DICKINSON EDWARD

MUSIC IN THE HISTORY OF THE WESTERN CHURCH

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Содержание

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PREFACE

The practical administration of music in public worship is one of the most interesting of the secondary problems with which the Christian Church has been called upon to deal. Song has proved such a universal necessity in worship that it may almost be said, no music no Church. The endless diversity of musical forms and styles involves the perennial question, How shall music contribute most effectually to the ends which church worship has in view without renouncing those attributes upon which its freedom as fine art depends?

The present volume is an attempt to show how this problem has been treated by different confessions and in different nations

and times; how music, in issuing from the bosom of the Church, has been moulded under the influence of varying ideals of devotion, liturgic usages, national temperaments, and types and methods of expression current in secular art. It is the author's chief purpose and hope to arouse in the minds of ministers and non-professional lovers of music, as well as of church musicians, an interest in this branch of art such as they cannot feel so long as its history is unknown to them. A knowledge of history always tends to promote humility and reverence, and to check the spread of capricious perversions of judgment. Even a feeble sense of the grandeur and beauty of the forms which ecclesiastical music has taken, and the vital relation which it has always held in organized worship, will serve to convince a devoted servant of the Church that its proper administration is as much a matter of concern to-day as it ever has been in the past.

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CHAPTER I
PRIMITIVE AND ANCIENT RELIGIOUS MUSIC

Leon Gautier, in opening his history of the epic poetry of France, ascribes the primitive poetic utterance of mankind to a religious impulse. “Represent to yourselves,” he says, “the first man at the moment when he issues from the hand of God, when his vision rests for the first time upon his new empire. Imagine, if it be possible, the exceeding vividness of his impressions when the magnificence of the world is reflected in the mirror of his soul. Intoxicated, almost mad with admiration, gratitude, and love, he raises his eyes to heaven, not satisfied with the spectacle of the earth; then discovering God in the heavens, and attributing to him all the honor of this magnificence and of the harmonies of creation, he opens his mouth, the first stammerings of speech escape his lips – he speaks; ah, no, he sings, and the first song of the lord of creation will be a hymn to God his creator.”

If the language of poetical extravagance may be admitted into serious historical composition, we may accept this theatrical picture as an allegorized image of a truth. Although we speak no longer of a “first man,” and although we have the best reasons to suppose that the earliest vocal efforts of our anthropoid progenitors were a softly modulated love call or a strident battle

cry rather than a *sursum corda*; yet taking for our point of departure that stage in human development when art properly begins, when the unpremeditated responses to simple sensation are supplemented by the more stable and organized expression of a soul life become self-conscious, then we certainly do find that the earliest attempts at song are occasioned by motives that must in strictness be called religious. The savage is a very religious being. In all the relations of his simple life he is hedged about by a stiff code of regulations whose sanction depends upon his recognition of the presence of invisible powers and his duties to them. He divines a mysterious presence as pervasive as the atmosphere he breathes, which takes in his childish fancy diverse shapes, as of ghosts, deified ancestors, anthropomorphic gods, embodied influences of sun and cloud. In whatever guise these conceptions may clothe themselves, he experiences a feeling of awe which sometimes appears as abject fear, sometimes as reverence and love. The emotions which the primitive man feels under the pressure of these ideas are the most profound and persistent of which he is capable, and as they involve notions which are held in common by all the members of the tribe (for there are no sceptics or nonconformists in the savage community), they are formulated in elaborate schemes of ceremony. The religious sentiment inevitably seeks expression in the assembly – "the means," as Professor Brinton says, "by which that most potent agent in religious life, collective suggestion, is brought to bear upon the mind" – the liturgy, the festival, and the

sacrifice.[1] By virtue of certain laws of the human mind which are evident everywhere, in the highest civilized condition as in the savage, the religious emotion, intensified by collective suggestion in the assembly, will find expression not in the ordinary manner of thought communication, but in those rhythmic and inflected movements and cadences which are the natural outlet of strong mental excitement when thrown back upon itself. These gestures and vocal inflections become regulated and systematized in order that they may be permanently retained, and serve in their reaction to stimulate anew the mental states by which they were occasioned. Singing, dancing, and pantomime compose the means by which uncivilized man throughout the world gives expression to his controlling ideas. The needed uniformity in movement and accent is most easily effected by rhythmical beats; and as these beats are more distinctly heard, and also blend more agreeably with the tones of the voice if they are musical sounds, a rude form of instrumental music arises. Here we have elements of public religious ceremony as they exist in the most highly organized and spiritualized worships, – the assemblage, where common motives produce common action and react to produce a common mood, the ritual with its instrumental music, and the resulting sense on the part of the participant of detachment from material interests and of personal communion with the unseen powers.

The symbolic dance and the choral chant are among the most

[1] Brinton, *The Religions of Ancient Peoples.*

primitive, probably the most primitive, forms of art. Out of their union came music, poetry, and dramatic action. Sculpture, painting, and architecture were stimulated if not actually created under the same auspices. "The festival," says Prof. Baldwin Brown, "creates the artist."[2] Festivals among primitive races, as among ancient cultured peoples, are all distinctly religious. Singing and dancing are inseparable. Vocal music is a sort of chant, adopted because of its nerve-exciting property, and also for the sake of enabling a mass of participants to utter the words in unison where intelligible words are used. A separation of caste between priesthood and laity is effected in very early times. The ritual becomes a form of magical incantation; the utterance of the wizard, prophet, or priest consists of phrases of mysterious meaning or incoherent ejaculations.

The prime feature in the earlier forms of worship is the dance. It held also a prominent place in the rites of the ancient cultured nations, and lingers in dim reminiscence in the processions and altar ceremonies of modern liturgical worship. Its function was as important as that of music in the modern Church, and its effect was in many ways closely analogous. When connected with worship, the dance is employed to produce that condition of mental exhilaration which accompanies the expenditure of surplus physical energy, or as a mode of symbolic, semi-dramatic expression of definite religious ideas. "The audible and visible manifestations of joy," says Herbert Spencer, "which culminate

[2] Brown, *The Fine Arts*.

in singing and dancing, have their roots in instinctive actions like those of lively children who, on seeing in the distance some indulgent relative, run up to him, joining one another in screams of delight and breaking their run with leaps; and when, instead of an indulgent relative met by joyful children, we have a conquering chief or king met by groups of his people, there will almost certainly occur saltatory and vocal expressions of elated feeling, and these must become by implication signs of respect and loyalty, – ascriptions of worth which, raised to a higher power, become worship."[3] Illustrations of such motives in the sacred dance are found in the festive procession of women, led by Miriam, after the overthrow of the Egyptians, the dance of David before the ark, and the dance of the boy Sophocles around the trophies of Salamis. But the sacred dance is by no means confined to the discharge of physical energy under the promptings of joy. The funeral dance is one of the most frequent of such observances, and dread of divine wrath and the hope of propitiation by means of rites pleasing to the offended power form a frequent occasion for rhythmic evolution and violent bodily demonstration.

Far more commonly, however, does the sacred dance assume a representative character and become a rudimentary drama, either imitative or emblematic. It depicts the doings of the gods, often under the supposition that the divinities are aided by the sympathetic efforts of their devotees. Certain mysteries,

[3] Spencer, *Professional Institutions: Dancer and Musician*.

known only to the initiated, are symbolized in bodily movement. The fact that the dance was symbolic and instructive, like the sacrificial rite itself, enables us to understand why dancing should have held such prominence in the worship of nations so grave and intelligent as the Egyptians, Hebrews, and Greeks. Representations of religious processions and dances are found upon the monuments of Egypt and Assyria. The Egyptian peasant, when gathering his harvest, sacrificed the first fruits, and danced to testify his thankfulness to the gods. The priests represented in their dances the course of the stars and scenes from the histories of Osiris and Isis. The dance of the Israelites in the desert around the golden calf was probably a reproduction of features of the Egyptian Apis worship. The myths of many ancient nations represent the gods as dancing, and supposed imitations of such august examples had a place in the ceremonies devoted to their honor. The dance was always an index of the higher or lower nature of the religious conceptions which fostered it. Among the purer and more elevated worships it was full of grace and dignity. In the sensuous cults of Phoenicia and Lydia, and among the later Greek votaries of Cybele and Dionysus, the dance reflected the fears and passions that issued in bloody, obscene, and frenzied rites, and degenerated into almost incredible spectacles of wantonness and riot.

It was among the Greeks, however, that the religious dance developed its highest possibilities of expressiveness and beauty, and became raised to the dignity of a fine art. The admiration of

the Greeks for the human form, their unceasing effort to develop its symmetry, strength, and grace, led them early to perceive that it was in itself an efficient means for the expression of the soul, and that its movements and attitudes could work sympathetically upon the fancy. The dance was therefore cultivated as a coequal with music and poetry; educators inculcated it as indispensable to the higher discipline of youth; it was commended by philosophers and celebrated by poets. It held a prominent place in the public games, in processions and celebrations, in the mysteries, and in public religious ceremonies. Every form of worship, from the frantic orgies of the drunken devotees of Dionysus to the pure and tranquil adoration offered to Phoebus Apollo, consisted to a large extent of dancing. Andrew Lang's remark in regard to the connection between dancing and religious solemnity among savages would apply also to the Hellenic sacred dance, that "to dance this or that means to be acquainted with this or that myth, which is represented in a dance or *ballet d'action*."[4] Among the favorite subjects for pantomimic representation, united with choral singing, were the combat between Apollo and the dragon and the sorrows of Dionysus, the commemoration of the latter forming the origin of the splendid Athenian drama. The ancient dance, it must be remembered, had as its motive the expression of a wide range of emotion, and could be employed to symbolize sentiments of wonder, love, and gratitude. Regularly ordered movements, often accompanied by

[4] Lang, *Myth, Ritual, and Religion*.

gesture, could well have a place in religious ceremony, as the gods and their relations to mankind were then conceived; and moreover, at a time when music was in a crude state, rhythmic evolutions and expressive gestures, refined and moderated by the exquisite sense of proportion native to the Greek mind, undoubtedly had a solemnizing effect upon the participants and beholders not unlike that of music in modern Christian worship. Cultivated as an art under the name of *orchestik*, the mimic dance reached a degree of elegance and emotional significance to which modern times afford no proper parallel. It was not unworthy of the place it held in the society of poetry and music, with which it combined to form that composite art which filled so high a station in Greek culture in the golden age.

The Hellenic dance, both religious and theatric, was adopted by the Romans, but, like so much that was noble in Greek art, only to be degraded in the transfer. It passed over into the Christian Church, like many other ceremonial practices of heathenism, but modified and by no means of general observance. It appeared on occasions of thanksgiving and celebrations of important events in the Church's history. The priest would often lead the dance around the altar on Sundays and festal days. The Christians sometimes gathered about the church doors at night and danced and sang songs. There is nothing in these facts derogatory to the piety of the early Christians. They simply expressed their joy according to the universal fashion of the age; and especially on those occasions which, as for instance

Christmas, were adaptations of old pagan festivals, they naturally imitated many of the time-honored observances. The Christian dance, however, finally degenerated; certain features, such as the nocturnal festivities, gave rise to scandal; the church authorities began to condemn them, and the rising spirit of asceticism drove them into disfavor. The dance was a dangerous reminder of the heathen worship with all its abominations; and since many pagan beliefs and customs, with attendant immoralities, lingered for centuries as a seductive snare to the weaker brethren, the Church bestirred itself to eliminate all perilous associations from religious ceremony and to arouse a love for an absorbed and spiritual worship. During the Middle Age, and even in comparatively recent times in Spain and Spanish America, we find survivals of the ancient religious dance in the Christian Church, but in the more enlightened countries it has practically ceased to exist. The Christian religion is more truly joyful than the Greek; yet the Christian devotee, even in his most confident moments, no longer feels inclined to give vent to his happiness in physical movements, for there is mingled with his rapture a sentiment of awe and submission which bids him adore but be still. Religious processions are frequent in Christian countries, but the participants do not, like the Egyptians and Greeks, dance as they go. We find even in ancient times isolated opinions that public dancing is indecorous. Only in a naive and childlike stage of society will dancing as a feature of worship seem appropriate and innocent. As reflection increases, the unrestrained and

conspicuous manifestation of feeling in shouts and violent bodily movements is deemed unworthy; a more spiritual conception of the nature of the heavenly power and man's relation to it requires that forms of worship should become more refined and moderate. Even the secular dance has lost much of its ancient dignity from somewhat similar reasons, partly also because the differentiation and high development of music, taking the place of dancing as a social art, has relegated the latter to the realm of things outgrown, which no longer minister to man's intellectual necessities.

As we turn to the subject of music in ancient religious rites, we find that where the dance had already reached a high degree of artistic development, music was still in dependent infancy. The only promise of its splendid future was in the reverence already accorded to it, and the universality of its use in prayer and praise. On its vocal side it was used to add solemnity to the words of the officiating priest, forming the intonation, or ecclesiastical accent, which has been an inseparable feature of liturgical worship in all periods. So far as the people had a share in religious functions, vocal music was employed by them in hymns to the gods, or in responsive refrains. In its instrumental form it was used to assist the singers to preserve the correct pitch and rhythm, to regulate the steps of the dance, or, in an independent capacity, to act upon the nerves of the worshipers and increase their sense of awe in the presence of the deity. It is the nervous excitement produced by certain kinds of musical performance that accounts

for the fact that incantations, exorcisms, and the ceremonies of demon worship among savages and barbarians are accompanied by harsh-sounding instruments; that tortures, executions, and human sacrifices, such as those of the ancient Phoenicians and Mexicans, were attended by the clamor of drums, trumpets, and cymbals. Even in the Hebrew temple service the blasts of horns and trumpets could have had no other purpose than that of intensifying emotions of awe and dread.

Still another office of music in ancient ceremony, perhaps still more valued, was that of suggesting definite ideas by means of an associated symbolism. In certain occult observances, such as those of the Egyptians and Hindus, relationships were imagined between instruments or melodies and religious or moral conceptions, so that the melody or random tone of the instrument indicated to the initiate the associated principle, and thus came to have an imputed sanctity of its own. This symbolism could be employed to recall to the mind ethical precepts or religious tenets at solemn moments, and tone could become a doubly powerful agent by uniting the effect of vivid ideas to its inherent property of nerve excitement.

