbol is generally assigned to our Lord. In the first passage, the symbol may refer to the Trinity, but it is better (in view of the fact that in 22:13, our Lord gives this title to Himself) to hold that it is one of the Lord's titles, implying for Him all the attributes of the Godhead, as being the Source, Upholder and End of all things. These two letters passed into early Christian use, being found in the Catacombs; and into ecclesiastical Latin poetry (*vide* Prudentius, Cathem, 9:10,) and so into liturgical use. It is often used as a monogram in church decoration."

Church Cyclopædia,  
by Benton, p. 1.

## THE LION.

In the foregoing Symbols of Form which have been considered, they have resolved themselves into Super Symbols.

The form now to be dwelt upon, that of the Lion, will have to be studied in its principal significance first, and secondly as applied to the Second Person of the Trinity, thereby proving its position as among the symbols, but not a Super Symbol.

The symbols of the Evangelists are the four "Living Creatures" described by the Prophet

Ezekiel 1:10; Rev. 4:7.

Ezekiel and St. John in their prophetic visions. It is found represented in art, from the fifth century.

Symbols and Emblems of Christian Art, Twining, p. 95.

There have been some differences of opinion, as to the symbols used to represent St. Matthew and St. Mark; giving some times to St. Matthew the symbol of the lion, and to St. Mark the symbol of the angel, or human form.

Symbols and Emblems of Christian Art, Twining p. 96.

The opinion generally received, and which has been adopted in art, is that of St. Jerome, as follows: "The first face, that of a man, signifies Matthew, who begins to write, as of a man, the book of the generation of Jesus Christ, the son of David, the son of Abraham; the second, Mark, in which is heard the voice of the Lion roaring in the desert, 'prepare ye the way of the Lord;' the third, that of the calf, prefigures Luke the Evangelist, commencing his history from the Priest Zechariah; and the fourth, the Evangelist St. John, who, having taken the wings of an Eagle, and hastening to loftier things, speaks of the Word of God."

Symbols and Emblems of Christian Art, L. Twining, p. 96.

To better fix in the mind the symbol associated with each Evangelist, one writer has suggested the following word "Aloe" which will be observed is composed of the initial letter of each of the four symbols, viz., Angel, Lion,

Hulme, Symbolism in Christian Art.

Hulme, Symbolism  
in Christian Art.

Ox, and Eagle, referring in their order to the four evangelists.

Hulme, Symbolism  
in Christian Art.

By reference to Holy Scripture, it is found that Ezekiel gives the description of his vision as being on the banks of "the river Chebar" when a captive in Assyria. Assyrian sculpture reveals the fact that such figures were common, with human and animal forms combined; from these forms in sculpture that surrounded him, undoubtedly the ideas of Ezekiel took shape in his vision. Then St. John in his vision was guided by his remembrance of the vision of Ezekiel, and they both were without doubt inspired by God to make use of what was familiar, to express a higher meaning.

Rev. 5:5.

Symbols and Em-  
blems of Christian  
Art, by L. Twining p.  
81.

This significance of the Lion to represent the Evangelist St. Mark, has become so universal, that the mind reverts to the Evangelist, quite as quickly when this symbol is seen as to Christ, to whom it also refers. Turn now to the symbol of the Lion as applied to Christ. It is found suggested in that text "The Lion of the tribe of Juda." It is also used as a symbol of the resurrection, because "it was anciently said of the lion that it was born dead, and was only waked into life after three days, by the roar of its parent," which helped to increase its appropriateness as a Symbol of Christ, for was it not three days he lay in the tomb? The Lion does not seem to have been a favored symbol in Christian art, as few examples are found, but enough has been gathered to show, that when found, it may or it may not, refer to Christ; therefore, it cannot be classed as a Super Symbol, only a symbol, or emblem.

## THE EAGLE.

The question as to why the Eagle is so frequently used for lecturn or reading desk, might

be considered here. Its appropriateness as being the symbol of one of the evangelists is, of course, recognized; but why the Eagle to the almost exclusion of the other evangelistic symbols? True the Angel is sometimes used, but the inappropriateness of the Lion or Ox for that position, would, from an artistic standpoint at least, be apparent. May not the answer be found for the more frequent use of the Eagle than the Angel, in the fact that in Scripture the Eagle is also used to symbolize God? See Ex. 19:4. Deut. 32:11.

As a lecturn it would seem doubly appropriate therefore, holding, as it does, the Old and New Testament, the Word of God. The Eagle is also used to symbolize the Holy Spirit, but these representations are not frequent, nor are they found in the Catacombs, yet they are found in the later centuries, and it seems to have been an ancient Hebrew symbol of the Spirit. It is also found in art as associated with persons of the Old Testament, as where the double-headed eagle is used with Elisha, to represent the "double portion" of Elijah's spirit which he (Elisha) had asked for.

L. Twining, *Symbols and Emblems of Christian Art*, pp. 69, 70 and plate 31.

The heavenward flight of the Eagle with his gaze to the sun, has made it a Symbol of the Ascension, though it is far more widely recognized as a Symbol of St. John.

*Symbolism in Christian Art*, Hulme p. 190.

It is certainly evident from the different references that the Eagle could not be classed as a Super Symbol, for while it was used to represent Christ, there were several other ideas and persons that it symbolized.

## THE GOOD SHEPHERD.

This loving Symbol of the Second Person of the Trinity, which Christ himself gave to the church, must surely be classed in the list of

Super Symbols, yet one fact should be noted which is not explained, that from being a favored symbol of the early Christians, and found most frequently in the Catacombs, it apparently disappears for a time, and it is stated that no traces are found of its use in art for five centuries; that is from the eleventh to the sixteenth century. It found authority not only in the New Testament, but also in many references in the Old Testament. Even to-day, except in glass windows, this Symbol is not generally used.

Twining's Symbols  
and Emblems of  
Christian Art, p. 35.

### THE FISH.

The Fish, as an emblem of the Second Person of the Trinity, is full of interest because of its early use, and complicated significance, and the artistic designs that have resulted from it, which to-day are constantly used. That the fish should be called a symbol, can only be adopted under the definition that renders symbol, emblem, type and figure as synonymous, it could never be classed as a Super Symbol.

"St. Augustine and Tertullian both speak of the fish as a symbol of Christ." The Fish is never found surrounded with a Nimbus, still less with a cruciform Nimbus. It surely was a sacred type among the early Christians, and is found frequently in the Catacombs, where it represented Baptism. On this point Tertullian speaks again, and strengthens the argument against the Fish as a Super Symbol when he says, "We are born in water, like the fish." The finding of a Fish sculptured on a tomb in the Catacombs is thought to designate the person as having been baptized.

Twining's Symbols  
and Emblems of Chris-  
tian Art, p. 33, plate 65.

There is still another interpretation that points to the Greek word for Fish, from which the anagram can be formed of the words "Jesus

Christ the Son of God the Saviour." It is singular, that while this significance is based upon the Greek word for fish, there is nothing found of it on Greek monuments, only on those of the Latin. "When Greek ceased to be the ecclesiastical language of the Roman Church, the Fish Symbol disappears from its monuments." 177.

Early Christian Art,  
by E. L. Cutts, pp. 176,

It was "A Greek of Alexandria"

Christian Iconog-  
raphy by Didron, Vol.  
1, p. 353.

"Optatus, Bishop of Milesia, in Africa, about the middle of the fourth century," who "declared that the single name of fish, according to the Greek denomination, contained in the letters composing it, a host of sacred names" which gives in the Latin, "Jesus Christ the Son of God, the Saviour." The Fish is found carved on fonts, and in baptistries, showing its connection with baptism. The name *Piscina* which is given to the Baptismal font, comes from the Latin word for fish, *Piscis*.

Christian Iconog-  
raphy by Didron, Vol.  
1, p. 347.

Christian Iconog-  
raphy by Didron, Vol.  
1, p. 349.

The Fish as an emblem is found mostly in the first and second centuries, in the third it began to disappear, and in the fourth it became rare.

See Early Christian  
Art by Cutts, pp. 205-  
206.

From the Fish comes the form of Aureole known as *Vesica Piscis*, that is used to surround peculiarly sacred subjects, and "was the form generally used for ecclesiastical seals." This shape is still used, as see the various seals of the different dioceses.

Twining's Symbols  
and Emblems of Chris-  
tian Art, p. 33.

As to how this *vesica piscis* came to be developed from the Fish, it should be stated that in the drawings of a fish on the early monuments the design changed frequently into what was termed, the air bladder of the Fish, which in turn passed into the form now known as *vesica piscis*. One writer has said "Often times this figure of a fish was little more than a pointed oval, to which eyes, fins, gills, and a tail were added. This pointed oval came to be known in later days as *vesica piscis*, the air-bladder of a Fish."

Embroidery for  
Church Guilds by S. C.  
Woodward, p. 19.

The Aureole forms a part of the study of the Nimbus and will be described in that part of this lecture that dwells upon that ecclesiastical accessory. More detailed consideration of the Fish will not be necessary here, as in a previous lecture it was clearly shown to be an emblem only, which is further strengthened by the fact as stated, that the Fish is never represented with a Nimbus.

There are two other symbols that were used to represent Christ, viz., Orpheus, and the form of a Youth. The former, of course, borrowed by the early Christians from Pagan art, and the latter symbol probably developed from the same source, neither have ever held the significance of those that in these lectures are termed Super Symbols. Orpheus suggests its classical significance, and the figure of a Youth is too general in its idea, to permit of its being classed as a Super Symbol.

Under this division, Symbols of Form, the Third Person of the Trinity, as represented by symbols is the next step in the analysis of the subject.

It seems that divine interposition came to give to the world the true Symbol of the Holy Spirit.

In that solemn moment when the voice from heaven proclaimed "this is my beloved Son," the Dove appeared, the harbinger of good to the world as it had been to Noah, when the light began to dawn, and nature budded forth after God's overwhelming flood, that followed man's sin. No wonder then that early Christian art adopted this Symbol, and placed it near the Cross. The following having been said of this Symbol, surely its position among the list of Super Symbols will seem most appropriate. "The symbol of the Dove is one of the few that has retained its place in Christian art

from the earliest times to the present, and with little variation in its form.”

Symbols and Emblems of Christian Art, Twining, p. 55.

After the eleventh century it appeared combined with the human figure, but always representing the Holy Spirit, whether designating the Third Person of the Trinity, or the gifts and descent of the Spirit. As would be expected, the earliest samples of this Symbol are without the Nimbus, for the reason as previously stated, that the Nimbus in Christian art did not appear until the fourth or fifth century.

The Dove is found with the Aureole, which is the expression of sacredness used to surround the whole object. Although there are some early representations of the Dove, denoting gentleness, purity, innocence, and with the palm branch emblem of victory over death, yet all these lose their significance, and are lost sight of in the fuller symbolic interpretation, that of its representing the Holy Spirit, which has come down pure and simple, to the present day.

There is a symbol the Christian likes to think of, that of the Tongues of Fire which descended at Pentecost. These have been depicted in art, but not sufficiently often to impress them upon the *casual observer* of symbols, as being worthy a place among the Super Symbols. Pause to ask, has such a design ever been used to signify any other truth, than the descent of the Holy Spirit? then surely may be classed as a Super Symbol. Wrought it with the needle on altar cloths for Whitsuntide, it is suggestive, handsome and effective.

The Eagle, as a symbol of the Holy Spirit, has been already referred to, when considering the symbols of the Evangelists, and its position as a Symbol, not a Super Symbol, seems established.

The human form to represent the Third Person of the Trinity, has also been used as well as for

the First and Second persons of the Trinity. It is stated that about the tenth century a rival symbol of the Dove, to represent the Holy Spirit, was introduced by representations of the Human Form. It seems never to have received much favor, or been largely adopted. About the close of the sixteenth century it ceased to be used, and the Dove again received its rightful supremacy.

See Christian Iconography by Didron, Vol. 1, p. 467.

Note the dates of the centuries during which the representations of the Human Form were used to signify the Holy Spirit, remember that period marked the Dark Ages, and you can draw your own conclusions as to the purity of the symbols that preceded and followed that period, as those for the church to follow to-day.

### SYMBOLS REPRESENTING THE TRINITY.

Dictionary of terms in Art, by Fairholt, p. 439.

The Triangle is said to be the oldest form of symbol to represent the Trinity.

The importance of the Triangle as a Christian symbol is perhaps not fully realized, let the value of its significance be impressed by quoting from an authority in art. "Triangle. An equilateral triangle is a symbol of the Holy Trinity, and many figures in Christian ornament are constructed on this principle, as types of that mystery. The equilateral triangle is found in the most beautiful arches, in the proportions of the churches themselves, and next to the cross, is the most important form in Christian design."

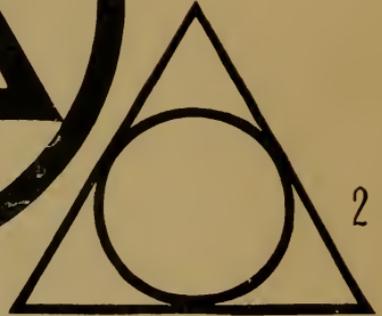
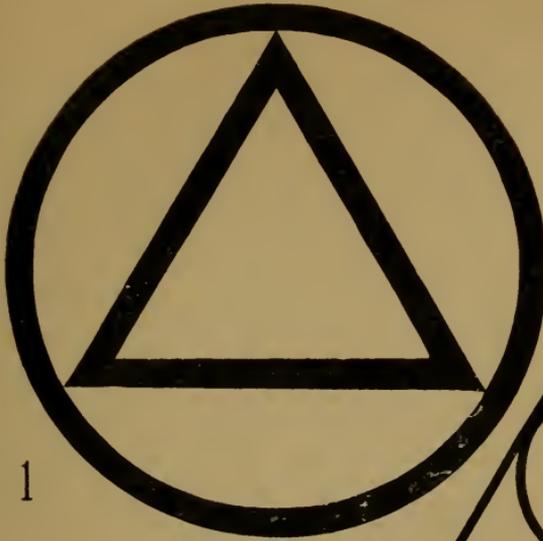
Fairholt's Dictionary of terms in Art, p. 439.

The Circle is so well known as a symbol of eternity, or expressing that which has neither beginning nor ending, that its presence with the triangle seems to need no explanation.

Chart, No. 2, Figures 1, 2.

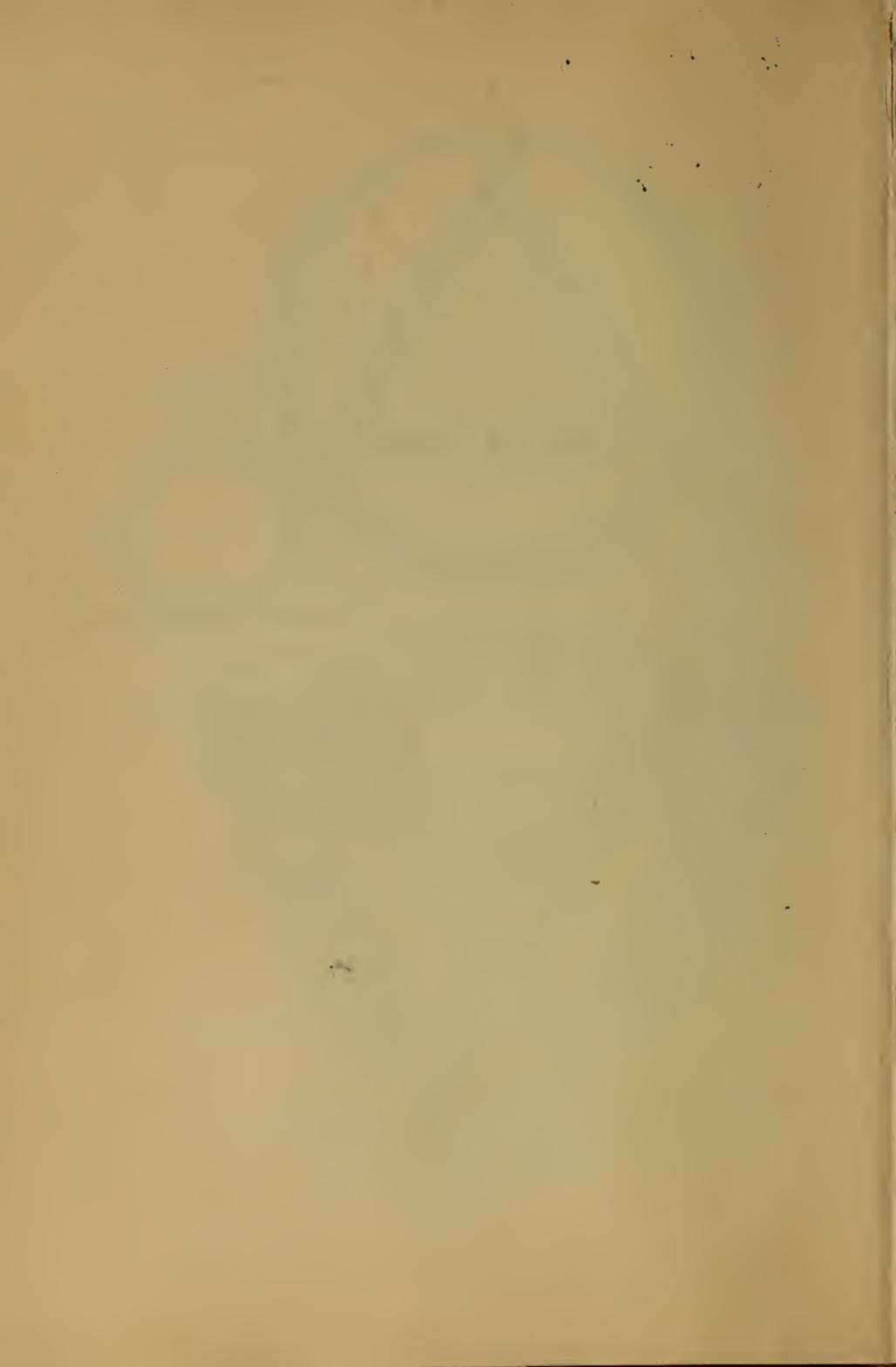
One form "apt and venerable" \* \* "the trine compass (as it is called by Chaucer),

CHART No. 2.



FIGURES.

1. A Symbol of the Trinity.
2. The "Trine Compass," spoken of by Chaucer.
3. Shield with Motto.



'*That of the trine compass Lord and guide is,*' or a circle inscribed within an equilateral triangle; denoting the co-equality and co-eternity of the three divine persons in the ever blessed and undivided Trinity." During the first eight centuries of Christian art, the use of the Triangle was not well developed. In that period the three persons of the Trinity were represented in art, but separately. The first time they seem to have been placed together, was in the fourth century, and that representation consisted of "the Hand, the Lamb, and the Dove," which is said no longer to exist. There is instanced a drawing of a triangle on one of the grave-stones in the Catacombs, in which the monogram of the name of Christ is placed.

Human forms in conjunction to symbolize the three persons of the Trinity were used during the same period that the Human form was used to represent the Holy Spirit, which period as has been shown corresponded with the Dark Ages. Symbolism to-day purified returns to the "reverential feelings of the early ages" and the Human form is not used to represent the Trinity, instead are found the Triangle, three Circles linked one within the other, also the double Triangle, which when filled within the outlines, produces a six-pointed star. The difference in the drawing of the star might be noted here. Frequently the star has five points; again it is found with six. There would seem to be a deeper significance to this difference than has as yet been definitely determined. This comment might be made in these lectures, that in the use of the Star, wherever its position would in any way refer to the sacrificial idea of the Christian religion, the five-pointed Star should be used; and where its reference should bear upon the union of the

Chart No. 2, Figure 2.

Hook's Church Dictionary revised Edt. Emblem, p. 213.

Symbols and Emblems of Christian, Art, Twining, p. 75.

God-head, the Trinity, the six-pointed Star should be used.

Another design is that of a Shield differently shaped, as to outline but bearing the following inscription, usually in Latin. The motto read one way "God is the Father, God is the Son, God is the Holy Spirit." The same motto read the other way "The Father is not the Son, the Son is not the Holy Spirit, the Holy Spirit is not the Father." From nature the Tre-foil and Fleur-de-lis are usually chosen to represent the Trinity. There are countless other evidences of the beautiful union of three in one to be found by the careful student of botany.

In regard to the Fleur-de-lis, "Ancient Heralds (say Newton Display, p. 145) tell us that the Franks of old had a custom, at the proclamation of their king, to elevate him on a shield or target, and place in his hand a reed or flag in blossom, instead of a scepter, and from thence the kings of the first and second race in France are represented with scepters in their hands like the flag with its flower, and which flowers became the armorial figures of France." "However this may be, or whatever may be the value of the other legendary tales, such as that a blue banner embroidered with golden fleur-de-lis, came down from heaven; that an angel gave it to King Clovis at his baptism, and the like; there can be little doubt that, from Clovis (486 A. D.) downwards, the kings of France bore as their arms first an indefinite number, and latterly three golden lilies on a blue field, or as heralds would say, azure, three fleur-de-lis, or. It was Charles VI., (1388-1422) who reduced what had hitherto been the indefinite number of fleur-de-lis to three, disposed two and one: "Some conjecture upon account of the Trinity; others say, to represent the three different races of the kings of France." (Nisbet 1:383)."

Now the question is, did the fleur-de-lis become an ecclesiastical emblem of the Trinity, at this time, 1388-1422 A. D., or had it been an emblem of the church before, and did Charles VI. reduce the number on the shield of France to bring it more into harmony with the ecclesiastical emblem? This may or may not be determined. It is to be hoped some ecclesiastical record will be found to determine the point.

To be classed as Super Symbols, the Triangle, the Shield with the motto as just given, and the three Rings united, can alone be chosen, and even they lack the force as symbols of Form, that has been found when considering the Super Symbols referring to the separate persons of the Trinity. There is indeed "a language that is mute" which is realized when the evidences of these beautiful truths first dawn upon one, as their eyes are opened to receive it all. Ruskin, in referring to the "Symbolism of the Trinity," says "all composition is, as you know, based on our love of three in one. A picture must have three centres of color, three of shade, three of light; and these three must be so united as to form one. All fine forms of nature, in hills, leaves, branches—what you will—are triple."

Before leaving the consideration of symbolism of form, it will be necessary to dwell for a few moments upon the significance and form of that addition to different symbols, that is found after the fifth century to have been introduced into Christian art, viz., the Nimbus.

### THE NIMBUS.

What is it? and how represented?

It is generally circular, variously formed, used to surround the head of a figure to denote a sacredness or glory.

Its origin has been supposed to have been Pagan, and its introduction into Christian art began in the fourth or fifth century. But what does the Christian student of symbolism say? The Nimbus derives its origin surely from attempts by man to represent that glory that shone when Moses talked with God, and Christ was transfigured. Thus back of all Pagan forms of symbolism there lies a hidden truth whose origin is found in the Word of God.

The use of the Nimbus in Pagan art seems to indicate power, while in Christian art it represents holiness.

In that wonderful work "The Book of the Dead" that brings to light the many hidden mysteries of Egyptian art, of which it is said that its "last line was in all probability written before the first line of our Holy Scriptures was penned," reference is made to the representations of the Khaib, or shade of one who has died. "The Khaibs are represented as semi-circular, and very gay with colors or feathers."

Biblia for November,  
1896, pp. 211 and 217.

There are but few references found in the "Book of the Dead" to the Khaib, and in later pictures it is represented as something being carried after "great men in triumphal procession, a kind of sunshade." What can be thought of this circular sunshade, representing the shade, or spirit, of the departed, as being the possible origin of the shape of the Nimbus?

Of the Nimbus it is stated that it appeared in Christian art, in the fourth or fifth century, though some writers say the sixth century, and disappeared in the sixteenth century. The Nimbus is introduced in art of to-day, chiefly, however, in stained glass windows, or executed by the deft embroiderer.

Symbolism in Chris-  
tian Art, Hulme, p. 68.

To better understand the importance of the Nimbus, it will be well to quote the following, that speaks of it as an "attribute of frequent

occurrence in Christian archæology, and which alone will often be found sufficiently expressive to enable us to determine the dignity and character of the personage invested with it. This peculiar ornament is usually designated the *Nimbus* or *Glory*." \* \* \* "It either encircles the head alone or the entire figure. As an attribute it serves to denote a holy person, in the same manner as the *crozier* or the *sceptre* distinguishes a bishop or a king. When this attribute enriches the head only, it is called a *nimbus*. In this case it is analagous in significance to a crown, from which, however, it differs essentially in position if not in form. Both the crown and the *nimbus* are circular, but the former is placed horizontally on the head, the position of the latter is vertical. The *nimbus* may sometimes be almost microscopic in dimensions, but its importance ought never to be overlooked. \* \* Since the omission of it may transform a saint into an ordinary mortal, or an incorrect application elevate the mere mortal into a divinity. Errors of this description are frequently committed by artists of the present day in their representations of religious themes."

Christian Iconography, by<sup>d</sup> Didron, Vol. 1, p. 22.

The *Nimbus* is sometimes square, to denote a living person, and in the form of a triangle, to denote the *Trinity*. When the whole person is surrounded, not only the head, the shape given to the representation of the glory is an oblong oval, the same that to-day is used for ecclesiastical seals, and is known under the name of "*Vesica Piscis*," which adds greatly to the interest and significance of the design. This "*Vesica Piscis*" or *Aureole* should be reserved for peculiarly sacred subjects. The origin of the "*Vesica Piscis*" has been before alluded to, as resulting from the crude representations of the *Fish* in early art, that in many cases resembled the air-bladder of the fish.

Symbolism in Christian Art, by Hulme, pp. 55-60.

Christian Iconography, p. 25, Vol. 1, Didron.

The derivation of the word *Nimbus* agrees in the Latin and Greek, and means a cloud. Thus sacred objects are surrounded with a cloud or glory.

Christian Iconography, p. 25, Vol. 1, Didron.

One writer gives the term *glory* to express these presentations that have both *Nimbus* and *Aureole*, the one surrounding the person, the other the head, but while the authority is good, it seems to create confusion, for if they, the *Nimbus* and *Aureole*, each express *glory*, their use together could hardly be termed the *glory*, as a distinctive term. The necessity for the *Nimbus*, it might be said is past. There were forms of the *Nimbus* to represent the divine person, the saint, and the living.

Christian Iconography, p. 163, Vol. 1, Didron.

The ignorant, or those unable to read, were enabled by the shape or color of the *Nimbus* to tell what the symbol was intended to represent. The colors used were "blue, violet, red, yellow, or white, but yellow, the color of gold, has been esteemed the most precious, and costly and frequently also the most radiant of all colours; gold, of which it is a type or imitation, was regarded as light consolidated."

It will readily appear why gold or yellow is used for the *Nimbus* in all art of to-day. The Cross in the *Nimbus* designates the Second Person of the Trinity. There was a time, when in art, it seems to have been used for all three of the Persons of the Trinity. This, however, did not permit of the same accuracy of significance that prevails, as, when it is reserved to the Second Person of the Trinity, or the symbols of Christ.

## LAMPS.

At this point in Symbolism of Form, it might be well to refer to the early use of lamps, which, if not symbols in themselves, were adorned

frequently by the Christians with Symbols of the Faith, a custom sanctioned and directed by Clement of Alexandria. The remains of Pompeii testify to the fact that the Pagans ornamented all their articles, more or less, with such devices as served to reflect their religion. The early Christians imitated this custom by substituting for their Pagan designs, symbols of the Christian religion. Clement of Alexandria in "The Instructor" cautions the early Christians against the use of costly vessels, and says regarding the ornamentation, "in fine, in food, and clothes, and vessels, and everything else belonging to the house, I say comprehensively, that one must follow the institutions of the Christian man, as is serviceable and suitable to one's person, age, pursuits, time of life. For it becomes those that are servants of one God, that their possessions and furniture should exhibit the tokens of one beautiful life; and that each individually should be seen in faith, which shows no difference, practicing all other things which are conformable to this uniform mode of life, and harmonious with this one scheme." In the "Elucidations" of this paragraph Bishop Coxe says "This fine paragraph is in many ways interesting. The tourist who has visited the Catacombs, is familiar, among tokens of the first rude art of Christians, with relics of various articles, realizing this idea of Clement's that even our furniture should be distinctly Christian. In Pompeii, one finds lamps and other vessels marked by heathenish devices, some of them gross and revolting. On the contrary, these Christian utensils bear the sacred monograms X. P., A. Ω. or the figure of the fish, conveying to the user, by the letters of the Greek word for fish, the initials of the words 'Jesus Christ, Son of God, the Saviour.' Often we have the Anchor, the

Ante-Nicene Fathers, Vol. 2. Notes by A. C. Coxe, D. D., p. 247.

Ante-Nicene Fathers, Vol. 2. Notes by A. C. Coxe, D. D., p. 297.

Palm-branch, or the Cross itself. But I never looked at one of those Christian lamps without imagining its owner, singing, as it was lighted, the evening hymn, and reciting probably, therewith, the text, 'Let your loins be girded, and your lamps burning.' This is the hymn that Bishop Coxe refers to.

Ante-Nicene Fathers, Vol. 2. Notes by A. C. Coxe, D.D., p. 298.

"Its proper name is 'The Eventide Hymn' or 'The Hymn for the Lighting of the Lamps,' and was doubtless uttered in the family at 'Candlelight' as we say grace before meat."

"HYMN."

"Serene light of the Holy Glory of the Father Everlasting,  
Jesus Christ:

Having come to the setting of the sun,  
And seeing the evening light,  
We praise the Father and the Son,  
And the holy spirit of God.  
It behooveth to praise Thee,  
At all times with holy songs,  
Son of God, who hast given life;  
Therefore the world glorifieth Thee."

In the time of the Apostles and later, services were held in the evening and vigils lasted through the night, the Eucharist celebrated in the morning, hence the early use of lamps; "and these lights seem from the earliest times to have been regarded as having a symbolical meaning. Christ called Himself the Light of the World; St. Simeon called Him the Light to Lighten the Gentiles; one of the names applied to baptism was *illuminatio*; again, oil was one of the symbols of the Holy Spirit.

This will account for the lamps being reckoned among the sacred vessels of the churches, and for their being made of the precious metals."

History of Early Christian Art, by Rev. E.L. Cutts, D.D. p. 333.

Ante-Nicene Fathers. Elucidations by A. C. Coxe, D.D., p. 477.

"Clements regards the symbols of the divine law as *symbols* merely, and not *images* in the sense of the decalogue."

It is not the purpose of these lectures to prove an exhaustive research on these subjects, *that* must come from a continuance of study; these statements will serve to show the general trend of the subject, and point out, if possible, that better form of symbolism that to-day prevails in the Anglican Church.

Surely this question of Symbolism in the Christian church is one to be dwelt upon with care, reverence, and dread.

With care that the Symbols are true, and accepted representations of spiritual truths.

With reverence that the Symbol may be forgotten in its spiritual significance.

With dread, lest the Symbol be exalted above its significance, and become an image.

“In the primitive church it was so practically understood as not to need statement, that images in painting or carving, made for the sake of conveying instruction, are an entirely different thing from images intended for use in prayer.”

“In the Middle Ages, the cross, from being in the sixth century the symbol of Christ’s person, became an object of worship in itself, no longer an emblem of the life and death of God for man.”

From Dictionary of  
Christian Antiquities

As a summary of Symbolism of Form, what may be stated?

That it has been found necessary to express a distinction in the idea conveyed by the general term symbol, and for this purpose the term Super Symbol has been adopted. Super Symbol being one, that by long and definite use has grown to express but one idea.

The Symbols referring to the three Persons of the Blessed Trinity, as observed in the Anglican Church, have been reviewed, noting the difference between the Symbols and Super Symbols. To which has been added a brief

description of Nimbus and Aureole, as attributes of glory used with the symbols.

What does all this mean to the churchman? Does it lead him away from Christ, and His loving sacrifice for all? If so, it is wrong; but what says the able divine, Rev. Edward L. Cutts, D.D.? "There is nothing in the history of early Christian art to discourage us, but rather the contrary, from frankly and fully using the arts in the service of religion. The æsthetic side of our nature, which recognizes the noblest aspect of things in the actual world and in ordinary life, and deals with human aspirations and ideals, is akin to the religious sentiment. Our English religion has long been cold and unlovely, to a degree which ought not to exist in a true representation of Christianity, not only by reason of some popular doctrines not really belonging to it which shock the heart, but also owing to its repression of the imagination and taste."

History of Early  
Christian Art, by E. L.  
Cutts, D.D., pp.363-364.

## SYMBOLISM OF COLOR.

### CHAPTER IV.

Definitions as to the Meaning of the Different Colors—Brief Reference to the Colors as Used in the Greek and Armenian Churches—Difficulty of Comparing Modern Shades With the Ancient—Colors Used by the Anglican Church—The "Sarum Use"—"Comparative Table of Liturgical Colours"—"Table of Colours According to the 'Sarum Use.'" "

The second division of the subject of Symbolism is now reached, and color is to be considered, as one of the fivefold modes laid down, on entering upon this study.

What is color?

That question must be left to the scientist to answer.

The individual, however, can realize the privileges he may possess, by comparison with those less fortunate. Think of what a world is opened to one who can see, and appreciate color, as compared with Helen Keller, for instance, to whom such power is wanting. Then consider those who see, yet are unable to discern the difference in color, how far greater are *your* privileges than theirs, in so much more are you responsible for the use of your talents. In an interesting address before a literary society of Baltimore, a talented woman, a Ph. D. of Johns Hopkins University, gave facts regarding the inability to discern color as brought forth, in her careful study of the subject with able professors in Germany. She stated that people were born with such defective vision, and again it was the result of accident or

disease; from other of her statements, your lecturer was led at the close of her remarks to ask her if this loss of power to discern color was the result of disease or accident, how was it brought about, could it be sudden? She replied "Yes, in a moment the power may be lost, and no apparent reason can be given." It is only necessary to state that the study of the eye, was her specialty, to realize the weight of what she said.

In the mere matter of color signals, what danger all are in, lest, for instance, an employee of a railroad, who has been duly examined as to color blindness, and found to possess perfect vision, suddenly lose his power to detect color, and wholly unknown to himself, he interpret a signal wrong. The catastrophe that follows would hardly be of his making. But what of all this for the subject in hand? To convince all of the importance of realizing the gift of talents each one possesses, and then using them to the best advantage, for God's glory.

"Colours had the same signification amongst all nations of remotest antiquity. Colour was evidently the first mode of transmitting thought and preserving memory; to each colour appertained a religious or political idea. The history of symbolic colours testifies to a triple origin marked by the three epochs in the history of religion—the Divine—the Consecrated—and the Profane.

The first regulated the costume of Aaron and the Levites, the rites of worship, etc., religion gave births to the arts. It was to ornament temples that sculpture and painting were first introduced, whence arose the *consecrated* language. The theocratic era (government under God) lasts to the *Renaissance*, (beginning of sixteenth century). At this epoch symbolic expression is extinct; the divine language of

Fairholt, in Dictionary of terms in Art, states on p. 125.

colours is forgotten; painting becomes an art, and is no longer a science.

The Profane, the aristocratic era commences, symbolism banished from the church, takes refuge at court; disdained by painting, it is found again in heraldry. The Profane language of colours was a degradation from the Divine and Consecrated languages." (Note) "This subject is amply and ingeniously illustrated in Portal's Essay on Symbolic Colours. Translated by Inman, London 1849."

The same authority gives the list of primitive Colors which we all know, viz.

Dictionary of terms  
in Art, Fairholt, p.124.

Red,  
Yellow,  
Blue.

It is not necessary to go into details of forming the complementary colors.

The most that can be done in this study of the symbolism of color, is to give different authorities, for there can be no positive and universal system, discovered, or adopted; a best way may, however, be deduced from them all. Thus Fairholt, in "Dictionary of Terms in Art," before referred to, gives the following;

"Green: Faith, immortality, contemplation, and typical of the resurrection of the just, as shadowed by spring after winter.

Blue: Hope, love of Divine works.

Red: Martyrdom for faith; and also charity.

Purple: Dignity of justice; color of royalty.

Scarlet: About the same as red, but might signify witnesses to the church.

White: Purity, temperance, innocence, chastity, and faith in God.

Pale Blue: Peace, Christian prudence, love of good works, a serene conscience.

Pale Green: Baptism.

Rose color: 'Indicates martyrdom through the mystic sense attached to the flower.'

Saffron: The confessors.

For background to figures of Saints, to typify their lives or actions, were used as follows:

White: Chastity.

Grey: Tribulation.

Violet: Penitence, used also for their clothing to symbolize their lives.

#### IN THE CHURCH.

Blue: Divine contemplation, piety, sincerity.

Green: Gladness of the faithful.

Red; Divine love.

White: Innocence and purity."

"Gold: Glory and power.

Silver: Chastity and purity.

#### GEMS.

Diamond: Invulnerable faith.

Sapphire: Hope.

Onyx: Sincerity.

Amethyst: Humility."

Symbolism in Christian Art, Hulme, p. 16. "White has ever been accepted as symbolic of innocence of soul of purity of thought, of holiness of life."

It is stated by one authority often quoted in these papers, that "in the Middle Ages white was the general Lenten Colour; not from its association, however, with the idea of rejoicing or of purity. Its use probably arose from the custom of covering the Altars, reredoses, etc., during Lent with white cloths, as signifying the absence or veiling of all colour; and thus regarded, its use during Lent is neither unseemly nor inconsistent."

Symbolism in Christian Art, Hulme, p. 17.

All of the rays of light are found reflected, in White; while Black absorbs all the rays. The former may be said to have none of the colors, while black retains them all.

Didron's Christian Iconography, Vol. 1, p. 462. Foot note.

"According to some early writers on symbol-

ism, every virtue had its own emblematic colour, and white, the colour of light, being, as we are told by writers on optics, produced by the blending or combination of all the seven prismatic hues, is with peculiar propriety employed as symbolic of that union of every virtue with the most exalted intelligence, which exists in the person of the Holy Ghost. *Translator.*"

White "is used at all Feasts and at all seasons relating to the Lord that are not associated with suffering." In China white is used as the color for mourning.

Symbolism in Christian Art, Hulme, p. 17.

In reference to the use of colors in the churches, the following item shows the great diversity, "Directly, however, we look into the matter and refer to the 'Uses' of the various dioceses, we are struck with the difference in practice. Thus while white is held to be the appropriate colour for Trinity Sunday in Rome, Milan, Troyes, Sens, Auxerre, Rouen, and Lyons, we find Green in use at Rheims, and Exeter, Yellow at Poitiers, Blue at Toledo, Violet at Soissons, Red at Laon, Coutance, Wells, and Cologne. All these colours have their legitimate and appropriate meaning, White, for instance, typifying the spotless dignity of the Godhead, while the Violet, very sparingly found, characterizes the obscurity of the mystery of the Divine Trinity; but the divergence from uniformity is striking."

Symbolism in Christian Art, Hulme, p. 18.

"In the Greek Church, according to the 'Enchologion' of Goar, published at Paris in the year 1647, only two colours were in use, purple for the Lenten and other fasting days, and white for all other occasions."

Symbolism in Christian Art, Hulme, p. 20.

The following is taken from "The Churchman" of July 10th, 1897, page 40, under the heading "The English Church" items of interest from England, chiefly referring to the

Symbolism in Christian Art, Hulme, p. 19.

many Bishops in attendance at the Pan-Anglican Synod (the Lambeth Conference). From the description of the Cope of the Bishop of the Græco-Russian Church, it would seem that they add red and gold to the colors of the Greek Church, which, as has been referred to, consisted of purple and white.

"But not only were Anglo-Saxon bishops from the West in evidence, but a very interesting delegate from the Græco-Russian Church, the most reverend Antonias, Lord Archbishop of Finland, officially appointed to represent the Holy Synod of the Russian Orthodox Church at the Queen's Jubilee. The archbishop was received with many addresses, both civil and ecclesiastical. He was present at the great jubilee service in St. Paul's, and his appearance created a mild sensation. He wore the vestment known in the East as the mantia, which is the episcopal cope made of purple silk, with stripes of white and red running through it, and with four large squares of red velvet edged and embroidered with cloth of gold in front, which take the place of the Western orphreys. Two of these are at the top and two at the foot. The latter as well as the former are buttoned together."

Symbolism in Christian Art, Hulme, p. 19.

Symbolism in Christian Art, Hulme, p. 21.

Symbolism in Christian Art, Hulme, p. 21.

"Amongst the Armenians there are no special colours in use." Red when used as an ecclesiastical color, denotes ardent love, and "a burning zeal for the faith." It is "used for feasts of Martyrs, and at Whitsuntide." Red, Purple, Violet, and Black are all found as used for Good Friday, with a "majority of the Old inventories giving red or purple."

It will be of interest to note here that a rector of a church in America, in reply to a letter relating to color, stated that in his church (where the "Sarum Use" is used with slight modification), "red is the penitential color, purple is worked into the embroidery."

Red, Scarlet, and Crimson are Confused, and confusing names. It is most difficult to determine what they anciently represented, partly on account of the terms used, and from the fact that time has wrought many changes in the colors of paintings and embroideries.

Red is conspicuous in the marriage service of the Chinese, and five colors are used symbolically among them thus:

Symbolism in Christian Art, Hulme, p. 23.

“Red is appointed to fire, and corresponds with the South;

Black belongs to water, and corresponds with the North;

Green belongs to wood, and signifies the East;

White to metal, and refers to the mist.” (west?)

Symbolism in Christian Art, Hulme, p. 23.

“Yellow is apportioned to the earth.” It is not known what led to this division of color among the Chinese, but it is stated that it has been observed for over 1,000 years before Christ.

Symbolism in Christian Art, Hulme, p. 23.

Of the two terms Scarlet and Crimson to express Red, Scarlet is usually used in Scripture, Purple is often confused with both, to illustrate the difference that probably prevailed, St. Matthew in speaking of the Robe put upon our Saviour, called it a Scarlet Robe, and St. John terms it Purple. In Ecclesiastical work, Crimson is more generally employed, Scarlet not blending well, being too fiery. Dr. Rock states,

St. Matthew, 27:28.

St. John, 19:2.

Textile Fabrics, by the Very Rev. Daniel Rock, D. D. Edt. by Wm. Maskell, pp. 75-76.

“Tarsus colour is often mentioned; and it was probably, some shade of purple. The people of Tarsus no doubt got from their Murex, a shell-fish of the class Mollusca and Purpurifera family to be found on their coast, their dying matter; and when we remember what changes are wrought in the animal itself by the food it eats, and what strong effects are made by slight variations in climate, even atmosphere,

upon materials for colouring in the moment of application, we may easily understand how the difference arose between the two tints of purple," that spoken of as "Samit dyed in a purple somewhat bordering on a blood-red tone," but alas, how can the colorist of to-day know just what those shades were, or ever hope to imitate them? Dr. Rock, in the references just quoted, is speaking of colors about the time of the thirteenth century. The "Cloth of Tarsus" often referred to, Dr. Rock states "was of a rare and costly kind of fine goats hair and silk. The tint was some shade of royal purple." "Other cities besides Tarsus gave their names to various shades of purple; according as they were dyed at Antioch, Alexandria, or Naples. Each had a particular shade which distinguished it from the others. It is not now possible to ascertain what were the exact distinctions of tint."

Church Vestments—  
their Origin, Use, and  
Ornament, by Anas-  
tasia Dolby, London,  
1868, p. 4-5.

"We speak of the so-called *purple*—under which denomination came blood-red, crimson, scarlet, and, without doubt, the shade we now designate as rose-purple. A very interesting record relating to the ancient imperial purple is embodied thus:—Three hundred and thirty-one years before Christ, Alexander possessing himself of the city of Susa, with all its riches, took from it five thousand quintals of the highly-prized Hermione purple, which, although stored there for one hundred and ninety years, was without a blemish when it fell into the conqueror's hands. The value of this wonderful colour was equivalent to one hundred crowns a pound; and, as a quintal was one hundred and twelve pounds, we may estimate the amount of wealth contained in this dye alone, as something scarcely short of the fabulous. Among the ancients, we find Greeks, as well as Romans, holding the Tyrian purple in like esteem.

Homer fails not to tell us that Andromache wrought in her lofty chamber on a cloth of resplendent purple hue at the moment when mournful cries apprised her of the death of Hector. And the Roman Tarquin received from the Etruscans a purple tunic enriched with gold, and a mantle of purple and other colours."

Blue "taken to represent eternity, faith, fidelity, truth, spotless reputation." It was one of the five mystic colors given by God to Moses.

Symbolism in Christian Art, Hulme, p. 26.

"Sky blue was a colour everywhere in church use for certain festivals throughout England. In the early inventories the name for that tint is 'Indicus,' 'Indus' reminding us of our present *indigo*. In later lists it is called 'Blodius,' not sanguinary but blue." How unconsciously in this quotation Dr. Rock is testifying to the ancient use of Sarum.

From Textile Fabrics, by Dr. Rock, p. 76.

A clergyman of the American Church writes thus, "Blue is used, when the Roman sequence uses green.

A blue stole brings a priest into conformity with our Lord who wore a "riband of blue" in accordance with divine command (Numbers 15:38.) This the Levites wore as the livery of heaven."

Purple, the sign of imperial power, an explanation of this may be found in the fact, that the Tyrian dye made from the shell-fish produced the most beautiful of colors, in ancient times, and the garments manufactured by the Phœnicians were pre-eminently beautiful, this preference of purple as a color denoting superiority, gives purple to the Bishops in the Anglican Church. The general Ecclesiastical significance of purple or violet, is that of "penitence or fasting"; this shade of purple or violet

Symbolism in Christian Art, Hulme, p. 27.

Symbolism in Christian Art, Hulme, p. 27.

should, however, differ from the Royal purple used for the Bishops in the church.

Symbolism in Christian Art, Hulme, p. 27. Gray was sometimes used in place of purple in Lent, *on the continent* more especially, which note, as in England it did not seem to prevail.

Symbolism in Christian Art, Hulme, p. 28. "Black, suggestive of the material darkness and gloom that follows the withdrawal of the cheering light of day, is meet symbol of the spiritual darkness of the soul unilluminated by the sun of righteousness." "Black was in the Middle Ages associated with witchcraft. It is naturally a type of darkness, and therefore the transition to moral darkness and dealing with familiar spirits is readily made; hence such incantations and invocations of diabolic power were naturally known as the Black Art.

Symbolism in Christian Art, Hulme, p. 29. Almost all allusions to the colour have a touch of the disgusting element in them." With such significance how can Christians desire its use in the church even on Good Friday? Its introduction into the Church seems to have been in the sixth century.

Symbolism in Christian Art, Hulme, p. 24. Green is associated with hope, because the color of spring time when everything is revived. The church color for Easter as for instance "at Salisbury, Paris, Toledo, Cologne, and Milan, is white," "at Soissons Cathedral we find it replaced by Green." "Green in Mediæval days was ordinarily associated with the Feast of the Trinity." None of these ideas which green symbolizes seem to account for its use in the Trinity season, unless that of the rejoicing of the faithful be accepted; being the

Symbolism in Christian Art, Hulme, p. 25. fulness of the Gospel as complete in the resurrection, ascension, and reunion of Christ in the Godhead. The use of Green in the Church dates from about the eleventh century.

See Rolfe's Ancient Use of Liturgical Colours for Black and Green, pp. 60 and 84.

Yellow has very widely different significance: when used to represent gold, in Ecclesiastical

matters, it is correct, but otherwise it is best to avoid its use, in materials at least. "In France, during the sixteenth century, the doors of felons and traitors were painted yellow; and in some countries the Jews were required to wear yellow, because they denied the Messiah." \* \* "Judas is often represented in old glass painting in a yellow robe" \* \* but "when represented by gold, or is a substitute for it, it signifies love, constancy, dignity, wisdom."

Symbolism in Christian Art, p. 21.

Gold was one of the five mystic colors of the law, given by God to Moses.

The primary colors, by another authority, are said to be united, good emblems of the Trinity, thus

"Red signifying Divine love,  
Blue truth and constancy,  
Gold or yellow Divine Glory."

Church Decoration  
by a Practical Illustrator.

It has been shown that the Greek Church uses symbolically but two colors, unless the reference to the Cope worn by the Græco-Russian Prelate, at the Lambeth Conference in 1897, indicates more, and the Armenian have no *special* colors. In the Roman Church, the symbolic use of colors, is that known as the "Roman Sequence," consisting of five colors, as the number originally given by God, but as follows, White, Red, Violet, Green and Black.

The Anglican Church follows largely this "Roman Sequence" in its use of colors.

To the Anglican Church, however, has been permitted the greater privilege of perpetuating the Divine command given to Moses, of the symbolic use of the five colors, viz., White, Red, Blue, Violet, Gold, which are found in what is known as the Sarum "Use."

It is true that her whole communion never

followed this "Use," but it is enough to show, that throughout all the ages from Moses to the present day, there has always been a remnant faithful to the use of these colors. Among Christians, that faithful remnant has been in the Anglican Church alone. None of the other churches can show such record.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 3.

"What a grand thought it is, that from the earliest period of her history, right up to the times of the Reformation, aye, and in the earlier years of the Reformation, our English branch of the Catholic Church maintained in her system the five true sacrificial colours of the one true church of God upon earth."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 6.

Per contra, the following might be quoted, which is fully explained by subsequent quotations.

"The late Mediæval use of colours became much disorganized. The five true colours continued indeed to be used, but in addition to them, various other colours, and combinations of colours, crept into use. Innovations gradually crept into the Sarum ritual; other English uses suffered in like degree; and in this respect, as in others, the late Mediæval Church of England became overladen with ritual and corrupt. There was need of a Reformation; but the true work of reformation has never yet been thoroughly accomplished. Those, nowadays, who use incongruous colours for the vestments of priest or altar, are simply perpetuating the errors of the late Mediæval church. The early Reformation use follows next in order. We find from old existing inventories, that the five mystic colours of the law, gold, blue, purple, red and white,—were still used for sacrificial vestments in A. D. 1548, 'second year of the reign of King Edward VI.' Consequently, their use is right and lawful *now* in every sense of the word, in the Reformed Church of England."

"As the Book of Common Prayer is mainly based upon the lines of the old Sarum use, (*vide Ann. Bk. of Com. Pray.*) it cannot be disloyal to the Reformed Church of England to advocate a return to it, with regard to the use of coloured liturgical vestments. There is nothing in the old Sarum use which is not in accordance with the *ornaments rubric* of our prayer book; nothing, but what was in vogue at that particular period to which the rubric points."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 206.

"From the days of St. John the Divine to the early years of the English Reformation—the period to which the 'ornaments rubric' in our Book of Common Prayer points—there are indications that the same five mystic colours were in vogue, as in the Levitical Church of Old."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 218.

To prove that the "ornaments rubric" should govern to-day, it is stated "The *ornaments rubric* in the Book of Common Prayer is clear enough. It is an easy matter to find out what has, and has not, the authority of the Church of England, with regard to the sacerdotal dress." \* \* \* "directs (*the ornaments rubric*) that the ecclesiastical dress shall be retained, which was in use in the second year of the reign of King Edward VI." Therefore, as the prayer book of to-day is founded upon that of King Edward VI., its order for use of colors, is as much in force, now as then, though every diocese might have disregarded its instruction. The reference might seem to indicate that even Sarum had departed for a time from the use of the five mystic colors, only, but *that* inference, it would be difficult to prove.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 202.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 6.

For explanation of "ornaments rubrics" see "Section III, The Accessories of Divine Service, by Rev. T. W. Perry, pages 65-81," and page 159, No. a, "The Dress of the Celebrant." Also page 587, No 6, "Ecclesiastical Vestments."

The Annotated Book of Common Prayer, by Rev. J. H. Blunt Rivingtons, London, Oxford and Cambridge, 1872, sixth ed.

The Annotated Book of Common Prayer, by Rev. J. H. Blunt Rivingtons, London, Oxford and Cambridge, 1872, sixth ed., p. 70.

The Annotated Book of Common Prayer, by Rev. J. H. Blunt Rivingtons, London, Oxford and Cambridge, 1872, sixth ed., p. 72.

It is a noticeable fact in this digest of the matter, by the annotated book of common prayer, that the writer clearly states the authority of the "ornaments rubrics," of the second year of the reign of King Edward VI. He refers to the same as being based upon the Liturgies of Bangor, Hereford, and York, compared with the Salisbury Missal, which was given the preference. He fails to go deep enough into the Salisbury, or Sarum use of colors, to explain his reference, on page 78, where Red, White and Blue, "as especially accounted the colours of England" are associated with the navy, in place of realizing the ancient use of the "five mystic colours of the Law," which embrace these three colours, with Violet, or Purple which he omits on page 78, but gives on page 79, these with the Gold, always used for the priest make up the "Mystic colours,"

### RED, WHITE, BLUE, PURPLE, GOLD.

The failure in Blunt's Annotated Book of Common Prayer, in the article above noted, to prove by direct statement, the use of the "five mystic colours of the Law" as being those used by Sarum, yet unconsciously strengthens the fact, by the references above cited. Thus serving to prove the truth of the authority before quoted in this lecture (C. C. Rolfe), who has gone deeper into the study of the Sarum colors.

The compiler of Blunt's Annotated Book of Common Prayer, on page 79, refers to the prevalence of Red in the Ancient Church of England service, and hints "to some written or unwritten rule," is not that "unwritten rule" the Sarum use of the "five mystic colours of the Law"?

To say there is no weight to the argument that tries to prove the use of the same colors from Moses to the present day, because all the Dioceses of the Anglican Church have not observed it, is contrary to the evidences throughout scripture, where it is constantly proved, that a *few* are left, that have proved faithful to God's command.

As Anglican Churchmen, how truly should be prized the heritage bequeathed to the Church. The statement is made as an argument against a return to the Sarum "Use," that it is so difficult to understand, the laws governing its application not being fully understood, but will this argument hold? Should not a more careful study be made of a matter that God thought of sufficient importance to give a Divine command for which was followed by His people? Though the Veil of the Temple was rent in twain, by the coming and death of Christ, yet He came not to destroy, but to fulfill the Law.

Having in this lecture touched briefly upon the symbolism of colors, in general, and the Greek, Armenian, and Roman Churches, in their use of colors, a more detailed study will be given to the Anglican, or Sarum "Use"; assuring the reader, that it cannot be a conclusion of the matter. The question is obtaining interest in England, and a discussion of the Liturgical colors is being dwelt upon in the Lincoln Diocesan Magazine. It is hoped what has seemed vague and uncertain, will ere long be plain and distinct so that all can follow, knowing and appreciating the reasons.

There are clergymen in America who desire an American use of colors; but why multiply systems of symbolic significance, when God has already prescribed the proper use in his Temple, and the Church has had throughout all time a few faithful to the command?

Chambers' Encyclo-  
pædia, Vol. 8, p. 492.

To better understand the origin of the term "Sarum Use," the following quotation regarding the old town of Sarum will be of value.

"Sarum, old, an extinct city and borough of England, was situated on a hill two miles to the north of Salisbury, in Wiltshire. It dated from the time of the Romans, by whom it was known as *Sorbiodunum*, and remained an important town under the Saxons. A Witenagemote was held at old Sarum in 960; (Witenagemote, from Wite, a wise man and gemot, a meeting, assembly, a meeting of wise men; the national council or legislature of England in the days of the Anglo-Saxons, before the Conquest), and here William the Conqueror assembled all the barons of his kingdom in 1086. It was the seat of a bishop from the reign of William the Conqueror till 1220, when the Cathedral was removed to New Sarum, now Salisbury, and was followed by most of the inhabitants.

In Henry VII.'s time it was almost wholly deserted, and has so continued till the present time. Some traces of walls and ramparts, and of its cathedral and castle, are still seen."

Of symbolism of color, only a brief outline or suggestion, can be given in this lecture, of the depth of meaning it all has to the Anglican churchman, and on what debatable ground many think it stands.

Older writers, those who have given time thought, and written books on the subject, must be the guides through the labyrinth of customs, that have come down to the Church, from different periods, and given meaning to the colors.

That England, anciently Britain, was called in olden time "the Island of Saints," is not known by many, still fewer appreciate the

reason for that appellation, which was the fact of its "great orthodoxy."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 1.

The vestments in olden times, on the Island far surpassed those of the continent, as will more fully appear in this series when the Lecture on Embroidery is reached.

The lack of uniformity that prevails in the use of colors seems owing to the fact that Churchmen do not look into the matter as did those of older times, when "all individual taste and fancy" were made subservient. "They went right to the fountain-head, and based their use of colours upon reason; their reason upon authority; their authority upon Revelation."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 2.

In the chart here presented, which is taken from an English work, by C. C. Rolfe, are shown the colors used in the Church of God from the time of Moses to the present day.

“A comparative table of the Liturgical colours which have been in use in various periods in the Church of God upon earth.”

EXTENDING OVER 3,300 YEARS.	ANCIENT.	Gold, Blue, Purple, Red, White. The Levitical use from time of Moses.
		Gold, Blue, Purple, Red, White. The Ancient British Use.
		Gold, Blue, Purple, Red, White. The Early Anglo-Saxon Use. (7th Century.)
	MEDIÆVAL.	Gold, Blue, Purple, Red, White. The Late Anglo-Saxon Use. (11th Century.)
		Gold, Blue, Purple, Red, White, Green, Black. The Early Mediæval English Use.
		Gold, Blue, Purple, Red, White, Green, Black, Brown, Tawney, Murrey, Pink, Cheney. The Late Mediæval English Use. (15th Century.)
	MODERN.	Gold, Blue, Purple, Red, White, Green, Black, Brown, Tawney, Murrey, Pink, Cheney. The English Use in Edward VI.'s Time. (1547.)
		Gold, Blue, Purple, Red, White. The English Use in Bishop Cosin's Time. (1603 circa 1668.)
		— Red, White, Green, Black, Violet. The Modern Roman Sequence.
From C. C. Rolfe's Work, with dates added.		

Tawney—Dull yellowish-brown color.

Murrey—Dark red color.

It will be observed that Gold, Blue, Purple, Red and White, the "five mystic colours of the law," were the only colors used from the time of the Levitical order to the time designated as the early mediæval English use; when green and black were added. This brings it within the period when Roman supremacy prevailed. Glancing down through the remaining periods, it is observed that there was a period in the modern division, in which the English Church returned to the primitive colors, which was in Bishop Cosin's time, A. D. 1668. The last period, the Modern, and its last division, termed the Modern Roman Sequence, gives Red, White, Green, Black, Violet, with a noticeable blank in the column under the Gold, Blue and Purple of the division that just precedes this, the Modern Roman Sequence; may it not be intentional in this chart to have left this blank, to show wherein the English Church has fallen into the error of using the Roman sequence, yet not being placed in the column directly under the older colors, would seem to indicate that they were not wholly superseded, by those of the Roman sequence. No churchman who has ever given study to this subject can feel other than regret that the Anglican Church, in this modern period, should again fall into customs of the Church of Rome, in the matter of the use of color, as it did in the middle of the Mediæval period. Just here it will be best to quote the words of Mr. Rolfe exactly as he refers to the Roman sequence. "Then again, the modern Church of Rome, in her sequence of Colours, is not orthodox. If we apply the triple crucial test of reason, authority, and revelation to that use, it fails as regards the latter. The use of the five Roman colours, red, white, green, violet and black, is consistent enough, as regards reason, or com-

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 3.

mon sense; it is also based upon as good authority, as aught that is comparatively modern can be; but there the matter rests. It is not supported by revelation; the ancient use of the Church of England was. That is the one great distinction to be drawn between the modern hyper developed use of the Church of Rome, and the ancient use of the Church of England." In connection with this chart it is well to bear in mind, that the "early Sarum use was only a development of the Anglo-Saxon."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 6.

The name Cheyney, as found on this chart, cannot, it seems, be definitely defined, it might be thought to refer to a changeable effect that prevailed in silks, of many years ago, which is strengthened by a reference by Dr. Rock to a variety of silk used in the sixteenth century known as "Marble Silk," there were vestments found of it in Old St. Paul.

It is described as "having a weft of several colours so woven as to make the whole look like marble, stained with a variety of tints." This, he states, had favor for some three centuries, which would seem from his further reference to the matter, to have ended in the sixteenth century.

Handbook of Textile Fabrics, by the Very Rev. Daniel Rock, D. D., New York, 1876, p. 76.

The words Samit and Murex are sometimes met with, but to-day are not usual terms.

Samit, is silk tafeta adorned with gold.

Murex, refers to the purple fish, from which the Tyrian purple die was obtained, which probably gave the name Murrey.

In reference to the colors in the time of Bishop Cosin, it is stated "we find from an old inventory, that the five mystic colours of the law, and these five colours only, were reintroduced by Bishop Cosin in the vestments and hangings of the Auckland Chapel, Circa A. D. 1668."

"A trinity of accord is found to exist between

the Bible, the ancient ritual use of colours of the Church of England, and nature, the latter as evinced in the color of wild flowers."

Ancient use of Liturgical Colors, by C. C. Rolfe, p. 7.

Speaking of a work, by F. Edward Hulme, F. L. S., on "Familiar Wild Flowers," Mr. Rolfe says, "writing simply as a naturalist, and stating facts rather than theories, he alludes only to

Golden Yellow, and  
 Blue, and  
 Purple, and  
 Red, and

White, as the typical colours of our familiar wild flowers.

Nature is true. The principles of Nature are much the same now as in the days of Moses. The colours of the wild flowers have undergone no material change since then."

Ancient use of Liturgical Colors, by C. C. Rolfe, pp. 224, 225.

It may be asked what does the word "Use" signify in church language?

The Church Cyclopaedia, by Benton.

"Use, the different nations had differently arranged liturgies, following always the same great outlines, but varied to suit the temperament or the customs of the people among whom such was *in use*. \* \* \* And the English prayer book has supplanted the many uses of the English Church before the Reformation, as those of Sarum, Hereford, Bangor, Lincoln, York, and Durham. Use, then, has a technical sense, meaning the liturgy in *use* in some particular church." Now what is the liturgical use of the English prayer book as to color?

Let Mr. Rolfe speak again, "We find from old existing inventories, that the five mystic colours of the law, gold, blue, purple, red, and white, were still used for sacrificial vestments in A. D. 1548, 'the second year of the reign of King Edward VI,' consequently, their use is

right and lawful *now*, in every sense of the word, in the Reformed Church of England."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 7.

This observance of color in the church is known to us as the "Sarum Use," to distinguish it from the modern Roman sequence, which is more frequently followed in the church in America and England. This Sarum Liturgy, you will have observed, was but one of several liturgies prevalent in England prior to the formation of the English prayer book, as of Lincoln, Durham, etc., but whether these different dioceses, in their liturgical use, followed the same line of colors, may or may not have been the case, the probabilities are that in the use of color they were more nearly alike in their liturgy, though it is stated, that the Sarum use was never universal.

It is called the Sarum use, for the reason that the liturgy of the diocese of Salisbury (New Sarum) was "the leading use in England in the time of the Reformation."

"In order to understand the origin of the "Sarum use," it must be borne in mind that the Church of England in Bishop Osmund's time was split up into two very hostile parties, the conquerors and the conquered; divided more by race than religious sentiment. The sees and the posts of dignity were mostly held by the conquerors, or by those foreign churchmen whom they brought into the country; while the benefices were mostly filled with Anglo-Saxon churchmen. The difficulty was to preserve some sort of uniformity of divine service between these rivals, in the externals of religion, each of whom naturally clung to the ritual worship of their father land. Bishop Osmund appears to have been singled out to accomplish this difficult task. \* \* \* From his position as Bishop of Salisbury he was much more fitted for the work than the Archbishop

of Canterbury, or any bishop who held what may be termed the Abbatical See."

"The coming of the foreign divines into England" was "in A. D. 1066," being Normans, of whom Bishop Osmund was one. Of him it is said "Archbishop Lanfrance appears to have singled out Bishop Osmund to accomplish this work. For we read: Under his (Lanfrance) directions, also, the arrangement of the church offices, drawn up by Osmund, Bishop of Sarum, and afterwards known as that *Secundum usum Sarum*, was generally adopted throughout the south of England, thereby preventing the great variety of offices which every bishop and abbot had hitherto been allowed to introduce almost at pleasure. ('Murray's Hand Book of the Cathedrals of Europe') The Sarum rite, therefore, was drawn up at the instigation of the primate, with a view to its general use in the southern province of Canterbury."

The bishops of the mediæval Church of England were of two classes, viz: "Those who held the office of an abbot in connection with the higher office of a bishop; those who held the office of bishop only, whose chapter was presided over by a dean and secular canons."

The following in regard to the Sees of Mediæval England in which the bishop was also an abbot, "Canterbury, Rochester, Winchester, Ely, Norwich, Worcester, Durham, Carlisle."

Sees of which there was a bishop with dean and secular canons, viz: "York, London, Salisbury, Exeter, Wells, Litchfield, Hereford, Chichester, and in Wales, St. Davids, Landaff, Bangor, and St. Asaph." "In no instance does a bishop of the Mediæval church of England appear to have drawn up a liturgical use who was an ex-officio abbot. This indicates

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 110.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 107.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 109.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 110.

Ancient Use of Liturgical Colours, by C. C. Rolfe, pp. 110, 111.

Ancient Use of Liturgical Colours, by C. C. Rolfe, pp. 110, 111.

how suitable our mediæval liturgies were for diocesan use; and explains how it is we have no old use of Canterbury, as of York."

Church Cyclopædia, Benton, Sarum use, p. 679.

Bishop Osmund "composed a custom-book, which it is claimed became the Sarum Missal (1085) A. D. which was revived in Bishop Cosin's time A. D. 1668.

There seems to be such a vague idea of what the "Sarum Use" is, that it may be well to gather a few facts that will render reference to it more intelligible; passing over the first two reasons for the use of five colors for sacrificial vestments, as quotations have shown that the Roman sequence, quite as well as the Anglo-Saxon use, meets the requirements of them both, viz: of Reason, and Authority, and taking up the third and last, Revelation, find that in the Anglo-Saxon, or Sarum use, is Revelation alone fulfilled. To prove this turn to the 28th chapter of the book of Exodus, verse 5, and what do you read?

Ancient Use of Liturgical Colours, by C. C. Rolfe, pp. 9, 10.

"And they shall take gold, and blue, and purple, and scarlet, and fine linen." You all know to what this chapter refers, the vestments of those set apart for the "Sacerdotal office." The command is repeated in the 6th, 8th and 15th verses. The linen is understood to be the white, thus making up the "five mystic colours of the law." Here God's will is found "clearly revealed" and ordained, so says the last verse of this 28th chapter of Exodus, as "a statute forever." That Moses fully carried out the command of God, refer to the 39th chapter of Exodus. "Attention is called to the fact that the combination of the five sacred or mystic colors was only used in the vesture of the High Priest, and that the gold was absent in the vesture of the priest; this Mr. Rolfe states, forms "the main distinction to be drawn between the use of colours under the old

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 11.

and new dispensations." The reason for the use of gold by the priest of the "New Dispensation" is to be found in the words of the Venerable Bede "And also all vestments are made of gold and precious colours; because nothing base or mean ought to appear on the person of the priest, or in his work, but all he does, every word he speaks, and each thought he conceives, should be alike most splendid in the sight of men, and glorious to the eye of the inner conscience. From the gold, indeed, especially in the vesture of the priest, the knowledge of wisdom principally shines forth."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 11.

In the vestments designated in Exodus, there is no mention of either green or black; the omission has been referred to thus, "It is stated again, and again, as already pointed out, that such and such colours are to be used in making the sacrificial vestments for the Church of God. In this case, therefore, omission would certainly appear to imply prohibition."

Ancient Use of Liturgical Colours, by C. C. Rolfe, pp. 84, 85.

"The mystic number *five*, the number of the colours ordained by God for the sacrificial vestments of his church upon earth, is one of the most important of the symbolic numbers. In the language of numerical symbolism it typifies '*sacrifice*.'" "It is worthy of note, that although the Church of Rome has deviated from her early traditions as regards the actual *colour* of the vestments, she still retains the orthodox *number*, in her modern sequence of colours."

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 12.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 15.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 17.

In regard to the use of black, as has been stated, it seems to have crept into use about the sixth century, and green in the eleventh century.

Ancient Use of Liturgical Colours, by C. C. Rolfe, pp. 60, 84.

"The following table 'of colours' indicates the signification which appears to have been given to each colour in the Levitical Church, and in the Christian:"

COLOUR.	LEVITICAL.	CHRISTIAN.
Gold, Blue, Purple, Scarlet, White (linen).	Splendor, The Air, The Sea, Fire, The Earth.	Knowledge, Aspiration, Endurance, Charity, Abstinence. ”

In speaking of the use of vestments for funerals, “it is not quite clear what the Old Sarum use was. One thing is certain, the black chasuble now used in the Church of Rome was discarded in the Ancient Church of England. The probability is that at the celebration the coloured vestments prescribed for the day were worn; but that at the grave itself the officiating priest wore a blue cope over his white Alb or Surplice.” \* \* \* “The colour blue, which is the hue of heaven, typifies the celestial happiness which awaits the faithful departed.”

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 211.

It is stated by Mr. Rolfe, that “the comparative table of colours given in the Annotated Book of Common Prayer is not quite reliable as regards the old Sarum use.” \* \* \* “In the following table an effort has been made, by reference to extracts from the Old Salisbury *MS.*, and from the sixteenth century Sarum Missal, \* \* to rectify some mistakes which occur in the table given in the Annotated Book of Common Prayer.”

Ancient Use of Liturgical Colours, by C. C. Rolfe, pp. 207, 208.

Ancient Use of Liturgical Colours, by C. C. Rolfe, pp. 208, 209.

“Table of colours, according to Sarum Use,

Advent Sunday	-	-	-	Red
Sundays in Advent	-	-	-	Red
Ferials in Advent	-	-	-	Red
Christmas Day	-	-	-	Red
Sunday After Christmas	-	-	-	Red
The Circumcision	-	-	-	Red
The Epiphany	-	-	-	Red
Sundays in the Epiphany-tide	-	-	-	Red
Ferials in the Epiphany-tide	-	-	-	Red
Septuagesima Sunday	-	-	-	Red
Sundays till Easter-tide	-	-	-	Red
Ferials till Easter-tide	-	-	-	Red

Ash Wednesday	-	-	-	-	Red
Maundy Thursday	-	-	-	-	Red
Good Friday	-	-	-	-	Red
Holy Saturday	-	-	-	-	Red
Easter Day	-	-	-	-	White
Sundays in Easter-tide	-	-	-	-	White
Ferials in Easter-tide	-	-	-	-	White
Rogation Days	-	-	-	-	White
Ascension Day	-	-	-	-	White
Ascension-tide	-	-	-	-	White
Whitsunday	-	-	-	-	Red
Trinity Sunday	-	-	-	-	Red
Sundays in Trinity-tide	-	-	-	-	Red
Ferials in Trinity-tide	-	-	-	-	Red
Festivals of the Blessed Virgin Mary					White
Feast of St. John in Christmas-tide					White
Feast of the Holy Cross	-	-	-	-	Red
Feast of St. Michael and All Angels					White
Feast of Apostles not in Easter-tide					Red
Feast of Evangelists not in Easter-tide					Red
Feast of Martyrs not in Easter-tide	-	-	-	-	Red
Feast of Confessors	-	-	-	-	White
Feast of Holy Innocents	-	-	-	-	Red
Feast of Virgins not Martyrs	-	-	-	-	White
Dedication of a Church	-	-	-	-	White "

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 209.

The same authority says "it is most devoutly to be hoped that the Ancient Sarum Use will not be misunderstood when red or white vestments are prescribed by it to mark this or that season it does not imply that only the one color or the other is to be worn by the priest. Such has never been the usage of the Church of England. Her use appears to have been, as in the Levitical Church, to enrich and beautify her sacerdotal vestments with embroidery worked in the mystic colours of the law."

Thus as briefly as has seemed possible, in keeping with the interest of the subject, have the extracts been made regarding the Symbolism of color in general, and of the Anglican Church in particular.

The student is found confronted with an array of facts, that with time and study will modify and adjust present uses, as the primitive customs of the church are the better understood.

# SYMBOLISM OF NUMBERS.

## CHAPTER V.

Reference to the Ancient Fathers—Modern Description of the "Mystic Properties of Numbers"—Particular Reference to the Numbers 3, 5, 7, 8, 12 and 40—Mention of Other Numbers and Their Significance.

What majestic mystery is to be found in numbers?