Our knowledge of the uses of music among the most ancient nations is chiefly confined to its function in religious ceremony. All ancient worship was ritualistic and administered by a priesthood, and the liturgies and ceremonial rites were intimately associated with music. The oldest literatures that have survived contain hymns to the gods, and upon the most

ancient monuments are traced representations of instruments and players. Among the literary records discovered on the site of Nineveh are collections of hymns, prayers, and penitential psalms, addressed to the Assyrian deities, designed, as expressly stated, for public worship, and which Professor Sayce compares to the English Book of Common Prayer. On the Assyrian monuments are carved reliefs of instrumental players, sometimes single, sometimes in groups of considerable numbers. Allusions in the Bible indicate that the Assyrians employed music on festal occasions, that hymns to the gods were sung at banquets and dirges at funerals. The kings maintained bands at their courts, and provided a considerable variety of instruments for use in the idol worship.[5]

There is abundant evidence that music was an important factor in the religious rites of Egypt. The testimony of carved and painted walls of tombs and temples, the papyrus records, the accounts of visitors, inform us that music was in Egypt preëminently a sacred art, as it must needs have been in a land in which, as Ranke says, there was nothing secular. Music was in the care of the priests, who jealously guarded the sacred hymns and melodies from innovation and foreign intrusion.[6] In

[5] A full account of ancient Assyrian music, so far as known, may be found in Engel's *Music of the Most Ancient Nations*.

[6] "Long ago they [the Egyptians] appear to have recognized the principle that their young citizens must be habituated to forms and strains of virtue. These they fixed, and exhibited the patterns of them in their temples; and no painter or artist is allowed to innovate upon them, or to leave the traditional forms and invent new ones. To this day

musical science, knowledge of the divisions of the monochord, systems of keys, notation, etc., the Egyptians were probably in advance of all other nations. The Greeks certainly derived much of their musical practice from the dwellers on the Nile. They possessed an extensive variety of instruments, from the little tinkling sistrum up to the profusely ornamented harp of twelve or thirteen strings, which towered above the performer. From such an instrument as the latter it would seem as though some kind of harmony must have been produced, especially since the player is represented as using both hands. But if such were the case, the harmony could not have been reduced to a scientific system, since otherwise a usage so remarkable would not have escaped the attention of the Greek musicians who derived so much of their art from Egypt. Music never failed at public or private festivity, religious ceremony, or funeral rite. As in all ancient religions, processions to the temples, carrying images of the gods and offerings, were attended by dances and vocal and instrumental performances. Lyrical poems, containing the praises of gods and heroes, were sung at public ceremonies; hymns were addressed to the rising and setting sun, to Ammon and the other gods. According to Chappell, the custom of carolling or singing without words, like birds, to the gods existed among the Egyptians, – a practice which was imitated by the Greeks, from whom the custom was transferred to the Western

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no alteration is allowed either in these arts, or in music at all." – Plato, *Laws*, Book II., Jowett's translation.

Church.[7] The chief instrument of the temple worship was the sistrum, and connected with all the temples in the time of the New Empire were companies of female sistrum players who stood in symbolic relations to the god as inmates of his harem, holding various degrees of rank. These women received high honors, often of a political nature.[8]

In spite of the simplicity and frequent coarseness of ancient music, the older nations ascribed to it an influence over the moral nature which the modern music lover would never think of attributing to his highly developed art. They referred its invention to the gods, and imputed to it thaumaturgical properties. The Hebrews were the only ancient cultivated nation that did not assign to music a superhuman source. The Greek myths of Orpheus, Amphion, and Arion are but samples of hundreds of marvellous tales of musical effect that have place in primitive legends. This belief in the magical power of music was connected with the equally universal opinion that music in itself could express and arouse definite notions and passions, and could exert a direct moral or immoral influence. The importance ascribed by the Greeks to music in the education of youth, as emphatically affirmed by philosophers and law-givers, is based upon this belief. Not only particular melodies, but the different modes or keys were held by the Greeks to exert a positive influence upon character. The Dorian mode was considered bold and manly,

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[7] Chappell, *History of Music*.

[8] Erman, *Life in Ancient Egypt*, translated by Tirard.

inspiring valor and fortitude; the Lydian, weak and enervating. Plato, in the second book of the *Laws*, condemns as "intolerable and blasphemous" the opinion that the purpose of music is to give pleasure. He finds a direct relation between morality and certain forms of music, and would have musicians constrained to compose only such melodies and rhythms as would turn the plastic mind toward virtue. Plutarch, in his discourse concerning music in his *Morals*, says: "The ancient Greeks deemed it requisite by the assistance of music to form and compose the minds of youth to what was decent, sober, and virtuous; believing the use of music beneficially efficacious to incite to all serious actions." He even goes so far as to say that "the right moulding of ingenuous manners and civil conduct lies in a well-grounded musical education." Assumptions of direct moral, intellectual, and even pathological action on the part of music, as distinct from an aesthetic appeal, are so abundant in ancient writings that we cannot dismiss them as mere fanciful hyperbole, but must admit that music really possessed a power over the emotions and volitions which has been lost in its later evolution. The explanation of this apparent anomaly probably lies, first, in the fact that music in antiquity was not a free independent art, and that when the philosophers speak of music they think of it in its associations with poetry, religious and patriotic observances, moral and legal precepts, historic relations, etc. Music, on its vocal side, was mere emphasized speech inflection; it was a slave to poetry; it had no rhythmical laws of its own. The

melody did not convey aesthetic charm in itself alone, but simply heightened the sensuous effect of measured speech and vivified the thought. Mr. Spencer's well-known expression that "cadence is the comment of the emotion upon the propositions of the intellect" would apply very accurately to the musical theories of the ancients. Certain modes (that is, keys), on account of convenience of pitch, were employed for certain kinds of poetical expression; and as a poem was always chanted in the mode that was first assigned to it, particular classes of ideas would come to be identified with particular modes. Associations of race character would lead to similar interpretation. The Dorian mode would seem to partake of the sternness and vigor of the warlike Dorian Spartans; the Lydian mode and its melodies would hint of Lydian effeminacy.[9] Instrumental music also was equally restricted to definite meanings through association. It was an accompaniment to poetry, bound up with the symbolic dance, subordinated to formal social observances; it produced not the artistic effect of melody, harmony, and form, but the nervous stimulation of crude unorganized tone, acting upon recipients who had never learned to consider music as anything but a direct emotional excitant or an intensifier of previously conceived ideas.

Another explanation of the ancient view of music as possessing a controlling power over emotion, thought, and conduct lies in the fact that music existed only in its rude

[9] See Plato, *Republic*, book iii.

primal elements; antiquity in its conception and use of music never passed far beyond that point where tone was the outcome of simple emotional states, and to which notions of precise intellectual significance still clung. Whatever theory of the origin of music may finally prevail, there can be no question that music in its primitive condition is more directly the outcome of clearly realized feeling than it is when developed into a free, intellectualized, and heterogeneous art form. Music, the more it rises into an art, the more it exerts a purely aesthetic effect through its action upon intelligences that delight in form, organization, and ideal motion, loses in equal proportion the emotional definiteness that exists in simple and spontaneous tone inflections. The earliest reasoning on the rationale of musical effects always takes for granted that music's purpose is to convey exact ideas, or at least express definite emotion. Music did not advance so far among the ancients that they were able to escape from this naturalistic conception. They could conceive of no higher purpose in music than to move the mind in definite directions, and so they maintained that it always did so. Even in modern life numberless instances prove that the music which exerts the greatest effect over the impulses is not the mature and complex art of the masters, but the simple strains which emanate from the people and bring up recollections which in themselves alone have power to stir the heart. The song that melts a congregation to tears, the patriotic air that fires the enthusiasm of an assembly on the eve of a political crisis, the strain that

nerves an army to desperate endeavor, is not an elaborate work of art, but a simple and obvious tune, which finds its real force in association. All this is especially true of music employed for religious ends, and we find in such facts a reason why it could make no progress in ancient times, certainly none where it was under the control of an organized social caste. For the priestly order is always conservative, and in antiquity this conservatism petrified melody, at the same time with the rites to which it adhered, into stereotyped formulas. Where music is bound up with a ritual, innovation in the one is discountenanced as tending to loosen the traditional strictness of the other.

I have laid stress upon this point because this attempt of the religious authorities in antiquity to repress music in worship to a subsidiary function was the sign of a conception of music which has always been more or less active in the Church, down even to our own day. As soon as musical art reaches a certain stage of development it strives to emancipate itself from the thraldom of word and visible action, and to exalt itself for its own undivided glory. Strict religionists have always looked upon this tendency with suspicion, and have often strenuously opposed it, seeing in the sensuous fascinations of the art an obstacle to complete absorption in spiritual concerns. The conflict between the devotional and the aesthetic principles, which has been so active in the history of worship music in modern times, never appeared in antiquity except in the later period of Greek art. Since this outbreak of the spirit of rebellion occurred only when

Hellenic religion was no longer a force in civilization, its results were felt only in the sphere of secular music; but no progress resulted, for musical culture was soon assumed everywhere by the Christian Church, which for a thousand years succeeded in restraining music within the antique conception of bondage to liturgy and ceremony.

Partly as a result of this subjection of music by its allied powers, partly, perhaps, as a cause, a science of harmony was never developed in ancient times. That music was always performed in unison and octaves, as has been generally believed, is, however, not probable. In view of the fact that the Egyptians possessed harps over six feet in height, having twelve or thirteen strings, and played with both hands, and that the monuments of Assyria and Egypt and the records of musical practice among the Hebrews, Greeks, and other nations show us a large variety of instruments grouped in bands of considerable size, we are justified in supposing that combinations of different sounds were often produced. But the absence from the ancient treatises of any but the most vague and obscure allusions to the production of accordant tones, and the conclusive evidence in respect to the general lack of freedom and development in musical art, is proof positive that, whatever concords of sounds may have been occasionally produced, nothing comparable to our present contrapuntal and harmonic system existed. The music so extravagantly praised in antiquity was, vocally, chant, or recitative, ordinarily in a single part; instrumental music was

rude and unsystematized sound, partly a mechanical aid to the voice and the dance step, partly a means of nervous exhilaration. The modern conception of music as a free, self-assertive art, subject only to its own laws, lifting the soul into regions of pure contemplation, where all temporal relations are lost in a tide of self-forgetful rapture, – this was a conception unknown to the mind of antiquity.

The student of the music of the Christian Church naturally turns with curiosity to that one of the ancient nations whose religion was the antecedent of the Christian, and whose sacred literature has furnished the worship of the Church with the loftiest expression of its trust and aspiration. The music of the Hebrews, as Ambros says, "was divine service, not art."[10] Many modern writers have assumed a high degree of perfection in ancient Hebrew music, but only on sentimental grounds, not because there is any evidence to support such an opinion. There is no reason to suppose that music was further developed among the Hebrews than among the most cultivated of their neighbors. Their music, like that of the ancient nations generally, was entirely subsidiary to poetic recitation and dancing; it was unharmonic, simple, and inclined to be coarse and noisy. Although in general use, music never attained so great honor among them as it did among the Greeks. We find in the Scriptures no praises of music as a nourisher of morality, rarely a trace of an ascription of magical properties. Although it had a

[10] Ambros, *Geschichte der Musik*.

place in military operations and at feasts, private merry-makings, etc., its chief value lay in its availability for religious purposes. To the Hebrews the arts obtained significance only as they could be used to adorn the courts of Jehovah, or could be employed in the ascription of praise to him. Music was to them an efficient agent to excite emotions of awe, or to carry more directly to the heart the rhapsodies and searching admonitions of psalmists and prophets.

No authentic melodies have come down to us from the time of the Israelitish residence in Palestine. No treatise on Hebrew musical theory or practice, if any such ever existed, has been preserved. No definite light is thrown upon the Hebrew musical system by the Bible or any other ancient book. We may be certain that if the Hebrews had possessed anything distinctive, or far in advance of the practice of their contemporaries, some testimony to that effect would be found. All evidence and analogy indicate that the Hebrew song was a unison chant or cantillation, more or less melodious, and sufficiently definite to be perpetuated by tradition, but entirely subordinate to poetry, in rhythm following the accent and metre of the text.

We are not so much in the dark in respect to the use and nature of Hebrew instruments, although we know as little of the style of music that was performed upon them. Our knowledge of the instruments themselves is derived from those represented upon the monuments of Assyria and Egypt, which were evidently similar to those used by the Hebrews. The Hebrews never

invented a musical instrument. Not one in use among them but had its equivalent among nations older in civilization. And so we may infer that the entire musical practice of the Hebrews was derived first from their early neighbors the Chaldeans, and later from the Egyptians; although we may suppose that some modifications may have arisen after they became an independent nation. The first mention of musical instruments in the Bible is in Gen. iv. 21, where Jubal is spoken of as "the father of all such as handle the *kinnor* and *ugab*" (translated in the revised version "harp and pipe"). The word *kinnor* appears frequently in the later books, and is applied to the instrument used by David. This *kinnor* of David and the psalmists was a small portable instrument and might properly be called a lyre. Stringed instruments are usually the last to be developed by primitive peoples, and the use of the *kinnor* implies a considerable degree of musical advancement among the remote ancestors of the Hebrew race in their primeval Chaldean home. The word *ugab* may signify either a single tube like the flute or oboe, or a connected series of pipes like the Pan's pipes or syrinx of the Greeks. There is only one other mention of instruments before the Exodus, *viz.*, in connection with the episode of Laban and Jacob, where the former asks his son-in-law reproachfully, "Wherefore didst thou flee secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth and with songs, with *toph* and *kinnor*?"[11] – the *toph* being a sort of

[11] Gen. xxxi. 27.

small hand drum or tambourine.

After the Exodus other instruments, perhaps derived from Egypt, make their appearance: the *shophar*, or curved tube of metal or ram's horn, heard amid the smoke and thunderings of Mt. Sinai,[12] and to whose sound the walls of Jericho were overthrown;[13] the *hazozerah*, or long silver tube, used in the desert for announcing the time for breaking camp,[14] and employed later by the priests in religious service,[15] popular gatherings, and sometimes in war.[16] The *nebel* was either a harp somewhat larger than the *kinnor*, or possibly a sort of guitar. The *chalil*, translated in the English version "pipe," may have been a sort of oboe or flageolet. The band of prophets met by Saul advanced to the sound of *nebel, toph, chalil*, and *kinnor*.[17] The word "psaltery," which frequently appears in the English version of the psalms, is sometimes the *nebel*, sometimes the *kinnor*, sometimes the *asor*, which was a species of *nebel*. The "instrument of ten strings" was also the *nebel* or *asor*. Percussion instruments, such as the drum, cymbals, bell, and the Egyptian sistrum (which consisted of a small frame of bronze into which three or four metal bars were loosely inserted, producing a

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[12] Ex. xix.

[13] Jos. vi.

[14] Num. x. 2-8.

[15] 2 Chron. v. 12, 13; xxix. 26-28.

[16] 2 Chron. xiii. 12, 14.