The symbolism of numbers in Scripture has been a theme for minds so deep and broad, that their writings cannot penetrate everywhere; but a glimpse of their depth, it is well to consider through the numbers that have become familiar in the church to-day.

The late Dr. Mahan gave to the subject abundant thought, which has given to the world his valuable writings relative to "Mystic Numbers."

The first publication by Dr. Mahan, was only the first part of volume 2 of his works, under the title "Palmoni."

The reason for the title is given in a reference to Daniel 8:13, where in the margin "that certain saint" spoken of in the text is called "Palmoni, or the numberer of secrets, or the wonderful numberer."

In this "Palmoni," Dr. Mahan thus speaks of his inquiry, "It is an examination of *one little corner* of a vast field of inquiry; a field more familiar to the early church than to Christians of our times—the great and fertile field of the Symbolism of Scripture." "As a divine work differs from a human chiefly in those *minutiæ* which lie beneath the surface:

Palmoni, or the Numerals of Scripture, a proof of Inspiration. A free inquiry, ed., pub. 1868, p. 12.

Palmoni, or the Numerals of Scripture, a proof of Inspiration. A free inquiry, ed., pub. 1868, p. 66.

\* \* \* so the early Christians argued, it must be with the Divine World. \* \* \* Hence to them the 'history' of the Bible was not mere history; its 'facts' not mere facts; its 'arithmetic' not mere arithmetic."

"However we may explain it, certain numerals in the scriptures, occur so often in connection with certain classes of ideas, that we are naturally led to associate the one with the other. This is more or less admitted with regard to the numbers *Seven, Twelve, Forty, Seventy*, and it may be a few more. The Fathers were disposed to admit it with regard to many others, and *to see in it the marks of a supernatural design.*"

J. H. H. Jr., the editor of the later work of Dr. Milo Mahan on Numbers, and his constant companion for many years, writes thus, in his preface to the "Mystic Numbers (M. Mahan, D. D., author of 'Palmoni; a proof of inspiration.')

"My father, the late Bishop of Vermont, often said, that this discovery of Dr. Mahan's was *the greatest that had ever been made of internal proof of the divine origin of the very text of the Hebrew and Greek scriptures.*" References will be made to this work of Dr. Mahan, as this lecture continues.

That care is necessary lest too much time and thought be given to the mystery of the numbers in scripture, let another author speak,

"In Holy Scripture there are certain recurring numbers, either integrally or as factors of larger numbers, as three, seven, ten, thirteen, forty, fifty and seventy. The recurrence of these, and the fact that the periods assigned in many prophecies are products of such factors, have led many early interpreters to put a good deal of stress upon the numbers and the 'arithmetic' of scripture. It must be freely con-

Palmoni, or the Numerals of Scripture, a proof of Inspiration. A free inquiry, ed., pub. 1863, pp. 66, 67.

Page 158 of Vol. 2, of Dr. Mahan's Works, ed. of 1875.

Church Cyclopædia, by Benton, page 524, under Numerals.

ceded that the prophetic cycles do have a roundness that shows a purpose, that seven is used mystically, as also forty, and that the seventy weeks of Daniel's prophecy do represent a period which accurately included the midst of the week when the Messiah was cut off, and was terminated when Jerusalem was sacked and the temple burnt. There is no doubt of the interrelation of the numbers used typically, and the times and seasons which God hath appointed, but which He keeps in His own hand. Nor can we doubt but even in names were concealed numbers which made the names highly significant, for the letters of the alphabet were anciently used as numerals. No more than we can suppose for a moment that it was by accident that the birth-place of our Lord received its name 'the house of bread,' or that it was not with an inner relation to His being the bread of life that He was born there, though chiefly because it was the ancient home of the House of David. But it is only in accomplished predictions based upon periods of time that we can be certain that the results are correct, and such results, too, are useful to us now. A harmony thus appears which shows a definite purpose, a premeditation in the prophecy that utterly removes it from the rash objection that it was possibly a clever guess based upon political insight. No clever guess could have given to Jeremiah's prophecy its accuracy; nor to the far greater prophecy of Daniel, which so strangely compresses in its phrases tangled skeins of after-history, which were to help forward the unification of the once shattered Jewish nation and to give it the characteristics it bore when the Messiah did come.

These numbers in scripture have a great value then, but a study of them becomes so fascinating that it tends to mislead. It was

discredited because of the absurd theories built upon systems arbitrarily using the numerals given us. But it is not necessary to discredit a truth because it has been misapplied. And it surely is a misapplication to endeavor to force not only out of names but out of texts results which possibly might be wholly upset were different reading to be established. It is a valuable auxiliary in proving the perfect accuracy of fulfilled predictions, but a dangerous one by which to try to solve future mysteries."

Let one of the ancient fathers speak; Clement of Alexandria has a chapter, No. 11 in "The Stromata, or Miscellanies" that treats of "mystical meanings in the proportions of numbers, geometrical ratios and music," in which with references to the Old Testament, he gives ingenious constructions upon the Bible records, too abstruse to copy here, but a brief extract, not too weighty, will be made.

Page 500 of Ante-Nicene Fathers, Vol. 2, pub. 1885. Notes by A. C. Coxe, D.D.

He had been dwelling upon the tabernacle and ark as testifying to geometry,—“And the length of the structure was three hundred cubits, and the breadth fifty, and the height thirty.” \* \* “Now there are some who say that three hundred cubits are the symbol of the Lord's sign (the cross); and fifty, of hope and of the remission given at Pentecost; and thirty, or, as in some, twelve, they say points out the preaching (of the Gospel); because the Lord preached in His thirtieth year, and the Apostles were twelve. And the structures terminating in a cubit is the symbol of the advancement of the righteous to oneness and to 'the unity of the faith.'”

Ephesians 4:13.

From the far away writings of this ancient father, turn now to a modern nineteenth century rendering of symbolism of some numbers, as found in the following extract, taken from

- Vol. 25, page 544, the "Popular Science Monthly" on "The  
 etc., Popular Science Mystic Properties of Numbers."  
 Monthly, Article En- "One  
 titled, The Mystic The Creator has chosen it for his  
 Properties of Num- "One essence.  
 bers, by Etienne De He is the one only God, creator of all  
 La Roche. the world.
- Two Number of great pre-eminence and  
 utility.  
 God created light and darkness.  
 God created sun and moon.  
 God created all beasts in two sexes.  
 God made for these two eyes, two  
 ears, two nostrils, two arms, etc.
- Three The most perfect number after one.  
 It pleased God the Creator to be trine  
 in person, Father, Son, and Holy  
 Ghost.  
 Three nails fastened Christ to the  
 cross.  
 Three things in the ark, the rod,  
 manna, and the Mosaic Law.
- Four First square number is of great  
 esteem, and necessity.  
 God created four elements, Fire, Air,  
 Water and Earth.  
 Four seasons of the year, Spring,  
 Summer, Autumn, Winter.  
 Four quarters, Eastern, Western,  
 Northern, Southern.  
 Four Evangelists, to certify the faith  
 of Jesus Christ.
- Five Number of great convenience and  
 utility. \* \* \* God created five  
 natural senses, sight, hearing, taste,  
 touch, smell.  
 Five fingers and toes.  
 To redeem us Christ suffered five  
 wounds
- Six Most worthy of the perfect numbers.  
 God created everything in six days.

- Seven Number of great prerogative and singularity. \* \* \*  
 God rested the seventh day, therefore there are seven days in a week.  
 Seven windows through which the ordinary senses are exercised, two eyes, two ears, two nostrils, and mouth.
- Eight First cube number, there are eight beatitudes.
- Nine Second square number.
- Ten By some considered a perfect number. The beginning of all numbers composed of ten.  
 Foundation of our law, God gave ten commandments, and ordained the one-tenth of man's gains as tithe to the Lord.
- Eleven First compound odd number.
- Twelve Number of great utility, Christ chose twelve apostles."

Still another authority gives the significance of numbers, as follows:

Walcott in Sacred Archæology.

- "One is Unity.  
 Two represents Unity repeated.  
 Three, the Creator, Trinity.  
 Four, the world. \* \* \*  
 Five, the synagogue.  
 Six, perfection, and creation. The hour when Jesus was crucified.  
 Seven, rest, as in the Sabbath, love, grace, pardon; composed of three and four.  
 Eight, beatitude and resurrection (eight persons were saved at the deluge).  
 Nine, (Angels).  
 Ten, the law of fear; or salvation, in allusion to the denar given to the laborers in the vineyard.  
 Twelve, apostles.  
 Fourteen, perfection.

Three hundred, redemption.  
Fifty, beatitude."

Having thus given the list of one or two authorities, of numbers used symbolically, the numbers most frequently used in church symbolism, viz., 3, 5, 7, 8, 12 and 40, will be dwelt upon more particularly, with references from different writers regarding each of the numbers just mentioned, adding extracts from what Dr. Mahan says of many of the intervening numbers.

Palmoni, by Dr.  
Mahan, ed. of 1863, p.  
109.

"The number *one* is, in all languages, a symbol, or rather a synonym of Unity."

"*Two* is a number of certainty or assurance, as in the two dreams of Pharaoh, the two witnesses, the *verily, verily*, of our Lord." \* \* \* Also "Theologically, it is the number of Incarnation,' types of which are to be found all through the sacred volume: the two natures being matched by the two great sacraments, or the two parts whereof a sacrament consist, the two witnesses, the two testaments, the two candlesticks, the two turtle doves, \* \* the two pence given by the Good Samaritan for the recovery of the dying man, \* \* \* other things of the same kind, in which the Fathers saw at least a sort of reminder of the great truth of our religion."

Dr. Mahan's Works,  
Vol. 2, pub. in 1875, pp.  
220, 221.

"As to *three*, it is well known that scripture \* \* \* delights in this numeral" \* \* \*

Gen. I, II, III.

"In the first chapters of Genesis there is 'God' creating; there is the '*Spirit*' brooding upon the waters and quickening; there is '*the Lord God*,' fashioning, contriving, and judging.'" \* \* \*

Palmoni, by Dr.  
Mahan, edit. of 1863,  
p. 110.

"Three is the number of *essential perfection*, or of perfection in general." \* \* \* "Theologically, the number is a symbol of the Trinity."

Dr. Mahan's Works,  
Vol. 2, edit. of 1875,  
p. 221.

"Pythagoras calls three the number of completion, expressive of beginning, middle, and

end. The number was a favorite one in classic mythology, where we meet with the three-headed Cerberus, the three Fates, the three Furies, the three Graces, while the Muses are three times three in number. The wise men, or kings, or Magi who followed the guiding star to Bethlehem, were three in number, according to generally accepted tradition."

Symbolism in Christian Art, by Hulme, p. 10.

From all of which it is learned, that while three is a number of ancient significance, its chief importance in this series is to be found in the definitions, viz., the number of essential perfection, and its being, theologically, a symbol of the Trinity.

In this connection, may not the fact be noted with emphasis, that there are but three orthodox Christian churches, making up the Catholic Church?

These, as have been before enumerated, are

The Greek Church,

The Roman Church,

The Anglican Church.

The brethren of the Christian denominations that separated from the Anglican Church will probably, at first sight, object to this statement. Their own position in regard to ecclesiastical matters, only strengthens the assertion.

They went out from the Anglican Church, which they do not deny, because of objections that could not be recognized as just by the larger proportion of the body to which they belonged; therefore though they severed their connection as to externals, they are none the less children of one of the three branches of the true Catholic Church. That they yearn to return more closely to the fold of the Anglican Church, is manifest on every hand; as illustrated by the growing preference for a liturgical form.

They are willing, as some times expressed by certain of their members, to agree to a Historic Episcopate, or Presbytership, but stumble at the "tactual succession." They claim that the descent is wholly spiritual.

Will not the fact that Christ ever used symbolism to express the truths He came to teach, convince all, that some symbol was necessary to confirm the truth, that in an unbroken line from the Apostles, men *have* been chosen to transmit the doctrines; and why not the customs, as observed by Christ himself?

The act of consecration, is ever a symbol of action, denoting the spiritual succession in the ministry of Christ, just as "Water is the outward and visible sign" in Baptism.

To further illustrate the symbolic significance of the number three, the Very Rev. Daniel Rock in describing the Apparels of an Alb in the South Kensington Museum, being work of the English embroiderer of the fourteenth century, speaks of the presence in the design, of a flower pot with the lily, in connection with the Blessed Virgin and Child, where it is "as it should be, of one stalk and three blossoms." It will be of interest to note *how* many artists remember the appropriate representation, where the lily denotes the Annunciation, and the three blossoms on the one stalk, the Blessed Trinity.

South Kensington Museum, Textile Fabrics, A Descriptive Catalogue, etc., by the Very Rev. Daniel Rock, D.D., London, 1870, pp. 146, 148.

Dr. Mahan Palmoni, ed. 1863, p. 115.

"Four is the cosmical number, the number of creation \* \* the number of organic as distinguished from essential perfection."

"The meaning of four is warranted by an universal tradition, being associated with the four quarters of the heavens, the four winds, the four rivers of Paradise, the four Gospels, the four camps of Israel, and the like.

It is a figure of the *Cosmos*, the world in its universality and order. The word *Catholicity*,

perhaps, is the best expression of its meaning, the idea being that of a concentrated and orderly, not of a diffused or vague universality."

Dr. Mahan's Works,  
Vol. 2, pub. 1875, p.  
221.

It may be asked by many, why is Five an especial number in the Christian Church. Let the following references suffice to show.

"Five \* \* \* may be defined as the number of *Sacred Order*, viz., of the covenant or law.

Hence, in the covenant with Abram, Gen. 15:9, there are *five* offerings, three of which were divided so as to make *eight* in five." \* \* \* "The four fingers of the hand, controlled and concentrated by the fifth, which is the thumb, is a good illustration of its meaning.

It was the basis of military organization among the Hebrews, who went out from Egypt *harnessed*, that is, literally 'by fives.' Among the Romans also, a band of soldiers was *Manus*, a *hand*. In the wilderness, the four and five were beautifully combined; there were four camps making the four sides of a square; but in the midst was a fifth, the Sacred Camp of Levi."

Dr. Mahan's Works,  
Vol. 2, pub. 1875, p.  
222.

"In Christendom, there was a system analogous to that of the five camps.

Five patriarchates, Rome, Constantinople, Alexandria, Antioch, Jerusalem, composed the Catholic Church; among these, however, *Jerusalem* held a sacred and honorary place; it was not a centre of actual power. Like Levi, it had no inheritance of a temporal kind; its influence was purely spiritual." \* \* \* "The five wounds of our Lord, with a vast deal more of the same kind, may illustrate the importance of this number and its general meaning."

Dr. Mahan's Works,  
Vol. 2, p. 223.

It will be well here to consider what Mr. Rolfe has to say about the ancient significance of the numbers three and five in combination,

which was suggested in the first reference quoted regarding five, where it referred to the five offerings of Abram, three of which were divided.

To make intelligible it will be necessary to quote what Mr. Rolfe says about the stole, which leads up to the significance of the numbers three and five, though the paragraph rightly belongs to the Lecture on Vestments.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 213.

"In the ancient Church of England. the stole worn at the altar harmonized probably in point of colour with the chasuble. When the red chasuble was worn by the Priest, it is most likely that he wore also a red coloured stole; and so on. So, nowadays, whenever a stole is worn as the outermost liturgical vestment, i. e. without the chasuble, one would think a Priest could not be doing wrong by wearing a red or white one, according to the season, embroidered at its ends and in the centre (i. e. in *three* distinct places) with none but the *five* mystic colours of the law. (The "Five Mystic Colours of the Law," viz. : Gold, Blue, Purple, Red, White.) This would in some measure, until such time as the chasuble is again generally worn, help to perpetuate two of the most ancient traditions of the Catholic Church, the combination of the five mystic colours in the vesture of the Priest; and the play upon the mystic numbers five and three in combination, which is one of the most ancient and scholastic modes of dogmatizing the sacrificial nature of the Eucharist."

St. Matthew 14:17;  
St. Mark 6:38; St. Luke  
9:13; St. John 6:9.

In the miracle of the five loaves and two fishes, observe the numbers mentioned; the five of sacrifice, the two of Incarnation; and the twelve baskets gathered up, to represent the abundance of the gospel, proclaiming salvation through the incarnation and sacrifice of Jesus, the Christ.

Also note the number 5000 divided, that sat "down by fifties." The 5000 being a multiple of 50, 10 and 10.

In the second miracle of feeding the multitude, that found in St. Matthew 15:34. St. Mark 8:5. the number of loaves of bread are seven, and the fishes are mentioned as a few. Seven, the number of spiritual perfection, as here used, would seem to denote its significance as being the sum of five and two, or again the union of the idea of the incarnation and sacrifice. The number of people fed was 4000, again a multiple of numbers of scripture, viz., the 40 of probation, multiplied by ten and ten, which number (10) represents the law, both of Fear and Salvation.

To anyone giving the matter close attention, it is surely clearly evident that the numbers of scripture have a significance, else the frequent use of certain numbers would not be found, as is the case to the exclusion of others. Enough only is given here in this world to stimulate the desires for the hereafter, hence a too urgent inquiry into the depths of the mystery of the symbolism of numbers as used in Scripture is possibly not the most helpful study for the Christian churchman.

Rolfe states

"The mystic number *five*, the number of the colours ordained by God for the sacrificial vestments of His church upon earth, is one of the most important of the symbolic numbers. In the language of numerical symbolism it typifies 'sacrifice.' We gather this, primarily, from the Bible. All through the Bible, from the book of Genesis to the Revelation of St. John, there is again and again a play upon the mystic number five in connection with the subject of sacrifice. In many cases the thing is not so clear at first sight, especially to a casual reader.

Ancient Use of Liturgical Colours, by C. C. Rolfe, p. 14, etc.

The symbolism often underlies the sacred text, and is perceptible only to those who meditate, as well as read. For example, in the account of Abraham's sacrifice, before the giving of the law, it may not have struck some readers of the Bible, that there are but five things specified; but it is so." 'And He said unto him, Take me an (i) heifer of three years old, and a (ii) she-goat of three years old, and a (iii) ram of three years old, and a (iv) turtle dove, and a (v) young pigeon.' (General xv:9.) And again we read, 'And they shall take gold, and blue, and purple, and scarlet, and fine linen,' it may not have struck all readers that there is this mystic play, so to speak, upon the number five, underlying the sacred text. But it is so. And so on throughout the Bible the same mysticism may be remarked.

Upon the ancient ritual and ecclesiastical art of the Catholic Church the influence of this number five was so great that it cannot be overrated. It appears to have had an even greater influence upon the ritual and art of the Church of England, than upon that of the coeval Church of Rome and Italy. This mystic number has, indeed, exercised a most surprising influence upon the entire system of the ancient Church of England. The symbolic groups of the five crosses which occur in Leofric's Anglo-Saxon missal, now in the Bodleian Library, as also the same mystic group of five crosses which occur in the Sarum canon of the Mass, (denoting where the Priest should five times in succession make the holy sign) afford one of the many indications which exist of the association of this number with the doctrine of sacrifice, in the minds of the old churchmen of this land.

But upon our ancient Church of England ecclesiastical art, its influence was even greater

than upon her ritual. In all cases the symbolism is, as it were, underlying the work; forming its very essence and guiding principle of design; but yet not apparent to the world at large. The world does not understand, when it gazes with admiration upon those grand old cathedral piles, which are the glory of England, that not only their ground plans, but even their minutest details, are materially influenced by a play upon this number five, to dogmatize the great doctrine of sacrifice. Durham, Chester, York, Rochester, Worcester, and all our other old Cathedral Churches which are erected on foundations dating either from Saxon times, or from the latter half of the eleventh century, indicate that the internal length of each was originally just about *five* times the internal width. When people in this age praise and admire the beautiful proportions of our English Cathedrals, they altogether overlook the doctrinal import of their parts. It is because all this symbolism underlies the work that, in this restless and superficial age, people will not give themselves the leisure to look deeply enough into the matter to see it. It is only by studying carefully, *as true churchmen*, such beautiful work, for example, as that of Prior William de Hoo at Rochester Cathedral, that we perceive how the number five has influenced not merely its ground plan, but its whole design; and how that from floor to roof, all the features and details of this beautiful and symbolic work of art round about where stood the high-altar of this Benedictine Church, speak to us of SACRIFICE, by reason of the mystic play upon the number five which underlies the whole design.

The science of the symbolism of numbers enables us, therefore, to form some idea of the importance of the sacrificial vestments of God's Church upon earth being made up of five sacred colours, and five only."

In a former lecture on Color, it was noted that "in China five symbolical colours are employed" which, it is stated, "is known to have been in force over a thousand years before the Christian era." Can it be possible that even to the Chinese there is a hidden meaning, symbolizing sacrifice?

Dr. Mahan's Works,  
Vol. 2, pp. 219, 223.

"Six is a symbol of secular completeness," which explains its lack of significance as a symbolic number of the church. "Seven the Sabbatical number. Its root idea, undoubtedly, is that of rest."

Palmoni by Dr. Mahan, pub. 1863, p. 86.

"The Christian era is the true 'rest' or Sabbath; and though men fail to 'enter in' just as the Jews failed in the 'rest' of Joshua, yet it is 'because of unbelief'; we are slow to realize the wonders by which we are surrounded. This being considered, it will be easy to understand how it is that the Sabbatical number *seven* is also, in Holy Scripture, a symbol of the spirit. Our seventh age is the day of the Holy Ghost."

Palmoni by Dr. Mahan, pub. 1863, p. 87.

Dr. Mahan's Works,  
Vol. 2, p. 223.

"Seven is the number of *Spiritual perfection*," "The number *seven* is manifestly a favorite in scripture, and to any one who will trace it from Genesis to Revelation, there can be no doubt that it is associated with the idea of the *Spiritual* as distinguished from the secular or natural."

Dr. Mahan's Works,  
Vol. 2, p. 218.

"And here it may be noted that the *four* and *three* which \* \* \* compose the number seven, are what may be called numbers of perfection: *three*, of spiritual or essential, *four*, of material or organic perfection."

Dr. Mahan's Works,  
Vol. 2, p. 87.

Dr. Mahan's Works,  
Vol. 2, p. 228.

"Seven being the spiritual number, its multiples 14, 21, 28, and the like, have substantially the same meaning."

To further illustrate, "Jacob, as a sign of perfect submission, bowed himself seven times before his brother. The sevenfold circuit of

Jericho, prior to its complete overthrow, is another example.

Naaman was commanded to bathe seven times in the Jordan as a prelude to his complete restoration to health. Samson, for full security, was bound with seven bands. \* \* \* On the first appointment of deacons in the early Christian Church seven men of honest report were to be chosen. \* \* \* The golden candlestick of the Jewish Temple was seven-branched. In the Talmud we read that over the throne of King Solomon hung a chandelier of gold with seven branches, and on these the names of the seven patriarchs, Adam, Noah, Shem, Abraham, Isaac, Jacob and Job were engraven. On the second row of the branches were engraven the 'seven pious ones of the world.' Levi, Kehath, Amram, Moses, Aaron, Eldad, and Medad. It is represented in a portion of one of the sculptured panels on the triumphal arch of 'Titus at Rome.' \* \* In the apocalypse "we read of seven candlesticks, seven stars, seven trumpets, the seven spirits before the throne of God. \* \* At the creation of the world the seventh period marked its completion.

Psalms 6th, 32d, 38th, 51st, 102d, 130th, 143d, are those known as the seven penitential psalms from their especially contrite character. \* \* \* The seven joys and the seven sorrows of the Virgin Mother are frequently represented in the art of the Middle Ages. The first series comprises the Annunciation, the Visitation, the Nativity, the Adoration of the kings, the Presentation in the temple, the finding of Christ among the Doctors in the Temple, the Assumption. The seven sorrows are the prophecy of Simeon, the flight into Egypt, Christ missed in the temple, the betrayal of her son, the Crucifixion, the Deposition from the Cross, and the Ascension.

Symbolism in Christian Art, Hulme, pp. 12, 13, 14.

There were also seven great councils of the early church."

Thus forcibly is the importance of the number seven presented, and its symbolic use in the church fully appreciated.

Palmoni by Dr. Mahan's pub. 1863, p. 71.

Dr. Mahan says, "One word, touching the *meaning* which we assume for this number *eight*; Dr. Wordsworth says, in his notes on the New Testament, 'As the number seven is the Sabbatical number, or number of rest, in Holy Scripture, so *eight* may be called the dominical. Seven is expressive of rest in Christ; *eight* is expressive of *resurrection* to new life and glory in Him.'"

Dr. Mahan's Works, Vol. 2, Edt. 1875, p. 224.

"The meaning of *eight* as the number of renewal, revival, regeneration, resurrection, is most abundantly illustrated."

Dr. Mahan's Works, Vol. 2, p. 224.

"One of the first indications of its meaning is in the appointment of the eighth day as the time of circumcision.

Palmoni by Dr. Mahan, pub. 1863, p. 72.

The Feast of Tabernacles, the type of the Incarnation, lasted eight days."

Dr. Mahan's Works, Vol. 2, p. 224.

"Above all, it is the day of Resurrection, 'The Lord's Day,' of the Church."

"It is the first cube, as four is the first square; it indicates something, the length and breadth and height whereof are equal. (The significance of the cube in scripture is indicated by the dimensions of the New Jerusalem, the church in its glory; 'the length and breadth and height of it were equal.' In the Temple and the Tabernacle, the Oracle and the Holy place were cubes.) It stands therefore as the number of life."

Dr. Mahan's Works, Vol. 2, p. 431.

Turn to "that pregnant utterance of St. Peter, in his first epistle (111:17-22)." \* \* \* "The leading thought is that of the resurrection as the saving power; by which baptism is now saving us, just as the *eight* souls in the ark were saved by the water of the flood."

“But before undertaking the analysis of the whole passage one turns naturally to that mystical phrase, ‘a few, that is *eight*, souls were saved.’ I call it *mystical*, because St. Peter seems to see something in the number worth noting, especially as he afterwards speaks of Noah as *the eighth* person. For all ordinary purposes it would have been enough to say, *a few were saved, or eight persons were saved.*”

Dr. Mahan's Works,  
Vol. 2, p. 432.

“Eight is the number of regeneration, hence by far the greater number of the old fonts and baptistries are octagonal.”

Symbolism in Christian Art. p. 14.

It was “in the thirteenth century fonts became octagonal, symbolical of regeneration, the creation of the world having occupied seven days.” Why it should be thus stated would seem to be, if six days, with the seventh of rest, completed the generation or birth, eight would imply a rebirth, or regeneration.

For authority for date of Fonts becoming Octagonal, see Sacred Archæology by Walcott under the word Font.

Nine was not listed among the numbers to be especially considered in this series, but a few statements by Dr. Mahan regarding it will be of interest. “Nine is a great number among the professors of occult science, chiefly on account of its curious arithmetical property, ‘that the figures which compose its multiples, if added together, are always a multiple of nine’ (Any number whatsoever, large or small, if multiplied by nine, will give a result, which, when the digits composing it are added together until they are reduced to one, that one will be a nine, thus  $129 \times 3 = 387$ ,  $3 + 8 + 7 = 18$ ,  $1 + 8 = 9$ .”

Dr. Mahan's Works,  
Vol. 2, p. 225.

When nine is found associated with church articles, as to height, length, or otherwise used, its symbolic significance should be considered rather as a multiple of three, the number of the Trinity, than as an integral number.

“*Ten* is the number of the commandments.”

“St. Matthew 25:1. *Ten*). The number ten

was much noticed and used by the Jews. A congregation with them consisted of ten persons, and less than that number did not make one; and wherever there were ten persons in a place, they were obliged to build a synagogue. The blessing of the bridegrooms, which consisted of seven blessings, was not said but in the presence of ten persons. To this there may be an allusion here. (St. Matthew 25:1) *Gill. in loc.*"

Burder's Oriental  
Customs, p. 209.

This verse, St. Matthew 25:1, it will be remembered, refers to the ten virgins that "went forth to meet the bridegroom."

"Eleven so occurs in scripture generally as to indicate imperfection, disorganization, strife; the eleven dukes of Edom are a case in point. When the Shepherd was smitten, and the sheep scattered, the twelve of the Apostolic College was reduced to eleven."

Dr. Mahan's Works,  
Vol. 2, p. 226.

"Twelve is emphatically the church number, the three of essential multiplied by the four of organic perfection, or the seven of the spirit plus five of the covenant or law."

Dr. Mahan's Works,  
Vol. 2, p. 226.

"St. Augustine, \* \* \* after referring to the passage in St. Paul, 'What, know ye not that the saints shall judge the world?' and explaining that the twelve thrones represent the twelve apostles, goes on to say: the parts of the world are four; the east, the west, the north, and the south. From these four, saith the Lord in the gospel, shall the elect be gathered together, called, and how? By the Trinity. Not called except by baptism in the name of the Father, and of the Son, and of the Holy Ghost; so four parts each called by the Three make twelve."

Symbolism in Chris-  
tian Art, p. 14, 15.

Works of Dr. Ma-  
han, Vol. 2, p. 230.

"Forty is eight times five, the number of covenanted probation."

The references in scripture to prove this are so familiar, that they need not be quoted here,

only the perpetuation of this idea by the church should be noted in its yearly observance of the season of Lent. "Fifty is the number of jubilee or deliverance."

Works of Dr. Mahan, Vol. 2, p. 230.

The numbers three, five, seven, eight, twelve and forty have thus all been considered, and shown to be peculiarly appropriate symbols in the Christian Church. It may well be asked, why take up thirteen? Simply to show by quotations from Dr. Mahan's work, how even in scripture unfortunate association would seem to go far towards confirming its present disfavor. Yet Dr. Mahan couples with it the idea of Atonement, the most blessed idea to the Christian, he says "Thirteen \* \* is the number of Transgression, and the number of Atonement; or, what includes both, the number of Sin; for the word *sin* where it first occurs, and in many other places, is to be interpreted *Sacrifice for sin.*"

Associated "with Ishmael: in accordance with which it pervades all history as the symbol of separation, disorganization, revolution, decay and such like ideas."

Works of Dr. Mahan, Vol. 2, pp. 226, 227.

From the foregoing extracts, culled from various writers on the subject of the Symbolism of numbers much may be gained, that should guide in the proper use of numbers as symbols in the Christian church. Errors that have been referred to, where the enthusiasm for the subject has led too far, are to be avoided. Increased responsibility is made apparent, that lies upon the Architect, the Designer, the Embroiderer, the Church member.

The architect for the cathedral or church, should hold his art in obedience to a law higher than that of the mere architect of Palace, House or Theatre. Nothing should be sacrificed to beauty, where symbolical accuracy is required.

The strength of beauty is always in its appropriateness.

Let another speak of the "deep meaning" in the plan of church or cathedral: "A deeper and better symbolism is carried out in the proper plan and construction of a Church. There from the great door to the Eastern window all can be symbolically arranged, in gradations, as we find them carried out in the Temple of the Courts, of the Gentiles, Women, Men, Priest, and the Sanctuary, and the Holy of Holies. The Narthex, the Nave, the Choir, the Sanctuary, had their appropriate positions. The Cruciform plan, the Arch of Triumph over the Choir, the lights of the Eastern window, all were marked with a beauty of symbolism, which was the more deep and enduring because it places the worshipper into the centre of its types, that existed for him, and his service made use of it. Of all the plans of constructive symbolism the Eastern Church is the most complete; from crypt to dome it was originally intended to have a significance, to tell a fact, to symbolize the doctrine of the faith. It was so considered, and the explanations and allegorical descriptions which appear to puerile to those who do not admit the value of symbolism, are full of meaning to the student."

The Church Cyclo-  
pædia by Benton, p.  
719.

The designer whether for interior of Cathedral, the Church, or the Vestments, should ever have in mind the great responsibility of his position, to accurately perpetuate the ancient symbolism of the Catholic Church, free of the unwarranted additions of the Middle Ages.

Upon the Embroiderer, and Needleworker, a constant restraint must be made, lest the allurements of color, lead to the unwonted use of what is tasteful, but not warranted by the early Christian use.

The Church member should pause to consider

why the Fair Linen Cloth should have five Crosses embroidered upon it, and only five. Why the Eucharistic Candles should be two. Why the Font should be Octagonal, and why the stole should have three Crosses embroidered upon it, and the five "Mystic Colours" should be used.

With all these sacred symbols, care is necessary lest they be used where their symbolical significance would be lost; as for instance, to place a figure that could under any circumstance be construed to represent a cross, as a part of a design used for a border in cathedral or church. This is surely most deeply to be deplored, as both symbolism of form and number would be lost.

When all these tangled threads of mystery here, are caught again by the Church in the great hereafter, what has been too intricate for unraveling here, will all straighten out in lines of perfect beauty and clearness, in proportion as the Mystic threads have been carefully held by the church on earth.

## SYMBOLISM OF LANGUAGE.

### CHAPTER VI.

As Used by "Savage and Semi-Civilized People"—  
The Creed—The "Names, Titles and Offices of  
Christ"—Amen.

"Symbolism may be of language. This imagery of diction is especially characteristic of savage and semi-civilized peoples, though be no means confined to them. The oratory of the New Zealanders or of the North American Indians owes much of its force and beauty to this symbolism of language, and it is a very marked feature in the literature and daily speech of many of the eastern races. Thus, amidst the decorations of the Alhambra, we find entwined a great variety of laudatory inscriptions, such as the following: 'Thou hast risen in the horizon of empire like the sun in the vault of heaven, mercifully to dissipate the shadows of injustice and oppression. Thou hast secured even the tender branches from harm and the breath of the summer gale.' Biblical examples may also very readily be found: 'As the apple tree among the trees of the wood, so is my beloved. I sat down under his shadow with great delight, and his fruit was sweet to my taste.' We may instance also the blessing given to Jacob, 'With corn and wine have I sustained him'; corn, the source of the staff of life, and wine to make glad the heart of man, being selected as symbolizing the general material and temporal prosperity which

the expression was meant to convey. The proverbs that are found in the literature and speech and almost all races of men are a further illustration of this delight in a picture language.

As for example:

'Ill weeds grow apace.'

\* \* \* \* \*

'There is a silver lining to every cloud.'

\* \* \* \* \*

'Where bees are, there is honey.'

'One sword keeps another in its scabbard.' "

Symbolism in Christian Art, Hulme, pp. 9 and 10.

All this is well for the subject in general, but how does its symbolism apply to language in the Christian Church?

It may surprise many that Sunday after Sunday they have used the symbolism of language in its most impressive and expressive form. The following definition of the word Creed will explain how:

"Creed. By the word creed (from *credo*, I believe) is meant the substance of the Christian's faith. There are three creeds recognized by the Catholic Church—the Apostles' Creed, the Nicene Creed, and the Athanasian Creed. The Latin name for Creed is *Symbolum*, which signifies a watchword, or signal in war. Ludolph of Saxony, in his *Life of Christ*, describes the creeds of the Catholic Church thus: 'There are the three symbols (watchwords or tokens, such as are used among soldiers of a garrison, to recognize their comrades, and to detect insidious intruders), the first of the apostles, the second of the Nicene Council, the third of St. Athanasius; the first for instruction in the faith, the second for the explanation of the faith, the third for defence of the faith.' Three in name, but one in fact, and which, except a man believe faithfully, he cannot be saved."

Hook's Church Dictionary, Revised pp. 175 and 176.

As the Latin for Creed is "Symbolum," turn now to the definition of symbolum. "Symbol, or Symbolum. A title anciently given to the Apostles' Creed, and for which several reasons have been assigned. Two of these have an appearance of probability, viz., that (1) which derives it from the Greek word, signifying a throwing or casting together, and alleges that the apostles each contributed an article to form the creed, forming their joint opinion or counsel in an abridged form; and (2) the opinion that this creed was used in times of persecution as a watchword or mark whereby Christians (like soldiers in the army) were distinguished from all others. This latter is the sense given in the short catechism of Edward VI., 1552, where we read, 'M. Why is this abridgment of the faith termed a *symbol*? S. A symbol is, as much as to say, a sign, mark, privy token, or watchword, whereby the soldiers of the same camp are known from their enemies. For this reason the abridgment of the faith, whereby the Christians are known from them that are no Christians, is rightly named a symbol.' "

Hook's Church Dictionary, p. 531.

Another authority on the subject says, "Symbol. It was early used to mean the Creed. The reason for this cannot be satisfactorily traced. But the Symbols of our Faith are the Creeds—the Nicene and the Apostolic. The word, however, laterally, is not confined to the creeds, but is applied to all confessions of faith by different churches, denominations, or religious societies. In this it takes a wider range than should be permitted to so technical a term. But the word is used to mean the representation of something by another by which it can be suggested, as a letter for a sound, a type for a reality, or a hieroglyph for a word or concrete idea, and thence passing into the Christian ritual and decorative art."

Church Cyclopædia by Benton, p. 718.

It is undoubtedly evident that the creed is the first and best example of the Christian Symbolism of Language; there are, however, other examples which, though they take a subordinate position to that of the creed, are yet to be considered.

Throughout scripture there are many illustrations of the symbolic use of language. There is one book of the Bible that in its entirety may be said to be an example of the symbolism of language, and that is "The Song of Solomon," referring as it does to Christ and His church.

Then the "Names, titles and offices of Christ" as found in scripture, may be cited, a list of same at hand, found in one of the "Teachers Bibles," numbers no less than 104, of which the following are a few:

The Second Adam, 1 Cor. 15:45.47.

Author of Eternal Salvation, Heb. 5:9.

Little Child, Isa. 11:6.

First-begotten of the Dead, Rev. 1:5.

Horn of Salvation, St. Luke 1:69.

I am. Ex. 3:14 St. John, 8:58.

Bright and Morning Star, Rev. 22:16.

True Vine, St. John 15:1.

Wonderful, Isa 9:6.

Branch, Zech. 3:8 6:12."

In reference to this last symbolic title for Christ, the Branch, the following quotation will be both interesting and suggestive. The item digresses at first to the customs of the Druids, but makes an application to Christian religion, hence it is cited.

"Zech. 3:8. *I will bring forth my servant the branch*). The oak was very early made an object of idolatrous worship, Isaiah 1:29, and in Greece we meet with the famous oracle of Jupiter at the Oaks of Dodona. In Gaul and Britain we find the highest religious regard

paid to this tree and its mistletoe, under the direction of the Druids. The mistletoe is indeed a very extraordinary plant, not to be cultivated in the earth, but always growing upon some other tree, as upon the oak or apple. The Druids, says Pliny (*Nat. Hist. lib. 17, c. 44*), hold nothing more sacred than the mistletoe, and the tree on which it is produced, provided it be the oak. They make choice of groves of oaks on their own account, nor do they perform any of their sacred rites without the leaves of those trees, so that one may suppose that they are for this reason called by a Greek etymology Druids.

And whatever mistletoe grows on the oak, they think is sent from heaven, and is a sign of God himself having chosen that tree. This, however, is very rarely found; but when discovered is treated with great ceremony. They call it by a name which in their language signifies 'the curer of all ills;' and having duly prepared their feasts and sacrifices under the tree, they bring to it two white bulls, whose horns are then for the first time tied. The priest, dressed in a white robe, ascends the tree, and with a golden pruning-hook cuts off the mistletoe, which is received in a white sagum or sheet. Then they sacrifice the victims, praying that God would bless his own gift to those on whom he has bestowed it. Is it possible, says Mr. Parkhurst (*Heb. Lex. p. 50*), for a Christian to read this account without thinking of Him who was the desire of all nations, of the man whose name was the branch, who indeed had no father on earth, but came down from heaven, was given to heal all our ills, and after being cut off through the divine counsel, was wrapped in fine linen, and laid in the sepulchre for our sakes?"

Burder's Oriental  
Customs, p. 265.

What of the word "Amen?" Does it not

signify that the person using it, intends to express his desire that the blessing given or the prayer made be truly answered? Its origin is so remote, even to the Levitical law, that its use in the Christian church is most natural, Christ Himself having used that form of it, expressed by the words, "Verily, verily" as see St. John 3:3.5.11.

"In 1st Chron. 16:36, it is said 'And all the people said Amen.'"

"The Jewish doctors give three rules for pronouncing the word.

1. That it be not pronounced too hastily and swiftly, but with a grave and distinct voice.

2. That it be not louder than the tone of him that blessed.

3. It was to be expressed in faith, with a certain persuasion that God would bless them and hear their prayer."

Burder's Oriental  
Customs, p. 202.

Reference has been before made to that petition in the Litany, "O Lamb of God, that takest away the sins of the world," to forcibly illustrate the constant use of symbolism by those who have never realized the fact, and have believed themselves proof against the use of that handmaid of religion that rightly accepted is a help, and not a hindrance to the better spiritual development of the Christian. This question of symbolism of language in the Christian church is very closely associated with the symbolism of action; so much so, that it is difficult to separate them into different chapters for consideration.

In that "guest chamber" was established by Christ himself "those Holy Mysteries" wherein He bade His followers observe and do as He gave them example, adding by the power of the symbolism of language, what the action signified to the faithful recipient. Can the

St. Luke 22:11-15.

Christian fail to realize the exalted position of that mode of symbolism termed the Symbolism of Language, when it is required to express the faith of the believer, by means of the Creed, and strengthens and seals the "Holy Mystery" of the Eucharist?

St. Luke 22:19-20.

These are His words "And He took bread, and gave thanks, and brake it, and gave unto them, saying, this is my body which is given for you; this do in remembrance of me. Likewise also the cup after supper, saying, This cup is the new testament in my blood, which is shed for you."

## SYMBOLISM OF ACTION.

### CHAPTER VII.

Kneeling—Standing—Signing with the Cross—Bow-  
ing at the Name of Jesus—The Holy Eucharist—Flowers  
Used Symbolically—List of Flowers for Altar Use.

It remains to consider the fifth, and last mode of symbolism, laid down at the beginning of this series, that of the Symbolism of Action.

One writer thinks "it may be seen in the smoking of the pipe of peace and the burial of the war hatchet amongst the Sioux, in the passing round of the loving cup at the banquets of the city magnates. The rites of the Levitical priesthood afford many examples. The Arab custom of tasting salt with one's guests is a binding symbol of amity thereby established."

Symbolism in Chris-  
tian Art, Hulme, p. 10.

To the Christian there are many examples that suggest themselves, as expressive of symbolism of action. What are some of these?

The act of kneeling to pray, as expressive of adoration, humiliation, submission and blessing.

The act of standing to sing, as expressive of praise and exultation.

The signing with the cross, as a token of regeneration through Christ.

The act of bowing at the name of Jesus, and towards the altar, which will be more fully referred to further on in this lecture.

The most solemn and sacred symbolic act to the Christian, is made when, in memory of the

command of the Master, the sacred cup and holy bread are taken as He ordained.

One other act of ancient custom, that of blessing, so familiar an act of the patriarchs of old, Christ intensified and glorified just before His ascension, when "He led them out as far as to Bethany, and he lifted up his hands and blessed them. And it came to pass, while He blessed them, he was parted from them, and carried up into heaven."

St. Luke 24:50-51.

There are other acts that will present their symbolic significance as the lecture proceeds.

What do writers say in regard to kneeling? One authority states, "Kneeling, as a posture in divine worship, has seemed most natural and fit for a suppliant, in all ages and nations, probably from the time 'that men began first to call upon the name of the Lord.' In the Western Church the practice has always formed a part of the services, and has been enforced by the bishops and councils. It is not only a voluntary act of personal humility and reverence, but also one that is required of every person as an individual, forming part of a large congregation, and to neglect it is to omit a duty imposed upon us by the customs of the church in the worship of Almighty God. The rubric in the prayer-book for the proper observance of public worship directs that all persons then present shall reverently kneel upon their knees when the General Confession, Litany, and other prayers are read. In the rite of Confirmation all those who receive the laying on of hands are to kneel, and in the marriage service, the Nuptial Benediction on the newly-married couple is received kneeling. In the administration of the Lord's Supper the communicants are to receive the same kneeling, as a signification of our humble and grateful thanks for the benefits of Christ's passion

therein given to all worthy receivers, and for the avoiding any profanation or unseemly disorder that might otherwise ensue.

In the Eastern Church the practice is dissimilar to ours. Kneeling is not observed, but the whole congregation stands throughout the entire service, with heads bowed low in reverence during the prayers. Even in receiving the Holy Mysteries they do not kneel, esteeming that our human nature has been so exalted by the union with the Divine in the Person of our Lord, and that so lowly a posture does not comport with so joyful and comforting a service. Once only in the year do the people kneel in the service of the Greek Church, and that is on Whitsunday, or the descent of the Holy Ghost."

Church Cyclopædia,  
by Rev. A. A. Benton,  
p. 423, Kneeling.

That there was a symbolic significance and importance to the act of kneeling in itself is further strengthened by the following reference.

"The practice of kneeling in confession, in prayer, and in adoration, is of great antiquity; a reference to it being apparently made in Isaac's blessing on Jacob, compared with his brother's subsequent conduct and with an edict of Pharaoh 'bow the knee' and again in the second commandment. David says, 'Let us worship and bow down, let us kneel before the Lord our Maker.' 'We will go into his tabernacle, and fall low on our knees before his footstool.' Solomon 'kneeled on his knees' before the altar of the Lord, with his hands spread up to heaven. Ezra fell upon his knees, and spread out his hands unto God, and made his confession. Daniel 'kneeled upon his knees three times a day,' and prayed 'as he did afore time.' The holy martyr Stephen 'kneeled down and cried with a loud voice,' praying for his murderers. So Peter 'kneeled down, and prayed' and also St. Paul.

Gen. 27:29.

Gen. 42:6.

Gen. 41:43.

Ex. 20:5.

Ps. 95:6.

Ps. 132:7.

1 Kings 8:54.

Ezra 9:5-15.

Daniel 6:10.

Acts 7:60.

Acts 9:40.

Acts 20:33; 21:5.

St. Matt. 17:14.

St. Mark 10:17.  
St. Mark 1:40.

St. Luke 22:41.

That the posture was a customary one may be inferred from the conduct of the man beseeching Christ to heal his son, and of the rich young man, as also of the leper; but the example of our blessed Lord himself, who, though without sin, yet 'kneeled down' when he prayed, cannot but recommend the practice to every devout worshipper. Some of the early Christians so frequently used this posture of humility, as visibly to wear away the floor on which they kneeled; and Eusebius says of St. James, that he had, by the continual exercise of his devotions, contracted a hardness on his knees, like that on the knees of the camels. The practice was altogether so common, that prayer itself was termed 'bending the knees.' It is to be noticed, however, that the primitive Christians, out of a peculiar regard for the Lord's day, and the joyful season between Easter and Whitsuntide, did (with the exception of the penitents, who were denied this privilege) then perform their whole devotions *standing*, instead of kneeling; and this custom was confirmed by the Council of Nice, for the sake of uniformity. It was from this circumstance, probably, that the Ethiopic and Muscovitish Churches adopt the attitude of standing generally, a custom which they continue to this day.

Bingham remarks (book 13:8.4) that though these two postures of prayer were very indifferent in their own nature, yet it was always esteemed an instance of great negligence, or great perverseness, to interchange them unseasonably one for the other, that is, to pray kneeling on the Lord's day, when the church required standing; or standing on other days when the rules and customs of the church required men to kneel. And therefore, as the Canons of Nice and Trullo reflect upon those

who were superstitiously bent upon kneeling on the Lord's day, so others with equal severity complain of the remissness and negligence of such as refused to kneel at other times, when the church appointed it. It is a very indecent and irregular thing, says Cæsarius of Arles, that when the deacon cries out, 'Let us bend the knee,' the people should then stand erect as pillars in the church. These are but small observations in themselves, but of great consequence, we see, when done perversely, to the scandal and disorder of the church, whose great rule in all such cases is that of the apostles 'Let all things be done decently and in order.'

In the whole of the primitive religious service there is not any circumstance *casual*; every particular, every gesture, is *instructive*. In the presence of God man fell upon his face to the ground; and, by that act humbly confessed his *original*; hence *bowing to the ground* is the formal *word* for *worshipping*, which it was high treason to practice toward any idol. And, when from that posture, man raised himself to praise and to bless God, he raised himself no farther than the knee, still so far retaining the posture of humility; and from this posture the *word* to signify *blessing* is taken. As bowing to the ground is used to signify worshipping, *kneeling* is used to signify *blessing*. *Forbes' Thoughts on Religion*.

*Posture of body* is a thing which, how slight soever it may now be thought to be, yet is not without its moment, if either Scripture, or reason or the practice of holy men may be our judges. For if we ought to *glorify God in our bodies*, as well as in our spirits; if we are forbidden to bow down before a graven image, lest we should thereby be thought by God to impart his honor to it; in fine, if our Saviour refused to fall down, and worship the devil, upon the

Hook's Church Dic-  
tionary, Revised, pp.  
305-306.

account of God's challenging that honor unto himself; then must it be thought to be our duty to make use of such a posture of body towards God, as may bespeak our inward reverence, and particularly in prayer, which is one of the most immediate acts of the glorification of him. *Towerson on the Creed.*"

2. Chron. 6:13.

With all these references to the reverential significance in the act of kneeling, the fact that such a posture is indeed an example of Symbolism of Action will surely be apparent to all. And with what different feelings will the Christian observe the forms of the church, when to each is there found to be a depth of meaning going far back to the time when Christ walked on the earth, and beyond that even, to the time of Solomon.

Church Cyclopædia,  
by Benton, p. 708.

The act of standing while singing and in other portions of the service has its symbolic significance also. "The rubric directs standing at certain times in the service. We stand at the opening of the service as an act of reverence. So in acts of praise, as in the anthems and the hymns, and as showing reverence when the gospel is read, and when notice of the communion is given. Standing in prayer was a Jewish custom as well as kneeling. Solomon knelt, so also Daniel. The Pharisee stood. Standing is now the posture of the Easterns in the Sunday services, except for the fifty days of Pentecost."

"Standing. The posture enjoined by the church at several parts of divine service, as, for instance, at the exhortation with which the service of morning and evening commences, and at the ecclesiastical hymns. In the Primitive Church the sermon was listened to standing; and in some churches the people stood praying on the Lord's day, and during the fifty days after Easter, because it was not then so fitting

to look downwards to the earth, as upwards to their risen and ascended Lord."

Hook's Church Dictionary, Revised, p. 522.

It will be noted in these references quoted regarding the customs of the early church and the Greek church, that the Anglican and Western Churches are more alike in their observance of the acts of kneeling and standing, than the Greek and Anglican.

The signing with the Cross, as another example of the Symbolism of Action, may be next considered.

How far back does this custom date? and what its origin? are questions the thoughtful may well ask.

The act of signing the Cross on the person baptized is illustrated by Mrs. Twining, found as early as seventh or eighth century. The signing of the person baptized with the sign of the Cross has come down in the church, and is thus referred to:

Symbols and Emblems of Early and Mediæval Christian Art, L. Twining, p. 142, plate 65.

"The sign of the cross is appointed to be used at baptism. After the priest hath baptized the child, he receives it into the congregation by this solemnity declaring that he is by baptism made a member of the church. (I Cor. 12:13). 'We are all baptized into one body.' And when he thus receives it, he signs it with the sign of the cross, as of old it was wont, according to St. Augustine; and on the forehead, the seat of blushing and shame, that he may not hereafter blush and be ashamed of the disgraced cross of Christ, as St. Cyprian saith. By this badge is this child dedicated to his service, whose benefits, bestowed upon him in baptism, the name of the cross in Holy Scripture does represent." \* \* \* "Where the book says 'and do sign him with the sign of the cross in token,' etc. I understand the book not to mean, that the sign of the cross has any virtue in it to effect or further this

duty; but only to intimate and express by that ceremony, by which the ancients did avow their profession of Christ crucified, what the congregation hopeth and expecteth hereafter from the infant; namely, that he shall not be ashamed to profess the faith of Christ crucified, into which he was even now baptized." \* \* \*

"Upon the whole the ceremony is exceedingly proper, and very innocent; used by most Christians; approved by all the ancients, and by some of the most eminent reformed divines expressly; and condemned by no church; so that, if this ceremony be rejected by any, they ought to consider that the fault is in themselves, not in the thing, at which offence is taken, but none justly given, if the church be but rightly understood. *Dean Comber.*"

Hook's Church Dictionary, Revised, pp. 179-180.

Another example of the symbolism of action, in the Sacrament of Baptism is found in the "water" used, to denote the purifying, and which the churchman is taught, is "the outward and visible sign."

There are other examples of the signing with the Cross, besides that of its use in Baptism, and it is stated that "it was used once universally as a gesture of benediction."

Church Cyclopædia, by Benton, p. 209.

One authority states that "the custom of crossing one's self, was first practiced by the Christians about A. D. 110, to distinguish them from the Pagans."

Symbolism in Christian Art, Hulme, p. 85.

Another authority refers the origin of the "custom of *crossing*, in honor and commemoration of Christ, to the third century." \* \*

"The sign of the cross is made not only by Roman Catholics, but by the members of the Eastern Churches also; there are, however, distinctive differences in the manner in which it is made. It is admitted by the Lutherans as a commemorative sign of the atoning death of Christ, but by many Protestants is rejected

as a human invention in worship, and as tending to superstition. It was very generally used during the middle ages, and still is among the less enlightened peasantry in some Roman Catholic countries as a sort of charm, or as affording some security, like an amulet, against all evil, and particularly against evil spirits and witchcraft."

Chambers' Encyclo-  
pædia, Vol. 3, p. 332.

A third authority couples the two dates thus, "*Ch. and Civil Hist.*: Early in the second century the Christians seem to have signed with the cross. In the third century they supposed that the cross was a preservative against all evils, especially against the machinations of evil spirits and therefore entered on no enterprise of importance without first crossing themselves."

American Encyclo-  
pædic Dictionary, Vol.  
2, p. 1196.

"The cross was in constant use by the early Christians as a manual sign. Tertullian (*'De Corona,'* pr. 3) says, 'In all our travels and movements, in all our coming in and going out, in putting on our shoes, at the bath, at the table, in lighting our candles, in lying down, in sitting down, whatever employment occupies us, we mark our forehead with the sign of the cross;' and St. Ambrose says that it was still the custom in his time: 'Christians, at every act, sign the cross on their foreheads.'"

Early Christian Art,  
by E. L. Cutts, D.D.  
p. 196.

The act of signing oneself with the sign of the cross is found therefore to prevail in the Eastern as well as in the Roman or Western Church. Occasionally members of the Anglican Church are observed, who thus use the sign of the cross, against which there seems to be no law, save that which obtains through the unwritten law of custom.

The "bowing at the name of Jesus," is a custom very widely observed, "Bowling at the name of Jesus. It is enjoined by the eighteenth canon of the Constitutions of the Church

of England, that 'when in the 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; testifying by these outward ceremonies and gestures, their inward humility, Christian resolution, and due acknowledgment that the Lord Jesus Christ, the true eternal Son of God, is the only Saviour of the world, in whom alone all the mercies, graces, and promises of God to mankind, for this life, and the life to come, are fully and wholly comprised.' We do not bow when our Lord is spoken of as Christ; for when we speak of him as the Christ, we speak of his office, the anointed, the prophet, priest, and king of our race, which implies his divine nature. But Jesus is the name of his humanity, the name he was known by as man; whenever, therefore, we pronounce that name, we bow to signify that he who for our sake became man is also God.

The usage of bowing at the name of Jesus seems founded on that Scripture where it is declared, that 'God hath given him a name which is above every name; that at the name of Jesus every knee should bow, and every tongue should confess that Jesus Christ is Lord, to the glory of God the Father.' "

Isa. 45:23; Phil. 2:9,  
etc.

"Though the rubric be silent herein, yet the canon of our Church (the Church of England) thus enjoins: 'Now if such reverence be due to that great and ever blessed name when it is mentioned in the lesson, or sermon, how much more in the creeds, when we mention it with our lips, making confession of our faith in it, adding the very reason given in the canon, that we believe in him as the only Son,' or 'only-begotten Son of God,' the Saviour of the world; and when, too, we do this 'standing,' which is the proper position for doing rever-

ence? *Dr. Bisse*" \* \* \* "There is no rubric or canon in the English Church requiring this adoration in the creed only, and in the American Church no rubric or canon requiring it to be done at any time." \* \* \* "Bingham states the following, as the origin of the custom under consideration. 'The name of Jesus was become a name of infamy among the Jews; whereas, the name of Messias, or Christ, and God the Holy Ghost, were always names of honor and respect among them; for this reason, the Church of Christ, to do a peculiar honor to their Lord, took up this decent custom of expressing their respect to him at the mention of the very name by which the Jews blasphemed and reviled him; to show that that Jesus whom they hated and reproached, was honored by them as their Lord and Christ.' (French Church Apology, Book 4, Chap. 8). Bowing at the name of Jesus, is therefore extrarubrical, and though if freed from superstition, may not be condemned, cannot be enforced."

Hook's Church Dictionary, Revised, pp. 71-72.

The custom of bowing to the East, and towards the Altar, are expressions of the Symbolism of Action that at first seem difficult to harmonize; let a few quotations bearing upon the early observance be cited, and the thoughtful Christian will surely see some type or emblem that does indeed lend a solemnity and significance to the action that at first claimed the appellation "Superstitious Ritual."

"In the aspect of their churches, the ancient Christians reversed the order of the Jews, placing the altar on the east, so that in facing towards the altar in their devotions they were turned to the east. \* \* In the ancient church it was a ceremony almost of general use and practice, the turning the face to the east in their solemn adorations. \* \* Several

reasons were given by the Fathers for this. First, as the east, the place of the dayspring from darkness, was the Symbol of Christ, 'The Sun of Righteousness.' Second, as it was the place of paradise, lost by the fall of the first Adam, and to be regained by the second Adam. Third, that Christ made his appearance on earth in the east; there ascended into heaven; and thence will again come at the last day. And fourth, that the east, as the seat of light and brightness, was the most honorable part of the creation, and therefore peculiarly ascribed to God, the fountain of light, and illuminator of all things. \* \* Turning towards the east is an ancient custom, as indeed, in most religions, men have directed their worship some particular way. And this practice being intended only to honor Christ, \* \* it ought not to be condemned as superstitious. *Secker.*"

Hook's Church Dictionary, Revised, p. 206.

The custom is objected to by many, and few churches or cathedrals in America observe this beautiful and suggestive symbolism. The vast strides that have been made in science, declare that east and west are but relative terms; let it be so, yet will the mind of man ever associate the east with the rising sun, and in the rising sun the Christian will see a type, figure, emblem or symbol of Christ. How grateful then the heart of each Christian would be, if when they turn to the altar, as the highest place of reverence in the church, they were also turning towards the east. A custom so ancient would surely be better followed than disregarded, and the church would be saved the unfriendly criticism, that when priest and people turn towards the altar they are turning away from the east.

The position of the Christian Church with Altar in the East, is perhaps not properly a Symbol of Action, yet it is so closely associated with

the action of Bowing, that it must be considered in connection therewith.

That the point of placing the Church or cathedral, with Altar to the East has long been criticised, and reveals a custom associated with Paganism, need not be denied; but will the reader pause to remember that in the first lecture, it was shown that back of all, symbolism was linked with God in "the beginning." All these Pagan customs which the Christian Church seems to have adopted, are hers, by right of their beginning at creation. Even this custom of worshipping towards the East, can be found symbolized in the first book of the Bible, as the following quotation indicates; "that as man was driven out of Paradise, which is towards the East, he ought to look that way, which is the emblem of his desire to return thither. St. Damascen (lib. iv. c. 14, *Orthod. Fid.*) therefore tells us that because the Scriptures say that God planted Paradise in Eden towards the East, where he placed the man which he had formed, whom he punished with banishment upon his transgression, and made him dwell over against Paradise in the western part, we therefore pray (says he), being in quest of our ancient country, and as it were, panting after it, do worship God that way."

Brand's Popular  
Antiquities, Vol. 2, pp.  
317-318.

"The ancient practice of the church of worshipping towards the east \* \* \* they did, that by so worshipping they might lift up their minds to God, who is called the Light, and the Creator of Light, therefore turning, says St. Austin, our faces to the east, from whence the day springs, that we might be reminded of turning to a more excellent nature, namely, the Lord."

Brand's Popular  
Antiquities, Vol. 2, p.  
317.

Let the old custom be adhered to where practicable, of the symbolic building of Cathedral or Church, with Altar to the East, as referring

to the "Sun of Righteousness," though such references as the following may be quoted to show how many have deviated from this observance, and why. "White, in his History of Selbourne, p. 323, says, in speaking of the church: 'I have all along talked of the east and west end, as if the chancel stood exactly true to those points of the compass; but this is by no means the case, for the fabric bears so much to the north of the east, that the four corners of the tower, and not the four sides, stand to the four cardinal points. The best mode of accounting for this deviation seems to be, that the workmen, who were probably employed in the longest days, endeavored to set the chancels to the rising of the sun.'"

Brand's Popular Antiquities, Vol. 2, p. 324.

It is stated, "that 'in the days of yore, when a church was to be built, they watched and prayed on the vigil of the dedication, and took that point of the horizon where the sun arose for the east, which makes that variation, so that few (churches) stand true except those built between the two equinoxes.'"

The same writer says, "I have experimented some churches, and have found the line to point to that part of the horizon where the sun rises on the day of that Saint to whom the church is dedicated."

Captain Silas Taylor, see Brand's Popular Antiquities, Vol. 2, p. 6.

"Bowing towards the Altar is an ancient practice in the church, derived from a belief in the superior sanctity of the east. There are scriptural allusions to the east, from which notions of this kind may have been drawn; 'And, behold, the glory of the God of Israel came from the east.' Ezek. 43:2. 'For we have seen his star in the east.' St. Matt. 2:2. There was also an early legendary belief that Christ would come to judgment in the east. For these, not to mention other reasons, it became customary to place the altar, with the

crucifix and other symbols, at the eastern extremity of the church, to which all bowed. In the Romish Church, the practice is still kept up of bowing towards the altar, or more correctly towards the Host, on entering and departing from the church. \* \* It was further a custom in the early Christian Church to bow at the name of Jesus. This is still done in the Church of Rome, at whatever part of the service the name occurs. In the Church of England, it is customary to bow at the name of Jesus only in repeating the *creeds*."

Chambers' Encyclo-  
pædia, Vol. 2, p. 288,  
Bowing.

Notice the statement of this authority; in mentioning the crucifix those who are not churchmen so sadly confuse the customs of the Western or Roman Church, with the customs of the Anglican Church.

The crucifix may at times appear in the Anglican Church, but where there is no written law of prohibition to be found, in church rules, as in all others, a precedent established by general use, becomes a law. The presence of the crucifix therefore in any Anglican Church, at once suggests the question as to its right to be there.

The churchman that countenances the placing of the crucifix in the Anglican Church, is unconsciously, it may be, lending his influence away from his own division of the Catholic Church, which should in its customs present the purest and truest forms of the primitive church. It was left for the sixth century to develop the crucifix, the beginning of the Dark Ages; why should its use be encouraged by the Anglican Church in this nineteenth century that is enlightened by reviewing past errors? One point to be noted, is the effect upon the individual that dwells upon the crucifix rather than the cross. Is it not found that the crucifix develops a sad and despondent Christian, as

he views the suffering Christ, while on the other hand, the constant presence of the cross enables the Christian to look beyond the suffering Christ to the glorified and risen Saviour, thereby developing a Christian cheery and bright, in the anticipations of the resurrection. "Symbolism has taken a very important part in the development of certain Christian ideas, \* \* \* but it has ever been a difficulty to draw the line between what is perfectly allowable, what is doubtful, and what must be absolutely rejected, as, for instance, the attempt to represent the Supreme Being. To us the Crucifix, or the representation of the Virgin Mother and the Holy Infant, have both ideas behind them that make their use most doubtful, if they do not condemn them."

Church Cyclopædia,  
by Benton Symbol, p.  
718.

In reference to this mode of Symbolism, viz., that of Action, an authority thus speaks: "One more part of Symbolism is to be noticed. That which the divine wisdom of our Lord has attached to certain acts. The pouring of the water in the act of Baptism, the breaking of the Bread and the taking of the Cup in the Holy Communion, are by His example. The raising of the hands to bless, and the kneeling in prayer and bowing as a worship, are religious acts which are common to all religions and to all faiths.

The white robes of the ministers of God are noted as the symbol of righteousness. In fact, no doctrine of religion can take form in outward act without the use of some symbolism or other."

Church Cyclopædia,  
by Benton, p. 719.

How closely are these sacred acts associated with the last days of the Saviour upon earth. In that "guest chamber" where He had told them to prepare for that "last supper" that was the beginning of the observance of that Sacred Mystery, how solemn the act of taking

the cup, and giving to the disciples, after having broken the bread, types of His own body not then broken, and the sacred blood not then poured out for the redemption of the world. In the lives and thoughts of all, there are some acts and thoughts too hallowed to be dwelt upon in words. These uplifting acts ordained by Christ Himself, as types of the spiritual blessedness conveyed to the faithful, are too solemn and precious to be more than briefly referred to, and are left for the inward fulfillment in the individual. One step more in the life of the Saviour, and the disciples are led to the mount and to the moment when Christ with hands uplifted in blessing, is taken up into heaven, and "a cloud received Him out of their sight."

When the full force of the act of blessing is realized, and the ancient custom studied, the meaning of the crowning act of Christ's life upon earth is made plainer and has a deeper significance, "St. Luke 24:50. *And he lifted up His hands, and blessed them.*")

The form of blessing the people used by Aaron and his sons is recorded Numb. 6:23-27. Though our Lord might not use the same form in blessing his disciples, yet in doing it he lifted up his hands, as they did. Maimonides says, that 'the priests go up into the desk after they have finished the morning daily service, and lift up their hands above, over their heads; except the high-priest, who does not lift up his hands above the plate of gold on his forehead; and one pronounces the blessings, word for word,' *Gill*, in loc."

"Numb. 6:24. *The Lord bless thee, and keep thee.*) The high-priest was accustomed annually to bless the people when assembled together. 'During this ceremony, he not only three times pronounced the eternal benediction,

Burder's Oriental  
Customs, p. 176.

and each different time in a different accent, but, in the elevation of his hands, extended the three middle fingers of his right hand in so conspicuous a manner, as to exhibit a manifest emblem of the three Hypostases; to whom the triple benediction, and repetition of the word Jehovah in a varied tone of voice, evidently pointed. I am credibly informed, that at this day, on certain high festivals and solemnities, this form of blessing the people is still adhered to by the Jewish priests, but is attempted to be explained by them, as if allusive to the three patriarchs, Abraham, Isaac and Jacob; an explanation of which it may be doubted, whether it savour more of impiety, or absurdity.' *Maurice's Ind. Ant.* Vol. 4, p. 209."

Burder's Oriental  
Customs, pp. 175-176.

"Captain Innys, of Madras, has asserted, that the Mohammedan priests also, at present, use the same form; this is a strong collateral circumstance; for, since it is notorious that Mohammed was indebted for a considerable part of his theological knowledge to the secret instructions of a Jew, he probably learned from that Jew the symbol; and it was frequently practiced in the Arabian mosques, so early as the seventh century."

The quotation just made in reference to the blessing of the high-priest loses its force if the term "Hypostases" is not understood. Webster's dictionary says: "Hypostasis; Gr. I, Substance, or subsistence; hence used by the Greek theologians to denote especially each of the three subdivisions of the God-head, the Father, Son, and Holy Spirit, which are called by the Latins *personæ*, whence the modern terms *persons* applied to the God-head."

How wonderfully this old symbolism links together the doctrine of the Trinity, as found in the Old and New Testaments, which has

been referred to in a previous lecture in this series.

Many other instances might be cited from Scripture where the symbolic act of placing the hands in blessing is described, enough has been said on the subject to suggest to the student careful observance as he reads, when he will find "between the lines" many hidden truths before passed over.

With the crowning act of the Saviour's life as he blessed His disciples, and promised His coming again in like manner, the subject in hand, the Five Modes of Symbolism, closes.

The different examples under each division that have impressed the reader with the greatest force will vary with the individual, but it is hoped that such emphasis has been placed upon the following named examples that they will receive at least a degree of importance over the others.

In the Symbolism of Form; the Cross as the "Supreme Symbol" which was found to be a Super Symbol.

In the Symbolism of Color; the "Five mystic colours of the Law."

In the Symbolism of Number; the number three.

In the Symbolism of Language; the Creeds, "There are three symbols (watchwords or tokens, such as are used among soldiers of a garrison, to recognize their comrades, and to detect insidious intruders)—the first of the Apostles, the second of the Nicene Council, the third of St. Athanasius; the first for instruction in the faith, the second for the explanation of the faith, the third for the defense of the faith. Three in name, but one in fact, and which except a man believe faithfully, he cannot be saved."

Hook's Church Dictionary, Revised, p. 176.

In the Symbolism of Action; the observances ordained by "Christ Himself" of the

“Holy Mysteries,” as a means whereby we receive a pledge of the inward and spiritual grace.

The Five Modes of Symbolism having thus been considered, the subject might be thought ended for these papers. Not so; linked with this subject of Symbolism in the Anglican Church are two other points that need separate consideration. One refers to those who execute the work of placing these Symbols on the Vestments and Hangings for the Anglican Church, and which will be considered under the title, *The Needle Worker, and Embroidery.*

The second refers to the articles upon which the symbols shall be wrought and will be found in a lecture under the title of *Vestments.*

Before closing the pages of this chapter, a few references will be made to the flowers and plants named for symbolic use.

Plants and Flowers have a symbolic significance; foremost among them might be mentioned the Vine and Palm. “The vine as a symbol of Christ, based upon His own words, ‘I am the vine,’ has at all times been freely employed.”

“The Palm, the symbol of victory, is one of the earliest of Christian symbols, and commemorates, times without number in the catacombs, the triumph of the martyrs for the faith.”

“The Palm is also associated with the triumphant entry of Christ into Jerusalem, commemorated thereafter as Palm Sunday. It was the special emblem of Judæa.

Symbolism in Christian Art, Hulme, pp. 194-195.

Symbolism in Christian Art, Hulme, p. 198.

‘Beneath her palm, here sad Judæa weeps.’—*Pope.*”

“The White lily, or Annunciation lily, from its association in art with the Virgin Mary, is one of the commonest of floral symbols. \* \* \* In Roman Catholic countries, the snow-drop

is, from a similar motive, dedicated to the Virgin Mary; and on the festival of the Annunciation in March, when white lilies are not procurable, her altars are decked with it."

Symbolism in Christian Art, Hulme, p. 198.

The Passion flower is of course associated with the sufferings of our Lord. The interpretation of the symbolic meaning assigned to each part is overdrawn, but interesting to know; thus, "The ten members composing the perianth of the flower, we are told, represent the apostles, Peter being absent because he deceived his Master, and Judas because he betrayed Him. The rays within the flower are the nimbus or glory. The ovary is supposed to resemble a hammer, while the three styles with their rounded heads are the nails, the five stamens being the five wounds. Though the passion flower is now not uncommon, our readers will remember that it was introduced from abroad; hence it does not occur in early English Art in our cathedrals, illuminations or elsewhere," writes an Englishman.

Symbolism in Christian Art, Hulme, pp. 198-199.

Amaranth: "the name is derived from two Greek words, signifying not withering. The passage in our New Testament, 'a crown of glory that fadeth not away,' is in the original Greek, 'the amaranthine crown of glory.' Milton refers to it in 'Paradise Lost.'

'Immortal amaranth, a flower which once

In Paradise, fast by the Tree of Life  
Began to bloom, but, soon for man's offense

To Heaven removed where first it grew, there grows  
And flowers aloft, shading the Fount of Life.'"

Symbolism in Christian Art, Hulme, p. 199.

It seems that the Rose is but twice referred to in scripture, and it is stated that commentators generally agree, that it is not the plant and flower we now like to associate with the Lord. It is thought that the rose of scripture was a bulbous-plant resembling the Narcissus.

Symbolism in Christian Art, Hulme, p. 199.

However this may be, the Rose will certainly

continue to be associated with festival occasions, wherein Christ is exalted; and to find the Narcissus would surely require an explanation to people in general.

“The Olive has been celebrated from the earliest ages, \* \* As sacred history made the Olive emblematic of peace, so from its great value to man has it been also considered the sign and expression of plenty.”

Symbolism in Christian Art, Hulme, p. 201.

“The Celtic priesthood regarded the Yew as an emblem of immortality and therefore planted it in their sacred groves.” The fact generally conceded that Christian churches were erected on the “sites of old heathen shrines” may account for the Yew tree in the many country church-yards of England.