[17] 1 Sam. x. 5.

jingling noise when shaken), were also in common use. In the Old Testament there are about thirteen instruments mentioned as known to the Hebrews, not including those mentioned in Dan. iii., whose names, according to Chappell, are not derived from Hebrew roots.[18] All of these were simple and rude, yet considerably varied in character, representing the three classes into which instruments, the world over, are divided, *viz.*, stringed instruments, wind instruments, and instruments of percussion.[19]

Although instruments of music had a prominent place in public festivities, social gatherings, and private recreation, far more important was their use in connection with religious ceremony. As the Hebrew nation increased in power, and as their conquests became permanently secured, so the arts of peace developed in greater profusion and refinement, and with them the embellishments of the liturgical worship became more highly organized. With the capture of Jerusalem and the establishment of the royal residence within its ramparts, the worship of Jehovah increased in splendor; the love of pomp and display, which was characteristic of David, and still more of his luxurious son Solomon, was manifest in the imposing rites and ceremonies that were organized to the honor of the people's God. The epoch of these two rulers was that in which the national force

[18] Chappell, *History of Music*, Introduction.

[19] For extended descriptions of ancient musical instruments the reader is referred to Chappell, *History of Music*; Engel, *The Music of the Most Ancient Nations*; and Stainer, *The Music of the Bible*.

was in the flower of its youthful vigor, the national pride had been stimulated by continual triumphs, the long period of struggle and fear had been succeeded by glorious peace. The barbaric splendor of religious service and festal pageant was the natural expression of popular joy and self-confidence. In all these ebullitions of national feeling, choral and instrumental music on the most brilliant and massive scale held a conspicuous place. The description of the long series of public rejoicings, culminating in the dedication of Solomon's temple, begins with the transportation of the ark of the Lord from Gibeah, when "David and all the house of Israel played before the Lord with all manner of instruments made of fir-wood, and with harps (*kinnor*), and with psalteries (*nebel*), and with timbrels (*toph*), with castanets (*sistrum*), and with cymbals (*tzeltzelim*)."[20] And again, when the ark was brought from the house of Obed-edom into the city of David, the king danced "with all his might," and the ark was brought up "with shouting and with the sound of a trumpet."[21] Singers were marshalled under leaders and supported by bands of instruments. The ode ascribed to David was given to Asaph as chief of the choir of Levites; Asaph beat the time with cymbals, and the royal paean was chanted by masses of chosen singers to the accompaniment of harps, lyres, and trumpets.[22] In the organization of the temple service no detail received more

[20] 2 Sam. vi. 5.

[21] 2 Sam. vi. 14, 15.

[22] 1 Chron. xvi. 5, 6.

careful attention than the vocal and instrumental music. We read that four thousand Levites were appointed to praise the Lord with instruments.[23] There were also two hundred and eighty-eight skilled singers who sang to instrumental accompaniment beside the altar.[24]

The function performed by instruments in the temple service is also indicated in the account of the reëstablishment of the worship of Jehovah by Hezekiah according to the institutions of David and Solomon. With the burnt offering the song of praise was uplifted to the accompaniment of the "instruments of David," the singers intoned the psalm and the trumpets sounded, and this continued until the sacrifice was consumed. When the rite was ended a hymn of praise was sung by the Levites, while the king and the people bowed themselves.[25]

With the erection of the second temple after the return from the Babylonian exile, the liturgical service was restored, although not with its pristine magnificence. Ezra narrates: "When the builders laid the foundation of the temple of the Lord, they set the priests in their apparel with trumpets, and the Levites the sons of Asaph with cymbals, to praise the Lord, after the order of David king of Israel. And they sang one to another in praising and giving thanks unto the Lord, saying, For he is good, for his

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[23] 1 Chron. xxiii. 5.

[24] 1 Chron. xxv.; 2 Chron. v. 12. See also 2 Chron. v. 11-14.

[25] 2 Chron. xxix. 25-30.

mercy endureth forever toward Israel."[26] And at the dedication of the wall of Jerusalem, as recorded by Nehemiah, instrumentalists and singers assembled in large numbers, to lead the multitude in rendering praise and thanks to Jehovah.[27] Instruments were evidently employed in independent flourishes and signals, as well as in accompanying the singers. The trumpets were used only in the interludes; the pipes and stringed instruments strengthened the voice parts; the cymbals were used by the leader of the chorus to mark the rhythm.

Notwithstanding the prominence of instruments in all observances of public and private life, they were always looked upon as accessory to song. Dramatic poetry was known to the Hebrews, as indicated by such compositions as the Book of Job and the Song of Songs. No complete epic has come down to us, but certain allusions in the Pentateuch, such as the mention in Numbers xxi. 14 of the "book of the wars of Jehovah," would tend to show that this people possessed a collection of ballads which, taken together, would properly constitute a national epic. But whether lyric, epic, or dramatic, the Hebrew poetry was delivered, according to the universal custom of ancient nations, not in the speaking voice, but in musical tone. The minstrel poet, it has been said, was the type of the race. Lyric poetry may be divided into two classes: first, that which is the expression of individual, subjective feeling, the poet communing with himself

[26] Ezra iii. 10, 11.

[27] Neh. xii.

alone, imparting to his thought a color derived solely from his personal inward experience; and second, that which utters sentiments that are shared by an organization, community, or race, the poet serving as the mouthpiece of a mass actuated by common experiences and motives. The second class is more characteristic of a people in the earlier stages of culture, when the individual is lost in the community, before the tendency towards specialization of interests gives rise to an expression that is distinctly personal. In all the world's literature the Hebrew psalms are the most splendid examples of this second order of lyric poetry; and although we find in them many instances in which an isolated, purely subjective experience finds a voice, yet in all of them the same view of the universe, the same conception of the relation of man to his Creator, the same broad and distinctively national consciousness, control their thought and their diction. And there are very few even of the first class which a Hebrew of earnest piety, searching his own heart, could not adopt as the fitting declaration of his need and assurance.

All patriotic songs and religious poems properly called hymns belong in the second division of lyrics; and in the Hebrew psalms devotional feeling touched here and there with a patriot's hopes and fears, has once for all projected itself in forms of speech which seem to exhaust the capabilities of sublimity in language. These psalms were set to music, and presuppose music in their thought and their technical structure. A text most appropriate for musical rendering must be free from all subtleties

of meaning and over-refinements of phraseology; it must be forcible in movement, its metaphors those that touch upon general observation, its ideas those that appeal to the common consciousness and sympathy. These qualities the psalms possess in the highest degree, and in addition they have a sublimity of thought, a magnificence of imagery, a majesty and strength of movement, that evoke the loftiest energies of a musical genius that ventures to ally itself with them. In every nation of Christendom they have been made the foundation of the musical service of the Church; and although many of the greatest masters of the harmonic art have lavished upon them the richest treasures of their invention, they have but skimmed the surface of their unfathomable suggestion.

Of the manner in which the psalms were rendered in the ancient Hebrew worship we know little. The present methods of singing in the synagogues give us little help, for there is no record by which they can be traced back beyond the definite establishment of the synagogue worship. It is inferred from the structure of the Hebrew poetry, as well as unbroken usage from the beginning of the Christian era, that the psalms were chanted antiphonally or responsively. That form of verse known as parallelism – the repetition of a thought in different words, or the juxtaposition of two contrasted thoughts forming an antithesis – pervades a large amount of the Hebrew poetry, and may be called its technical principle. It is, we might say, a rhythm of thought, an assonance of feeling. This parallelism is

more frequently double, sometimes triple. We find this peculiar structure as far back as the address of Lamech to his wives in Gen. iv. 23, 24, in Moses' song after the passage of the Red Sea, in the triumphal ode of Deborah and Barak, in the greeting of the Israelitish women to Saul and David returning from the slaughter of the Philistines, in the Book of Job, in a large proportion of the rhythmical imaginative utterances of the psalmists and prophets. The Oriental Christians sang the psalms responsively; this method was passed on to Milan in the fourth century, to Rome very soon afterward, and has been perpetuated in the liturgical churches of modern Christendom. Whether, in the ancient temple service, this twofold utterance was divided between separate portions of the choir, or between a precentor and the whole singing body, there are no grounds for stating, – both methods have been employed in modern times. It is not even certain that the psalms were sung in alternate half-verses, for in the Jewish Church at the present day the more frequent usage is to divide at the end of a verse. It is evident that the singing was not congregational, and that the share of the people, where they participated at all, was confined to short responses, as in the Christian Church in the time next succeeding the apostolic age. The female voice, although much prized in secular music, according to the Talmud was not permitted in the temple service. There is nothing in the Old Testament that contradicts this except, as some suppose, the reference to the three daughters of Heman in 1. Chron. xxv. 5, where we read:

"And God gave to Heman fourteen sons and three daughters;" and in verse 6: "All these were under the hands of their father for song in the house of the Lord." It is probable, however, that the mention of the daughters is incidental, not intended as an assertion that they were actual members of the temple chorus, for we cannot conceive why an exception should have been made in their behalf. Certainly the whole implication from the descriptions of the temple service and the enumeration of the singers and players is to the effect that only the male voice was utilized in the liturgical worship. There are many allusions to "women singers" in the Scriptures, but they plainly apply only to domestic song, or to processions and celebrations outside the sacred enclosure. It is certainly noteworthy that the exclusion of the female voice, which has obtained in the Catholic Church throughout the Middle Age, in the Eastern Church, in the German Protestant Church, and in the cathedral service of the Anglican Church, was also enforced in the temple worship of Israel. The conviction has widely prevailed among the stricter custodians of religious ceremony in all ages that there is something sensuous and passionate (I use these words in their simpler original meaning) in the female voice – something at variance with the austerity of ideal which should prevail in the music of worship. Perhaps, also, the association of men and women in the sympathy of so emotional an office as that of song is felt to be prejudicial to the complete absorption of the mind which the sacred function demands. Both these reasons

have undoubtedly combined in so many historic epochs to keep all the offices of ministry in the house of God in the hands of the male sex. On the other hand, in the more sensuous cults of paganism no such prohibition has existed.

There is difference of opinion in regard to the style of melody employed in the delivery of the psalms in the worship of the temple at Jerusalem. Was it a mere intoned declamation, essentially a monotone with very slight changes of pitch, like the "ecclesiastical accent" of the Catholic Church? Or was it a freer, more melodious rendering, as in the more ornate members of the Catholic Plain Song? The modern Jews incline to the latter opinion, that the song was true melody, obeying, indeed, the universal principle of chant as a species of vocalism subordinated in rhythm to the text, yet with abundant movement and possessing a distinctly tuneful character. It has been supposed that certain inscriptions at the head of some of the psalms are the titles of well-known tunes, perhaps secular folk-songs, to which the psalms were sung. We find, *e. g.*, at the head of Ps. xxii. the inscription, "After the song beginning, Hind of the Dawn." Ps. lvi. has, "After the song, The silent Dove in far-off Lands." Others have, "After lilies" (Ps. xlv. and lxix.), and "Destroy not" (Ps. lvii. – lix.). We cannot on *a priori* principles reject the supposition that many psalms were sung to secular melodies, for we shall find, as we trace the history of music in the Christian era, that musicians have over and over again borrowed profane airs for the hymns of the Church. In fact, there is hardly a branch

of the Christian Church that has not at some time done so, and even the rigid Jews in modern times have employed the same means to increase their store of religious melodies.

That the psalms were sung with the help of instruments seems indicated by superscriptions, such as "With stringed instruments," and "To the flutes," although objections have been raised to these translations. No such indications are needed, however, to prove the point, for the descriptions of worship contained in the Old Testament seem explicit. The instruments were used to accompany the voices, and also for preludes and interludes. The word "Selah," so often occurring at the end of a psalm verse, is understood by many authorities to signify an instrumental interlude or flourish, while the singers were for a moment silent. One writer says that at this point the people bowed in prayer.[28]

Such, generally speaking, is the most that can definitely be stated regarding the office performed by music in the worship of Israel in the time of its glory. With the rupture of the nation, its gradual political decline, the inroads of idolatry, the exile in Babylon, the conquest by the Romans, the disappearance of poetic and musical inspiration with the substitution of formality and routine in place of the pristine national sincerity and fervor, it would inevitably follow that the great musical traditions would fade away, until at the time of the birth of Christ but little

[28] *Synagogue Music*, by F. L. Cohen, in *Papers read at the Anglo-Jewish Historical Exhibition*, London, 1847.

would remain of the elaborate ritual once committed to the guardianship of cohorts of priests and Levites. The sorrowing exiles who hung their harps on the willows of Babylon and refused to sing the songs of Zion in a strange land certainly never forgot the airs consecrated by such sweet and bitter memories; but in the course of centuries they became lost among the strange peoples with whom the scattered Israelites found their home. Many were for a time preserved in the synagogues, which, in the later years of Jewish residence in Palestine, were established in large numbers in all the towns and villages. The service of the synagogue was a liturgical service, consisting of benedictions, chanting of psalms and other Scripture passages, with responses by the people, lessons from the law and the prophets, and sermons. The instrumental music of the temple and the first synagogues eventually disappeared, and the greater part, if not the whole, of the ancient psalm melodies vanished also with the dispersion of the Levites, who were their especial curators. Many details of ancient ritual and custom must have survived in spite of vicissitude, but the final catastrophe, which drove a desolate, heart-broken remnant of the children of Judah into alien lands, must inevitably have destroyed all but the merest fragment of the fair residue of national art by sweeping away all the conditions by which a national art can live.

Does anything remain of the rich musical service which for fifteen hundred years went up daily from tabernacle and temple to the throne of the God of Israel? A question often asked, but

without a positive answer. Perhaps a few notes of an ancient melody, or a horn signal identical with one blown in the camp or in the temple court, may survive in the synagogue to-day, a splinter from a mighty edifice which has been submerged by the tide of centuries. As would be presumed of a people so tenacious of time-honored usages, the voice of tradition declares that the intonations of the ritual chant used in the synagogue are survivals of forms employed in the temple at Jerusalem. These intonations are certainly Oriental in character and very ancient, but that they date back to the time of David cannot be proved or disproved. A style of singing like the well-known "cantillation" might easily be preserved, a complete melody possibly, but the presumption is against an antiquity so great as the Jews, with pardonable pride, claim for some of their weird, archaic strains.

With the possible exception of scanty fragments, nothing remains of the songs so much loved by this devoted people in their early home. We may speculate upon the imagined beauty of that music; it is natural to do so. *Omne ignotum pro magnifico.* We know that it often shook the hearts of those that heard it; but our knowledge of the comparative rudeness of all Oriental music, ancient and modern, teaches us that its effect was essentially that of simple unison successions of tones wedded to poetry of singular exaltation and vehemence, and associated with liturgical actions calculated to impress the beholder with an overpowering sense of awe. The interest which all must feel in the religious music of the Hebrews is not due to its importance in the history

of art, but to its place in the history of culture. Certainly the art of music was never more highly honored, its efficacy as an agent in arousing the heart to the most ardent spiritual experiences was never more convincingly demonstrated, than when the seers and psalmists of Israel found in it an indispensable auxiliary of those appeals, confessions, praises, and pious raptures in which the whole after-world has seen the highest attainment of language under the impulse of religious ecstasy. Taking "the harp the monarch minstrel swept" as a symbol of Hebrew devotional song at large, Byron's words are true:

> "It softened men of iron mould,
> It gave them virtues not their own;
> No ear so dull, no soul so cold,
> That felt not, fired not to the tone,
> Till David's lyre grew mightier than his throne."