Symbolism in Christian Art, Hulme, p. 201.

The Rose, or what is known as the Ecclesiastical Rose, the same as the Tudor Rose, is a conventionalized form and is found in the Anglican Church associated with Christ on festival occasions. It also symbolizes the English Church. Scotland has the Thistle, hence the American Bishop in symbolizing his Ecclesiastical office, portrays the Tudor Rose and the Scotch Thistle, to represent the two lines that united in establishing the American Bishopric.

The thistle has also another significance; used during the penitential seasons of the church, it indicates the sins for which the Christian laments.

The Pomegranate represents fullness, or plenty, and is an emblem of “fullness of the Gospel of Peace.” It is found in a conventionalized form woven in Ecclesiastical silks, and materials for altar hangings and dossals.

Wheat naturally suggests the “staff of life” and is associated with the “bread of life,” which is “spiritually taken.”

A random note without the authority given for the statements, the compiler finds, and

copies though its value is lost because of the want of the name of the author. It may be a personal deduction from general reading, or it may be a synopsis of statements in one work.

## FLOWERS AS SYMBOLS IN ECCLESIASTICAL WORK.

Christ. The Church Rose, which is similar to the Rose of the Heraldry, or the Tudor Rose.

The Virgin. The White Lily, which is often the emblem of purity.

Humility. The Lily of the Valley.

Strength. The Oak.

Victory. Palm branches.

Peace. The Olive.

The Sacrament. Grapes, Vine leaves, Wheat ears.

The Fall of Man. Apple.

Power, Dominion and Glory. Pomegranate.

Passion flower, if of white, denotes Christ's Innocence; if red, Christ's Martyrdom.

In "The Christian Year 1898 Kalendar there is an article entitled "Floral Decorations for the Altar and Chancel," in which there are some interesting suggestions, though the writer falls into the almost universal error of confusing the terms Re-table and Super-Altar; to explain this error it is only necessary to refer to "The Ritual Reason Why," by Charles Walker, page 25, where a foot-note fully defines a Super-Altar thus, "The Super-Altar is a small portable slab of stone, which is placed on Altars which lack a stone mensa, or have not been consecrated."

Christian Year, 1898  
Kalendar for the People, from The Church  
Kalendar Co., New  
York.

In regard to the grouping of flowers, the same article states, "It is indispensable for any effect that flowers of the same kind and colour be grouped together, \* \* with a

view then, of producing the effect of one or two prominent colours in an Altar vase it is desirable to use for the purpose, flowers entirely of the same kind and colour, according to particular seasons and festivals. A list of appropriate flowers will be found below." Before quoting the list referred to the compiler would ask the reader to carefully note the sentence in the above quotation "according to particular seasons and festivals" together with the fact, that in the list referred to, only two colours are mentioned for every month and the colours are white and red, to be used throughout the whole year; being the two colours prescribed by the Sarum Use, as quoted in the chapter in this series, on color. How to explain this coincident, it is hard to decide, but it surely indicates, that somewhere in the Anglican Church there was a predominance of expression for the use of the Sarum Colors, that is made apparent in the writings of modern churchmen as they collect data from the past, even if they fail to see the connection. The following is the list referred to.

"The following list of red and white flowers, compiled with great care, and with the assistance of a practical gardener, is appended in the hope that it may be found useful in indicating what flowers—making allowance for the variability of the seasons—may be obtained for the different feasts of the church:

#### JANUARY.

- WHITE. Christmas Rose. *Helleborus niger*.  
 Laurustinus.  
 Snowdrop. *Galanthus nivalis*.  
 Wall speedwell. *Veronica arvensis*.  
 RED. Common maidenhair. *Asplenium trichomanes*.  
 Bearsfoot. *Helleborus fœtidus*.

#### FEBRUARY.

- WHITE. Dwarf bay. *Daphne mezereon*.  
 White crocus. *Crocus albus*.  
 Herb S. Margaret. *Bellis perennis plena*.

- RED. Common Primrose. *Primula verna*.  
 Persian cyclamen. *Cyclamen Persicum*.  
 Cloth of gold. *Crocus Susianus*.

## MARCH.

- WHITE. Early daffodil. *Narcissus pseudo-narcissus*.  
 Great scented jonquil. *Narcissus lætus*.  
 Common marigold. *Calendula officianalis*.  
 Wood anemone. *Anemone nemorosa*.  
 RED. Upright chickweed. *Veronica triphyllos*.  
 Sweet tulip. *Tulipa suaveolens*.

## APRIL.

- WHITE. White violet. *Viola odora alba*.  
 Cypress narcissus. *Narcissus orientalis albus*.  
 RED. Red polyanthus. *Primula polyantha purpurea*.  
 Borage. *Borago officinalis*.  
 Herb S. Robert. *Geranium Robertianum*.  
 Crimson currant. *Ribes sanguinea*.  
 Crown imperial. *Corona imperialis rubra*.

## MAY.

- WHITE. White stock gillyflower. *Matthiola incana alba*.  
 Apple-blossom. *Pyrus mala*.  
 Lily of the valley. *Convallaria Maralis*.  
 Solomon's seal. *Convallaria polygonatum*.  
 White star of Bethlehem. *Ornithogalum umbellatum*.  
 RED. Standard tulip. *Tulipi Gesneri*.  
 Red campion. *Lychnis dioica rubra*.  
 Cross flower. *Polygala vulgaris*.  
 Common peony. *Paeonia officinalis*.  
 Meadow lychnis, or ragged robin. *Lychnis flos cuculi*.

## JUNE.

- WHITE. Indian pink. *Dianthus sinensus*.  
 White dog-rose. *Rosa arvensis*.  
 Garden ranunculus. *Ranunculus Asiaticus*.  
 S. John's wort. *Hypericum pulchrum*.  
 Jasmine (white). *Fasminum officinalis*.  
 RED. Rose (moss). *Rosa muscosa*.  
 Rose de Meux. *Rosa provincialis*.  
 Barbary. *Berberis vulgaris*.  
 S. Barnaby's thistle. *Centaurea solstitialis*.  
 Prince's feather. *Amaranthus hypochondriacus*.  
 Sweet S. William. *Dianthus barbatus*.  
 Red mallow. *Malope grandiflora*.

## JULY.

- WHITE. Our Lady's lily. *Lilium candidum*.  
 Upright Virgin's bower. *Clematis flammula*.  
 African lily. *Agapanthus umbellatus*.  
 White mullien. *Verbascum lychnitis*.
- RED- Corn poppy. *Papaver rhæus*.  
 Red centaury. *Erythræa centaurea*.  
 Nasturtium. *Tropeolum majus*.  
 Red sweet-pea. *Lathyrus odoratus*.  
 Herb S. Christopher. *Actæa spicata*.  
 Scarlet blood-flower. *Hæmanthus coccinæus*.  
 Musk flower. *Scabiosa atropurpurea*.

## AUGUST.

- WHITE. Common thorn-apple. *Datura stramonium*.  
 Harvest bells (or S. Dominic's bells). *Companula  
 rotundifolia*.  
 Egyptian water lily. *Nelumbo Nilotica*.  
 Fleur de S. Louis. *Iris biflora*.  
 Rosa lily. *Nerine Sarniensis*.
- RED. Tiger lily. *Lilium tigrinum*.  
 Hollyhock. *Althea rosea*.  
 China aster. *Aster Chinensis*.  
 Herb S. Timothy. *Phleum præctense*.  
 S. Bartholomew's star. *Helianthus annuus*.  
 S. John's wort. *Hypericum ascyron*.

## SEPTEMBER.

- WHITE. Laurustinus. *Viburnum tinus*.  
 Myrtle.  
 Verbena.  
 Candytuft. *Iberis Sempervirens*.  
 Michaelmas daisy. *Aster tradescanti*.  
 Guernsey lily. *Amaryllis Sarniensis*.
- RED. Passion flower. *Passiflora incanata*.  
 Fuschia.  
 Salvia.  
 Bignonia.  
 Stocks.

## OCTOBER.

- WHITE. S. Remy's lily. *Amaryllis humilis*.  
 Soapwort. *Saponaria officinalis*.  
 Indian Chrysanthemum. *Chrysanthemum Indicum*.  
 Sweet milfoil. *Arbitaca aggeratum*.  
 Beautiful starwort. *Ater pu cherrimus*.
- RED. Indian fleabane. *Mula Indica*.  
 Starlike Silphicum. *Silphicum asteriscus*.  
 China rose.

## NOVEMBER.

- WHITE. Sweet bay. *Laurus nobilis*.  
 Glaucus aletris. *Valtheiruca glauca*.  
 Snowy coltsfoot. *Tussilago nivea*.  
 Large-flowered wood-sorrel. *Oxalis grandifolia*.
- RED. Common strawberry tree. *Arbutus unedo*.  
 Trumpet-flowered wood-sorrel. *Oxalis tubiflora*.  
 Sweet butter-bur. *Tussilago fragrans*.  
 S. Andrew's cross, or Ascyrum. *Cruce Andreæ*.
- N. B.—If All-Souls' Day is observed, the church may be decorated with yew, *Taxus baccata*, and cypress, *Cypressus sempervirens*.

## DECEMBER.

- WHITE. Indian tree. *Euphorbia Trincalli*.  
 Arbor vitæ. *Thuja occidentalis*.  
 Mistletoe berries.
- RED. Holly berries. *Ilex bacciflora*.  
 Chinese arbor vitæ. *Thuja orientalis*.  
 Sparrow wort. *Erica passerina*.  
 (Vide, also flowers for January.)  
 —[Directorium Anglicanum.]

## VESTMENTS.

### CHAPTER VIII.

“Birth of the Church”—Vestments of the Early Christian Centuries—“Vestments Mentioned in the Rational”—Eucharistic Vestments First Ordered—The Amice, Alb, Girdle, Stole, Chasuble, Maniple, Dalmatic and Tunic—Surplice—Cotta—Chimere—Rochet—Cassock—Pallium—Cope—Morse—Altar Coverings.

Let the words of the Rev. Dr. Edward L. Cutts explain the birth of Christian Art; “The history of Christian art, i. e., art applied to Christian uses, begins with the birth of the church, on the great Day of Pentecost, in the upper room of Mary’s house at Jerusalem.

Let us try to reconstruct this upper room. A typical Eastern house of the better class is usually built round an open court, which is paved with marble, and has a marble tank or fountain in the middle. Sometimes trees planted near the tank rise to a considerable height, seeking air and sun, and spread out their foliage, giving a pleasant shade; \* \* \* In one corner is a kind of room, open on one side to the court, rising through the two stories of the house up to the flat roof, its floor raised two or three feet above the pavement of the court, with a stone or marble bench round its three sides. This is the divan, where the master of the house usually receives visits of courtesy or of business. (Our Lord was probably sitting here when they let down the paralytic through the roof above, so that the sick man alighted on this raised platform at the feet

of Jesus, between those who sat round the divan and the crowd who stood in the court. Luke v. 18:19.)

An external stone stair along another side of the court gives access to a balcony at the height of the second story. And from this balcony opens a large room which is the great reception room on occasions of ceremony or festivity. (On the day of Pentecost the Apostles probably came out of the upper room upon this balcony, and thence Peter addressed the crowd in the court below, and perhaps on the flat housetops around. The fountain in the middle of the court would afford water for the baptism of the three thousand. Acts. ii. 14). This is our upper room, \* \* in Latin *coenaculum*.

Now Mary, the mistress of the house, apparently at this time a widow, was the sister of Barnabas the Levite. Josephus states at the beginning of his Autobiography that the Priests were the aristocratic caste of his nation; the Levites were the second order of this aristocratic caste; and Mary was of a Levitical family. Her brother Barnabas had not only the emoluments of his office, but was also a landowner in Cyprus, and appears from the whole narrative to have been a person of some distinction. Mary, his widowed sister, was probably a person of some social consideration and wealth, for she resided in the capital, and her house was a large one, since its *coenaculum* would contain at least one hundred and twenty persons. Herod the Great, half a century before, had introduced into Jerusalem a taste for sumptuous architecture in the prevailing classical style of art, and the large and lofty reception-room of Mary would possibly be in the prevailing taste; adorned with pilasters and cornices, its wall-panels and ceiling ornamented

with painting. \* \* An Eastern reception-room has little more permanent furniture than the low bench which runs along one or more of its sides, so that there was nothing to interfere with an assembly of people; and since Eastern congregations always stand to worship, there was nothing lacking for their accommodation.

Having reconstructed the room, let us go a little further and assist at one of the Christian assemblies in it—the early morning assembly for the Breaking of the Bread. On this occasion some furniture is required; at least a plate for the bread, a cup for the wine, and a table to place them upon. \* \* \* A wealthy household (of those days) would have a very much larger display of precious vessels in common use than a household of similar station and means among ourselves. In supplying the vessels necessary for the solemn Memorial of the Sacrifice of the Son of God a natural feeling of reverence would lead Mary to select the best in her possession. We know the kind of vessels in common use at the time, and recognize that the first ‘paten’ and ‘chalice’ would very possibly be a tazza and a cup of silver or gold, perhaps adorned with gems, and made beautiful in form and ornamentation by the best skill of the goldsmith. The tables of the same time often consisted of a marble slab supported by an ornamental frame of bronze; and such a one would be convenient for the use in question.

Convenience would dictate that the table should be placed at the upper end of the room. \* \* \* Look at the dress of the Apostles, for it is the earliest authority for ‘clerical vestments.’ The usual dress of the higher and middle classes at that time in Judæa, as elsewhere, was the tunic and pallium; (the pallium was a large oblong piece of cloth, lately

come into use instead of the old toga, and was disposed in certain folds about the person.) On occasions of religion and ceremony their colour was white, and the long tunic was worn, the sleeves of which reached to the wrists and the skirts to the ankles. This is the dress assigned to the Apostles in the earliest pictorial representations, \* \* and it is highly probable that it is that which they actually wore; (In the 'Recognition of Clement,' viii. 6, about 150 A. D., St. Peter is represented as saying, 'My dress is what you see, a tunic with a pallium,') \* \* \*

We have taken pains to realize this assembly of the Apostolic Church in the upper room at Jerusalem in order to combat at the outset the vulgar error that the early church affected a studious plainness and informality in Divine worship and its appointments. \* \* When the churches could do no better they worshipped in the open air or in a cave, and knew that their worship 'in spirit and in truth' would be acceptable to the Most High; but when they could do better, they thought the best which they could do was only a suitable outward expression of their reverence. This principle of Christian worship is sanctioned by our Lord's approval of Mary of Bethany's act of worship in anointing His feet with the precious ointment, and by His implied rebuke of Simon the Pharisee's neglect of the ceremonious courtesies usually offered to an honored guest. \* \* \*

It is highly probable that the upper room thus consecrated continued to be used for the assemblies of the church and for its worship; \* \* \* For there is an early tradition that the house of Mary was at length entirely given over to the Church; and under the name of the Coenaculum, or Church of the Apostles, it

History of Early  
Christian Art, by E.  
L. Cutts, D.D., pp. 6,  
7, 8, 9, 10, 11.

History of Early  
Christian Art, by E.  
L. Cutts, D.D., pp. 39,  
40.

continued to be the most venerated of the churches of Jerusalem down to the fourth century and later."

"It is clear then, that the Christian communities from the first were accustomed to worship in the spacious and handsome upper rooms, or in the stately pillared atria, of the houses of wealthy converts; and that at a comparatively early period, they built public churches in which they imitated the domestic buildings to which they had become accustomed, not only in general architectural plan and design, but in the use of marble and bronze, mosaic pavements, and mural paintings. There is reason to believe that the sumptuous appointments of the private houses were also imitated in the furniture of the public churches; and that the greater churches some times possessed considerable wealth in gold and silver vessels for the Eucharistic service, silver lamps, and silken hangings."

"During the first three centuries the dress of the clergy, both in ordinary life and in their ministrations, was that which has been already described, viz., the long tunic and the pallium. In the fifth century new fashions of male costumes seem to have come in, and gradually become general, which differed from the dignified simplicity of the old classical dress. The prestige of the ancient habit and its artistic merits caused it to be retained, as being more grave and dignified, by the officials of the empire and by the clergy. When civil dignitaries abandoned it, the clergy still used it in their ministrations, and thus the tunic—under the name of the alb, because its colour was always white—and the pallium became distinctly clerical vestments. The new upper garment which superseded the pallium in general use was a circle of cloth, of larger or smaller

diameter, with a slit in the middle through which the head was passed, and it fell in folds round the person. When this went out of fashion in civil use, it was retained by the clergy as the original of the chasuble, which has continued in use in the Western Church to the present day. The great dignitaries of the empire wore a richly embroidered pallium. And it was probably the presentation of such embroidered robes by emperors to the great dignitaries of the Church which led to the more common use, by bishops and priests, of such ornamented vestments."

History of Early Christian Art, by E. L. Cutts, D.D., pp. 827, 328.

With this reference to the customs of the early Christian centuries, pass on to the following taken from the Annotated Book of Common Prayer.

Blunt's Annotated Book of Common Prayer, 6th Eng. ed., 1872, p. 587.

"As, also, the restoration of these ornaments in many Churches is constantly giving rise to inquiries about their signification, it is desirable to state the symbolical meaning involved in their use. The latter was done by authority so late as the year 1541-2" \* \* \* "when there was drawn up, by Archbishop Cranmer, or under his direction, a 'Rationale' of the Ceremonies to be used in the Church of England, together with an explanation of the meaning and significance of them."

"The descriptions given of the Vestments in this document are limited to those worn by the *Celebrant* himself." \* \* \* "The Rationale says that the Priest \* \* \* puts upon him clean and hallowed Vestments, partly representing the Mysteries which were done at the Passion; partly representing the Virtues which he himself ought to have that celebrates the mass." "The Vestments mentioned in the *Rationale* are the following: 1, the Amice; 2, the Albe; 3, the Girdle; 4, the Stole; 5, the Phanon, i. e., the Maniple or Sudarium as it

was also called; 6, the Chasuble. The rubric in the prayer book of 1549 specifies only, 1, the Albe; 2, the Vestment or Cope; 3, the Tunicle; but of course it does not exclude the others named in the Rationale, and in fact the whole were in use under the 1, 1st. Prayer Book. These two lists, then, comprise eight ornaments."

Blunt's Annotated  
Book of Common  
Prayer, pp. 587, 588.

May not the mysterious union of five and three be again noted as citing the "ancient and scholastic modes of dogmatizing the sacrificial nature of the Eucharist"? Each one of the vestments is enumerated on pages 587, 588, and the symbolic meaning given for each, as placed upon the person of the priest. It is to be noted that the Albe covers also the Surplice, and Rochet, as both the latter are but developments of the former. It will not be necessary to quote here the full description there given, as the volume is accessible to all.

Church Vestments,  
by A. Dolby, p. iii of  
the preface.

An English writer often quoted on the subject of Church Vestments, and Ecclesiastical Embroidery, is Anastasia Dolby. Her two works published in London in 1868, are now out of print, and stray copies wherever found command a high price. They are "Church Embroidery Ancient and Modern, practically illustrated, by Anastasia Dolby, late Embroideress to the Queen, London 1867," and "Church Vestments: their Use and Ornament, practically illustrated, by Anastasia Dolby, late Embroideress to the Queen, London, 1868."

In the volume on Vestments, the writer says "at a very early age I became a subscriber to his rules (A. W. Pugin) for the revival of true beauty in sacred art, and day by day am more convinced that, in the main, those principles are right.

From this admission, an advocacy for the strictly Gothic in Church designs may be inferred. Such is not quite the case, although

the supposed prejudice might be well justified in the fact, that the Early Mediæval Period, in which is comprehended the pure Gothic style, was that when symmetrical forms in rich decoration came the nearest in sacred, as in secular, art to human ideas of perfection." Note here that A. Dolby refers to the *Early Mediæval Period*, when art both sacred and secular, came nearest to human ideas of perfection. The fact that the *Early Mediæval* might be said to represent the climax of the "Ancient" or Primitive period of the Christian Church, and her statement bears out the line of thought suggested at the beginning of these papers, that early customs of the church, are those to be followed, not the Mediæval Period.

On the first page of the Introduction, the second, third and fourth verses of the twenty-eighth chapter of Exodus are quoted, to show the directions as given by God as to Vestments.

Church Vestments,  
by A. Dolby, p. i of  
Introduction.

"The ceremonial of the priestly dress so clearly enjoined for the Church of the law is nowhere abrogated in the gospel, and if, as true believers, we accept what St. John beheld in his vision of the church in Heaven, as a type of that which should glorify the worship of the Almighty Father in His church upon earth, we, who find our vocation in working vestments for the servants of the Lord, should hold ourselves bound to favor no sacerdotal garment, or decoration thereupon which is not especially produced for, and, as far as piety and human means can qualify it, regally worthy of, the solemn services of the King of Kings. It would be as presumptuous as futile to attempt to say or suggest anything original on correct Sacerdotal Vesture."

Church Vestments,  
by A. Dolby, p. 2.

"We all know that from the first Christian days especial garments were set apart for the sacred rites of the Altar, and that for some time

they continued to be worn secular in shape and ornamentation, principally that the observation of heathen persecutors might be avoided. \* \* We have no difficulty in believing that, after such garments had been once consecrated to the service of the Holy Eucharist, they were kept exclusive for the like sacred usage. Equally sure may we be that the vicissitudes of fashion, whatever they may have done in transforming the costume of the laity, were allowed to have no material effect on that of the sacerdotal community. Every good authority which we can bring to bear upon the subject agrees in assuring us that the main features of Ecclesiastical dress have remained unaltered from the first."

Church Vestments,  
by A. Dolby, pp. 2, 3.

"Dugdale, that voluminous chronicler, in his 'Monasticon,' carries us on through the church in our land to that epoch—the middle of the sixteenth century, when the glory of the Lord, and honor of His name, were sacrificed to the ambition and avarice of men; \* \* The coldest Puritan might shudder, as he follows the chronicler, at the thought of the manner in which we all know thousands of those precious garments consecrated to the service of the Almighty, and fragrant with the incense offered to His throne, were either destroyed, or, what was worse, desecrated by the secular and debased uses to which they were put. \* \* It is impossible to close our eyes to the fact that purity of taste in Ecclesiastical ornament was in its decadence long before Henry VIII. came to the throne. Evidences of the sacrifice of the pious spirit which breathed through the sacred designs of previous times to secular sentiment and wordly display, are visible prior to the close of the fifteenth century." \* \*

Church Vestments,  
by A. Dolby, pp. 5, 6.

"After the so-called Reformation, everything which could remind the people of the grand old

ritual of the past was sedulously swept away, it is not remarkable that those of the present day, who advocate the restoration of the Sacerdotal Vesture of the early and uncorrupt church should desire to take their precedents from a period long anterior to the 'second year of King Edward VI.'"

"In the Anglo-Saxon manuscripts we find beautifully illuminated drawings of sacerdotal costume of a very early date in England; but little is to be discovered in writing respecting the just *forms* of the sacred vestments prior to the Norman Conquest; although, 'long before then, frequent mention is made of costly gifts to different churches, including chasubles, copes, stoles, albs, and the like.'"

Church Vestments,  
by A. Dolby, p. 8.

It is stated that the Eastern Church was more orthodox than the Western Church, in the "later Middle Ages" in the matter of Vestments. A comparison shows a close correspondence with the Levitical Church, as regards particularly the number of Vestments.

Ancient Use of Liturgical Colours, by  
C. C. Rolfe, p. 14.

Why cannot a more definite knowledge be had of the early Vestments of the Anglican Church? Let history answer, "One of the chief things brought about by William the Conqueror, in his life time, was the spoliation and robbery of Church of England property, which followed the conquest. \* \* \* It was no uncommon thing for foreign churchmen to come into England at this time and beg for our Anglo-Saxon vestments. The conqueror appears to have been generous enough in giving away the spoils of the Anglo-Saxon Church."

Ancient Use of Liturgical Colours, by  
C. C. Rolfe, p. 108.

"Eucharistic Vestments were first ordered by Pope Stephen in 260, in imitation of the dress of the Jewish priesthood, (Ezek. 44:17-19) out of reverence to God and His Church, to represent the sanctity of the rites adminis-

tered, as a warning to ministers when wearing them, and to procure reverence in Divine Worship. In the twelfth century, in Ireland, they were white. By order of Pope Clement old vestments were to be burned, and their ashes buried in the baptistry, under the pavement or in the walls. Gratian says they were washed in special vessels. Their symbolical meaning will be given under their names: the Alb, with its two flaps on the shoulders and two beneath over against the feet, behind and before, are the four nails; the flaps of the Amice are the Crown of Thorns, according to Tyndale; the Amice is, after the ancient fashion, still worn outside the Alb in Holy Week by the Maronites at Lyons, and Milan. Rupert says the dalmatic was not worn in Lent or Advent, as a memorial of the Disciples' inability to bear the mysteries of the faith until Jesus was glorified. In 1222 and 1322 every church in the province of Canterbury was ordered to have two sets, the principal for Sundays and feasts, and the rest for week days."

Sacred Archæology.  
A popular Dictionary  
of Ecclesiastical Art  
and Institutions from  
Primitive to Modern  
Times, by Mackenzie  
E. C. Walcott, B. D.,  
London, 1868, p. 265.

The reference in the last quotation to the significance of the "flaps" as they are called on the Alb and Amice seem to be rather over-drawing the matter of symbolism, and the mention of four nails in place of three, does not comport with the weight of argument which usually refers to three nails as having secured Christ to the Cross. What is termed "flaps" probably refers to the ornamentation now used on the Alb in four patches of embroidery called "*apparels*." On the Amice also the apparel is probably what is referred to as representing the Crown of Thorns. (Ritual Reason Why, pages 40, 41). The Eucharistic Vestments, eight in number, seem to signify the doctrine of the Trinity and Sacrifice, as has been referred to in a previous lecture.

- They are
- 1, The Amice,
  - 2, Alb,
  - 3, Girdle,
  - 4, Stole,
  - 5, Chasuble,
  - 6, Maniple,
  - 7, Dalmatic,
  - 8, Tunic.

By examination of "The Ritual Reason Why" it is found, that of this list of eight Eucharistic Vestments five only are a necessary part of the Priest's vestments. Of the Maniple it is said on page 42, "worn by the priest, deacon, and subdeacon over their left arm."

On page 44 in answer to the question, "What are the principal vestments of the deacon and subdeacon?" find it stated, "Of the deacon the Dalmatic; of the subdeacon the Tunic." Attention is called to these points, in order to give emphasis to the statement before made in these lectures (see page 100). Five the number of sacrifice, combined with three, denoting the Trinity, together used to "Dogmatize the doctrine of the Eucharist."

#### AMICE.

"The Amice was not brought into use until the eighth century from which period till now it has been the first vestment put on by the minister over his cassock" when preparing for a celebration of the Holy Communion. "In the tenth century it was sometimes called the 'super-humerale,' which would imply that it belonged more to the shoulders than to the neck and from its non-appearance upon illuminated figures of that time, it is justly supposed that it was, at first, drawn away from the neck to be spread about the shoulders, under the Alb. In nearly every instance, in paintings or effigies, the apparel of the Amice is turned

down to meet the top of the Chasuble, and the throat of the wearer left exposed. According to the Roman rite, when a sub-deacon was ordained the Bishop invested him with the Amice by drawing it over his head; and, anciently, the Amice was worn as a hood from the sacristy to the Altar; upon reaching which the priest threw the garment back upon his shoulders, \* \* shrouding his head again on retiring."

Church Vestments,  
A. Dolby, p. 25.

The shape of the Amice seems not always to be the same, one authority stating that it "should be made of pure fine linen, and should be shaped as an oblong square, measuring thirty-six inches by twenty-five."

Church Vestments,  
A. Dolby, p. 28.

Another authority, that the Amice should "be an oblong or square piece of fine linen;" "a covering of the head and neck introduced in the seventh and eighth centuries to preserve the voice." \* \* "At a later date it was regarded as the counterpart of the Jewish ephod or humerale. \* \* At Rome, about the year 900, it was used as a covering for the head, and wound round the neck at the time of Holy Communion. In the tenth century it received an ornamental border, called the Apparel. The Amice is not enumerated among church vestments until the ninth century, and it was not until the thirteenth century that the clergy covered their heads during the sacred office. \* \* The other names for the Amice were, epomis, and, about the beginning of the ninth century, superhumale and anabologion. It was supposed by some writers to symbolize the helmet of salvation; but Cranmer considers it to represent the veil with which the Jews covered the face of the Saviour at His mocking, when they buffeted Him, and also faith, the head of all virtues."

Sacred Archæology,  
by Walcott, pp. 25, 26.

"The priest, when preparing for the Eucha-

ristic Service, rests the Amice for an instant upon the top of his head, while he recites the following beautiful prayer: 'Place upon my head, O Lord, the helmet of salvation that I may be enabled to repel all the fiery darts of the wicked one.' He then arranges the garment over his shoulders, and crossing its strings over his breast, and securing them around his body, assumes the Alb. \* \* \* In Anglo-Saxon times the Apparels are described as gorgeous in the extreme, not only with rich embroidery on costly grounds, but with gems and enamels set about the elaborate work of the needle. Not unfrequently, we are told, was the Amice of a prelate appareled with thin plates of beaten gold, 'studded with pearls, and sparkling with precious stones.' The ancient apparel was a border attached to one of the lateral edges of the Amice, the plain part of which, when turned down, left the apparel to form a magnificent collar above the Chasuble. \* \* The apparel of the Amice is rapidly coming into use again, \* \* and should be in strict harmony as to colour and quality with the vestments of the day. \* \* The apparel should be applied to the linen in such a way, that it may be readily detached when the garment requires washing."

Church Vestments,  
A. Dolby, pp. 27, 28.

### ALB.

Alb. "Albe (white). A close, white linen garment, which was ordered to be worn by deacons by the Fourth Council of Carthage, 398, and Aelfric's canons in 957. It is the 'white habit' (*candida vestis* mentioned by St. Jerome as worn by all the clergy at the time of the Holy Communion. \* \* It reached down to the heels, and in the twelfth century at St. Albans was ornamented *acuplumaría*; the sleeves were tight; and on the

cuffs and edges of the skirt were pieces of rich work, called apparels. It was bound with a girdle or zone, which was originally a rich broad belt, but gradually dwindled into a narrow cord. The Albe was said to typify the white robes which had been washed in the blood of the Lamb, and the garment of righteousness and salvation; whilst the Girdle symbolized discretion, and the constraining love of God and our neighbour.

Sacred Archæology,  
by Walcott, pp. 10, 11.

Cranmer explained it as symbolical of the robe which our Lord wore in the presence of Herod, and of the innocence of life and purity of conscience which beseem the celebrant; and the Girdle as suggestive of the close attention of mind which he should exhibit at that time."

Old inventories show that during the Mediæval period coloured Albs were worn of handsome materials, cloth of gold, velvet and silks, richly worked. Whether or not these costly coloured Albs took the place of the symbolic white vestment, or were worn over the white Alb is a question. It is possible that such an additional vestment might, with its wealth of embroidery, come under the charge of "overloading." The "apparels of the priest's alb, (speaking now of the typical white Alb) were either formed of the same gorgeous material as the Chasuble; or they were beautifully embroidered in geometrical figures and scrolls on costly gold fabrics or they were figured in rare needle-work with holy subjects," and these apparels were not brought into use until some time in the thirteenth century, they consist of "square-sided pieces" \* \* "placed before and behind at the lower part of the Alb, and upon the sleeves. \* \* Fourteen inches by eight are good medium proportions for the skirt apparels, and six inches by four for those of the wrist. Occasionally we have seen an

apparel on the breast of the robe, an addition by some believed to be essential to complete the figure of the five wounds of our Lord, asserted as originally symbolized by the apparels on the Alb. This tradition may, or may not, be accepted."

Church Vestments,  
A. Dolby, pp. 84, 85.

### GIRDLE.

Girdle, "(*Cingulum, baltheus; Gr. zone.*) The cincture of the Albe, as old as the days of St. Gregory the Great; formerly ample in size and broad, and often adorned with gold and gems. In the sixth century it was first reduced to its present narrow dimensions. It represented the cord with which our Lord was bound; and alludes to St. Luke 12:35; Eph. 6:4; I Pet. 1:13."

Sacred Archæology,  
Walcott p. 295.

"Although a Girdle of silk, of the colour of the day, is admissible, and in some places such is always used by the bishop, yet that which is in general use is white. It should never be made of anything inferior to linen thread, and should measure from one and three-quarters to two inches in circumference. Its tassels may be six inches deep, inclusive of the top; its cord four yards long." (Some say four and one-half yards long.)

"The best girdles are those at present made in some convents, \* \* with tassels formed of the purest linen thread. The tops of these tassels should be made soft, of the solid flaxen material; upon no account must they be worked over a wooden mould."

Church Vestments,  
A. Dolby, pp. 41, 42.

The Compiler of these lectures having been privileged to learn from the Sisters of an Anglican order how to make the Linen Girdles was farther instructed, to make the tassels for the Girdle intended for the Vestment of a priest, if he were married, for the unmarried priest,

there should be no tassel, only three knots of the cord itself. Why these three knots, was not explained, may not their significance be found in the threefold vow of the monastic orders, that of "poverty, chastity, and obedience."

### STOLE.

Stole. ("Sudarum, *stola orarium*, so called by the Councils of (Fourth) Toledo and Braga.) The name of Orarium is derived either from *ora*, denoting its stripe-like appearance, or, as Bede suggests, from its use at the hours of prayer, but according to Rabanus and Alcuin, because it was worn by preachers (*oratores*). Probably it was, like the maniple, at first a kerchief or towel. It denotes the yoke of Jesus, or, as Tyndale states, the rope with which our Lord was bound to the pillar of scourging. \* \* The stole of the Eastern priests, called orarion or epitachelion, is merely a long strip of silk or stuff more than double the width of the Western stole, and with a hole in the middle of the upper part, through which the celebrant puts his head. It has an embroidered seam down the middle."

Sacred Archæology,  
Walcott, pp. 555, 556.

"The first name by which this article of sacerdotal dress was called, and by which only it was known for centuries, was 'orarium'; by some supposed to have been derived from *ora*, face; and by others from *orare*, to pray. \* \* The origin of the *orarium* was a long strip of linen not unlike the sacramental humeral veil which the early Christian worshippers wore around their necks, to be used at one time, as a handkerchief for wiping and covering the face, and at another, during intervals of prayer, to be spread over the shoulders and about the figure. \* \* \* It was about the eighth century when the old Latin

name *orarium* was changed for the Greek word *Stole*. \* \* Then embroidery was bestowed upon it, at first of a simple character, but afterwards of so elaborate and costly a kind as to render the *orarium* unfit for its primitive purposes as a handkerchief; \* \* With the increasing ornamentation of the *Stole*, its width gradually contracted, although it diminished not in length, until nearly every portion of the plain material was cut away from the centre, to leave little else but the richly-worked borders, which originally outlined the wide *orarium* of linen. \* \* In its first stage the narrow stole was of one width from end to end, as the wider *orarium* had been; then it appears to have slightly expanded at the ends. \* \* \* The *Stole* was no longer made of linen after its use was exclusively confined to the priests officiating at the Eucharistic service, but was formed as now, of materials to correspond with the sacrificial vestments with which it was worn. \* \* The Council of Laodiceæ, A. D. 364, forbade the use of the *Stole* to lectors and subdeacons, appointing only priests and deacons to wear it. \* \* The sacrificial *Stole* of priest and deacon made after the approved Gothic model, is three yards long, and measuring from the half *downwards*—whereby a length of one yard and a half, or fifty-four inches, is described—it is regulated in *width* as follows:

At the centre, behind, it is two and three-quarter inches wide.

At the end of ten inches, it is three inches wide.

At the end of thirty-four inches, it is three and one-quarter inches wide.

At the end of forty-four inches, it is three and one-half inches wide.

And for the remaining ten inches, continues

to expand from three and one-half inches till it reaches a width of six inches at the extreme end. \* \* \* There are numerous ways of ornamenting the sacrificial Stole; but whatever else may be the design worked upon it, a cross at each end, and one in the middle of the back, are strictly required by the Church. \* \* The fringe—for the Stole should always be fringed at its ends may be from two to three inches deep. \* \* The material of the Sacrificial Stole, should be of the same material as the vestment, and the embroidery similar also. \* \* The Roman Stole is wider and shorter than that of the old Gothic type, and joined in the centre by a seam cut on the cross, that it may set more smoothly round the neck. Its usual dimensions are eight feet six inches long by four and one-half inches broad, till within six inches of the end, where it begins to expand to a width of nine and one-half inches at the extreme end."

Church Vestments,  
A. Dolby, pp. 86-98.

The usual size and shape used in the Anglican Church, for nearly all the Stoles is something between the old Gothic and the Roman. The length eight feet, width from about two and one-half or three inches to six inches at the base.

"In the Eastern Churches the Stole is as important a part of the sacerdotal vestiary as it is with us. \* \* \* The ornamentation of the Stole of the Greek deacon is fully indicative of the solemnity attached to this portion of the liturgical dress by the Greek Church; it consists of the word 'Holy' inscribed in three different places upon it."

Church Vestments,  
A. Dolby, p. 89.

There are Baptismal Stoles, and Preaching Stoles.

"Two Stoles, one of purple, the other of white, are required for the Baptismal Service. The purple stole is put on by the priest at

the beginning of the ceremony, and worn until the words, 'Dost thou believe,' etc., are about to be pronounced, when it is exchanged for the white stole.

Although sometimes a stole, purple on one side and white upon the other, is made to answer the purpose of the two distinct stoles, yet it is a custom only tolerated by the Church where sheer necessity, arising from lack of means, can be made the excuse for the expedient.

The violet stole typifies the soul's condition of original sin, before it is received into the Church of Christ. It may be decorated only with simple crosses embroidered in gold, or gold silk, upon the ends and back. The white stole is assumed as a symbol of the purification of the soul by the holy rite of Baptism. It may be of very rich materials and work. \* \* Only gold, silver, or gold colour may be used on the white baptismal stole. *Silver* embroidery on the white ground is very chaste and lovely, and may be used to any extent. There is but one objection to it—its aptitude to tarnish quickly."

"The Preaching Stole. This stole, like the vestments of the Altar, must be always of the colour of the day. It is seldom seen very plainly adorned, having either richly ornamented crosses worked at the ends, or an embroidered pattern spreading all over it, in addition to the three crosses which must be figured upon every stole. As the ample and proper surplice is one yard and a quarter long, the preaching stole which should not fall below the surplice, should be two yards and a quarter long, and somewhat wider than the sacrificial stole."

Church Vestments,  
A. Dolby, p. 100.

Both the Baptismal and Preaching Stoles are spoken of as having a cord and tassels at each

side to confine it over the breast of the Priest. The question is frequently asked, what colored stole should be used when only one can be provided. It seems as though the Sarum Use might help to decide this question. The following, quoted before, in the Lecture on Numbers, throws some light upon the subject.

“In the ancient Church of England, the stole worn at the Altar harmonized probably in point of colour with the Chasuble. When the red chasuble was worn by the Priest, it is most likely that he wore also a red coloured stole; and so on. So nowadays, whenever a stole is worn as the outermost liturgical vestment, i. e., without the chasuble, one would think a Priest could not be doing wrong by wearing a red or white one, according to the season, embroidered at its ends and in the centre (i. e., in *three* distinct places) with none but the *five* mystic colours of the law. This would in some measure, until such time as the chasuble is again generally worn, help to perpetuate two of the most ancient traditions of the Catholic Church—the combination of the five mystic colours in the vesture of the Priest; and the play upon the mystic numbers five and three in combination, which is one of the most ancient and scholastic modes of dogmatizing the sacrificial nature of the Eucharist.”

Ancient Use of Liturgical Colours, Rolfe, p. 218.

Therefore it seems wise to conclude, and so advise that if but one Stole is to be provided, it be of red embroidered with the five mystic colors, viz., Gold, Blue, Purple, Red and White.

This, too, is in keeping with the custom referred to, of having in the Anglican Church red for the Altar where the same is to be used for the entire year.

In answer to the question “Why is the Superfrontal generally crimson?” as found in the “Ritual Reason Why,” page 25, reads, “As

symbolical of the Blood-shedding of our Lord. For a similar reason the fair linen cloth, which represents the winding sheet in which the dead Body of our Saviour was wrapped at His Burial, is marked with five crosses as a memento of His five wounds."

All these references are interesting and helpful, but deep down is a meaning to the student, that links the use of the Red, with the Old Sarum use.

In addition to the Red stole, each church should try to add as soon as possible a White stole also, to use on festivals.

The only reference that the compiler has been able to find, referring to the sanctioning by the Anglican Church of crossing the stole on the breast of the priest, and embroidering, any other design than that of the three crosses, is the following. Of course elaboration of design accompanying the three crosses is always allowed.

"Stole, or Orarium. A long and narrow scarf with fringed extremities, that crossed the breast to the girdle, and thence descended in front on both sides as low as the knees. The deacon wore it over the left shoulder, and in the Latin Church joined under the right arm, but in the Greek Church with its two extremities, one in front and the other hanging down his back. The word *áyios* (holy) was sometimes thrice embroidered on it, instead of crosses. It is one of the most ancient vestments used by Christian clergy, and in its mystical signification represented the yoke of Christ.—*Palmer.*"

Hook's Church Dictionary, revised, p. 522.

### CHASUBLE.

Chasuble. "Cranmer says, 'The over-vesture or chesible signifieth the purple mantle

that Pilate's soldiers put upon Christ after that they had scourged Him; as touching the minister, it signifies charity, a virtue excellent above all other.' From *Casula* (a little house). So called, says Isidore of Seville, from its covering the whole person. \* \* \* In the Fourth Council of Toledo it was reckoned a sacred habit. Its old English name was *Massahakele*, the mass mantle. \* \* \* The word occurs first in the year 474, in the will of St. Perpetuus of Tours. The Greek chasuble was of equal width all round, from the top to the bottom. The Western form was that of pointed ends behind and before; \* \* \* The other names of this vestment were *penula* or *phelone* (2 Tim. 4:13) a thick upper cloak, and *planeta*, as Ducange amusingly explains, owing to the many changes through which it had wandered from its original shape; of course, the true derivation is from its flowing folds."

Sacred Archæology,  
Walcott, pp. 143, 145.

"By the ninth century it became a part of the Vestment worn at a solemn service. \* \* \* It is one of the Vestments ordered by the famous Ornaments Rubric, of Edward VI. to be worn at the celebration of the Holy Communion. It was laid aside for a long time, but has in recent years been revived. The use of it is not very general in this country. (America)."

Church Cyclopædia,  
by Benton, p. 143.

The word is found variously spelled, thus *Chasible*, *Chesible*, *Chysible*, usually *Chasuble*.

"Dr. Rock, in his 'Church of our Fathers,' beautifully expresses the symbolism of the primitive chasuble, when he writes of it as 'a speaking emblem of unity in faith, being undivided at the sides, and of charity, that far-reaching love for God and man shown by a holy life; the uppermost vestment of bishop and of priest, so large, so wide, and spreading itself all about the wearer, aptly did it betoken

that virtue which above all others, should ever shine out through all the actions of the good and worthy churchman.' \* \* \* When the Chasuble was worn thus large, the deacon held up its side, during the elevation, and other solemn parts of the service, to relieve the arms of the celebrant; and thus, an act, which at one time really one of necessity, is now, owing to the curtailed dimensions of the vestment, practiced as a mere symbol of an old usage." In the early days of the church, there seems to have been in use at the same time, with the Chasuble as described, one with a hood, to be worn in processions out of doors. It is stated that the use of the hooded Chasuble did not last longer in England than the seventh century so far as records regarding it are concerned. "The late A. W. Pugin, in his 'Glossary of Architecture,' published in 1844, gave us a standard for the shape and size of the principal Eucharistic vestments, which ever since has been more or less adhered to in the exercise of true taste in sacerdotal ornament. \* \* It is probable that the slight alterations effected in the Chasuble from its first adoption by the priesthood to the fifteenth century were mainly owing to the progressive changes which took place in architectural detail.

If we accept this hypothesis, we have but to refer, first to manuscripts and then to the effigies on still existing old monuments in our different cathedrals and churches, to be enabled to trace the melting away, as it were, of the round arch of the *planeta* of the early Roman Christians, to the elegant lines which are presented to us in the favoured *vesica piscis* shape of the old Eucharistic vestment of Aix-la-Chapelle."

Church Vestments,  
A. Dolby, pp. 44-47.

Here note before passing to the next quota-

tion, that the development of the vesica piscis shape of the chasuble was a feature of the Mediæval period, together with that form of Gothic architecture, that presented the arch, in its nearest approach to the equilateral triangle. In both arch and Chasuble therefore the symbolical idea of the Trinity is embodied. Therefore these two designs associated as one idea, may for the purposes of these lectures be cited, as the one exception to prove the rule laid down upon entering upon this study; viz., that the Christian should return to the period prior to the Mediæval, for the best forms of symbolism to be observed in the Anglican Church to-day. "The late A. W. Pugin, while speaking of the vesica form of the Chasuble of the middle ages, suggests that 'this shape may have been partially selected in reference to its symbolical signification of our Lord's mystical name.' This conjecture is quite as reasonable as, and perhaps more consistent than, our own supposition; still, we may not be far wrong in concluding, that to reverence for a pious tradition, combined with that true taste for the beautiful, in ecclesiastical design, which certainly had attained its climax in the fourteenth century, may be ascribed the elegant and symmetrical outline of the purely Gothic Chasuble."

Church Vestments,  
A. Dolby, p. 47.

The fullness of the older form of the Chasuble is thought to have given rise to that form of ornamentation, known as the "Flower," because when drawn up by the arms of the wearer, the part about the neck, both back and front, was comparatively plain, and it was upon this part that the embroidery was placed. In like manner the loose "orphrey" may be accounted for.

#### ORPHREY.

"The Orphrey, from 'aurifrigium,' indicative of beauty and splendour, took the place, \* \*

\* of the bands called *clavi*, used for decorating the ordinary dresses of the ancient Romans. And thus the *clavus* of the people was in course of time abandoned by the Christian priesthood for the more distinguishing orphrey, so, again the latter began to take other forms of arrangement on the vestment. The earliest deviation from the straight band was what we now term the Y cross. And here again was the fitting opportunity for displaying the most elaborate needle work for the perfection of the 'flower,' within the fork of the Y. \* \* \* Very few examples of the vestment enriched by the beauteous embroidery of the 'flower,' are to be met with after the close of the twelfth century. About this period we begin to find the Y cross formed of orphreys of rare needlework; gorgeous in colour, and massive with inserted plates of gold and silver, enameled. A border of the like work is carried all around the Chasuble, and its collar, or orphrey of amice, rendered even more conspicuous, 'for glory and for beauty,' than heretofore, by elaborate embroidery, mysteriously wrought to dispute effects of light and shade, with the gold and precious stones, so regally bestowed about it. \* \* \* The straight Latin cross on the back of the Chasuble did not fully obtain in England until late in the fourteenth century."

Church Vestments,  
A. Dolby, pp. 49, 51.

In speaking of the embroidered decorations of the Orphreys of the Chasuble the following quotation so fully bears out the statements made in a previous lecture in this series, regarding the introduction of the crucifix, that it is given entire.

"The human representation of the Saviour upon the Cross was not favored till long after the Lamb had been accepted and used as the type of every Divine attribute of our slain Redeemer. At first, only the sacred bust was

introduced, either above or below the cross, on the centre of which was the *Agnus Dei*. Then the entire figure of our Lord was shown, draped in long Byzantine robe, by some called the seamless skirt, but not fixed upon the cross. Afterwards, from the twelfth to the fourteenth century, the figure appears clothed with a kind of tunic, and nailed by four nails to the cross, but withal, wearing an aspect of dignified majesty and spiritual repose. Finally, the crucified body was portrayed in its most realistic and thrilling form, nailed by three nails to the cross, crowned with thorns, the head depressed, a human expression of agony in the features, and with blood flowing from the wounds. Whether this positive delineation of the Holy Passion be as solemn, or as dignified, as when symbolized according to the manner affected by the first Christians, is a matter of grave consideration, even of doubt, with many enlightened and right-minded Catholics of our own day."

Church Vestments,  
A Dolby, p. 53.

To the sixteenth century there was used another ornament associated with the chasuble called the

#### RATIONAL.

"Rational, a description of large brooch, fastened upon the breast of the Chasuble near to the collar, and in most instances which have come before us, worn where no other embellishment appears on the front of the vestment."

Church Vestments,  
by A. Dolby, p. 54.

"Dr. Rock observes that the 'rational' was to be seen as late as the fourteenth century, and 'fashioned in all shapes, at one time round, at another a trefoil or a quatrefoil, but more generally an oblong square. Seldom was it wrought of any baser metal than beaten gold, or silver gilt, studded with precious stones, and as it was worn in imitation, so it

had given to it the name of the Ancient Jewish Rational.' ” Church Vestments,  
A. Dolby, p. 54.

It is not possible, nor is it the intention that these Lectures shall prove to be a working chart for the Ecclesiastical Needleworker, facts are stated, authorities given, that should be further consulted, in order to proceed with the work properly. There seems to be no other publication that so fully meets the requirements as to details, as the two volumes frequently referred to in these lectures, written by Anastasia Dolby, viz., Church Vestments, and Church Embroidery.

### MANIPLE.

The Maniple. “Originally the Maniple was a strip of linen, as the stole had been, but narrower and shorter, and suspended, as it now is, from the left arm. \* \* At first, from its use as a handkerchief to wipe the perspiration from the face and brow of the minister, the sacerdotal maniple was called ‘Sudarium.’ \* \* After the Maniple had, in course of time, become too ornamental for the fulfillment of its first design, it was retained as a symbol of the sacred calling of the ministry; and finally, towards the eighth century, it began to be made of the same material as the sacrificial vestments and was numbered among them. \* \* \* The Maniple should be formed like the stole in every way but length: they must measure only forty-four inches from end to end. The Pugin maniple is but forty inches, and is adopted by many priests in preference to that of longer dimensions. \* \* \* After the Maniple is made, it should be folded in half, and caught together and sewn by the lining, straight across, at a distance of six inches from the centre, to form a loop for the arm of the priest to pass through. A tab of silk like the

Church Vestments,  
A. Dolby, pp. 98, 94.

lining, measuring one by three-quarters of an inch, must also be sewn inside near the edge, and on a line with the center cross, that the Maniple may be pinned to the sleeve of the Alb, on the upper side of the arm."

From the place among the vestments, which the Maniple holds, the distinction before referred to, showing that it was not one of the essential five Eucharistic vestments enumerated, but with the Tunic, and Dalmatic, made the three additional vestments used in a full celebration, employing Priest, Deacon, and Sub-Deacon, thus combining the mystic figures five and three.

Sacred Archæology,  
Walcott, p. 360.

The Church Cyclopædia, by Benton, speaks of the Maniple as a handkerchief. Hung upon the left arm of the priest, and used to wipe his brow. Later it became "enriched with embroidery and a fringe" that rendered it useless, for the purpose first designed, and became a mere ornament, which it is to-day though there is a symbolic significance which "it now represents as the cord with which our Lord was bound to the pillar at His scourging."

### DALMATIC.

The Dalmatic for the Deacon, is thus described, "The Dalmatic has the form of a cross; and is White in colour, in memory of the Incarnation. \* \* \* It has two red bands behind and before, as symbols of Christian love, and two purple stripes to represent the blood of Christ. The sleeves originally had double stripes at the wrist. Each side has large fringes, symbolizing the active and contemplative life. It derived its name from Dalmatia, where it was first made in the second century, and was a royal vest worn by Commodus and some other Emperors. \* \* \*

In this country (England) there appears to have been no perceptible difference between the Dalmatic and Tunicle, although the latter, which was appropriated to subdeacons, is said to have been shorter and less full-sleeved than the former. Probably as the Gospeller and Epistoler were ranged on either side of the celebrant, for the sake of uniformity, it was considered to permit no marked dissimilarity in costume."

Sacred Archæology,  
by Walcott, pp. 206,  
207.

"From the sixth century to the present, the Dalmatic, \* \* has undergone very slight changes in its shape; and as to the form of its decoration, it can scarcely be said to have altered. \* \* The principal change seems to have been in the substitution of coloured material for the pure white, of which the garment was originally made; this is supposed to have been effected towards the end of the ninth century, and by the beginning of the twelfth, the Dalmatic was more or less adorned with costly materials and needlework, corresponding in splendour, according to the degree of its wearer, with the holy vestment itself."

Church Vestments,  
by A. Dolby, pp. 79, 80.

#### TUNIC OR TUNICLE.

"Tunic or Tunicle (*Roccus*, subtile; the mass-cope). A dress worn by the subdeacon, made originally of linen, reaching to the feet, and then of an inferior silk, and narrower than the Dalmatic of the deacon, with shorter and tighter sleeves, and devoid of the stripes of embroidery of that vestment, but for some centuries the assimilation has grown so complete as to render the slight difference subsisting almost imperceptible." It seems to be considered emblematic "of the seamless robe of Christ." It differs from the Rochet in that it is fuller.

Sacred Archæology,  
by Walcott, p. 591.

It is found "that it was not until the dawn

of the fourteenth century that the name of *Tunicle* was bestowed on this robe of the church. Previously, it had in some places been called the "subtile;" and, by the Anglo-Saxons, "roc," meaning a coat; but however it may have been named, it had been in use before the sixth century. \* \* Although the dimensions of the *Tunicle* may continue, as they have now almost universally become, identical with those of the *Dalmatic*, yet we fain would see some of the distinction of olden times kept between them in the way of ornament. \* \* \* It is certain \* that if an evident mark of distinction be considered essential, on either of these robes, to the due observance of liturgical rectitude, it can only be shown in the decoration."

Church Vestments,  
by A. Dolby, pp. 83, 84,  
85.

The distinction suggested, is made that the *Tunicle* have only the "vertical stripes behind and before, but without the wide horizontal bands, which should always characterize the *Dalmatic*."

The eight principal vestments of the Clergy of the Anglican Church have now been referred to, and the other vestments of the Bishops and Priests of the Church which may be said to have grown out of the eight as specified, being modifications to meet the requirements of office, as well as time and place, will be now taken up.

The coverings for Altar and adornments of the Chancel will also be referred to, leaving the application to them of the Symbols, (as in these lectures given,) to each individual student; for a careful examination of these pages, coupled with reference to authorities mentioned, must surely result in such a devotional thought on the subject, that designs selected will be in conformity to the Historic ideas of the Anglican Church.

## SURPLICE.

Surplice. "The name is first mentioned by Odo of Paris and Stephen of Tournay, in the twelfth century, and by Durand."

Sacred Archæology  
by Walcott, p. 567.

"This, the most ample of all the white garments belonging to ecclesiastical dress, originated in the primitive alb, from which, in the eleventh century, it was enlarged by the Anglo-Saxon clergy, that a fur garment might be worn beneath it in cold seasons.

The word *surplice* being compounded from the Latin *super*, above, and *pellis*, a skin, or *pellicia*, a skin vest, fully explains the first purpose of the enlarged alb; the new name for which—*surplice*—we find, does not appear in any record till the time of St. Edward the Confessor. \* \* \* The ample proportions of the surplice ordered for the regular canons in the first part of this decree, (about 1339) are those adhered to at this moment by the promoters of a revived taste for all that is dignified and grand in vestments for the Church. \* \* The ancient surplice had sleeves, so full and long, that the hands of the wearer could be easily enfolded within them for the protection of the service-books from undue moisture of the skin. All degrees of the clergy wore the garment of the same ample form; but according to their rank, so it differed in the quality of its material and embellishment."

Church Vestments,  
by A. Dolby, pp 121,  
122, 123.

## COTTA.

"Cotta. An Italian tunic of Linen reaching to the knees. Du Cange says it was a closed circular surplice."

Sacred Archæology,  
by Walcott, p. 187.

"The Cotta, a garment worn at the altar service in some churches by the assistant priest and acolytes, is nothing more than a very poor substitute for the ample surplice. \* \* \*

Church Vestments, Setting aside its mean appearance, nowhere do we find any authority for its adoption.”  
by A. Dolby, p. 126.

### CHIMERE.

“Chimere. The upper robe worn by a bishop, to which the lawn sleeves are generally attached. Before and after the Reformation, till Queen Elizabeth’s time, the bishops wore a scarlet chimere or garment over the rochet, as they still do when assembled in convocation; but Bishop Hooper, having superstitiously scrupled at this as too light a robe for episcopal gravity, it was in her reign changed into a chimere of black satin. The red chimere is still worn by the English bishops in convocation. The Chimere seems to resemble the garment used by bishops during the middle ages, and called *mantelletum*: which was a sort of cope, with apertures for the arms to pass through. See *Du Cange’s Glossary*. The name of *Chimere* is probably derived from the Italian ‘*zimarra*’ \* \* *Palmer*.”

Hook’s Church Dictionary, Revised, p. 110.

### ROCHET.

“The Rochet, now worn only by prelates, is best described as a very short alb, in which garment, like the surplice, it claims its origin. Its sleeves are narrower than those of the alb; but with this exception, and that of its inferior length, it differs in no respect from that robe.”

Church Vestments, A. Dolby, p. 144.

In speaking of the use of lace for the Rochet or Cotta, Anastasia Dolby gives emphasis to the fact that the lace should be of the handsomest kind, and, if possible, made for Church purposes, not the ordinary trade, and in conclusion says, “were this made a rule, and one strictly followed in the ordering of all fitting things for the sacerdotal office, the beautiful solemnities of the Church would be rendered more impressive, and our ears happily

saved from so much profane talk about *Church Millinery*."

Church Vestments,  
A. Dolby, p. 147.

### CASSOCK.

Cassock. Frequently this garment is made by women of the Church, but no less an authority than A. Dolby refers the making of the same to the "Clerical Tailor."

"Cassock. The ancient Caracalla of the Roman. A close Linen Coat, with sleeves, which came down to the calf of the leg, and was worn by soldiers, and afterwards adopted by the clergy. \* \* The Greeks button it on the shoulder, the Roman Clergy down the front." In respect to the Cassock the Anglican Church is again more in line with the Greek than the Roman Church in the manner of making. "Priests now wear black, Roman Bishops have Purple, Cardinals Scarlet, and the Pope a White Cassock."

Sacred Archaeology,  
by Walcott, p. 118.

### PALLIUM.

"Pallium, An ensign of jurisdiction, worn by the Sovereign Pontiff, and granted by him to Patriarchs, Primates and Metropolitans; and so sometimes as a mark of honour to Bishops. Its exact form is yet retained on the Arms of the See of Canterbury."

Pugin's Glossary of  
Ecclesiastical Ornament,  
p. 189.

The Pallium is also called the Pall, and its form, and material as required in the Roman Church, is interestingly set forth in Hook's Church Dictionary, Revised page 419, where the yearly custom of securing the wool from perfectly White sheep is described, but as these pages are meant to reflect the Anglican customs more especially, and the vestments of the same, such reference is not here quoted.

### COPE.

"Cope (*Cappa*; from Cop, a covering, or *Caput*, the head, over which it was thrown, or

*Capere*, from taking in the whole body).  
 \* \* \* In England, at the Reformation, the precious copes were, unhappily, too often desecrated to garnish beds as coverlets. Bishop Cosin wore a cope of white satin. Portions of Copes are still, in several English Churches, used as altar or pulpit cloths."

Sacred Archæology,  
 by Walcott, p. 182.

"The Cappa (or Cope, says Honorius, is the proper robe of singers, cantorum), which seems to be substituted for the acintine tunis of the law (pro tunica acintina legis), from whence, as that was adorned with bells, so this with fringes. (The fringe of the Anglo-Saxon cope was frequently formed of little bells of purest gold.)

By this robe holy conversation is represented, therefore it is used by every order. It has a hood above, which marks the joy of Heaven. It reaches to the feet, because in good living we must persevere to the end; by the fringes the labour is denoted by which the service of God is consummated. It is open before, because eternal life lies open to the ministers of Christ who lead a holy life.' The beautiful symbolism conveyed in the above passage has tempted us to give it as a heading to our chapter on the robe which is thus so piously eulogized.

But we have to descend to mere matter of fact reasoning for the origin of the cope, and are thereby brought to believe that, as its primitive name, *pluviale*, implies, it was a garment invented to protect the clergy from inclement weather, in out-of-door processions. The precise period of the adoption of this robe is not known, for early illuminated figures showing its use are rare, and before the time of Edward the Confessor, we gather very little from the old chroniclers to assist us in fixing the date of its introduction."

Church Vestments,  
 by A. Dolby, pp. 101,  
 102.

Queen Matilda, wife of the Conqueror, is said

to have left by her will, a "richly-worked robe of Gold, intended for a cope," to the Abbey of Trinity of Caen. Reference is made to the constant appropriation by the Conqueror, of the beautiful embroideries of England which he sent to Normandy, among which is cited a beautiful cope which he sent to "St. Hugh Abbot of Cluny," that was bordered with a fringe of little "tinkling bells of purest gold." "Then of our own Anglo-Saxon Margaret, Queen of Scotland, it is recorded that she caused to be made copes to match in beauty with the numerous other vestments so thoughtfully provided by her, for the service of the Church she so 'delighted to honour.'"

Church Vestments,  
by A. Dolby, p. 102.

There is so much suggested by the references to the embroidery of the cope, and the work, too, of Queen Margaret. A subsequent chapter will touch upon the romantic association of the art of Needle-work as practiced in England, through the Scottish and Irish lines, as connecting the English needle-worker with the Holy women of the Old Testament.

Then, too, writers speak of "The Art of Embroidery as the expression of Religious feeling." (Prof. G. K. Bartholomew, Cincinnati, O.) Surely no other vestment has so fully expressed that feeling, as the ancient copes, for "whole histories from Holy Writ, or from the lives of the Saints, have been told over and over again in embroidery, in numberless different ways, on this magnificent robe."

"For centuries it has been the robe worn by sovereigns at their coronation, and in it, likewise, does the archbishop and his assistant prelates vest themselves for their part in the same solemn ceremony. \* \* \* Of all our grand cathedrals, in old Catholic times, none were richer in copes than Durham, for every one of its monks could walk in procession clad in a

costly cope. \* \* The Cope has always been the processional, as the chasuble the sacrificial robe of the priest, and is thus set down in the Salisbury Use. \* \* \* That which is called the hood of the cope, and which for ages has been nothing else but an ornamental appendage, was originally a real covering for the head, to be worn up or down, at the option of the wearer, according to the weather. Before the close of the Anglo-Saxon period, the first object of the hood as an appurtenance of utility began to be disregarded, and flat pieces of enriched embroidery were often substituted for the former head-covering. It is said that even sheets of thin solid gold, suspended from the back of the robe by delicate golden hooks and chains, took the place of the hood even before William of Normandy's time. These gorgeous appendages are supposed to have been the 'taisselli' of which this king, in his great love for Anglo-Saxon works of value, took iiii from the poor monks of Ely. After the Normans came, the actual hood of service was entirely abandoned for the flat piece of ornamental needlework which at this moment we designate the hood of the cope. These so-called hoods have always been made to vie with the orphreys in beauty of design and wealth of materials."

Church Vestments,  
by A. Dolby, pp. 104,  
105.

It is stated that the shape of the hood of the Anglo-Saxon priest was "at first of a pointed triangular shape," later it took a more "curved and relenting form" and finally settled into the design of "an inverted Gothic arch." The semi-circular shape is supposed to be a modern invention, and one not in keeping with "ancient associations." The dimensions of the hood as given by A. Dolby "are eighteen inches across the top; the depth of the same to the extreme point should scarcely measure more than twenty-one inches," to which she adds the

dimensions as some times used "fifteen inches wide by eighteen inches deep." The Orphreys to be from five to ten inches.

Church Vestments,  
by A. Dolby, p. 106.

The shape of the Cope, the same authority states, should be that of a "cycloid," not "an exact semi-circle."

If cut from the semi-circle it will appear longer in the back than in front; to obviate this, "the curve must be drawn out from the generating point upon the circle to the *common cycloid* form, so that, in fact if the right length of the cope behind be five feet, it may measure along its straight edge eleven feet." An interlining is recommended of "unbleached calico" as being less heavy and burdensome than linen. The lining is cut three-quarters of an inch larger than the interlining or the outside, the lining is then sewed over on the right side, which will all be concealed by the Orphrey.

Church Vestments,  
by A. Dolby, pp. 107  
108, 109.

The cope should be of the color of the day, and correspond in embroidery with the other vestments. As to the proper times and occasions when and how to wear the vestments, the teachings of the Church as studied by her Priests will regulate, these pages are for those who artistically prepare the Symbolic designs, and execute the deft and consecrated needle-work.

### MORSE.

"The Morse, is the ornamental fastening by which the cope is confined upon the breast of the wearer." Anciently it was costly, the work of the Goldsmith and rich with gems, it is now recommended to be made of Embroidery, as nothing spurious should at any time be used for vestments. A. Dolby says that an embroidered Morse is favorable when measuring six inches by five. In speaking of appropriate designs to be worked on the Morse, she further

Church Vestments,  
by A. Dolby, pp. 111,  
112.

states, "or better than all, the monogram of our Lord, or a figure of His Cross; for no matter what the cope may be, these holy symbols can be shown in no more fitting place than on the breast of His ministers."

Through all the pages studied by the compiler of these lectures, there has seemed to run an unwritten idea of the peculiar sacredness of the "Sacred Monogram" that warranted the suggestion that the design peculiarly symbolic of Jesus, as the Son, or Lamb of God, should not be used on vestments, only on Coverings for Altar or Credence table, and while the written law for the use of the Cross on the Vestments was frequently found, this is the first reference found to authorize the use of the Sacred Monogram on the Vestments. It would be obviously wrong for a compiler of such a record as this, to say that use of the Sacred Monogram for Vestments was wrong, even had not this reference been found, yet on the other hand the conviction, as a result of study is so strong that the Cross only should be used for the Vestments, of the Symbolic designs; that even this reference does not weaken the conviction, nor prevent the suggestion that such distinction is desirable.

#### MITRE.

"Mitre. In the early times it was simply a small band or narrow plate of precious metal (petalum) tied about the head, such as St. John the Evangelist, St. James the less, and St. Mark are said to have worn by St. Jerome and Eusebius; the latter (Eusebius) terms the Mitre 'Stephanos' or crown, and St. Gregory Nizianzen calls it the kidaris, or diadem; corona was its name in the fourth century, and a synonym for the episcopate. \* \* \* The two points symbolized the

two Testaments, which are diverse in rites and ceremonies; or the hypostatical union of Christ; or the helmet of Salvation. The two fanons or labels hanging down over the shoulders represent the literal and spiritual sense of scripture. They originally were brought round like strings or ribbon bands, and tied under the chin to secure the mitre firmly on the head; their ends or pendants became in time mere ornaments."

Sacred Archæology,  
by Walcott, p. 882.

### BIRRETTA.

"Birretta (from *pyrrhus*, or *purros*, red). A cap so called from the colour of the fur, its original material. \* \* At the coronation of William and Mary some of the clergy wore square caps, resembling flat-topped birrettas. The Birretta, a skull cap, is mentioned in 1298 as the instrument of investiture of a rector by the Archbishop of Canterbury."

Sacred Archæology,  
by Walcott, p. 74.

The term Vestment is frequently applied to the coverings for Altar, and the adornments of the Chancel, but the definition of the term, scarcely warrants such a use. In the foregoing resume, Vestments have been alone considered, now turn to the Altar coverings, that in these modern days, in poor fashion represent the order and beauty as given by God himself through His faithful servants, Moses and Aaron, to His chosen people.

### ALTAR COVERINGS.

Many Churches have Altars of Carved Stone, Marble or Wood, where such is the case, a Frontal is not necessary, only a Super Frontal. The usual depth of a Super Frontal is nine inches, without the fringe; this, however, could be modified to suit the display of the symbolic carving on the front of the Altar. If the Super-frontal extends around the side of the

Altar, it may be of the same depth as the front, or longer. It is not like the Fair-linen cloth, which has a prescribed length at the sides of eighteen or twenty-four inches. The color used for the Altar, as the Antependia, and book marks should be of the color of the Festival. If the sequence followed is the Modern Roman the four colors will be used, viz., Violet, White, Red and Green. If, however, as true Anglicans, the Sarum Use is followed, only two sets of Altar Coverings, and Antependia are necessary, viz., Red and White, embroidered in the five "mystic colors of the Law" White, Blue, Red, Purple, or Violet and Gold. Emphasis of the penitential season can be made by introducing more of the Purple, in the embroidery.

#### SUPER-FRONTAL.

Sacred Archæology,  
by Walcott, p. 566.

"Super-frontal, modern name for the decorative hanging which overlaps a frontal. Lyndwood defines the frontal to be the pall or apparel hanging in front of an Altar."

In many instances a Credence cloth is made to correspond with the colored vestments, and Altar coverings. The following quotation, would seem to indicate that a more proper observance would be to use for the Credence table only the Linen cover.

#### CREDENCE.

Sacred Archæology,  
by Walcott, p. 188.

"The Credence (It. *Credenza*, a side board or buffet). \* \* It either takes the form of a little table covered with a linen cloth, \* \* or is made like an aumbry in the wall." \* \*

"Bishop Hicke derives it from an Old English word, meaning the place of preparation."

"The Credence is the Table which stands at the south side of the altar, to bear the sacred

vessels, and other special appointments appertaining to the Holy Eucharist.

This table is always covered with a pure white cloth, which should either hang down at each side to touch the ground, or fall over to the depth of five inches, as along the front.

In many churches the credence-cloth is as handsomely ornamented as that of the altar itself; this is unnecessary. It should have a hem of an inch wide, and above it may be a narrow border worked in chain-stitch, with red and white cotton."

Church Vestments,  
by A. Dolby, p. 180.

#### ANTEPENDIA.

The Antependia, or singly Antependium, the name given the hanging for Pulpit and Lectern, is thus defined, "Ante-pane or Antependium. The frontal-cloth; frontal."

Sacred Archæology,  
by Walcott, p. 33.

A simple and useful custom and one not sufficiently considered, is the placing in the Choir of Cathedral or church two Alms-bags made of the color of the season, one in each side of the choir, to be passed by the members, from one to the other at the time of the taking of the Collection, for the members to place their contributions in, and then the Alms-bags are laid on the Alms basin as it is about to be handed at the Altar. In this way the choir too often forgotten in this portion of the service are without confusion enabled to contribute.

#### DORSAL OR DOSSAL.

"Dorsal or Dossal. (From *dorsum* Latin, and *dos* French, the back; Germ. Postergule).

\* \* The hanging behind the choir stalls, or an Altar, and rendered tapecium."

Sacred Archæology,  
by Walcott, p. 229.

Before closing a few words in regard to the care of the sacred Vestments is necessary. Of course it is appreciated that the drawers in which rich vestments are kept, should be very

tight to prevent the entrance of both dust and air. For where Gold is used damp air is very injurious. It is well to line the drawers, it is said, with thick flannel, "not green baize, for the green dye is fugitive, and destructive to gold and silver. Covers of unbleached calico, which have been steeped in saffron water, should be provided to fold about the garments when they are laid by; and even layers of the same saffron-dyed calico, placed over the gold embroidery itself, will protect it from the influence of pernicious atmosphere better than anything else."

For the articles of Linen used at the Altar, reference should be made for details, to some one of the several Altar Manuals published by the Anglican Church. A very useful one bears the name of Messrs. James Pott & Co., New York, as publishers. Although there is not perfect uniformity in the dimensions as given by the different Manuals, yet they are essentially the same, and it is better to obtain information through the avenues opened up by the Anglican Church publications, rather than to take directions from establishments that sell to all Ecclesiastical bodies. The question frequently will arise why certain articles are made unlike the true Anglican patterns, and it will be found without doubt, that the articles have been purchased irrespective of whether they were Anglican or Roman in form.

In concluding this chapter on Vestments, there must necessarily be a sense of incompleteness. The endeavor has been made to give definite description by means of quotations, of the Vestments, and adornments of the Church, that should be familiar to every Churchman. To those who have made the Church, its beautiful customs and adornments a matter of

study, there will seem to be nothing new; let such remember that what is so familiar and real to them, is not known to others, hence this volume, which it is hoped will be a help to many desiring to make a further study of the beautiful symbolism of the Church.