This music foreshadowed the completer expression of Christian art of which it became the type. Inspired by the grandest of traditions, provided with credentials as, on equal terms with poetry, valid in the expression of man's consciousness of his needs and his infinite privilege, – thus consecrated for its future mission, the soul of music passed from Hebrew priests to apostles and Christian fathers, and so on to the saints and hierarchs, who laid the foundation of the sublime structure of the worship music of a later day.

CHAPTER II
RITUAL AND SONG IN THE EARLY CHRISTIAN CHURCHA.D. 50-600

The epoch of the apostles and their immediate successors is that around which the most vigorous controversies have been waged ever since modern criticism recognized the supreme importance of that epoch in the history of doctrine and ecclesiastical government. Hardly a form of belief or polity but has sought to obtain its sanction from the teaching and usages of those churches that received their systems most directly from the personal disciples of the Founder. A curiosity less productive of contention, but hardly less persistent, attaches to the forms and methods of worship practised by the Christian congregations. The rise of liturgies, rites, and ceremonies, the origin and use of hymns, the foundation of the liturgical chant, the degree of participation enjoyed by the laity in the offices of praise and prayer, – these and many other closely related subjects of inquiry possess far more than an antiquarian interest; they are bound up with the history of that remarkable transition from the homogenous, more democratic system of the apostolic age, to the hierarchical organization which became matured and

consolidated under the Western popes and Eastern patriarchs. Associated with this administrative development and related in its causes, an elaborate system of rites and ceremonies arose, partly an evolution from within, partly an inheritance of ancient habits and predispositions, which at last became formulated into unvarying types of devotional expression. Music participated in this ritualistic movement; it rapidly became liturgical and clerical, the laity ceased to share in the worship of song and resigned this office to a chorus drawn from the minor clergy, and a highly organized body of chants, applied to every moment of the service, became almost the entire substance of worship music, and remained so for a thousand years.

In the very nature of the case a new energy must enter the art of music when enlisted in the ministry of the religion of Christ. A new motive, a new spirit, unknown to Greek or Roman or even to Hebrew, had taken possession of the religious consciousness. To the adoration of the same Supreme Power, before whom the Jew bowed in awe-stricken reverence, was added the recognition of a gift which the Jew still dimly hoped for; and this gift brought with it an assurance, and hence a felicity, which were never granted to the religionist of the old dispensation.

The Christian felt himself the chosen joint-heir of a risen and ascended Lord, who by his death and resurrection had brought life and immortality to light. The devotion to a personal, ever-living Saviour transcended and often supplanted all other loyalty whatsoever, – to country, parents, husband, wife, or child. This

religion was, therefore, emphatically one of joy, – a joy so absorbing, so completely satisfying, so founded on the loftiest hopes that the human mind is able to entertain, that even the ecstatic worship of Apollo or Dionysus seems melancholy and hopeless in comparison. Yet it was not a joy that was prone to expend itself in noisy demonstrations. It was mingled with such a profound sense of personal unworthiness and the most solemn responsibilities, tempered with sentiments of awe and wonder in the presence of unfathomable mysteries, that the manifestations of it must be subdued to moderation, expressed in forms that could appropriately typify spiritual and eternal relationships. And so, as sculpture was the art which most adequately embodied the humanistic conceptions of Greek theology, poetry and music became the arts in which Christianity found a vehicle of expression most suited to her genius. These two arts, therefore, when acted upon by ideas so sublime and penetrating as those of the Gospel, must at last become transformed, and exhibit signs of a renewed and aspiring activity. The very essence of the divine revelation in Jesus Christ must strike a more thrilling note than tone and emotional speech had ever sounded before. The genius of Christianity, opening up new soul depths, and quickening, as no other religion could, the higher possibilities of holiness in man, was especially adapted to evoke larger manifestations of musical invention. The religion of Jesus revealed God in the universality of his fatherhood, and his omnipresence in nature and in the human conscience. God must be worshipped in spirit

and in truth, as one who draws men into communion with him by his immediate action upon the heart. This religion made an appeal that could only be met by the purification of the heart, and by reconciliation and union with God through the merits of the crucified Son. The believer felt the possibility of direct and loving communion with the Infinite Power as the stirring of the very bases of his being. This new consciousness must declare itself in forms of expression hardly glimpsed by antiquity, and literature and art undergo re-birth. Music particularly, the art which seems peculiarly capable of reflecting the most urgent longings of the spirit, felt the animating force of Christianity as the power which was to emancipate it from its ancient thraldom and lead it forth into a boundless sphere of action.

Not at once, however, could musical art spring up full grown and responsive to these novel demands. An art, to come to perfection, requires more than a motive. The motive, the vision, the emotion yearning to realize itself, may be there, but beyond this is the mastery of material and form, and such mastery is of slow and tedious growth. Especially is this true in respect to the art of music; musical forms, having no models in nature like painting and sculpture, no associative symbolism like poetry, no guidance from considerations of utility like architecture, must be the result, so far as any human work can be such, of actual free creation. And yet this creation is a progressive creation; its forms evolve from forms preëxisting as demands for expression arise to which the old are inadequate. Models must be found,

but in the nature of the case the art can never go outside of itself for its suggestion. And although Christian music must be a development and not the sudden product of an exceptional inspiration, yet we must not suppose that the early Church was compelled to work out its melodies from those crude elements in which anthropology discovers the first stage of musical progress in primitive man. The Christian fathers, like the founders of every historic system of religious music, drew their suggestion and perhaps some of their actual material from both religious and secular sources. The principle of ancient music, to which the early Christian music conformed, was that of the subordination of music to poetry and the dance-figure. Harmony was virtually unknown in antiquity, and without a knowledge of part-writing no independent art of music is possible. The song of antiquity was the most restricted of all melodic styles, *viz.*, the chant or recitative. The essential feature of both chant and recitative is that the tones are made to conform to the metre and accent of the text, the words of which are never repeated or prosodically modified out of deference to melodic phrases and periods. In true song, on the contrary, the words are subordinated to the exigencies of musical laws of structure, and the musical phrase, not the word, is the ruling power. The principle adopted by the Christian fathers was that of the chant, and Christian music could not begin to move in the direction of modern artistic attainment until, in the course of time, a new technical principle, and a new conception of the relation between music and poetry, could be

introduced.

In theory, style, usage, and probably to some extent in actual melodies also, the music of the primitive Church forms an unbroken line with the music of pre-Christian antiquity. The relative proportion contributed by Jewish and Greek musical practice cannot be known. There was at the beginning no formal break with the ancient Jewish Church; the disciples assembled regularly in the temple for devotional exercises; worship in their private gatherings was modelled upon that of the synagogue which Christ himself had implicitly sanctioned. The synagogical code was modified by the Christians by the introduction of the eucharistic service, the Lord's Prayer, the baptismal formula, and other institutions occasioned by the new doctrines and the "spiritual gifts." At Christ's last supper with his disciples, when the chief liturgical rite of the Church was instituted, the company sang a hymn which was unquestionably the "great Hallel" of the Jewish Passover celebration.[29] The Jewish Christians clung with an inherited reverence to the venerable forms of their fathers' worship; they observed the Sabbath, the three daily hours of prayer, and much of the Mosaic ritual. In respect to musical usages, the most distinct intimation in early records of the continuation of ancient forms is found in the occasional reference to the habit of antiphonal or responsive chanting of the psalms. Fixed forms of prayer were also used in the apostolic Church, which were to a considerable extent modelled upon the

[29] Ps. cxiii-cxviii.

psalms and the benedictions of the synagogue ritual. That the Hebrew melodies were borrowed at the same time cannot be demonstrated, but it may be assumed as a necessary inference.

With the spread of the Gospel among the Gentiles, the increasing hostility between Christians and Jews, the dismemberment of the Jewish nationality, and the overthrow of Jewish institutions to which the Hebrew Christians had maintained a certain degree of attachment, dependence upon the Jewish ritual was loosened, and the worship of the Church came under the influence of Hellenic systems and traditions. Greek philosophy and Greek art, although both in decadence, were dominant in the intellectual life of the East, and it was impossible that the doctrine, worship, and government of the Church should not be gradually leavened by them. St. Paul wrote in the Greek language; the earliest liturgies are in Greek. The sentiment of prayer and praise was, of course, Hebraic; the psalms formed the basis of all lyric expression, and the hymns and liturgies were to a large extent colored by their phraseology and spirit. The shapeliness and flexibility of Greek art, the inward fervor of Hebrew aspiration, the love of ceremonial and symbolism, which was not confined to any single nation but was a universal characteristic of the time, all contributed to build up the composite and imposing structure of the later worship of the Eastern and Western churches.

The singing of psalms formed a part of the Christian worship from the beginning, and certain special psalms were early

appointed for particular days and occasions. At what time hymns of contemporary origin were added we have no means of knowing. Evidently during the life of St. Paul, for we find him encouraging the Ephesians and Colossians to the use of "psalms, hymns, and spiritual songs."[30] To be sure he is not specifically alluding to public worship in these exhortations (in the first instance "speaking to yourselves" and "singing and making melody in your hearts," in the second "teaching and admonishing one another"), but it is hardly to be supposed that the spiritual exercise of which he speaks would be excluded from the religious services which at that time were of daily observance. The injunction to teach and admonish by means of songs also agrees with other evidences that a prime motive for hymn singing in many of the churches was instruction in the doctrines of the faith. It would appear that among the early Christians, as with the Greeks and other ancient nations, moral precepts and instruction in religious mysteries were often thrown into poetic and musical form, as, being by this means more impressive and more easily remembered.

It is to be noticed that St. Paul, in each of the passages cited above, alludes to religious songs under three distinct terms, *viz.*: ψαλμοί, ὕμνοι, and ᾠδαὶ πνευματικαί. The usual supposition is that the terms are not synonymous, that they refer to a threefold classification of the songs of the early Church into: 1, the ancient Hebrew psalms properly so called; 2, hymns taken from

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

the Old Testament and not included in the psalter and since called canticles, such as the thanksgiving of Hannah, the song of Moses, the Psalm of the Three Children from the continuation of the Book of Daniel, the vision of Habakkuk, etc.; and, 3, songs composed by the Christians themselves. The last of these three classes points us to the birth time of Christian hymnody. The lyric inspiration, which has never failed from that day to this, began to move the instant the proselyting work of the Church began. In the freedom and informality of the religious assembly as it existed among the Hellenic Christians, it became the practice for the believers to contribute impassioned outbursts, which might be called songs in a rudimentary state. In moments of highly charged devotional ecstasy this spontaneous utterance took the form of broken, incoherent, unintelligible ejaculations, probably in cadenced, half-rhythmic tone, expressive of rapture and mystical illumination. This was the "glossolalia," or "gift of tongues" alluded to by St. Paul in the first epistle to the Corinthians as a practice to be approved, under certain limitations, as edifying to the believers.[31]

Dr. Schaff defines the gift of tongues as "an utterance proceeding from a state of unconscious ecstasy in the speaker, and unintelligible to the hearer unless interpreted. The speaking with tongues is an involuntary, psalm-like prayer or song uttered from a spiritual trance, in a peculiar language inspired by the Holy Spirit. The soul is almost entirely passive, an instrument on

[31] 1 Cor. xii. and xiv.

which the Spirit plays his heavenly melodies." "It is emotional rather than intellectual, the language of excited imagination, not of cool reflection."[32] St. Paul was himself an adept in this singular form of worship, as he himself declares in 1 Cor. xiv. 18; but with his habitual coolness of judgment he warns the excitable Corinthian Christians that sober instruction is more profitable, that the proper end of all utterance in common public worship is edification, and enjoins as an effective restraint that "if any man speaketh in a tongue, let one interpret; but if there be no interpreter, let him keep silence in the Church; and let him speak to himself and to God."[33] With the regulation of the worship in stated liturgic form this extemporaneous ebullition of feeling was done away, but if it was analogous, as it probably was, to the practice so common in Oriental vocal music, both ancient and modern, of delivering long wordless tonal flourishes as an expression of joy, then it has in a certain sense survived in the "jubilations" of the Catholic liturgical chant, which in the early Middle Age were more extended than now. Chappell finds traces of a practice somewhat similar to the "jubilations" existing in ancient Egypt. "This practice of carolling or singing without words, like birds, to the gods, was copied by the Greeks, who seem to have carolled on four vowels. The vowels had probably, in both cases, some recognized meaning attached to them, as substitutes for certain words of praise – as was the case when the

[32] Schaff, *History of the Christian Church*, I. p. 234 f.; p. 435.

[33] 1 Cor. xiv. 27, 28.

custom was transferred to the Western Church."[34] This may or may not throw light upon the obscure nature of the glossolalia, but it is not to be supposed that the Corinthian Christians invented this custom, since we find traces of it in the worship of the ancient pagan nations; and so far as it was the unrestrained outburst of emotion, it must have been to some extent musical, and only needed regulation and the application of a definite key-system to become, like the mediaeval Sequence under somewhat similar conditions, an established order of sacred song.

Out of a musical impulse, of which the glossolalia was one of many tokens, united with the spirit of prophecy or instruction, grew the hymns of the infant Church, dim outlines of which begin to appear in the twilight of this obscure period. The worshipers of Christ could not remain content with the Hebrew psalms, for, in spite of their inspiriting and edifying character, they were not concerned with the facts on which the new faith was based, except as they might be interpreted as prefiguring the later dispensation. Hymns were required in which Christ was directly celebrated, and the apprehension of his infinite gifts embodied in language which would both fortify the believers and act as a converting agency. It would be contrary to all analogy and to the universal facts of human nature if such were not the case, and we may suppose that a Christian folk-song, such as the post-apostolic age reveals to us, began to appear in the first century. Some scholars believe that certain of these primitive hymns, or

[34] Chappell, *History of Music*.

fragments of them, are embalmed in the Epistles of St. Paul and the Book of the Revelation.[35] The magnificent description of the worship of God and the Lamb in the Apocalypse has been supposed by some to have been suggested by the manner of worship, already become liturgical, in the Eastern churches. Certainly there is a manifest resemblance between the picture of one sitting upon the throne with the twenty-four elders and a multitude of angels surrounding him, as set forth in the Apocalypse, and the account given in the second book of the Constitutions of the Apostles of the throne of the bishop in the middle of the church edifice, with the presbyters and deacons on each side and the laity beyond. In this second book of the Constitutions, belonging, of course, to a later date than the apostolic period, there is no mention of hymn singing. The share of the people is confined to responses at the end of the verses of the psalms, which are sung by some one appointed to this office.[36] The sacerdotal and liturgical movement had already excluded from the chief acts of worship the independent song of the people. Those who assume that the office of song in the early Church was freely committed to the general body of believers have some ground for their assumption; but if we are able to distinguish between the private and public worship, and could know how early it was that set forms and liturgies were adopted,

[35] Among such supposed quotations are: Eph. v. 14; 1 Tim. iii. 16; 2 Tim. ii. 11; Rev. iv. 11; v. 9-13; xi. 15-18; xv. 3, 4.

[36] *Constitutions of the Apostles*, book. ii. chap. 57.

it would appear that at the longest the time was very brief when the laity were allowed a share in any but the subordinate offices. The earliest testimony that can be called definite is contained in the celebrated letter of the younger Pliny from Bithynia to the Emperor Trajan, in the year 112, in which the Christians are described as coming together before daylight and singing hymns alternately (invicem) to Christ. This may with some reason be held to refer to responsive or antiphonal singing, similar to that described by Philo in his account of the worship of the Jewish sect of the Therapeutae in the first century. The tradition was long preserved in the Church that Ignatius, bishop of Antioch in the second century, introduced antiphonal chanting into the churches of that city, having been moved thereto by a vision of angels singing in that manner. But we have only to go back to the worship of the ancient Hebrews for the suggestion of this practice. This alternate singing appears to have been most prevalent in the Syrian churches, and was carried thence to Milan and Rome, and through the usage in these cities was established in the permanent habit of the Western Church.

Although the singing of psalms and hymns by the body of worshipers was, therefore, undoubtedly the custom of the churches while still in their primitive condition as informal assemblies of believers for mutual counsel and edification, the steady progress of ritualism and the growth of sacerdotal ideas inevitably deprived the people of all initiative in the worship, and concentrated the offices of public devotion, including that

of song, exclusively in the hands of the clergy. By the middle of the fourth century, if not earlier, the change was complete. The simple organization of the apostolic age had developed by logical gradations into a compact hierarchy of patriarchs, bishops, priests, and deacons. The clergy were no longer the servants or representatives of the people, but held a mediatorial position as the channels through which divine grace was transmitted to the faithful. The great Eastern liturgies, such as those which bear the names of St. James and St. Mark, if not yet fully formulated and committed to writing, were in all essentials complete and adopted as the substance of the public worship. The principal service was divided into two parts, from the second of which, the eucharistic service proper, the catechumens and penitents were excluded. The prayers, readings, and chanted sentences, of which the liturgy mainly consisted, were delivered by priests, deacons, and an officially constituted choir of singers, the congregation uniting only in a few responses and ejaculations. In the liturgy of St. Mark, which was the Alexandrian, used in Egypt and neighboring countries, we find allotted to the people a number of responses: "Amen," "Kyrie eleison," "And to thy spirit" (in response to the priest's "Peace be to all"); "We lift them up to the Lord" (in response to the priest's "Let us lift up our hearts"); and "In the name of the Lord; Holy God, holy mighty, holy immortal," after the Trisagion; "And from the Holy Spirit was he made flesh," after the prayer of oblation; "Holy, holy, holy Lord," before the consecration; "Our Father, who art in heaven,"

etc.; before the communion, "One Father holy, one Son holy, one Spirit holy, in the unity of the Holy Spirit, Amen;" at the dismissal, "Amen, blessed be the name of the Lord."

In the liturgy of St. James, the liturgy of the Jerusalem Church, a very similar share, in many instances with identical words, is assigned to the people; but a far more frequent mention is made of the choir of singers who render the Trisagion hymn, which, in St. Mark's liturgy, is given by the people: besides the "Allelulia," the hymn to the Virgin Mother, "O taste and see that the Lord is good," and "The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee."

A large portion of the service, as indicated by these liturgies, was occupied by prayers, during which the people kept silence. In the matter of responses the congregation had more direct share than in the Catholic Church to-day, for now the chancel choir acts as their representatives, while the Kyrie eleison has become one of the choral portions of the Mass, and the Thrice Holy has been merged in the choral Sanctus. But in the liturgical worship, whatever may have been the case in non-liturgical observances, the share of the people was confined to these few brief ejaculations and prescribed sentences, and nothing corresponding to the congregational song of the Protestant Church can be found. Still earlier than this final issue of the ritualistic movement the singing of the people was limited to psalms and canticles, a restriction justified and perhaps occasioned by the ease with which doctrinal vagaries and

mystical extravagances could be instilled into the minds of the converts by means of this very subtle and persuasive agent. The conflict of the orthodox churches with the Gnostics and Arians showed clearly the danger of unlimited license in the production and singing of hymns, for these formidable heretics drew large numbers away from the faith of the apostles by means of the choral songs which they employed everywhere for proselyting purposes. The Council of Laodicea (held between 343 and 381) decreed in its 13th Canon: "Besides the appointed singers, who mount the ambo and sing from the book, others shall not sing in the church."[37] The exact meaning of this prohibition has not been determined, for the participation of the people in the church song did not entirely cease at this time. How generally representative this council was, or how extensive its authority, is not known; but the importance of this decree has been exaggerated by historians of music, for, at most, it serves only as a register of a fact which was an inevitable consequence of the universal hierarchical and ritualistic tendencies of the time.

The history of the music of the Christian Church properly begins with the establishment of the priestly liturgic chant, which had apparently supplanted the popular song in the public worship as early as the fourth century. Of the character of the chant melodies at this period in the Eastern Church, or of their sources, we have no positive information. Much vain conjecture has been expended on this question. Some are persuaded that the strong

[37] Hefele, *History of the Councils of the Church*, translated by Oxenham.

infusion of Hebraic feeling and phraseology into the earliest hymns, and the adoption of the Hebrew psalter into the service, necessarily implies the inheritance of the ancient temple and synagogue melodies also. Others assume that the allusion of St. Augustine to the usage at Alexandria under St. Athanasius, which was "more like speaking than singing,"[38] was an example of the practice of the Oriental and Roman churches generally, and that the later chant developed out of this vague song-speech. Others, like Kiesewetter, exaggerating the antipathy of the Christians to everything identified with Judaism and paganism, conceive the primitive Christian melodies as entirely an original invention, a true Christian folk-song.[39] None of these suppositions, however, could have more than a local and temporary application; the Jewish Christian congregations in Jerusalem and neighboring cities doubtless transferred a few of their ancestral melodies to the new worship; a prejudice against highly developed tune as suggesting the sensuous cults of paganism may have existed among the more austere; here and there new melodies may have sprung up to clothe the extemporized lyrics that became perpetuated in the Church. But the weight of evidence and analogy inclines to the belief that the liturgic song of the Church, both of the East and West, was drawn partly in form and almost wholly in spirit and complexion from the Greek and Greco-Roman musical practice.

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[38] St. Augustine, *Confessions*.

[39] Klesewetter, *Geschichte der europäich-abendländischen Musik*.

But scanty knowledge of Christian archaeology and liturgies is necessary to show that much of form, ceremony, and decoration in the worship of the Church was the adaptation of features anciently existing in the faiths and customs which the new religion supplanted. The practical genius which adopted Greek metres for Christian hymns, and modified the styles of basilikas, scholae, and domestic architecture in effecting a suitable form of church building, would not cavil at the melodies and vocal methods which seemed so well suited to be a musical garb for the liturgies. Greek music was, indeed, in some of its phases, in decadence at this period. It had gained nothing in purity by passing into the hands of Roman voluptuaries. The age of the virtuosos, aiming at brilliancy and sensationalism, had succeeded to the classic traditions of austerity and reserve. This change was felt, however, in instrumental music chiefly, and this the Christian churches disdained to touch. It was the residue of what was pure and reverend, drawn from the tradition of Apollo's temple and the Athenian tragic theatre; it was the form of vocalism which austere philosophers like Plutarch praised that was drafted into the service of the Gospel. Perhaps even this was reduced to simple terms in the Christian practice; certainly the oldest chants that can be traced are the plainest, and the earliest scale system of the Italian Church would appear to allow but a very narrow compass to melody. We can form our most accurate notion of the nature of the early Christian music, therefore, by studying the records of Greek practice and

Greek views of music's nature and function in the time of the flowering of Greek poetry, for certainly the Christian fathers did not attempt to go beyond that; and perhaps, in their zeal to avoid all that was meretricious in tonal art, they adopted as their standard those phases which could most easily be made to coalesce with the inward and humble type of piety inculcated by the faith of the Gospel. This hypothesis does, not imply a note-for-note borrowing of Greek and Roman melodies, but only their adaptation. As Luther and the other founders of the music of the German Protestant Church took melodies from the Catholic chant and the German and Bohemian religious and secular folk-song, and recast them to fit the metres of their hymns, so the early Christian choristers would naturally be moved to do with the melodies which they desired to transplant. Much modification was necessary, for while the Greek and Roman songs were metrical, the Christian psalms, antiphons, prayers, responses, etc., were unmetrical; and while the pagan melodies were always sung to an instrumental accompaniment, the church chant was exclusively vocal. Through the influence of this double change of technical and Aesthetic basis, the liturgic song was at once more free, aspiring, and varied than its prototype, taking on that rhythmic flexibility and delicate shading in which also the unique charm of the Catholic chant of the present day so largely consists.

In view of the controversies over the use of instrumental music in worship, which have been so violent in the British and American Protestant churches, it is an interesting question

whether instruments were employed by the primitive Christians. We know that instruments performed an important function in the Hebrew temple service and in the ceremonies of the Greeks. At this point, however, a break was made with all previous practice, and although the lyre and flute were sometimes employed by the Greek converts, as a general rule the use of instruments in worship was condemned. Many of the fathers, speaking of religious song, make no mention of instruments; others, like Clement of Alexandria and St. Chrysostom, refer to them only to denounce them. Clement says: "Only one instrument do we use, *viz.*, the word of peace wherewith we honor God, no longer the old psaltery, trumpet, drum, and flute." Chrysostom exclaims: "David formerly sang in psalms, also we sing to-day with him; he had a lyre with lifeless strings, the Church has a lyre with living strings. Our tongues are the strings of the lyre, with a different tone, indeed, but with a more accordant piety." St. Ambrose expresses his scorn for those who would play the lyre and psaltery instead of singing hymns and psalms; and St. Augustine adjures believers not to turn their hearts to theatrical instruments. The religious guides of the early Christians felt that there would be an incongruity, and even profanity, in the use of the sensuous nerve-exciting effects of instrumental sound in their mystical, spiritual worship. Their high religious and moral enthusiasm needed no aid from external stimulus; the pure vocal utterance was the more proper expression of their faith. This prejudice against instrumental

music, which was drawn from the very nature of its aesthetic impression, was fortified by the associations of instruments with superstitious pagan rites, and especially with the corrupting scenes habitually represented in the degenerate theatre and circus. "A Christian maiden," says St. Jerome, "ought not even to know what a lyre or a flute is, or what it is used for." No further justification for such prohibitions is needed than the shameless performances common upon the stage in the time of the Roman empire, as portrayed in the pages of Apuleius and other delineators of the manners of the time. Those who assumed the guardianship of the morals of the little Christian communities were compelled to employ the strictest measures to prevent their charges from breathing the moral pestilence which circulated without check in the places of public amusement; most of all must they insist that every reminder of these corruptions, be it an otherwise innocent harp or flute, should be excluded from the common acts of religion.

The transfer of the office of song from the general congregation to an official choir involved no cessation of the production of hymns for popular use, for the distinction must always be kept in mind between liturgical and non-liturgical song, and it was only in the former that the people were commanded to abstain from participation in all but the prescribed responses. On the other hand, as ceremonies multiplied and festivals increased in number, hymnody was stimulated, and lyric songs for private and social edification, for the hours of prayer, and for use

in processions, pilgrimages, dedications, and other occasional celebrations, were rapidly produced. As has been shown, the Christians had their hymns from the very beginning, but with the exception of one or two short lyrics, a few fragments, and the great liturgical hymns which were also adopted by the Western Church, they have been lost. Clement of Alexandria, third century, is often spoken of as the first known Christian hymn writer; but the single poem, the song of praise to the Logos, which has gained him this title, is not, strictly speaking, a hymn at all. From the fourth century onward the tide of Oriental hymnody steadily rose, reaching its culmination in the eighth and ninth centuries. The Eastern hymns are divided into two schools – the Syrian and the Greek. Of the group of Syrian poets the most celebrated are Synesius, born about 375, and Ephraem, who died at Edessa in 378. Ephraem was the greatest teacher of his time in the Syrian Church, and her most prolific and able hymnist. He is best remembered as the opponent of the followers of Bardasanes and Harmonius, who had beguiled many into their Gnostic errors by the charm of their hymns and melodies. Ephraem met these schismatics on their own ground, and composed a large number of songs in the spirit of orthodoxy, which he gave to choirs of his followers to be sung on Sundays and festal days. The hymns of Ephraem were greatly beloved by the Syrian Church, and are still valued by the Maronite Christians. The Syrian school of hymnody died out in the fifth century, and poetic inspiration in the Eastern Church found its channel in the Greek tongue.

Before the age of the Greek Christian poets whose names have passed into history, the great anonymous unmetrical hymns appeared which still hold an eminent place in the liturgies of the Catholic and Protestant Churches as well as of the Eastern Church. The best known of these are the two Glorias – the Gloria Patri and the Gloria in excelsis; the Ter Sanctus or Cherubic hymn, heard by Isaiah in vision; and the Te Deum. The Magnificat or thanksgiving of Mary, and the Benedicite or Song of the Three Children, were early adopted by the Eastern Church. The Kyrie eleison appears as a response by the people in the liturgies of St. Mark and St. James. It was adopted into the Roman liturgy at a very early date; the addition of the Christe eleison is said to have been made by Gregory the Great. The Gloria in excelsis, the "greater doxology," with the possible exception of the Te Deum the noblest of the early Christian hymns, is the angelic song given in Luke ii. 14, with additions which were made not later than the fourth century. "Begun in heaven, finished on earth." It was first used in the Eastern Church as a morning hymn. The Te Deum laudamus has often been given a Western origin, St. Ambrose and St. Augustine, according to a popular legend, having been inspired to improvise it in alternate verses at the baptism of St. Augustine by the bishop of Milan. Another tradition ascribes the authorship to St. Hilary in the fourth century. Its original form is unknown, but it is generally believed to have been formed by accretions upon a Greek original. Certain phrases contained in it are also in the

earlier liturgies. The present form of the hymn is probably as old as the fifth century.[40]

Of the very few brief anonymous songs and fragments which have come down to us from this dim period the most perfect is a Greek hymn, which was sometimes sung in private worship at the lighting of the lamps. It has been made known to many English readers through Longfellow's beautiful translation in "The Golden Legend:"

> "O gladsome light
> Of the Father immortal,
> And of the celestial
> Sacred and blessed
> Jesus, our Saviour!
> Now to the sunset
> Again hast thou brought us;
> And seeing the evening
> Twilight, we bless thee,
> Praise thee, adore thee
> Father omnipotent!
> Son, the Life-giver!
> Spirit, the Comforter!
> Worthy at all times
> Of worship and wonder!