# THE NEEDLE WORKER, AND EMBROIDERY.

## CHAPTER IX.

Bible reference—"Ancient Phrygian and Lydian People, Regarded as Inventors of Embroidery"—Anglo-Saxon Embroidery—"Opus Anglicanum, or Anglicum"—Monastery of "Syon"—Is Anglo-Saxon Skill in Embroidery Inherited?—Division of Embroidery into Periods—Modern List of Stitches—The American Mode of Executing Church Embroidery—Not Necessarily Within the Cloister.

"Beneath the desert's rim went down the sun,  
And from their tent doors, all their service done,  
Came forth the Hebrew women, one by one.

For Bezaleel, their master, who had rare  
And curious skill, and gifts beyond compare  
Greater than old Misraim's greatest ware—

Had bidden that they approach at his command,  
As on a goatskin spread upon the sand  
He sat, and saw them grouped on every hand.

And soon, as came to pass, a silence fell,  
He spake and said: 'Daughters of Israel,  
I bring a word; I pray ye hearken well.

God's Tabernacle, by His pattern made,  
Shall fail of finish, though in order laid,  
Unless ye women lift your hands to aid.'

A murmur ran the crouched assembly through,  
As each her veil about her closer drew;  
'We are but women! what can women do?'

And Bezaleel made answer: 'Not a man  
Of all our tribes, from Judah unto Dan,  
Can do the thing that just ye women can.

The gold and 'broidered work about the hem  
Of the priests' robes—pomegranate, knop and stem—  
Man's clumsy fingers cannot compass them.

The sanctuary curtains that must wreathen be,  
And 'bossed with cherubim—the colors three,  
Blue, purple, scarlet—who can twine but ye?

Yours is the very skill for which I call:  
So bring your cunning needlework, though small  
Your gifts may seem, the Lord hath need of all.'

Oh, Christian women! For the temples set  
Throughout earth's desert lands—do you forget  
*The sanctuary curtains need your 'broidery yet?'*

Ladies' Home Journal, May, 1895. Department of Ecclesiastical Embroidery, conducted by Harriet Ogden Morison.

That woman has ever had her place in the work, consecrated to God, writers willingly agree. For "when the Tabernacle was being constructed the Israelites joyfully contributed of their substance. Their hearts were stirred up and their spirits were made willing. Every man and woman gave according to their ability. \* \* Not least praiseworthy among the tabernacle workers were those wise-hearted women who 'did spin with their hands' choice stuffs for the hangings of the sanctuary. Everything used in God's ministry was wrought by consecrated hands. The daughters of Israel did what they could, and both in Jewish and in Christian times God has been pleased to accept and to sanctify woman's work." "The robes and the ornaments prescribed for the priests were designed to express the dignity of their order. It is significant that the holy garments are said to be 'for glory and for beauty,' as though the symbolical idea was of less importance than the æsthetic. The vestments were to be made by the wise-hearted, perhaps by the consecrated craftsman. Everything betokened holiness—a separation from the world. A fillet of gold set upon the mitre should bear the inscription, 'Holy to the Lord.' Even so, from early ages have the

Notes for Bible Study, Christian clergy been robed, as well to denote the dignity of their calling as the holiness required of them." by the Rev. James S. Stone, D. D., in St. Andrew's Cross, 1891.

There are three terms that in modern significance seem to be different from what they were in the time of the Old Testament. These three terms are, Embroiderer, Needleworker, Cunning worker.

The first two to-day, as usually defined, refer to the same work, the last seems only to express a degree of proficiency, or originality on the part of the worker. Not so in the days when they wrought for the tabernacle. Take a few references from Scripture to throw more light on the subject.

Embroider, Ex. 28:39.

Embroiderer, Ex. 35:35. Ex. 38:23.

The first use of the word Embroider in Scripture seems to be in Ex. 28:39. The Hebrew word for Embroider is Tashbetz.

To Embroider signified a kind of work with certain figures woven in it, either of gold or of other materials.

The Hebrew word for Needlework is Rokem.

The Hebrew word for Cunning work is Chosen.

Both Rokem (Needlework) and Chosen (Cunning work) signify the use of a variety of colors, and of figures; of the two Chosen (Cunning work) was the most artificial, and the figures done by *weaving* were on both sides, and not even the same; thus there might be a Lion on one side, and an Eagle on the other. Rokem (Needlework) was on one side only, and wrought with the *needle*.

The art of the Embroiderer therefore, and the Cunning worker, were those of the weaver, with a difference, that gold was introduced into the work of the Embroiderer, and not unlikely the placing of gems in their work.

Patrick and Lowth, etc., Commentary on the Bible, Vol. I, p. 345.

The Veil of the Tabernacle described in Ex. 26:31, was done by the Cunning worker, wrought equally beautiful on both sides, with cherubims and figures of flowers, but no animals.

Patrick and Lowth,  
etc., Commentary on  
the Bible, Vol. I. p. 331.

That the veil of the Tabernacle should have been thus wrought, and not by Needlework, illustrates the idea given by an Anglican priest in his remarks to a class on reverence. He stated that all should be most beautiful in execution, both on the side apparent to the Priest only, as that seen by the congregation. Nothing for mere ornamentation should appear about the Altar or Chancel. For which he had undoubted authority in the instructions given to the Israelites.

It is the use of the terms woven, and weaving in describing the meaning of the Hebrew words Tashbetz, Embroider, and Chosen, Cunning work, that indicates to the student of to-day the idea that they both were differently wrought, more like the modern Tapestry, and that Rokem, Needlework, represented the embroidery of to-day.

The better to show the possible confusion in these terms, as to the work of those days, it is said "The words 'Embroider' and 'Embroidered' that come there, so frequently in our English version (book of Exodus) are not to be understood always to mean needlework, but on occasion the tasteful weaving in strips of gold, violet, and purple and scarlet twice dyed, and fine twined linen; the pomegranates at the bottom of Aaron's tunic between the golden bells, and wrought of four of these stuffs, were, it is likely, made out of such coloured shreds, and of that kind which is now called cut-work."

Textile Fabrics, South  
Kensington Museum,  
by The Very Rev. Daniel  
Rock, D.D., Intro-  
duction, p. 93.

Though this seems reasonable, the more careful study of the ancient needlework of the

East, reveals evidences of skill not known to be practiced to-day.

The Encyclopedia Britannica thus speaks of Embroidery.

“Embroidery, French, *bord, bordure*; Anglo-Saxon, *bord*, the edge or margin of anything, because embroidery was chiefly exercised upon the edge or border of vestments. \* \* \* That it is of the greatest antiquity we have the testimony of Moses and Homer. \* \* From the earliest times it served to decorate the Sacerdotal vestments and other objects applied to Ecclesiastical use. \* \* \* The Jews are supposed to have derived their skill in needlework from the Egyptians, with whom the art of embroidery was general; \* \* Embroidery and Tapestry are often confounded; \* \* Embroidery is worked upon woven texture having both warp and woof, whereas Tapestry is wrought in a loom upon a warp stretched along its frame, but has no warp thrown across by the shuttle; the weft is done with short threads variously coloured and put in by a kind of needle.”

Britannica, Vol. 8,  
pp. 160, 161, 162.

It is said that most beautiful needlework was anciently wrought, on both sides of a material, and this explains the allusion in scripture to Sisera's garment, as “a prey of divers colours of needlework on both sides” Judges 5:30, and refers to a “style of Embroidery exhibiting a degree of patience and skill only practiced by the nations of the East.”

Britannica, Vol. 8,  
p. 161.

The definite distinction in these terms, relative to the ancient art, now under consideration, seems as difficult to determine positively to-day, as has been shown is the case in regard to colors, when compared with the ancient. See chapter on Color.

Another writer speaking of the art of Embroidery says:

“The earliest method of decorating textiles was that of embroidering. It has been called ‘painting with the needle’ and is even an older art than pattern weaving. In some of the oldest monuments of art that are still in existence, as the bas-reliefs of Egypt and Assyria, there may be seen representations of the embroidery that formerly decorated the king’s garments.” The first designs were geometrical. “Figures or personages and animal forms were developed by the Chaldeans and Assyrians.” \* \* \* “The latter (Assyrians) surpassed the Egyptians in the art of Embroidery.” \* \* \* “The Persians \* \* \* inherited from the older races this love of colour and early traditions of design.” \* \* \* “The Ancient Phrygian and Lydian people, who inhabited a portion of Asia Minor, were cultured races whom the Greeks and Romans always regarded as the inventors of Embroidery—‘phrygio’ being the Roman word for Embroidery.” \* Sculpture of “Assyrian thresholds” Chaldean and Persian in origin, it is stated were “copies of Embroidery, all of which clearly shows that embroidery and pattern weaving preceded stone, wood, and metal sculpture.” \* \* “The Greeks were highly skilled in making Embroidery.” \* \* \* There are “many allusions in the Bible to those who made all kinds of cunning needle work. Josephus says that the veil of the Temple at Jerusalem ‘was a Babylonian curtain Embroidered with blue and fine linen, with scarlet and purple, and of a texture that was wonderful.’”

Historic Ornament,  
by J. Ward, Vol, 2,  
pp. 819, 820.

In enumerating the colors, as used in the Veil of the Temple at Jerusalem, notice that Josephus, speaks of four of the “five mystic colours of the Law” as appearing, the only omission is in not naming the gold, which doubt-

less was present, but being a metal its application was probably somewhat different, from the embroidery with the colors, and so not enumerated by Josephus.

These interesting references to the art of Embroidery as associated with the Ancients, and wrought by the people of the Bible, brings the student down to later periods, with a reverence that cannot be appreciated without such research. The field is rich, and the storehouse of information is being opened up more and more, by the spade and pickax. Watch carefully the results of Egyptian exploration, for there are found evidences of this art, as nowhere else.

In "Biblia" for January, 1898, reference is made to results of exploration by M. Gayet who represents the French Exploration Society, and who has been engaged for some time, exploring the sacred city of Antinoe on the "verge of the Nile." "In searching the adjacent hill a necropolis with Egyptian, Græco-Roman, or Ptolemaic and Byzantine walls was brought to light. They contained Roman and Byzantine dresses, masks, mosaics, and frescoes, all in good preservation. We are therefore able to see the actual vestures Greeks and Romans wore when this necropolis was in use. Lyons may find hints for taking revivals in the brocaded silk mantles. We now see the root of which the gorgeous vestments of Catholic priests are the branches. There is underwear in Embroidered linen that may afford ideas to French lingerés. Eagles and lions are dotted over some of the woollen vestures in regular order. The silk stockings are luxuriously dainty, as are the slippers in stamped leather."

Biblia, Jan'y '98, pp.  
293, 294.

In speaking of the linen work, the "drawn work" so much in use to-day, is thought by some to be the fine twined linen of scripture."

From Egyptian or rather Eastern Embroidery, which embraces the work wrought by the Hebrews, turn to the Embroidery of the Anglo-Saxons. It is not the purpose of these papers to point out clearly the definite, and positive historical connection of the Hebrew and Anglo-Saxon, as evinced by the inheritance in the art of Embroidery, but it is hoped that when these pages have been carefully examined, that the reader will find just cause to believe that some day, possibly not so far distant, the blind and now hidden records of the past will be found, to prove what your compiler feels, is but a logical conclusion from facts already known.

“Long before the Conquest English ladies were much skilled with the needle. The beautiful ‘Opus Anglicum’ was produced under the Anglo-Saxons, and so highly was it valued that we find (800) Deubart, Bishop of Durham, granting the lease of a farm of 200 acres for life to the embroideress Eauswitha for the charge of scouring, and repairing and renewing the embroidered vestments of the priests. In the seventh century St. Ethelreda, queen and first abbess of Ely, presented to St. Cuthbert a stole and maniple marvelously embroidered and embellished with gold and precious stones. In about (1246) it is stated that the beautiful English Embroidery attracted the attention of ‘the Lord Pope (Innocent IV.)’ and he inquired where they came from, finding it was from England, sent orders immediately for some of the work ‘to adorn his chasuble and choral Cope, as if these objects cost them nothing.’”

Britannica, Vol. 8,  
p. 162.

“But it may be asked, what is the ‘Opus Anglicum’? Happily in the Syon Monastery Cope,” \* \* “there is an invaluable specimen of English needlework of the thirteenth century.” Pugin speaks thus of it:

Glossary of Ecclesiastical Ornament, by Pugin, p. 37.

“Anglicanum Opus—The English embroidery of sacred vestments was so famous during the Middle Ages, as to be known on the Continent under this denomination, and was so described in ancient inventories. *Quinque aurifrigia quorum tria sunt de opere cyprensi, et unum est de opere Auglicano*—Ducange, 438.”

“Opus Anglicanum” The keynote of Anglican needlework; was struck by the Anglican Church worker about the thirteenth century, so says Dr. Rock, but some references to be quoted will, it is believed, lead the student to realize, that while Dr. Rock is right in attributing to the thirteenth century the best example of the “Opus Anglicum” work, yet the investigations give evidence to prove that the stitch was used before the thirteenth century.

In a modern book on “Woman’s handiwork” this reference is found to this interesting and wonderful stitch in its connection with the sacred ecclesiastical history of Embroidery, showing how little the ordinary worker appreciates the deep meaning attached to the art when engaged for the Church.

#### “OPUS ANGLICUM.”

“Although not likely to meet with it again, we mention this stitch as one in this day more renowned than either of its comrades. It was introduced by English embroiderers, at the end of the thirteenth century, to improve upon the method of working flesh surfaces in straight rows, back and forth, until then employed by Continental workers. Canon Rock asserts that it was a kind of chain stitch, adopted to the curve of the form under manipulation, and afterward pressed into low relief, by the use of a thin iron rod ending in a heated knob. Lady Marion Alford and other authorities say that, on examination with a microscope, Opus

Anglicum appears to be merely a fine split stitch, worked spirally, as we now work fruit." This writer also places the introduction of this Anglican stitch in the thirteenth century. Your compiler prefers to attribute it to an earlier century, possibly not so early as the eighth century, but before the twelfth; the best development of it may be found in the thirteenth century, so far as examples yet found testify. This seems almost presumptuous, when so great an authority as Dr. Rock states "At the latter end of the thirteenth century our country women invented a new way of embroidery," referring to the stitch "Opus Anglicum." Possibly Dr. Rock was more interested in detailed examination of the finest evidences of the art, not definitely classifying as to periods. To strengthen the statement that the invention of the "Opus Anglicum" was earlier than the thirteenth century, the fragments of embroidered vestments taken from the tomb of St. Cuthbert in 1827, would seem to testify. "At Durham are preserved the Cope and Maniple belonging to St. Cuthbert and found in his tomb; they are considered to be specimens of *Opus Anglicum*."

Embroidery and Lace,  
by Ernest Lefébure. p.  
60.

Now St. Cuthbert died in the latter part of the seventh century, 687.

How the discovery or invention was made, history does not tell, and romance has not framed the story. The patient investigator learns to believe that every step in every development is but a natural sequence that follows upon the use of talents, inherited, in a trained line of work. What interest there would surely be, if in this present study such references are given, that at least the possibility of final proof seems reasonable, to believe that the Anglican needleworker attained her perfection because of the line of her inheritance

through the Hebrew race, to whom God gave the commands by Moses. A most valuable work, written by The very Rev. Daniel Rock, regarding the rich collection of Textiles in the South Kensington Museum, is full of instruction, both to the student who visits the Museum, and to the one dependent upon descriptions, No. 9182 of that Collection Dr. Rock dwells largely upon, and the following extracts show the value of that particular specimen, to the student of Anglican Embroidery.

“The Syon Monastery Cope; ground green, with crimson interlacing barbed quatrefoils enclosing figures of our Lord, the Blessed Virgin Mary, the Apostles, with winged cherubim standing on wheels in the intervening spaces, and the orphrey, morse and hem wrought with armorial bearings, the whole done in gold, silver, and various colored silks. English needlework, thirteenth century, nine feet seven inches by four feet eight inches.” \* \* \* This “is one of the most beautiful among the several liturgical vestments of the olden period anywhere now found in Christendom. If by all lovers of Mediæval antiquity it will be looked upon as so valuable a specimen in art of its kind and time, for every Englishman it ought to have a double interest, showing as it does, such a splendid and instructive example of the ‘Opus Anglicum,’ or English work, which won for itself so wide a fame, and was so eagerly sought after throughout the whole of Europe during the Middle Ages.” A full description of the designs wrought by the needle prove indeed, that Ecclesiastical Embroidery is truly “Concrete History” in its study at least. This Syon Monastery Cope is spoken of as “this invaluable and matchless specimen of the far-famed ‘Opus Anglicum,’

or English needlework." Now what was this wonderful stitch, discovered or developed from inheritance, by the Anglican needleworker? It seems as though no better authority could be found than the same Dr. Rock, who in further description of the Syon Cope, thus speaks of the work.

South Kensington  
Museum Textile Fab-  
rics, Descriptive Cata-  
logue, by The Very  
Rev. Daniel Rock, pp.  
275-291.

"A word or two now upon the needlework, how it was done, and a certain at present unused mechanical appliance to it after it was wrought, so observable upon this vestment, lending its figures more effect and giving it as a teaching example of embroidery, much more value than any foreign piece in this numerous collection.

Looking well into this fine specimen of the English needle, we find that, for the human face, all over it, the first stitches were begun in the center of the cheek, and worked in circular, not straight lines, into which, however, after the middle had been made, they fell, and were so carried on through the rest of the flesh. After the whole figure had thus been wrought, then with a little thin iron rod ending in a small bulb or smooth knob slightly heated, were pressed down those spots upon the faces worked in circular lines, as well as that deep wide dimple in the throat especially of an aged person. By the hollows thus lastingly sunk, a play of light and shadow is brought out that, at a short distance, lends to the portion so treated a look of being done in low relief. Upon the slightly-clothed person of our Lord, this same process is followed in a way that tells remarkably well; and the chest with the upper part of the pelvis in the figure of our Saviour overcoming Thomas's unbelief, shows a noteworthy example of the mediæval knowledge of external anatomy.

We must not, however, hide from ourselves the fact that the edges, though so broad and

blunt, given by such a use of the hot iron to parts of an embroidery, expose it somewhat to the danger of being worn out more in those than other portions which soon betray the damage by their thread-bare dingy look, as is the case in the example just cited. \* \* \* What constituted, then, the characteristics of the 'Opus Anglicum,' or English work, in mediæval embroidery were, first, the beginning of the stitchery in certain parts of the human figure—the face especially—in circular lines winding close together round and round; and, in the second place, the sinking of those same portions into permanent hollows by the use of a hot iron."

South Kensington  
Museum Textile Fab-  
rics, a descriptive cata-  
logue, etc., by The  
Very Rev. Daniel  
Rock, D.D., London,  
1870, pp. 288, 289.

A few words as to the Monastery of "Syon."  
"Upon the banks of the Thames, at Ise-  
worth, near London, in the year 1414, Henry  
V. built, and munificently endowed, a mon-  
astery to be called 'Syon,' for nuns of St.  
Bridget's order. Among the earliest friends  
of this new house was a Master Thomas  
Graunt, an official in one of the ecclesiastical  
courts of the kingdom. In the Syon nuns'  
martyrologium—a valuable MS. lately bought  
by the British Museum—this churchman is  
gratefully recorded as the giver to their con-  
vent of several precious ornaments, of which  
this very cope seemingly is one. It was the  
custom for a guild, or religious body, to bestow  
some rich church vestment upon an ecclesiastical  
advocate who had befriended it by his  
pleadings before the tribunals, and thus to con-  
vey their thanks to him along with his fee.  
After such a fashion this cope could have easily  
found its way, through Dr. Graunt, from  
Warwickshire to Middlesex. At the beginning  
of Elizabeth's reign it went along with the  
nuns as they wandered in an unbroken body  
through Flanders, France and Portugal, where

they halted. About sixty years ago it came back again from Lisbon to England, and has found a lasting home in the South Kensington Museum."

South Kensington Museum Textile Fabrics, a descriptive catalogue, by The Very Rev. Daniel Rock, D.D., pp. 290, 291.

In the description of English needlework of the fourteenth century, Dr. Rock refers to the "Apparels to an Alb; in the South Kensington Museum," they are found to have been worked on "Crimson velvet, and in coloured silks and gold thread. Wonderfully rich in design, with scenes from one of the Apocryphal books of the New Testament. In which Anna the Mother of Mary is represented, as teaching her daughter, the Blessed Virgin Mary, to read the Psalter," further on in the description of this work, find the following: "In the subject of the Shepherds, the ground is so plentifully sprinkled with growing daisies, that it seems as if it were done on purpose to tell us that she whose hands had wrought the work was called Margaret; as the flower was in French designated 'La Marguerite,' it became the symbol of that Saint's name and not unfrequently was the chosen emblem of the females who bore it."

South Kensington Museum Textile Fabrics, descriptive catalogue by Dr. Rock, pp. 147-149.

It would seem from this quotation that Dr. Rock considered that one who bore the name of Margaret had wrought this work, and as Artists sometimes do, signed it with her "Mark," which was the Daisy or "La Marguerite." Dr. Rock of course does not refer this work to St. Margaret, the wife of Malcolm of Scotland, for it is stated that the piece of work under discussion was of the fourteenth century, St. Margaret became the wife of Malcolm in 1068. It is probable that if the Daisy or Marguerite was the emblem of that Saint, that workers of that name in years subsequent to St. Margaret used the same flower to tell whose handiwork it was. There is a great deal

suggested to the student of Church embroidery, by this remark of Dr. Rock. In so many instances, the presence of the Daisy in the foreground of a piece of embroidery, as under the feet of the Lamb, representing the Agnus Dei, had led one to question much the propriety of its being there, undoubtedly therefore it first was used by the worker to denote her particular piece; later its significance as a "mark" was lost sight of, and it became one of those accessories, that could not be explained by any known law of Symbolism.

In the "Introduction," by Dr. Rock to his Volume so frequently quoted from, referring to the South Kensington Museum, there is much that is of deep interest, hence many extracts will be made, for though the Volume should be studied, access to it may not always be possible at the moment of reading, therefore the following:

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
93.

"In Latin, while an embroiderer was called a Phrygian, 'Phrygio' needlework was denominated 'Phrygium' or Phrygian stuff; hence, when, as often happened, the design was wrought in solid gold wire or golden thread, the embroidery so worked got named 'auriphrygium.' From this term comes our own old English word 'Orphrey.'"

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
94.

"While Phrygia in general, Babylon in Particular became celebrated for the beauty of its embroideries." \* \* \* "Up to the first century of our era, the reputation which Babylon had won for her textiles and needlework still lived, Josephus, himself a Jew, who had often been to worship at Jerusalem, tells us that the veils of its Temple given by Herod were Babylonian." \* \* \* "What the Jews did for the Temple we may be sure was done by Christians for the Church."

About the thirteenth century Embroidery

“and its imitation” received a “technical nomenclature” they “may be severally found in Dugdale’s ‘History of St. Paul’s.’ ”

South Kensington  
Museum Textile Fabrics, by Daniel Rock,  
D.D., Introduction, p.  
95.

“The ‘Opus plumarium’ was then the usual general term for what is now commonly called embroidery.” \* \* \* “This term was given to embroidery needlework because the stitches were laid down never across but longwise, and so put together that they seemed to cover one another like the feathers in the plumage of a bird. Not inaptly then was this style called ‘feather stitch work,’ in contradistinction to that done in cross and tent stitch, or the ‘cushion style’.”

South Kensington  
Museum Textile Fabrics, by Daniel Rock,  
D.D., Introduction, p.  
96.

In the Introduction Dr. Rock refers also to the “Opus Anglicum” attributing its origin to the thirteenth century, to which exception has already been taken in these pages, and he cites the “Syon Monastery Cope” as the best example of the stitch, and states “In what its peculiarity consisted has long been a question and puzzle among foreign archæological writers.”

South Kensington  
Museum Textile Fabrics, by Daniel Rock,  
D.D., Introduction, p.  
97.

A little more detail may here be found as to the direction that the stitches took, “we find that for the human face, all over it, the first stitches were begun in the centre of the cheek, and worked in circular, not straight lines, into which, however, after the further side had been made, they fell, and were so carried on through the rest of the flesh, in some instances, too even all through the figure, draperies and all.”

The application to these stitches of the iron rod, with heated knob, has been already described.

“Chain stitch, then, worked in circular lines, and relief given to parts by hollows sunk into the faces, and other portions of the persons, constituted the elements of the ‘Opus Anglicum,’ or embroidery after the English manner.

How the chain stitch was worked into circles for the faces, and straight lines for the rest of the figures, is well shown by a wood-cut, after a portion of the Steeple Afton embroideries, given in the *Archæological Journal*, V. iv. p. 285."

\* \* \* The more general use of the feather stitch for the garments prevailed, though some times the chain stitch was used as described, for the faces.

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
98.

Although this famous "Opus Anglicum" denoted English work, it does not seem to have been the one only distinctive feature of the Anglican needlework of the Mediæval period.

"Apart from its stitching circles, and those hollows, there are elements in the design for sacred art-work almost peculiar to mediæval England. Upon the rood loft in Old Westminster Abbey, stood hard by the cross two six-winged seraphim, each with his feet upon a wheel, so, too, in the Syon Cope, as well as in English needlework on Chasubles and copes, wrought even late in the fifteenth century.

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
99.

When therefore, such Angel-figures are found on embroideries, still to be seen in foreign lands, a presumption exists that the work is of English production."

"How highly English embroideries were at one period appreciated by foreigners may be gathered from the especial notice taken of them abroad; and spoken of in Continental documents. Matilda, the first Norman William's queen, stooped to the meanness of filching from the affrighted Anglo-Saxon monks of Abingdon their richest Church vestments, and would not be put off with inferior ones." \* \* \*

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
99.

"While so coveted abroad, our English embroidery was highly prized and well paid for here (England) at home "

"Though English embroidery fell on a sud-

den from its high estate, it never died. All along through those years, wasted with the Wars of the Roses, the work of the English needle was very poor, very coarse, and so to say, ragged; \* \* Nothing whatsoever of the celebrated chain-stitch with dimple faces in the figures can be found about it. Every part was done in the feather stitch, slovenly put down, with some few exceptions."

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
100.

This period, covering the time of the Wars of the Roses, was from 1455 to 1485. It is probable that the effect upon the needlework as referred to, during the Wars of the Roses, lasted longer than the time of the actual warfare; for it is found stated, that "during the earlier part of the seventeenth century our embroideries again struck out for themselves a new style, which consisted in throwing up their figures a good height above the grounding."

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
100.

Indicating that until that time the inferior class of needlework continued.

Describing a vestment representing this work of the seventeenth century, as found in the South Kensington Museum, Dr. Rock says, "This red silk vestment is well sprinkled with bodiless cherubic heads, crowned with rays and borne up by wings."

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
100.

This enables the student to classify designs, and note the period to which they belong. Thus to the seventeenth century it seems should be assigned the raised work, and for designs, the "bodiless cherubic heads, crowned with rays and borne up by wings."

"This style of raised embroidery remained in use for many years; and even yet to be found are certain quaint old looking glasses, the broad frames of which are overlaid with this kind of raised embroidery." \* \* \* "Occasionally on work of an earlier period, some element or another of this raised style may be found."

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
100.

Another style of embroidery, familiar to the church worker of to-day, is thus described: "Opus Consutum, or Cut Work. \* \* \* When anything—flower, fruit, or figure—is wrought by itself upon a separate piece of silk or canvas, and afterwards sewed on to the vestment for church use, or article for domestic purpose, it comes to be known as 'cut work.'"

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, p.  
102.

The modern worker appreciates the truthfulness of the statements of past ages, when, for instance, for Altar Coverings and Antependia, the effort to embroider direct upon the material has been undertaken. "Cut Work" is by far the most satisfactory for such articles. No less a writer than Vasari in attributing to Sandro Botticelli the invention of this style of work, may have been in error, and doubtless was, as "Botticelli was born A. D. 1457 and died 1515" while one example at least can be shown of the work done in the fourteenth century; he, Vasari, is certainly right in his reason as given for the invention of this style of "Cut Work," viz., "that the colours might not sink through, showing the tint of the cloth on each side."

South Kensington  
Museum Textile Fab-  
rics, by Daniel Rock,  
D.D., Introduction, pp.  
103, 104.

Some further examples of embroidery, as described by Dr. Rock, while they may not be included in the Anglican needlework, or valuable, as showing what the work was, and to which country, and century, it mainly belonged. "Opus Araneum" in the South Kensington Museum, is represented by "no 8254" of the collection as a "Piece of silk Net embroidered with crosslets and triangular ornaments charged chevrons in lilac and green" the work is "North Italian, fourteenth century." \* \* "This is a good specimen of a kind of cobweb weaving, or opus araneum; for which Lombardy, especially its capital, Milan, earned such a reputation at one time."

Textile Fabrics South  
Kensington Museum,  
D. Rock, D.D., p. 162.

This "Opus Araneum" is thus found to be Italian and consequently did not play an important part in the notable embroidery of the English people.

Textile Fabrics South  
Kensington Museum,  
D. Rock, D.D., p. 210.

On page 210 there is given a description of what is called a "Liturgical Cloth, of grey linen thread, figured all over with subjects from the New Testament, angels, apostles, flowers, and monsters." The work is "Rhenish, end of the fourteenth century." In size "ten feet by three feet." What this "Liturgical Cloth" was, is explained, as being a covering or veil, not for the Altar, but for the Lecturn. They seem to be rare specimens of Mediæval needlework. It is stated they "appear to have been intended more especially for the daily high Mass, chanted in many places every morning in honour of the Blessed Virgin Mary." This will account in a measure for the stitch used not being found largely in Anglican Needlework, for these veils were used in a service peculiarly associated with the Roman Liturgy. This veil is described as showing the stitch called "opus araneum." The Lecturns of those days were many of them "made either of light thin wood, or iron, or bronze, so as they could be easily folded up they were thus with readiness carried about from one part to another of the Choir, or Chancel, even by a boy. When set down the veil was cast over them." That some such lecturns may sometimes be found noticed in Anglican Mediæval records may give rise to the belief that when used they were covered with a veil, but they certainly do not seem to have been a necessary part of Anglican Ecclesiastical adornment.

Bringing the subject of embroidery down to the present day, there was published in 1889 in London and Philadelphia a book entitled "Embroidery and Lace: Their manufacture and

history from the remotest antiquity to the present day, by Ernest Lefébure. Translated and enlarged by Alan S. Cole," Philadelphia, Lippincott Co.

As there is much of interest in this volume, many extracts are here made to facilitate the work of the student, but by no means all that is of value on the subject to be found in the book. The writer is a Frenchman, and as you will observe when the Anglican "Opus Anglicum" is reached, he for a moment tries to disparage its originality, and value, all of which other of his statements contradict, as the compiler trusts these pages of extracts will clearly show.

In the Preface to the volume an idea is given of the difficulties that meet the student of a historical study of embroidery. As each succeeding publication, if the compiler's work has been at all faithful, should show an increased record of facts, so it is hoped that the reader will find, on laying down this compilation, that its extracts cover more ground than the volume of the Frenchman, or other authorities quoted.

The translator of Monsieur Lefébure's work in his preface on page first says "This book has been compiled with the view of supplying a link which has been missing in the history of embroidery, no serious work on this fascinating subject having been hitherto published. This may appear strange when one reflects that few Arts have been more universally practiced. True, several books have been written about various classes and aspects of embroidery. Amongst others, there are Lady Marian Alford's Needlework as Art.

Miss Dolby's Church Embroidery.

Miss Higgins' Hand book of Embroidery.

Dr. Rock's Textile Fabrics

and the Countess of Wilton's Art of Needlework.

Some of these are rather out of date; none can be held to fulfill the same purpose as Monsieur Lefébure's book in dealing with the technical character of embroidery."

In the chapter on Embroidery on the fourth page, it is truly stated "indeed, in a sense, a superiority to the brush may be claimed for it, since it can be made to produce work in relief, an element in decoration which can be successfully resorted to and preserved from abuse, and is certainly outside the powers of painting."

The materials used upon which to embroider, that is as to their origin and date, it is interesting and valuable to consider, but can be found elsewhere without much difficulty, hence the subject is not taken up in these pages, all of which will be found well cited in the book by Lefébure now under consideration.

It is a fact noted, that in the wonderful descriptions of the embroideries of the Jews, that the Cherubim and Seraphim are represented, with fruits and flowers, but no animals. Embroidery and Lace, by Ernest Lefébure, p. 22.

Is there not a suggestion in this, to the Anglican embroiderer? Why do the almost grotesque figures of animals sometimes appear in so-called Ecclesiastical designs for silks, for Stoles, Altar, and Dossal? Then, too, the student of Anglican Symbolism recoils from the hideous Gargoyles that in the Middle Ages crept into use in architecture till indeed "Symbolism became so shrouded, or overladen, that the beautiful pure symbol was lost."

The greatest superiority in embroidery is attributed to the Oriental peoples, of whom the Hebrews were a part.

"At the period of Christ's dispensation \* \* embroideries had been made chiefly with woolen, cotton and flaxen threads, though often intermixed with strands of gold and

Embroidery and Lace, silver, China at this period being almost the only country enjoying free use of silk." 36.

Speaking as to designs, comparing the Greeks and Hebrews, and further strengthening the peculiar adherence of the Hebrews to the Biblical instructions, find it stated that "to the Greeks the Gods were omnipresent; but to the Hebrews such familiar emblems of the divinity were unknown, and they used nought but Cherubim." \* \* "It is sad to find that 'nothing exists of these famous embroideries telling of the exploits of Greeks and Trojans, or of the Celebrated veils and hangings of the Temple.' "

Embroidery and Lace, by Ernest Lefébure, p. 36, 37.

Following the results of explorations already referred to, may it not be possible that even fragments of Hebrew embroideries may yet be discovered?

Embroidery and Lace, by Ernest Lefébure, p. 39.

The origin of the beautiful Orphreys, may seem to be found in the applique designs that the early Christians placed on the Albs, as depicted in the Catacombs.

On page 62 the Frenchman appears as an iconoclast, and it is the paragraph before referred to, where he speaks of the "Opus Anglicum." "Chainstitch" as described by Dr. Rock he says "may possibly have been invented by some ingenious Anglo-Saxon embroideress, who used a hook instead of the ordinary needle." Yet he throws doubt, for he thinks much the same effect is found elsewhere in embroideries, and as to the application of a hot iron he thinks certain Persian embroideries, in "chain stitch" assume an undulating surface without the application of any such tooling." The same writer seems to atone for this statement when he says "There was therefore no lack in the eighth to the twelfth centuries of clever designers and skillful workwomen, who might well found the reputation of an Opus Anglicum."

Embroidery and Lace, by Ernest Lefébure, pp. 62, 64.

After the close of the period ending with the Christian era, which the French writer Lefébure terms the first period, he begins the second period in the history of embroidery which he closes with the beginning of the twelfth century. If he is right in his divisions of the subject, then the *Opus Anglicum* is to date from about the eighth century, and to belong to the second division.

A few statements just here with references to history may serve to fix in the mind the connections to be found to exist with embroidery, the kings and queens of England, and the Hebrews.

This French writer attributes to the Anglican needlework, a superiority during the period covering the years between the eighth and twelfth centuries, that might have developed the *Opus Anglicum* work.

St. Margaret, of England, the wife of Malcolm III. of Scotland, whom she married in 1068, was renowned for her needlework. Her embroidery was done in the period assigned to the superiority in Anglican work.

In her marriage with the Scottish king, the two lines of Hebrew descent may be said to have been united, for the Scottish kings followed the Irish in line of descent, and Margaret was the Anglo-Saxon descendant. True, the union, on the throne of England was not effected, until James I. of England was crowned. All of this will be more fully referred to, later in this chapter sufficient only is named here to show, if possible, the close connection, of the period of the finest of Anglican work, with that which united the Scottish and Anglo-Saxon descendants. The question should be for the student, can an example be found of the work of St. Margaret, or her school of

workers, and if so does it show the *Opus Anglicum* work as described by Dr. Rock?

From the references quoted it seems evident that this French writer means to attribute the highest period of English embroidery to that between the eighth and twelfth centuries, but his citing work of great excellence, from the same source belonging to the fourteenth century, on page 91 of same volume extends its application to a period about two hundred years longer than he contemplates, when he says "England whose brilliant reputation for embroideries has been already mentioned, possesses an authentic work of the fourteenth century of the highest interest, proving that she had in no way declined in the art." This specimen is in the South Kensington Museum, it is "a pall or mortuary cloth which belongs to the Fishmongers' Company, and is traditionally said to have been used at the funeral of Sir William Walworth during the reign of Richard II., 1381."