Overlapping the epoch of the great anonymous hymns and

[40] For an exhaustive discussion of the history of the Te Deum see Julian's *Dictionary of Hymnology*.

continuing beyond it is the era of the Greek hymnists whose names and works are known, and who contributed a vast store of lyrics to the offices of the Eastern Church. Eighteen quarto volumes, says Dr. J. M. Neale, are occupied by this huge store of religious poetry. Dr. Neale, to whom the English-speaking world is chiefly indebted for what slight knowledge it has of these hymns, divides them into three epochs:

1. "That of formation, when this poetry was gradually throwing off the bondage of classical metres, and inventing and perfecting its various styles; this period ends about A. D. 726."

2. "That of perfection, which nearly coincides with the period of the iconoclastic controversy, 726-820."

3. "That of decadence, when the effeteness of an effeminate court and the dissolution of a decaying empire reduced ecclesiastical poetry, by slow degrees, to a stilted bombast, giving great words to little meaning, heaping up epithet upon epithet, tricking out commonplaces in diction more and more gorgeous, till sense and simplicity are alike sought in vain; 820-1400."[41]

The centres of Greek hymnody in its most brilliant period were Sicily, Constantinople, and Jerusalem and its neighborhood, particularly St. Sabba's monastery, where lived St. Cosmas and St. John Damascene, the two greatest of the Greek Christian poets. The hymnists of this epoch preserved much of the narrative style and objectivity of the earlier writers, especially in

[41] *Hymns of the Eastern Church*, translated, with notes and an introduction by J. M. Neale, D.D.

the hymns written to celebrate the Nativity, the Epiphany, and other events in the life of Christ. In others a more reflective and introspective quality is found. The fierce struggles, hatreds, and persecutions of the iconoclastic controversy also left their plain mark upon many of them in a frequent tendency to magnify temptations and perils, in a profound sense of sin, a consciousness of the necessity of penitential discipline for the attainment of salvation, and a certain fearful looking-for of judgment. This attitude, so different from the peace and confidence of the earlier time, attains its most striking manifestation in the sombre and powerful funeral dirge ascribed to St. John Damascene ("Take the last kiss") and the Judgment hymn of St. Theodore of the Studium. In the latter the poet strikes with trembling hand the tone which four hundred years later was sounded with such imposing majesty in the Dies Irae of St. Thomas of Celano.

The Catholic hymnody, so far at least as concerns the usage of the ritual, belongs properly to a later period. The hymns of St. Hilary, St. Damasus, St. Augustine, St. Ambrose, Prudentius, Fortunatus, and St. Gregory, which afterward so beautified the Divine Office, were originally designed for private devotion and for accessory ceremonies, since it was not until the tenth or eleventh century that hymns were introduced into the office at Rome, following a tendency that was first authoritatively recognized by the Council of Toledo in the seventh century.

The history of Christian poetry and music in the East ends

with the separation of the Eastern and Western Churches. From that time onward a chilling blight rested upon the soil which the apostles had cultivated with such zeal and for a time with such grand result. The fatal controversy over icons, the check inflicted by the conquests of the Mohammedan power, the crushing weight of Byzantine luxury and tyranny, and that insidious apathy which seems to dwell in the very atmosphere of the Orient, sooner or later entering into every high endeavor, relaxing and corrupting – all this sapped the spiritual life of the Eastern Church. The pristine enthusiasm was succeeded by fanaticism, and out of fanaticism, in its turn, issued formalism, bigotry, stagnation. It was only among the nations that were to rear a new civilization in Western Europe on the foundations laid by the Roman empire that political and social conditions could be created which would give free scope for the expansion of the divine life of Christianity. It was only in the West, also, that the motives that were adequate to inspire a Christian art, after a long struggle against Byzantine formalism and convention, could issue in a prophetic artistic progress. The attempted reconciliation of Christian ideas and traditional pagan method formed the basis of Christian art, but the new insight into spiritual things, and the profounder emotions that resulted, demanded new ideals and principles as well as new subjects. The nature and destiny of the soul, the beauty and significance that lie in secret self-scrutiny and aspiration kindled by a new hope, this, rather than the loveliness of outward shape, became the object of contemplation

and the endless theme of art. Architecture and sculpture became symbolic, painting the presentation of ideas designed to stimulate new life in the soul, poetry and music the direct witness and the immediate manifestation of the soul itself.

With the edicts of Constantine early in the fourth century, which practically made Christianity the dominant religious system of the empire, the swift dilation of the pent-up energy of the Church inaugurated an era in which ritualistic splendor kept pace with the rapid acquisition of temporal power. The hierarchical developments had already traversed a course parallel to those of the East, and now that the Church was free to work out that genius for organization of which it had already become definitely conscious, it went one step farther than the Oriental system in the establishment of the papacy as the single head from which the subordinate members derived legality. This was not a time when a democratic form of church government could endure. There was no place for such in the ideas of that age. In the furious tempests that overwhelmed the Roman empire, in the readjustment of political and social conditions all over Europe, with the convulsions and frequent triumphs of savagery that inevitably attended them, it was necessary that the Church, as the sole champion and preserver of civilization and righteousness, should concentrate all her forces, and become in doctrine, worship, and government a single, compact, unified, spiritual state. The dogmas of the Church must be formulated, preserved, and guarded by an official class, and the ignorant and fickle

mass of the common people must be taught to yield a reverent, unquestioning obedience to the rule of their spiritual lords. The exposition of theology, the doctrine of the ever-renewed sacrifice of Christ upon the altar, the theory of the sacraments generally, all involved the conception of a mediatorial priesthood deriving its authority by direct transmission from the apostles. Out of such conditions and tendencies proceeded also the elaborate and awe-inspiring rites, the fixed liturgies embalming the central dogmas of the faith, and the whole machinery of a worship which was itself viewed as of an objective efficacy, inspired by the Holy Spirit, and designed both for the edification of the believer and as an offering of the Church to its Redeemer. In the development of the outward observances of worship, with their elaborate symbolic ceremonialism, the student is often struck with surprise to see how lavishly the Church drew its forms and decorations from paganism and Judaism. But there is nothing in this that need excite wonder, nothing that was not inevitable under the conditions of the times. Says Lanciani: "In accepting rites and customs which were not offensive to her principles and morality, the Church showed equal tact and foresight, and contributed to the peaceful accomplishment of the transformation."[42] The pagan or Jewish convert was not obliged to part with all his ancestral notions of the nature of worship. He found his love of pomp and splendor gratified by the ceremonies of a religion which knew how to make many of

[42] Lanciani, *Pagan and Christian Rome*.

the fair features of earthly life accessory to the inculcation of spiritual truth. And so it was that symbolism and the appeal to the senses aided in commending Christianity to a world which was not yet prepared for a faith which should require only a silent, unobtrusive experience. Instruction must come to the populace in forms which would satisfy their inherited predispositions. The Church, therefore, establishing itself amidst heathenism, adopted a large number of rites and customs from classical antiquity; and in the externals of its worship, as well as of its government, assumed forms which were contributions from without, as well as evolutions from within. These acquisitions, however, did not by any means remain a meaningless or incongruous residuum of dead superstitions. An instructive symbolism was imparted to them; they were moulded with marvellous art into the whole vesture with which the Church clothed herself for her temporal and spiritual office, and were made to become conscious witnesses to the truth and beauty of the new faith.

The commemoration of martyrs and confessors passed into invocations for their aid as intercessors with Christ. They became the patron saints of individuals and orders, and honors were paid to them at particular places and on particular days, involving a multitude of special ritual observances. Festivals were multiplied and took the place in popular regard of the old Roman Lupercalia and Saturnalia and the mystic rites of heathenism. As among the cultivated nations of antiquity, so in Christian Rome the festival, calling into requisition every available means of decoration,

became the basis of a rapid development of art. Under all these conditions the music of the Church in Italy became a liturgic music, and, as in the East, the laity resigned the main offices of song to a choir consisting of subordinate clergy and appointed by clerical authority. The method of singing was undoubtedly not indigenous, but derived, as already suggested, directly or indirectly from Eastern practice. Milman asserts that the liturgy of the Roman Church for the first three centuries was Greek. However this may have been, we know that both Syriac and Greek influences were strong at that time in the Italian Church. A number of the popes in the seventh century were Greeks. Until the cleavage of the Church into its final Eastern and Western divisions the interaction was strong between the two sections, and much in the way of custom and art was common to both. The conquests of the Moslem power in the seventh century drove many Syrian monks into Italy, and their liturgic practice, half Greek, half Semitic, could not fail to make itself felt among their adopted brethren.

A notable instance of the transference of Oriental custom into the Italian Church is to be found in the establishment of antiphonal chanting in the Church of Milan, at the instance of St. Ambrose, bishop of that city. St. Augustine, the pupil and friend of St. Ambrose, has given an account of this event, of which he had personal knowledge. “It was about a year, or not much more,” he relates, “since Justina, the mother of the boy-emperor Justinian, persecuted thy servant Ambrose in the interest of her

heresy, to which she had been seduced by the Arians." [This persecution was to induce St. Ambrose to surrender some of the churches of the city to the Arians.] "The pious people kept guard in the church, prepared to die with their bishop, thy servant. At this time it was instituted that, after the manner of the Eastern Church, hymns and psalms should be sung, lest the people should pine away in the tediousness of sorrow, which custom, retained from then till now, is imitated by many – yea, by almost all of thy congregations throughout the rest of the world."[43]

The conflict of St. Ambrose with the Arians occurred in 386. Before the introduction of the antiphonal chant the psalms were probably rendered in a semi-musical recitation, similar to the usage mentioned by St. Augustine as prevailing at Alexandria under St. Athanasius, "more speaking than singing." That a more elaborate and emotional style was in use at Milan in St. Augustine's time is proved by the very interesting passage in the tenth book of the *Confessions*, in which he analyzes the effect upon himself of the music of the Church, fearing lest its charm had beguiled him from pious absorption in the sacred words into a purely aesthetic gratification. He did not fail, however, to render the just meed of honor to the music that so touched him: "How I wept at thy hymns and canticles, pierced to the quick by the voices of thy melodious Church! Those voices flowed into my ears, and the truth distilled into my heart, and thence there streamed forth a devout emotion, and my tears ran down, and

[43] St. Augustine, *Confessions*, book ix. chap. 7.

happy was I therein."[44]

Antiphonal psalmody, after the pattern of that employed at Milan, was introduced into the divine office at Rome by Pope Celestine, who reigned 422-432. It is at about this time that we find indications of the more systematic development of the liturgic priestly chant. The history of the papal choir goes back as far as the fifth century. Leo I., who died in 461, gave a durable organization to the divine office by establishing a community of monks to be especially devoted to the service of the canonical hours. In the year 680 the monks of Monte Cassino, founded by St. Benedict, suddenly appeared in Rome and announced the destruction of their monastery by the Lombards. Pope Pelagius received them hospitably, and gave them a dwelling near the Lateran basilica. This cloister became a means of providing the papal chapel with singers. In connection with the college of men singers, who held the clerical title of sub-deacon, stood an establishment for boys, who were to be trained for service in the pope's choir, and who were also given instruction in other branches. This school received pupils from the wealthiest and most distinguished families, and a number of the early popes, including Gregory II. and Paul I., received instruction within its walls.

By the middle or latter part of the sixth century, the mediaeval epoch of church music had become fairly inaugurated. A large body of liturgic chants had been classified and systematized, and

[44] St. Augustine, *Confessions*, book ix. chap. 6.

the teaching of their form and the tradition of their rendering given into the hands of members of the clergy especially detailed for their culture. The liturgy, essentially completed during or shortly before the reign of Gregory the Great (590-604), was given a musical setting throughout, and this liturgic chant was made the law of the Church equally with the liturgy itself, and the first steps were taken to impose one uniform ritual and one uniform chant upon all the congregations of the West.

It was, therefore, in the first six centuries, when the Church was organizing and drilling her forces for her victorious conflicts, that the final direction of her music, as of all her art, was consciously taken. In rejecting the support of instruments and developing for the first time an exclusively vocal art, and in breaking loose from the restrictions of antique metre which in Greek and Greco-Roman music had forced melody to keep step with strict prosodic measure, Christian music parted company with pagan art, threw the burden of expression not, like Greek music, upon rhythm, but upon melody, and found in this absolute vocal melody a new art principle of which all the worship music of modern Christendom is the natural fruit. More vital still than these special forms and principles, comprehending and necessitating them, was the true ideal of music, proclaimed once for all by the fathers of the liturgy. This ideal is found in the distinction of the church style from the secular style, the expression of the universal mood of prayer, rather than the expression of individual, fluctuating, passionate emotion

with which secular music deals – that rapt, pervasive, exalted tone which makes no attempt at detailed painting of events or superficial mental states, but seems rather to symbolize the fundamental sentiments of humility, awe, hope, and love which mingle all particular experiences in the common offering that surges upward from the heart of the Church to its Lord and Master. In this avoidance of an impassioned emphasis of details in favor of an expression drawn from the large spirit of worship, church music evades the peril of introducing an alien dramatic element into the holy ceremony, and asserts its nobler power of creating an atmosphere from which all worldly custom and association disappear. This grand conception was early injected into the mind of the Church, and has been the parent of all that has been most noble and edifying in the creations of ecclesiastical music.

CHAPTER III
THE LITURGY OF THE CATHOLIC CHURCH

There is no derogation of the honor clue to the Catholic Church in the assertion that a large element in the extraordinary spell which she has always exercised upon the minds of men is to be found in the beauty of her liturgy, the solemn magnificence of her forms of worship, and the glorious products of artistic genius with which those forms have been embellished. Every one who has accustomed himself to frequent places of Catholic worship at High Mass, especially the cathedrals of the old world, whether he is in sympathy with the idea of that worship or not, must have been impressed with something peculiarly majestic, elevating, and moving in the spectacle; he must have felt as if drawn by some irresistible fascination out of his accustomed range of thought, borne by a spiritual tide that sets toward regions unexplored. The music which pervades the mystic ceremony is perhaps the chief agent of this mental reaction through the peculiar spell which the very nature of music enables it to exert upon the emotion. Music in the Catholic ritual seems to act almost in excess of its normal efficacy. It may, without impropriety, be compared to the music of the dramatic stage in the aid it derives from accessories and poetic association. The

music is such a vital constituent of the whole act of devotion that the impressions drawn from the liturgy, ceremony, architecture, decoration, and the sublime memories of a venerable past are all insensibly invoked to lend to the tones of priest and choir and organ a grandeur not their own. This is the reason why Catholic music, even when it is tawdry and sensational, or indifferently performed, has a certain air of nobility. The ceremony is always imposing, and the music which enfolds the act of worship like an atmosphere must inevitably absorb somewhat of the dignity of the rite to which it ministers. And when the music in itself is the product of the highest genius and is rendered with reverence and skill, the effect upon a sensitive mind is more solemnizing than that obtained from any other variety of musical experience.

This secret of association and artistic setting must always be taken into account if we would measure the peculiar power of the music of the Catholic Church. We must observe that music is only one of many means of impression, and is made to act not alone, but in union with reinforcing agencies. These agencies – which include all the elements of the ceremony that affect the eye and the imagination – are intended to supplement and enhance each other; and in analyzing the attractive force which the Catholic Church has always exercised upon minds vastly diverse in culture, we cannot fail to admire the consummate skill with which she has made her appeal to the universal susceptibility to ideas of beauty and grandeur and mystery as embodied in sound and form. The union of the arts for the sake of an

immediate and undivided effect, of which we have heard so much in recent years, was achieved by the Catholic Church centuries ago. She rears the most sumptuous edifices, decorates their walls with masterpieces of painting, fills every sightly nook with sculptures in wood and stone, devises a ritual of ingenious variety and lavish splendor, pours over this ritual music that alternately subdues and excites, adjusts all these means so that each shall heighten the effect of the others and seize upon the perceptions at the same moment. In employing these artistic agencies the Church has taken cognizance of every degree of enlightenment and variety of temper. For the vulgar she has garish display, for the superstitious wonder and concealment; for the refined and reflective she clothes her doctrines in the fairest guise and makes worship an aesthetic delight. Her worship centres in a mystery – the Real Presence – and this mystery she embellishes with every allurement that can startle, delight, and enthrall.

Symbolism and artistic decoration – in the use of which the Catholic Church has exceeded all other religious institutions except her sister Church of the East – are not mere extraneous additions, as though they might be cut off without essential loss; they are the natural outgrowth of her very spirit and genius, the proper outward manifestation of the idea which pervades her culture and her worship. Minds that need no external quickening, but love to rise above ceremonial observances and seek immediate contact with the divine source of life, are comparatively rare. Mysticism is not for the multitude; the

majority of mankind require that spiritual influences shall come to them in the guise of that which is tangible; a certain nervous thrill is needed to shock them out of their accustomed material habitudes. Recognizing this fact, and having taken up into her system a vast number of ideas which inevitably require objective representation in order that they may be realized and operative, the Catholic Church has even incurred the charge of idolatry on account of the extreme use she has made of images and symbols. But it may be that in this she has shown greater wisdom than those who censure her. She knows that the externals of religious observance must be endowed with a large measure of sensuous charm if they would seize hold upon the affections of the bulk of mankind. She knows that spiritual aspiration and the excitement of the senses can never be entirely separated in actual public worship, and she would run the risk of subordinating the first to the second rather than offer a service of bare intellectuality empty of those persuasions which artistic genius offers, and which are so potent to bend the heart in reverence and submission.

In the study of the Catholic system of rites and ceremonies, together with their motive and development, the great problem of the relation of religion and art meets us squarely. The Catholic Church has not been satisfied to prescribe fixed forms and actions for every devotional impulse – she has aimed to make those forms and actions beautiful. There has been no phase of art which could be devoted to this object that has not offered to her

the choicest of its achievements. And not for decoration merely, not simply to subjugate the spirit by fascinating the senses, but rather impelled by an inner necessity which has effected a logical alliance of the special powers of art with the aims and needs of the Church. Whatever may be the attitude toward the claims of this great institution, no one of sensibility can deny that the world has never seen, and is never likely to see, anything fairer or more majestic than that sublime structure, compounded of architecture, sculpture, and painting, and informed by poetry and music, which the Church created in the Middle Age, and fixed in enduring mould for the wondering admiration of all succeeding time. Every one who studies it with a view to searching its motive is compelled to admit that it was a work of sincere conviction. It came from no "vain or shallow thought;" it testifies to something in the heart of Catholicism that has never failed to stir the most passionate affection, and call forth the loftiest efforts of artistic skill. This marvellous product of Catholic art, immeasurable in its variety, has gathered around the rites and ordinances of the Church, and taken from them its spirit, its forms, and its tendencies; – architecture to erect a suitable enclosure for worship, and to symbolize the conception of the visible kingdom of Christ in time and of the eternal kingdom of Christ in heaven; sculpture to adorn this sanctuary, and standing like the sacred edifice itself in closest relation to the centre of churchly life and deriving from that its purpose and norm; painting performing a like function, and also more

definitely acting for instruction, vividly illustrating the doctrines and traditions of the faith, directing the thought of the believer more intently to their moral purport and ideal beauty; poetry and music, the very breath of the liturgy itself, acting immediately upon the heart, kindling the latent sentiment of reverence into lively emotions of joy and love. In the employment of rites and ceremonies with their sumptuous artistic setting, in the large stress that is laid upon prescribed forms and external acts of worship, the Catholic Church has been actuated by a conviction from which she has never for an instant swerved. This conviction is twofold: first, that the believer is aided thereby in the offering of an absorbed, fervent, and sincere worship; and second, that it is not only fitting, but a duty, that all that is most precious, the product of the highest development of the powers that God has given to man, should be offered as a witness of man's love and adoration, – that the expenditure of wealth in the erection and decoration of God's sanctuaries, and the tribute of the highest artistic skill in the creation of forms of beauty, are worthy of his immeasurable glory and of ourselves as his dependent children. Says Cardinal Gibbons: "The ceremonies of the Church not only render the divine service more solemn, but they also rivet and captivate our attention and lift it up to God. Our mind is so active, so volatile, and full of distractions, our imagination is so fickle, that we have need of some external objects on which to fix our thoughts. True devotion must be interior and come from the heart; but we are not to infer that exterior worship

is to be condemned because interior worship is prescribed as essential. On the contrary, the rites and ceremonies which are enjoined in the worship of God and in the administration of the sacraments are dictated by right reason, and are sanctioned by Almighty God in the old law, and by Christ and his apostles in the new."[45] "Not by the human understanding," says a writer in the *Caecilien Kalendar*, "was the ritual devised, man knows not whence it came. Its origin lies outside the inventions of man, like the ideas which it presents. The liturgy arose with the faith, as speech with thought. What the body is for the soul, such is the liturgy for religion. Everything in the uses of the Church, from the mysterious ceremonies of the Mass and of Good Friday, to the summons of the evening bell to prayer, is nothing else than the eloquent expression of the content of the redemption of the Son of God."[46]

Since the ritual is prayer, the offering of the Church to God through commemoration and representation as well as through direct appeal, so the whole ceremonial, act as well as word, blends with this conception of prayer, not as embellishment merely but as constituent factor. Hence the large use of symbolism, and even of semi-dramatic representation. "When I speak of the dramatic form of our ceremonies," says Cardinal Wiseman, "I make no reference whatever to outward display; and I choose that epithet for the reason that the poverty of

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[45] Gibbons, *The Faith of our Fathers*, chap. 24.

[46] *Caecilien Kalendar* (Regensburg), 1879.

language affords me no other for my meaning. The object and power of dramatic poetry consist in its being not merely descriptive but representative. Its character is to bear away the imagination and soul to the view of what others witnessed, and excite in us, through their words, such impressions as we might have felt on the occasion. The service of the Church is eminently poetical, the dramatic power runs through the service in a most marked manner, and must be kept in view for its right understanding. Thus, for example, the entire service for the dead, office, exequies, and Mass, refers to the moment of death, and bears the imagination to the awful crisis of separation of soul and body." "In like manner the Church prepares us during Advent for the commemoration of our dear Redeemer's birth, as though it were really yet to take place. As the festival approaches, the same ideal return to the very moment and circumstances of our divine Redeemer's birth is expressed; all the glories of the day are represented to the soul as if actually occurring." "This principle, which will be found to animate the church service of every other season, rules most remarkably that of Holy Week, and gives it life and soul. It is not intended to be merely commemorative or historical; it is, strictly speaking, representative."[47] "The traditions and rules of church art," says Jakob, "are by no means arbitrary, they are not an external accretion, but they proceed from within outward, they have

[47] Wiseman, *Four Lectures on the Offices and Ceremonies of Holy Week as performed in the Papal Chapels, delivered in Rome, 1837.*

grown organically from the guiding spirit of the Church, out of the requirements of her worship. Therein lies the justification of symbolism and symbolic representation in ecclesiastical art. The church of stone must be a speaking image of the living Church and her mysteries; the pictures on the walls and on the altars are not mere ornament for the eye, but for the heart a book full of instruction, a sermon full of truth. And thereby is art raised to be a participant in the work of edifying the believers; it becomes a profound teacher of thousands, a bearer and preserver of great ideas for the centuries."[48] "Our Holy Church," says a German priest, "which completely understands the nature and the needs of humanity, presents to us divine truth and grace in sensible form, in order that by this means they may be more easily grasped and more securely appropriated by us. The law of sense perception, which constitutes so important a factor in human education, forms also a fundamental law in the action of Holy Church, whereby she seeks to raise us out of this earthly material life into the supernatural life of grace. She therefore confers upon us redemptive grace in the holy sacraments in connection with external signs, through which the inner grace is shadowed forth and accomplished, as for instance the inward washing of the soul from sin in baptism through the outward washing of the body. In like manner the eye of the instructed Catholic sees in the symbolic ceremonies of the holy sacrifice of the Mass the thrilling representation of the fall of man, our redemption, and

[48] Jakob, *Die Kunst im Dienste der Kirche*.

finally our glorification at the second coming of our Lord. Out of this ground law of presentation to the senses has arisen the whole liturgy of the Church, *i. e.*, the sum of all religious actions and prayers to the honor of God and the communication of his grace to us, and this whole expressive liturgy forms at once the solemn ceremonial in the sanctuary of the Heavenly King, in which he receives our adoration and bestows upon us the most plentiful tokens of his favor."[49]

These citations sufficiently indicate the mind of the Catholic Church in respect to the uses of ritual and symbolic ceremony. The prime intention is the instruction and edification of the believer, but it is evident that a necessary element in this edification is the thought that the rite is one composite act of worship, a prayer, an offering to Almighty God. This is the theory of Catholic art, the view which pious churchmen have always entertained of the function of artistic forms in worship. That all the products of religious art in Catholic communities have been actuated by this motive alone would be too much to say. The principle of "art for art's sake," precisely antagonistic to the traditional ecclesiastical principle, has often made itself felt in periods of relapsed zeal, and artists have employed traditional subjects out of habit or policy, finding them as good as any others as bases for experiments in the achievement of sensuous charm in form, texture, and color. But so far as changeless dogma,

[49] Sermon by Dr. Leonhard Kuhn, published in the *Kirchenmusikalisches Jahrbuch* (Regensburg), 1892.

liturgic unity, and consistent tradition have controlled artistic effort, individual determination has been allowed enough play to save art from petrifying into a hieratic formalism, but not enough to endanger the faith, morals, or loyalty of the flock. He therefore who would know the spirit of Catholicism must give a large portion of his study to its art. From the central genius of this institution, displayed not merely in its doctrines and traditions, but also in its sublime faith in its own divine ordination and guidance, and in its ideals of holiness, have issued its liturgy, its ceremonial, and the infinitely varied manifestations of its symbolic, historic, and devotional art. The Catholic Church has aimed to rear on earth a visible type of the spiritual kingdom of God, and to build for her disciples a home, suggestive in its splendor of the glory prepared for those who keep the faith.

All Catholic art, in so far as it may in the strict use of language be called church art, separates itself from the larger and more indefinite category of religious art, and derives its character not from the personal determination of individual artists, but from conceptions and models that have become traditional and canonical. These traditional laws and forms have developed organically out of the needs of the Catholic worship; they derive their sanction and to a large extent their style from the doctrine and also from the ceremonial. The centre of the whole churchly life is the altar, with the great offices of worship there performed. Architecture, painting, decoration, music, – all are comprehended in a unity of impression through the liturgy

which they serve. Ecclesiastical art has evolved from within the Church itself, and has drawn its vitality from those ideas which have found their permanent and most terse embodiment in the liturgy. Upon the liturgy and the ceremonial functions attending it must be based all study of the system of artistic expression officially sanctioned by the Catholic Church.

The Catholic liturgy, or text of the Mass, is not the work of any individual or conference. It is a growth, an evolution. Set forms of prayer began to come into use as soon as the first Christian congregations were founded by the apostles. The dogma of the eucharist was the chief factor in giving the liturgy its final shape. By a logical process of selection and integration, certain prayers, Scripture lessons, hymns, and responses were woven together, until the whole became shaped into what may be called a religious poem, in which was expressed the conceived relation of Christ to the Church, and the emotional attitude of the Church in view of his perpetual presence as both paschal victim and high priest. This great prayer of the Catholic Church is mainly composed of contributions made by the Eastern Church during the first four centuries. Its essential features were adopted and transferred to Latin by the Church of Rome, and after a process of sifting and rearranging, with some additions, its form was completed by the end of the sixth century essentially as it stands to-day. The liturgy is, therefore, the voice of the Church, weighted with her tradition, resounding with the commanding tone of her apostolic authority, eloquent with the longing and

the assurance of innumerable martyrs and confessors, the mystic testimony to the commission which the Church believes to have been laid upon her by the Holy Spirit. It is not surprising, therefore, that devout Catholics have come to consider this liturgy as divinely inspired, raised above all mere human speech, the language of saints and angels, a truly celestial poem; and that Catholic writers have well-nigh exhausted the vocabulary of enthusiasm in expounding its spiritual significance.

The insistence upon the use of one unvarying language in the Mass and all the other offices of the Catholic Church is necessarily involved in the very conception of catholicity and immutability. A universal Church must have a universal form of speech; national languages imply national churches; the adoption of the vernacular would be the first step toward disintegration. The Catholic, into whatever strange land he may wander, is everywhere at home the moment he enters a sanctuary of his faith, for he hears the same worship, in the same tongue, accompanied with the same ceremonies, that has been familiar to him from childhood. This universal language must inevitably be the Latin. Unlike all living languages it is never subject to change, and hence there is no danger that any misunderstanding of refined points of doctrine or observance will creep in through alteration in the connotation of words. Latin is the original language of the Catholic Church, the language of scholarship and diplomacy in the period of ecclesiastical formation, the tongue to which were committed the ritual, articles of faith, legal

enactments, the writings of the fathers of the Church, ancient conciliar decrees, etc. The only exceptions to the rule which prescribes Latin as the liturgical speech are to be found among certain Oriental congregations, where, for local reasons, other languages are permitted, *viz.*, Greek, Syriac, Chaldaic, Slavonic, Wallachian, Armenian, Coptic, and Ethiopic. In each of these instances, however, the liturgic speech is not the vernacular, but the ancient form which has passed out of use in other relations.[50]

The Mass is the most solemn rite among the offices of the Catholic Church, and embodies the fundamental doctrine upon which the Catholic system of worship mainly rests. It is the chief sacrament, the permanent channel of grace ever kept open between God and his Church. It is an elaborate development of the last supper of Christ with his disciples, and is the fulfilment of the perpetual injunction laid by the Master upon his followers. Developed under the control of the idea of sacrifice, which was drawn from the central conception of the old Jewish dispensation and imbedded in the tradition of the Church at a very early period, the office of the Mass became not a mere memorial of the atonement upon Calvary, but a perpetual renewal of it upon the altar through the power committed to the priesthood by the Holy Spirit. To the Protestant, Christ was offered once for all upon the cross, and the believer partakes through repentance and faith in the benefits conferred by that transcendent act; but to the Catholic this sacrifice is repeated whenever the eucharistic

[50] O'Brien, *History of the Mass.*

elements of bread and wine are presented at the altar with certain prayers and formulas. The renewal of the atoning process is effected through the recurring miracle of transubstantiation, by which the bread and wine are transmuted into the very body and blood of Christ. It is in this way that the Catholic Church literally interprets the words of Jesus: "This is my body; this is my blood; whoso eateth my flesh and drinketh my blood hath eternal life." When the miraculous transformation has taken place at the repetition by the priest of Christ's words of institution, the consecrated host and chalice are offered to God by the priest in the name and for the sake of the believers, both present and absent, for whom prayer is made and who share through faith in the benefits of this sacrificial act. "The sacrifice of the Mass," says Cardinal Gibbons, "is identical with that of the cross, both having the same victim and high priest – Jesus Christ. The only difference consists in the manner of the oblation. Christ was offered upon the cross in a bloody manner; in the Mass he is offered up in an unbloody manner. On the cross he purchased our ransom, and in the eucharistic sacrifice the price of that ransom is applied to our souls."[51] This conception is the keystone of the whole structure of Catholic faith, the super-essential dogma, repeated, from century to century in declarations of prelates, theologians, and synods, reasserted once for all in terms of binding definition by the Council of Trent. All, therefore, who assist in this mystic ceremony, either as celebrants and ministers

[51] Gibbons, *The Faith of our Fathers*.

or as indirect participants through faith, share in its supernatural efficacy. It is to them a sacrifice of praise, of supplication, and of propitiation.