Embroidery and Lace,  
by Ernest Lefébure, p.  
91.

With the opening of the twelfth century the writer begins the third period in embroidery, which ended with the beginning of the sixteenth century. This third period was marked by the imprint made by the Crusades, in two ways, one in the character of the designs, which were suggested by the cause that attracted the warriors, and called for a "Blazonary" that would donate the cause and the hero as well. The second effect was manifested in the style of embroidery, which received its impress from the beautiful examples of oriental art of needlework which the warriors brought back.

In summing up the evidence for this period, the third, the writer states "that Saints wearing armour were thus favorite subjects; and this Militaryism is more or

less distinctive of embroideries at this period.”

\* \* \* “Religious and heraldic subjects give the peculiar characteristics observable in artistic needlework of the Middle Ages. It is one which does not similarly reveal itself in works of a later time, when customs more pacific and manners less severe prevailed.”

Embroidery and Lace,  
by Ernest Lefébure,  
pp. 106, 107.

The fourth period beginning with the sixteenth century to the death of Louis XIV, or about 1715.

According to this same writer this period seems to be marked by fineness of execution, and exactness of detail, that, marvelous as it was, detracted from its value as compared with the “Heroic period” that extended from the Christian Era to the twelfth century.

To meet this increased demand for fineness of detail, the brush was called into question, to aid the embroiderer, where the flesh was to be represented. Therefore it is a just conclusion, that for the Anglican Church embroiderer, the use of the brush should not be called upon, in Ecclesiastical Embroidery. It will be well to remember, that this mixing of the arts, as it might be called, in using the brush with the needle, belongs to the fourth period, extending from the sixteenth to the early part of the eighteenth century.

The Italian element dominated this period. To the Churchman who devoutly studies the art of embroidery, it becomes painfully evident that the exquisite execution of this period, did away with the religious aspect of the work. The Art was carried to a high degree of perfection, but at the hands of artisans, to whom the present was the ruling thought, and it may be said, that embroidery of this period had lost its heart.

The fifth and last period as named by this author, from Louis XV. to the present, happily

leaves the period open, incomplete, and may not the worker in Ecclesiastical Embroidery labor to show a return to the better form in this, as in Symbolism, that preceded the "overloading" that began early in the Dark Ages.

Pursuing the writer (E. Lefébure) through his resumé of this period, so far as he has been able to go, it would seem that the growing ingenuity of the West, has had its influence in weakening for a time the true and artistic side of Embroidery. Modern invention has given machines of marvelous dexterity, that produce work, that satisfies those who desire only effect, and this creeps into the Church work too, unless the historic and spiritual side of the use of embroidery is fully appreciated. Then the rapidity of travel has brought the Oriental embroidery into the hands of the people of the occident, at such a price that a conscientious, not to say religious aspect of the work has been quite out of the question. Happily the writer seems to see signs of a return to the more ennobling phase of the Art.

Surely the Anglican Church needleworker has a wonderful responsibility laid upon her, when she recounts the facts that go to prove her line of descent from the Hebrew workers of the Bible, which appear evident by race descent, and religious mysteries, even to the use by the Church of the "five mystic colours of the Law."

To further define the peculiarities of the Opus Anglicum stitch, the following is culled from a number of The Art Amateur, found in an article written by Blanche C. Seward.

"The Opus Anglicanum or split stitch, claimed by Anglo-Saxon ladies as their own invention, and used by them in all their fine work, and particularly about the faces and hands of saints. This stitch resembles chain-stitch, and is worked

so that it follows the lines of features and the contours of flesh, and thus gives shadow and relief to a perfectly flat surface worked in one shade of silk. It is made by working a short satin stitch and bringing the needle up for the next stitch through the centre of the first, thus dividing or splitting the silk threads. To further enhance the beauty of this stitch it was the custom to heat round brass knobs and to press these down upon the work, wherever deep shadows threw it back, this process bringing into greater relief the parts upon which high lights were required."

A little repetition, in regard to the Anglican work, will be pardoned when the extracts are from other writers. Thus again, it is spoken of: "In England, during the Anglo-Saxon times, embroidered work had a great reputation, so much so that it was greatly prized and in request in France and other parts of Europe, where it was known as 'Anglicum Opus.' \* \* Embroidery was the chief occupation of Anglo-Saxon and Anglo-Norman ladies, Bede and other old historians frequently extolled the excellence of design and workmanship of the English embroidered palls, copes, corporals, chasubles, and hangings."

Historic Ornament,  
by J. Ward, 2 Vols,  
Vol. 2, p. 319.

Note that all these articles referred to were ecclesiastical Vestments and hangings, which shows the sacredness of the English Art. The question arises, whence and how this peculiar gift, among the English people? Can it be traced to the Hebrew inheritance, and so to not only a God-given talent, but to a God-given order for the use of that talent?

"About the date of the thirteenth century various technical names were given to the different kinds of embroidery, such as '*Opus Plumarium*,' or as it is now called 'feather stitch.'"

“ ‘*Opus Pulvinarium*’ or ‘cushion’ style where the work is done in cross and tent stitch.

‘*Opus pectineum*’ where the embroidery is made to represent or imitate weaving” \* \*

“The *Opus Anglicum* so highly prized seems to have been a kind of chain stitch embroidery, giving a granulated surface.”

Historic Ornament,  
by J. Ward, 2 Vols.,  
Vol. 2, pp. 319, 320, 321.

These studies and thoughts lead up to the interesting question, of the identity of the English people, with the “lost tribes” of Israel’s race.

The suggestion has been briefly made from time to time in these papers that there was a hidden mystery in connection with the Art of Needle work as practiced by the Anglo-Saxons, particularly in the branch of such work associated with the Church, which links it with the Hebrew people, the chosen of God. To find if possible a key to this mystery reference to a few writers on the subject of the English speaking people being the “Lost tribes of Israel” will not be out of place. The subject to the casual embroiderer may seem foreign, but as one Priest of the Anglican Church in America has expressed it, that the study of Ecclesiastical Embroidery is that of “Concrete history,” it cannot be so considered, by the more thoughtful Church Embroiderer. These are days wherein history is being rapidly made, and America is likely to prove her wonderful destiny in the fulfillment of prophecy (1898), and the Anglo-American Embroiderer may have her part to perform as perpetuating God’s command as given to Moses, when the five “Mystic colours” were ordained, and which in unbroken line have come down to the Anglican Priest of to-day.

Anglo-Israel and  
The Jewish Problem.  
The ten lost tribes  
found and identified in  
the Anglo-Saxon Race.  
By Rev. Thomas Ros-  
ling Howlett, B. A.,  
A. M., 1892.

“The great Disraeli declared the American nation” to be more like that of ancient Israel under the Judges than any other of history.”

If such may be said of America, for which the United States stands, politically, why not much more so in regard to her Religious mysteries? Woman's work may seem trivial, but fidelity to her own vocation, with a deep and ever widening study into the significance of her work, will not only elevate her, and her occupation, but strengthen the whole Church. That Anglo-Saxon and thus Anglo-American are descendants of Israel, the author just quoted from on page 40 endeavors to prove by "Ethnic Evidence in Names—Hebrew Names of Places in Britain, The Tribe of Dan—Its History and Footprints." To the identifying of the Danites with the inhabitants of Ireland, is added an Israelitish origin for the Celts, same volume pages 46, 47. And that the Anglo-Saxons are also of Semitic origin, pages 49, 51, go to prove. Although history nor the Bible has recorded that the Prophet Jeremiah brought to Ireland at least one of the Princesses, daughter of the Jewish King Zedekiah, whose eyes had been put out, before going to Babylon, yet there is a tradition that he, Jeremiah, did after filling the command as given in Jer. 43:8, 9, 10 verses, to place the stones in concealment, at Tahpanhes, took the Princess to Ireland, and later she married "the King of the Tuatha Danaans, an Israelitish colony on the northwestern part of the Island." (Ireland).

Anglo-Israel, by Rev.  
T. R. Howlett, p. 122.

Thus uniting the house of Judah with the Israelitish lost ten tribes. The explorer in Egypt has unearthed the pavement where undoubtedly were placed the hidden stones that Jeremiah set at Tahpanhes, as an article in "Biblia" states. May not some future discoveries, prove from records of stone, the subsequent flight of Jeremiah with the Princess?

The reader will certainly anticipate the sequence, did not this Jewish Princess bring

with her to this western Isle the wonderful Eastern and Hebrew art of the Nædle. True, the subject borders on the romantic, but romance has its part in the development of every people, and nation. St. Margaret, what of her?

“In going through the life of that pearl amid women, Edmund Ironside's granddaughter, and the little niece to Edward the Confessor—our own Anglo-Saxon Margaret—we meet with many a touching scene. On becoming Malcolm king of Scotland's wife, this Anglo-Saxon princess wedded, as it were, that country to herself, and toiled so long and well to civilize this then rude people. If we stop awhile to behold the royal but unlettered husband, who doted, as well he might, upon her, taking up with reverence Margaret's prayer-book, and as he gazed upon its beautifully illuminated leaves, and golden letters, which he knew not how to spell, kiss it for his queen's sake (for it was almost hourly in her hands), still more shall we wish to linger in thought within that chamber of hers, where she watched the labours of her waiting-maidens and worked along with them; and where copes, and chasubles, and stoles, and Altar frontals might always be seen, some in the workers' hands, others already done, and most beautifully wrought by the needles of those high born dames and worthful females whom Margaret the queen had drawn about her to spend their talents in embroidery upon the adornment of God's altar, and the sacrificial garments of its ministers:—Though not outstripped, the Anglo-Saxons were equaled by the Anglo-Normans and the English in a becoming zeal for the beauty of God's house and its servants ministering array. Still, however, the higher merit belongs to the first, for Anglo-Saxon feelings suggested, and Anglo-Saxon

fingers wrought those tasteful designs on the sacred garments that, however rich they might be in their materials, were thought richer still from their beauty, and, as works of art, have earned for themselves the historian's notice; at the same time a sight of them always called forth the admiration and awakened the wishes of foreigners to possess them."

Church Embroidery,  
by A. Dolby, p. 6.

"Much of the beautiful work of the middle ages was produced in the nunneries, where girls of noble birth were sent for their education; and where they were not only taught the principles of their religion, but as much book knowledge as the resources of the age could supply, and fine needlework and embroidery for the employment of their hours of relaxation from study."

\* \* \* "It is possible that we may have said enough to convince our country-women who have hitherto felt diffident, and inclined to yield the palm for embroidery to their continental sisters, that if there be anything in right of inheritance, English women can conscientiously lay claim to that of ability and excellence in church needlework. But in emulating our ancestors in working for the church, we must never forget that what they did best was always for 'the honour and glory of God,' and not merely for human praise, and the amusement of idle half hours. Those who labour in the right spirit, need scarcely to have been reminded of the pious and undeniable precedents we have quoted for their occupation."

Church Embroidery,  
by A. Dolby, pp. 7, 10.

In reference to the British as Israelites, a volume entitled "The British Israelites," will be found to be both interesting and instructive.

The British Israelites,  
or evidences of our  
Hebrew origin, by Lt.  
Col. H. W. J. Senior,  
First Bengal Infantry,  
London, p. 12.

The writer refers to Jeremiah, as having brought from Tahpanhes, in Egypt, the Jewish Princess, who is further said to have married "the Irish King Eochaid II., the Heremon (fl. B. C. 580)."

This makes the union of Judah and Israel, through the marriage of the Jewish Princess and the Irish King, as a descendant of Dan.

The British Israelites, or evidences of our Hebrew Origin, by Lt. Col. H. W. J. Senior, First Bengal Infantry, London, p. 13.

Reference is made to Margaret of England, who fled with her brothers to Scotland, and there married the Scottish King Malcolm III., Canmore, (1055-1093).

This marriage again connects the two lines of Israel and Juda, for the Anglo-Saxons are by writers shown to be of Semitic origin, and as the line of descent of Irish kings passed over into Scotland, this union, repeated, and intensified the union, which was fully consummated, and crowned, in the coronation of James VI. of Scotland, as James I. of Great Britain, 1603.

Another writer on this subject is Mrs. G. Albert Rogers, while not so technical as the one just referred to, may be said to give more of the romantic side of the subject. The title of one of her volumes is, "Britain in History Ancient and Modern; or Proofs Linking Israel with Britain throughout the Ages." She has other volumes, and one referring to the Coronation Stone.

After this little detour from the legitimate subject of this Lecture, a return is made to the question of Anglo-Saxon embroidery, as viewed by another writer.

"The grand old system of the Church of England in the Anglo-Saxon age was indeed a perfect one. There never was a time when the vestments for the Sanctuary were more æsthetically beautiful and ecclesiastically correct, \* \* \* and our royal Anglo-Saxon dames, our Ælf-flæds, our Emmas, our Margarets, busied their minds and bethought themselves how they might procure the most

The Ancient Use of Liturgical Colours, by C. C. Rolfe, pp. 105, 106.

beautiful sacerdotal garments for the service of the Altar."

“Under the Christian system, as under the Levitical, the vestments of the Church’s ministers were richly embroidered. And it was in the embroidery and ornamentation of a red or white vestment, as the case might be, that the other sacred colours were introduced, and the traditions of ‘the Law’ observed. It was this very embroidery—the *Opus Anglicanum*—so orthodox in its colouring, and beautiful in its workmanship, which made our Church of England vestments to be ‘extolled and coveted by all nations.’

It is manifest that with but two distinctive colours for the whole Christian year, there could be no such thing as a sequence of colours in the ancient Sarum use, corresponding in degree to the modern Roman sequence. There was no sequence of colours in the Levitical system; and there was also none, in the sense in which the word is now used, in the ancient Anglican system. This is the tradition of the Church of England.”

The Ancient Use of  
Liturgical Colours, by  
C. C. Rolfe, p. 118.

“Just one word needs to be said with regard to embroidery generally. Our modern embroidery will never compare with the *opus anglicanum*, the old Anglo-Saxon work, unless we can get our Sisters of Mercy who do the work to stick to the old Church of England colours. At the present day in all ecclesiastical art there is too great a tendency to do a thing simply to look pretty, forgetting the doctrinal which ought to underlie all pure ecclesiastical art, whether it be stone-cutting or needlework. Colours of almost all shades are now again used in modern needlework, as freely as they were in the work of the fifteenth and sixteenth centuries. In the Reformed Church of England these things ought not to be. Certainly for the sacrificial vestments of the Sanctuary, none but good materials of the five mystic colours of

The Ancient Use of  
Liturgical Colours, by  
C. C. Rolfe, p. 216.

the Law ought ever to be used. Even in making up the scarlet cassock care should be taken that no black or brown or other colour unauthorized by the Law be used, even in the stitching or lining. These are, indeed, but little things; but it is in 'little things,' as Michael Angelo has remarked, that perfection consists."

The following is the title of a modern book on embroidery, "Hand book of Embroidery, by L. Higgin, edited by Lady Marion Alford, published by authority of the Royal School of Art Needlework, and dedicated to their President, H. R. H. Princess Christian of Schleswig-Holstein, princess of Great Britain and Ireland, London and New York, Scribner and Welford, 1880."

The summary here made from that volume of the list of principal stitches in hand embroidery as taught in that Royal School of Art, will be found helpful, and a reference to the book will assist the needleworker greatly.

Stem stitch

Split stitch

Sarin stitch, or French Plumetis

Blanket stitch

Knotted stitch, or French knot

Bullion knot

Chain stitch

Twisted Chain, or Rope stitch

Feather stitch, or "Opus Plumarium"; "so called from its supposed resemblance to the plumage of a bird." Commonly called "long and short stitch," "long stitch," and sometimes "embroidery stitch."

Then come "Couching, or laid embroidery."

"Plain couching, or 'laid embroidery.'"

"Net patterned couching. The fastening stitches are placed diagonally instead of at right angles, forming a network, and are kept

in place by a cross-stitch at each intersection. This style of couching was commonly used as a ground in Ecclesiastical work of the fourteenth and fifteenth centuries."

Brick stitch

Diaper Couching

Basket stitch

"The Spanish school of Embroidery has always been famed for its excellence in this style, and has never lost the art."

"Basket stitch is mostly used now for Church Embroidery, or small articles of luxury."

"Diapering is generally employed in the drapery of small figures and in Ecclesiastical work."

"Cushion stitch, the ancient *Opus Pulvinarium* of the Middle Ages, likewise called 'Cross stitch.'"

This stitch as "Berlin Wool work" had a popularity which died out, and now (1898) as was suggested would be the case, is again being revived. It does not enter into Ecclesiastical work proper.

"Burden 'stitch, another form of Cushion stitch,' was used for flesh in very ancient embroideries, even before the introduction of the *Opus Anglicanum*, and is found in the works of the Flemish, German, Italian, and French schools of the fourteenth and fifteenth centuries." In concluding the subject of stitches the author thus refers to the *Opus Anglicanum*, the pride of all Anglican Churchmen.

"Perhaps we ought not to omit all mention of the *Opus Anglicum* or *Anglicanum* (English Work) though it is strictly ecclesiastical, and therefore does not enter into our province." Reference is then made to what Dr. Rock has said on the subject, which has been already quoted in this chapter.

Handbook of Embroidery, by L. Higgin, pp. 19-58.

The "Plain and Net Couching" spoken of,

are used frequently in the Ecclesiastical work of to-day, and are both sometimes termed, the "Italian stitch."

For couching Gold Cord, there is a peculiar silk known as "Maltese, or Horsetail."

In the use of Gold Cord, only the very best quality, should ever be used for Ecclesiastical work. Many are deterred from undertaking the work because of the expense of the materials; others will purchase as for secular work, materials effective, but not to last.

The Japanese Gold Cord from 60c. to 65c. per skein, is the best. With all the instruction that this compilation hopes to give, together with reference to the works cited, there will be a something wanting to the needleworker for the Church, which can only be gained by personal touch with the Sisters of the Anglican Church, or with some one who has been instructed by them. Beautiful embroidery can be done by others, but to interpret the meaning of Church embroidery, and transmit its teachings, can come only from direct inheritance. In America, where the order of Sainly workers who retire from the World, do not find the National assistance to their perpetuation, the Church in America must look to organizations of conscientious Church workers, who consecrate their service in this work, though not their whole lives, to perpetuate this sacred and historic art which strengthens and fortifies the Church.

In the preparation of the Cut work for transfer, there is used a paste; a very good one can be made with Rye flour and water, as Flour paste is made. The application is made to the back of the embroidery before taking from the frame, but requires the instruction of a teacher to insure success.

Chain Stitch. "No stitch is more popular

than chain stitch for working Church linen. Where dots are indicated, to enrich or fill up portions of a pattern, the common *back stitch* worked in soft, '*dotting* cotton' will produce the right effect. This stitch may be satisfactorily used, to fill in the vine-leaves in sacramental designs.

Where colours are approved, the leaves may be outlined, in *chain stitch*, with crimson, the veins in blue, and the *dots* in white."

Church Embroidery,  
by A. Dolby, p. 101.

In the use of the colored threads for the chain stitching for the Alb, they are thus spoken of "The origin of coloured chain-stitch on the alb may perhaps be traced to the custom of embroidering the under linen garments of the people of rank in the Middle Ages with delicate borders of colour."

Church Vestments,  
A. Dolby, p. 85.

While this may be true as to custom, yet the Anglican Churchman prefers to attribute a deeper meaning, associating the use of the Red and Blue on the white, with the "mystic colours of the Law," which while five in number, includes the gold, that is a metal, and if you remember that the combination of red and blue produce the purple, you may then consider that the essential colours as prescribed, in the "Mystic" number, are present when using the blue and red on the white, leaving the gold for the fabrics, that do not require-washing.

One of the writers often quoted is thus spoken of by the Handbook of Embroidery, by L. Higgin, edited by Lady Marion Alford on page 7.

"Mrs. Dolby, who by her presence and her teaching helped Lady Welby to start the Royal School of Art-Needlework, has left behind her a most valuable guide for Mediæval work in her 'Church Embroidery, Ancient and Modern,' which will always be a first class authority."

About the time of Constantine learn that the beautiful Orphreys were introduced "the strips of cloth called 'clavi,' which hitherto had been used for ornamenting the priestly dress, in accordance with its secular type, began to be exchanged for bands of costlier material, orphreys, to correspond with the greater splendour of the fabric of the robe." \* \* \* "It was a custom, 'says Dr. Rock, which universally prevailed amongst the ancient Romans, to ornament every garment with stripes of cloth and fringes of a purple colour. The stripes were called 'Latus-clavus' if broad, and 'Augustus-clavus' if narrow. The breadth of this ornament was commensurate with the rank and dignity of the wearer.'" The Orphreys of the Chasuble are thus described, "In ancient times the orphreys were called thus: the front vertical band, the *pectoral*; the corresponding one behind, the *dorsal*; and those which extend to the shoulders, the *humeral*s."

Church Vestments,  
A. Dolby, pp. 4, 5, and  
59.

This term Orphrey *has* been used to designate the stripes of handsome materials either with or without embroidery, which are placed on the frontal and super-frontal of Altar coverings.

To verify the statements often made in these lectures, the following passage would seem to have been written, which shows, too, that happily the Church embroiderer of to-day has already begun a return to the better execution of the work, by a study of that period, which produced the best examples of needlework, when heart and hand were both in the work. "The more ancient the needlework, the more remarkable do we find it for beauty of effect, gained by simple means. The designs exhibited on the oldest relics of embroidered vestments are of the plainest, although frequently

of the most symbolic character; and in their execution by the needle, not a stitch has been used which, if drawn away, would not leave the pattern incomplete.

One great feature of the Anglo-Saxon work was its lightness. The gold and silks were made to *trace* the pattern, as it were, on the surface of the main fabric of the article ornamented." \* \* \* "There is a growing taste for the revival of this graceful description of sacred embroidery. Most of our leading architects are adopting the ancient style of ornament in church decoration, and, where they are consulted in the matter of vestments, encourage, and very properly, a preference for works of the needle which are in character with the building wherein they are to be used."

Church Vestments,  
A. Dolby, p. 177.

Anastasia Dolby has thought it worth while to give a whole chapter entitled "the Vestment-makers charge to the Sacristan." It would be well to study carefully the instructions therein given. The following is quoted as helpful to all churches.

"The protection of bullion embroidery and cloth of gold from damp and bad air is another important duty of the sacristan. The drawers wherein vestments enriched by the precious metals are kept should be lined with thick flannel—not green baize, for the green dye is fugitive, and destructive to gold and silver. Covers of unbleached calico, which have been steeped in saffron water, should also be provided to fold about the garments when they are laid by; and even layers of the same saffron-dyed calico, placed over the gold embroidery itself will protect it from the influence of a pernicious atmosphere better than anything else."

Speaking of the office of a Sacristan, it is stated that "twenty years ago such a man might

have been difficult to find, to occupy this post, in the Church of England." \* \* \* "Happily, however, this is not now the condition of such things, in any church where its rites are solemnly observed; and we can suppose that in every band of choristers, or acolytes, there is a youth, of good principles and right feeling, ready to be selected for initiation, and instruction, in the duties of a sacristan."

Church Vestments,  
A. Dolby, pp. 188, 189.

To these suggestions the Compiler would urge an earnest protest against the modern custom of sending Vestments to be cleaned, or dyed, to those engaged in such work for the general public, and would call attention to the gifts of old, made to those in sacred orders, to insure a revenue wherewith to remunerate them for their care in the cleaning and preserving of the sacred vestments, as indicative of the high regard had for such work.

That there is a peculiar mission, not only for America, but for the Anglican Churchman; her children engaged in the study of the Historic Ecclesiastical Embroidery cannot doubt. For when the devotion of the "Cloister" is warmed and intensified by the "hearth," the religion of Christ becomes a living, active and contemplative one, illustrating forcibly the following statement found in *The Churchman* of July 9, 1898. The title of the article is "With the Mystics," wherein it is said: "It has been often remarked that the American people have a peculiar faculty for observing, but are impatient of contemplation. Consequently the main characteristic of parochial life is the width of its external activity. And among individuals Marthas are superabundant, Marys more rare than the nightingale, and that attractive composite character, the depth of whose activity is due to the intensity of its contemplation, is hardly less rare. Yet it is this latter type of

excellence, standing as it does midway between the Cloister and the hearth, that ought to be the product of the Anglo-Saxon Christianity which is our heritage. Whatever arguments there may be for attempting to cultivate the active and contemplative characters as distinct and separate types, this at least is certain, that Jesus combined both, as did the men who followed Him. The Apostles turned the world upside down because they kept the vision of God clear before them. It is this balance that we of this day need to strike."

The reverent study of Ecclesiastical Embroidery in any Diocese of the Anglican Church will surely help to effect this desired consummation. An organization should be set apart for the purpose of such study, with a deeply consecrated service, led by a teacher whose knowledge of the work should, if possible be traced to instruction, received from those holy women who in direct line, have plied and preserved the art in Cloisters, because the past age and European countries demanded that the work be so done. To-day—in America and this age, demands are made for a modified cloister, and a more spiritualized membership of the entire Anglican Church.

The humblest worker, in this line, is doing her part in the fulfillment of God's purpose, and the end cannot be seen by finite beings—blindly, it may be, the steps are taken, but remember that it has been said "Obedience to-day gives illumination for to-morrow."

As a summary of this chapter, what does the Churchman find most satisfactory? Is it not, that there is a historic, religious and spiritual side to the question of Ecclesiastical Embroidery; and to the Anglican Churchman has come down a heritage, dating from the commands as given to Moses, which is manifested, in the use

of the "five mystic colours of the Law," found in the "Sarum use"?

To this grand heritage is added, the beauty and execution of the work, as done by the Anglo-Saxon women, which suggests another heritage, not proved in these papers, but noted that Anglo-Saxon, and Anglo-American, are also Anglo-Israel. Time, with its wealth of revelations, may give facts to prove all that has been here suggested, and much more.

A third and last point, is the one of the Anglo-American responsibility in this matter of Ecclesiastical Embroidery, executed, as it is more likely to be by women, of the Church, spiritual; but not set apart in Cloister.

## SUMMARY.

### CHAPTER X.

Before closing the pages, and sealing the whole by publication, the Compiler finds an increasing desire to hold open the sheets, and continue the work of research, which has been most helpful and delightful; whole realms of thought have been the result of the study, and now as about to give to others what has taken many days and hours to gather, the sense of incompleteness is overpowering. There is not one page of this compilation, which, if followed out, would not reveal depths of thought and history, little dreamed of before. As suggested at the first, if these jottings serve to bring together facts heretofore scattered, and incite others to more exhaustive work in this line, the volume may lay claim to being one step, or only a half step forward in the line of advance.

From this incomplete study, it seems to be possible to gather First, that true and beautiful symbolism is traced directly to a gift from God, as manifested in His word by countless examples, from Geneses, to Revelation.

The fourteenth, fifteenth and sixteenth centuries marked a decline, in art, especially of the needle.

That the early Christian centuries preserved the purer forms and evidences of symbolism, as to Vestments, Colors and designs, both for the needle and the brush.

With the Dark Ages, crept in an increased and increasing fineness of detail, and it might be styled the human side of art, was developed

at the sacrifice of the spiritual. Thus the finer stitches in the work of the embroiderer are found in those ages; so, too, with the Artist of Brush and Chisel. The execution became finer, and the beautiful symbol, and spiritual significance was lost by "overloading."

That to the Anglican Church, has been permitted by God the sacred privilege of preserving best of all, in a direct line, from Moses, one mode at least of Symbolism, as given by God, in the use of the "five mystic colours of the Law."

With the seventeenth century, some marked changes for the better became manifest in the embroidery of the Needleworker in Ecclesiastical Art.

That period followed the age of fine execution, as to details, which lacked force, that has been shown to have accompanied the period of the Wars of the Roses; The seventeenth century, too, followed the Reformation or going back of the Anglican Church to her true and historic inheritance.

The eighteenth century has brought the subject down to the nineteenth without marked changes till to-day is found an ever-increasing desire to profit by the failures and successes of the past, expressed in the work of the Needleworker, the Artist and the Architect, who have each a clearer and better idea of true and pure Symbolism; together with a firmness of execution that shows a better understanding of the breadth and meaning of the Art they severally follow. When consecrated to the service of God and His Church, will be developed a "handmaid" to the religion of Christ's Church, which shall make the power of their art to be felt down through the ages yet to come.

To no people does the admonition come to be faithful to the trust assigned to them, as it does

to the American branch of the Anglo-Saxon race, perpetuating the Anglican Church. This Church has been clearly shown to be "The Church for Americans" in the able volume written by The Very Venerable Archdeacon Brown of Ohio, now Bishop Coadjutor of the Diocese of Arkansas.

The loving interest in the work, and constant sympathy of the Sisters in the Anglican Church, in America, with and for the work, conducted in Ohio under the name of "The Class in Ecclesiastical Embroidery of the Diocese of Ohio," shows the American influence. While the beautiful, historic art of the needle has in other lands, for the Church been done chiefly by those noble women, who felt themselves called of God, to absent themselves from the world around them, and work for God in seclusion; yet here in America, the freedom (that seems to be borne upon the very breeze,) has opened the doors of the Cloister Sisters, to the Church needleworker to enter their outer precinct, and learn the sacred art, transmitting the same to earnest workers in the Church, who, though in the world, by God's grace strive to live as not of it.

In closing this book, the writer hopes that every reader will realize the solemnity of the work entrusted to its members by the Church in America; especially should the women know their responsibility, and with consecrated service become more worthy each year, of the sacred calling, which they cannot lightly put aside, as *members* who possess a "*Talent.*"

## ADDENDUM.

There has recently been published, which comes to the compiler, just as these pages go to the printer, the first of a series of Tracts, called the "Alcuin Club Tracts." It bears the name as publishers of Messrs. Longmans, Green & Co., London, New York, and Bombay, 1898. The subject of the first is "The Ornaments of the Rubric" by J. T. Micklethwaite, F. S. A. On the fifth page is to be found the "Advertisement by the Committee," which states that "The Alcuin Club Tracts are issued under the direct supervision of the Committee; but the author of a tract, when it is published with his name, is alone responsible for the details. In the present instance many suggestions have been made in the course of the consideration of the Tract by the Committee, and some of these have been incorporated by the author. The Tract, may be said, in a general sense, though not in every detail, to represent the views of the Committee."

This is the beginning of a line of publications, that will throw a great and beneficial light on the subject, of so much interest to the Anglican Churchman.

The writer thus speaks of the subject: "The science of Ecclesiology, invented about half a century since, at a time of strong religious revival, soon attracted many enthusiastic disciples. But enthusiasm without study could not carry its subject very far. There has been a succession of real students from the

beginning, but the sciolists have been the more numerous and perhaps the more aggressive, and when ecclesiological teaching became ecclesiastical practice their influence on its course was by far the greatest." The result of this is shown to be a "standard called correctness" which has "no definite principle underlying it." \* \* \* "Several elements have contributed to its making. Reading had little to do with it, a superficial knowledge of our own ancient churches rather more, and hints taken from modern practice in foreign churches most of all." \* \* \* "As a matter of taste this is deplorable, and as a matter of policy it is mischievous. The wish to make full use of the Prayer Book and what it orders comes of the increasing vitality of the Church" \* \* \* "The desire to add to the dignity of the surroundings of public worship beyond what was usual in our grandfather's time is a right and proper one, and it will go on increasing. But as to ornaments it may be satisfied without going beyond the Book of Common Prayer. The intention of this present tract is to show what were the ornaments used at the time the rubric names, and it will be seen that it includes enough for the setting forth of a most ornate ceremonial, and some things besides, which perhaps no one would wish to revive now. The mention of such must not be understood as recommendation of their use. But the things were in use at the time which fixes the law, and it would be very difficult to maintain that their presence in a church would now be unlawful. And certainly, if the usages with which any of them were connected should be restored without any new directions concerning them being given by proper authority, those ornaments and none other ought to be used." This brings the sub-

ject back to the point mentioned early in these papers, viz., that by retrospect, and study, this nineteenth century should develop the use of Symbolism an advance, as shown in the best use of all its modes in every line of Church work; which certainly is strengthened by the quotation just made referring to "the Ornaments of the Rubric."

No. 1 of Alcuin Club  
Tracts — The Orna-  
ments of the Rubric,  
by J. T. Mickle-  
thwaite, F. S. A., pub.  
1898.

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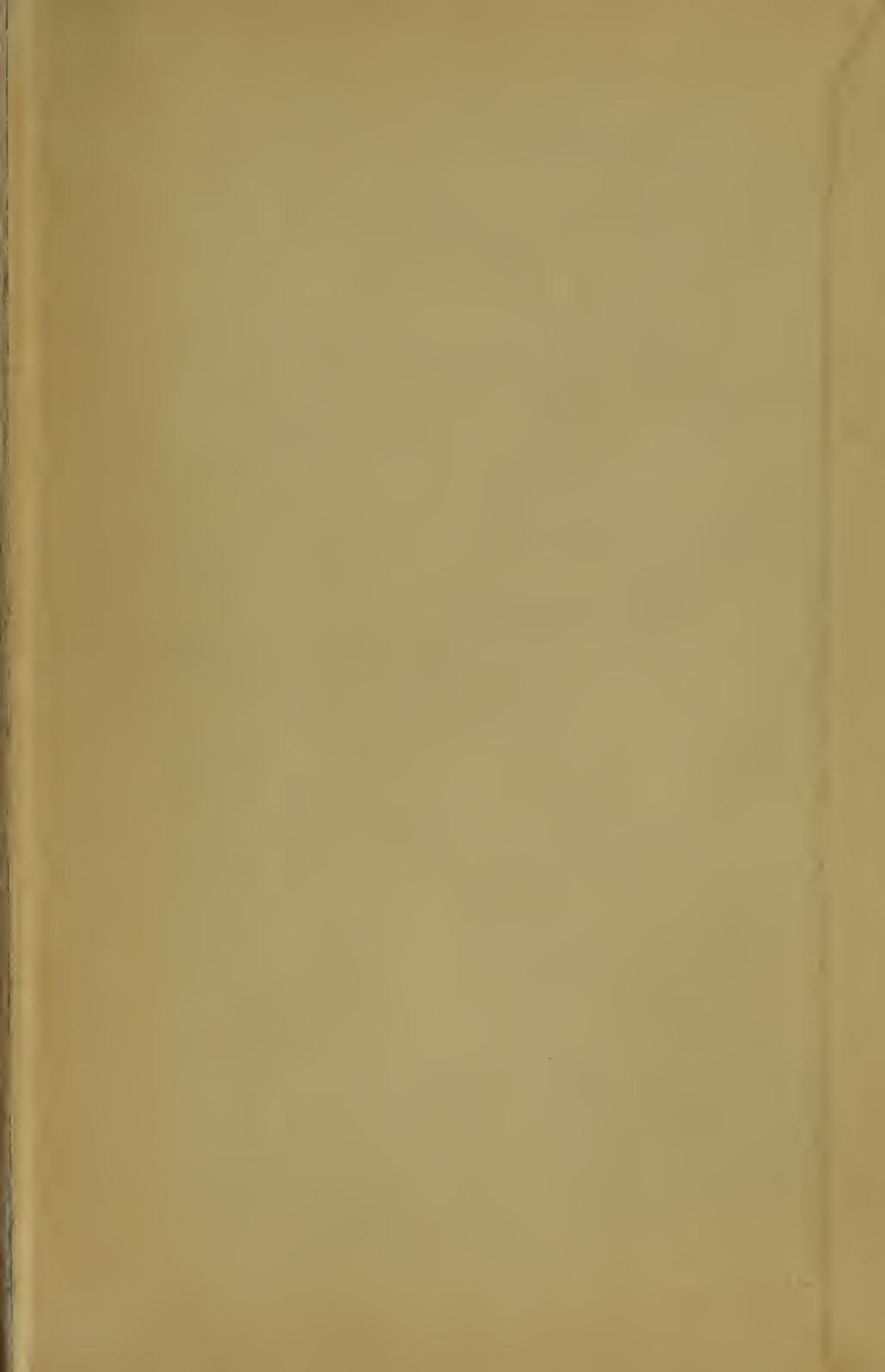
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