The whole elaborate ceremony of the Mass, which is such an enigma to the uninstructed, is nowhere vain or repetitious. Every word has its fitting relation to the whole; every gesture and genuflection, every change of vestments, has its symbolic significance. All the elements of the rite are merged into a unity under the sway of this central act of consecration and oblation. All the lessons, prayers, responses, and hymns are designed to lead up to it, to prepare the officers and people to share in it, and to impress upon them its meaning and effect. The architectural, sculptural, and decorative beauty of altar, chancel, and apse finds its justification as a worthy setting for the august ceremony, and as a fitting shrine to harbor the very presence of the Lord. The display of lights and vestments, the spicy clouds of incense, the solemnity of priestly chant, and the pomp of choral music, are contrived solely to enhance the impression of the rite, and to compel the mind into a becoming mood of adoration.

There are several kinds of Masses, differing in certain details, or in manner of performance, or in respect to the occasions to which they are appropriated, such as the High Mass, Solemn High Mass, Low Mass, Requiem Mass or Mass for the Dead, Mass of the Presanctified, Nuptial Mass, Votive Mass, etc. The widest departure from the ordinary Mass form is in the Requiem Mass, where the Gloria and Credo are omitted, and their places

supplied by the mediaeval judgment hymn, Dies Irae, together with certain special prayers for departed souls. In respect to the customary service on Sundays, festal, and ferial days there is no difference in the words of the High Mass, Solemn High Mass, and Low Mass, but only in the manner of performance and the degree of embellishment. The Low Mass is said in a low tone of voice and in the manner of ordinary speech, the usual marks of solemnity being dispensed with; there is no chanting and no choir music. The High Mass is given in musical tones throughout by celebrant and choir. The Solemn High Mass is performed with still greater ritualistic display, and with deacon, sub-deacon, and a full corps of inferior ministers.

The prayers, portions of Scripture, hymns, and responses which compose the Catholic liturgy consist both of parts that are unalterably the same and of parts that change each day of the year. Those portions that are invariable constitute what is known as the Ordinary of the Mass. The changeable or "proper" parts include the Introits, Collects, Epistles and Lessons, Graduals, Tracts, Gospels, Offertories, Secrets, Prefaces, Communions, and Post-Communions. Every day of the year has its special and distinctive form, according as it commemorates some event in the life of our Lord or is devoted to the memory of some saint, martyr, or confessor.[52] Mass may be celebrated on any day of the

[52] The musical composition commonly called a Mass – such, for instance as the Imperial Mass of Haydn, the Mass in C by Beethoven, the St. Cecilia Mass by Gounod – is a musical setting of those portions of the office of the Mass that are invariable and that are sang by a choir. These portions are the Kyrie, Gloria, Credo, Sanctus and

year except Good Friday, the great mourning day of the Church.

The outline of the Mass ceremony that follows relates to the High Mass, which may be taken as the type of the Mass in general. It must be borne in mind that the entire office is chanted or sung.

After the entrance of the officiating priest and his attendants the celebrant pronounces the words: "In the name of the Father, and of the Son, and of the Holy Spirit, Amen;" and then recites the 42d psalm (43d in the Protestant version). Next follows the confession of sin and prayer for pardon. After a few brief prayers and responses the Introit – a short Scripture selection, usually from a psalm – is chanted. Then the choir sings the Kyrie eleison, Christe eleison. The first of these ejaculations was used in the Eastern Church in the earliest ages as a response by the people. It was adopted into the liturgies of the Western Church at a very early period, and is one of the two instances of the survival in the Latin office of phrases of the original Greek liturgies. The Christe eleison was added a little later.

The Kyrie is immediately followed by the singing by the choir of the Gloria in excelsis Deo. This hymn, also called the greater doxology, is of Greek origin, and is the angelic song given in chapter ii. of Luke's Gospel, with additions which were

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Benedictus, and Agnus Dei. The musical composition called Requiem, or Mass for the Dead, consists of the Introit – Requiem aeternam and Te decet hymnus, Kyrie eleison, Dies Irae, Offertory (Domine Jesu Christe), Communion – Lux aeterna, and sometimes with the addition of Libera me Domine. These choral Masses must always be distinguished from the larger office of the Mass of which they form a part.

made not later than the fourth century. It was adopted into the Roman liturgy at least as early as the latter part of the sixth century, since it appears, connected with certain restrictions, in the sacramentary of Pope Gregory the Great.

Next are recited the Collects – short prayers appropriate to the day, imploring God's blessing. Then comes the reading of the Epistle, a psalm verse called the Gradual, the Alleluia, or, when that is omitted, the Tractus (which is also usually a psalm verse), and at certain festivals a hymn called Sequence. Next is recited the Gospel appointed for the day. If a sermon is preached its place is next after the Gospel.

The confession of faith – Credo – is then sung by the choir. This symbol is based on the creed adopted by the council of Nicaea in 325 and modified by the council of Constantinople in 381, but it is not strictly identical with either the Nicene or the Constantinople creed. The most important difference between the Constantinople creed and the present Roman consists in the addition in the Roman creed of the words "and from the Son" (filioque) in the declaration concerning the procession of the Holy Ghost. The present creed has been in use in Spain since 589, and according to what seems good authority was adopted into the Roman liturgy in 1014.

After a sentence usually taken from a psalm and called the Offertory, the most solemn portion of the Mass begins with the Oblation of the Host, the ceremonial preparation of the elements of bread and wine, with prayers, incensings, and ablutions.

All being now ready for the consummation of the sacrificial act, the ascription of thanksgiving and praise called the Preface is offered, which varies with the season, but closes with the Sanctus and Benedictus, sung by the choir.

The Sanctus, also called Trisagion or Thrice Holy, is the cherubic hymn heard by Isaiah in vision, as described in Is. vi. 3. The Benedictus is the shout of acclamation by the concourse who met Christ on his entry into Jerusalem. There is a poetic significance in the union of these two passages. The blessed one, who cometh in the name of the Lord, is the Lord himself, the God of Sabaoth, of whose glory heaven and earth are full.

The Canon of the Mass now opens with prayers that the holy sacrifice may be accepted of God, and may redound to the benefit of those present. The act of consecration is performed by pronouncing Christ's words of institution, and the sacred host and chalice, now become objects of the most rapt and absorbed devotion, are elevated before the kneeling worshipers, and committed to the acceptance of God with the most impressive vows and invocations.

As an illustration of the nobility of thought and beauty of diction that are found in the Catholic offices, the prayer immediately following the consecration of the chalice may be quoted:

"Wherefore, O Lord, we thy servants, as also thy holy people, calling to mind the blessed passion of the same Christ thy Son our Lord, his resurrection from the dead, and admirable ascension

into heaven, offer unto thy most excellent Majesty of the gifts bestowed upon us a pure Host, a holy Host, an unspotted Host, the holy bread of eternal life, and chalice of everlasting salvation.

"Upon which vouchsafe to look, with a propitious and serene countenance, and to accept them, as thou wert graciously pleased to accept the gifts of thy just servant Abel, and the sacrifice of our patriarch Abraham, and that which thy high priest Melchisedech offered to thee, a holy sacrifice and unspotted victim.

"We most humbly beseech thee, Almighty God, command these things to be carried by the hands of thy holy angels to thy altar on high, in the sight of thy divine Majesty, that as many as shall partake of the most sacred body and blood of thy Son at this altar, may be filled with every heavenly grace and blessing."

In the midst of the series of prayers following the consecration the choir sings the Agnus Dei, a short hymn which was introduced into the Roman liturgy at a very early date. The priest then communicates, and those of the congregation who have been prepared for the exalted privilege by confession and absolution kneel at the sanctuary rail and receive from the celebrant's hands the consecrated wafer. The Post-Communion, which is a brief prayer for protection and grace, the dismissal[53] and benediction, and the reading of the first fourteen verses of

[53] It is worthy of note, as a singular instance of the exaltation of a comparatively unimportant word, that the word Mass, Lat. Missa, is taken from the ancient formula of dismissal, Ite, missa est.

the Gospel according to St. John close the ceremony.

Interspersed with the prayers, lessons, responses, hymns, etc., which constitute the liturgy are a great number of crossings, obeisances, incensings, changing of vestments, and other liturgic actions, all an enigma to the uninitiated, yet not arbitrary or meaningless, for each has a symbolic significance, designed not merely to impress the congregation, but still more to enforce upon the ministers themselves a sense of the magnitude of the work in which they are engaged. The complexity of the ceremonial, the rapidity of utterance and the frequent inaudibility of the words of the priest, together with the fact that the text is in a dead language, are not inconsistent with the purpose for which the Mass is conceived. For it is not considered as proceeding from the people, but it is an ordinance performed for them and in their name by a priesthood, whose function is that of representing the Church in its mediatorial capacity. The Mass is not simply a prayer, but also a semi-dramatic action, – an action which possesses in itself an efficacy *ex opere operato*. This idea renders it unnecessary that the worshipers should follow the office in detail; it is enough that they coöperate with the celebrant in faith and pious sympathy. High authorities declare that the most profitable reception of the rite consists in simply watching the action of the officiating priest at the altar, and yielding the spirit unreservedly to the holy emotions which are excited by a complete self-abandonment to the contemplation of the adorable mystery. The sacramental theory of the Mass as a vehicle

by which grace is communicated from above to the believing recipient, also leaves him free to carry on private devotion during the progress of the ceremony. When the worshipers are seen kneeling in the pews or before an altar at the side wall, fingering rosaries or with eyes intent upon prayer-books, it is not the words of the Mass that they are repeating. The Mass is the prayer of the Church at large, but it does not emanate from the congregation. The theory of the Mass does not even require the presence of the laity, and as a matter of practice private and solitary Masses, although rare, are in no way contrary to the discipline of the Catholic Church.

CHAPTER IV
THE RITUAL CHANT OF THE CATHOLIC CHURCH

In reading the words of the Catholic liturgy from the Missal we must remember that they were written to be sung, and in a certain limited degree acted, and that we cannot receive their real force except when musically rendered and in connection with the ceremonies appropriated to them. For the Catholic liturgy is in conception and history a musical liturgy; word and tone are inseparably bound together. The immediate action of music upon the emotion supplements and reinforces the action of the text and the dogmatic teaching upon the understanding, and the ceremony at the altar makes the impression still more direct by means of visible representation. All the faculties are therefore held in the grasp of this composite agency of language, music, and bodily motion; neither is at any point independent of the others, for they are all alike constituent parts of the poetic whole, in which action becomes prayer and prayer becomes action.

The music of the Catholic Church as it exists to-day is the result of a long process of evolution. Although this process has been continuous, it has three times culminated in special forms, all of them coincident with three comprehensive ideas of musical expression which have succeeded each other chronologically, and

which divide the whole history of modern music into clearly marked epochs. These epochs are those (1) of the unison chant, (2) of unaccompanied chorus music, and (3) of mixed solo and chorus with instrumental accompaniment.

(1) The period in which the unison chant was the only form of church music extends from the founding of the congregation of Rome to about the year 1100, and coincides with the centuries of missionary labor among the Northern and Western nations, when the Roman liturgy was triumphantly asserting its authority over the various local uses.

(2) The period of the unaccompanied contrapuntal chorus, based on the mediaeval key and melodic systems, covers the era of the European sovereignty of the Catholic Church, including also the period of the Counter-Reformation of the sixteenth century. This phase of art, culminating in the works of Palestrina in Rome, Orlandus Lassus in Munich, and the Gabrielis in Venice, suffered no decline, and gave way at last to a style in sharp contrast with it only when it had gained an impregnable historic position.

(3) The style now dominant in the choir music of the Catholic Church, *viz.*, mixed solo and chorus music with free instrumental accompaniment, based on the modern transposing scales, arose in the seventeenth century as an outcome of the Renaissance secularization of art. It was taken up by the Catholic, Lutheran, and Anglican Churches, and was moulded into its present types under the influence of new demands upon musical expression

which had already brought forth the dramatic and concert styles.

The unison chant, although confined in the vast majority of congregations to the portions of the liturgy that are sung by the priest, is still the one officially recognized form of liturgic music. Although in the historic development of musical art representatives of the later phases of music have been admitted into the Church, they exist there only, we might say, by sufferance, – the chant still remains the legal basis of the whole scheme of worship music. The chant melodies are no mere musical accompaniment; they are the very life breath of the words. The text is so exalted in diction and import, partaking of the sanctity of the sacrificial function to which it ministers, that it must be uttered in tones especially consecrated to it. So intimate is this reciprocal relation of tone and language that in process of time these two elements have become amalgamated into a union so complete that no dissolution is possible even in thought. There is no question that the chant melodies as they exist to-day are only modifications, in most cases but slight modifications, of those that were originally associated with the several portions of the liturgy. At the moment when any form of words was given a place in the Missal or Breviary, its proper melody was then and there wedded to it. This fact makes the Catholic liturgic chant a distinctive church song in a special and peculiar sense. It is not, like most other church music, the artistic creation of individuals, enriching the service with contributions from without, and imparting to them a quality

drawn from the composer's personal feeling and artistic methods. It is rather a sort of religious folk-song, proceeding from the inner shrine of religion. It is abstract, impersonal; its style is strictly ecclesiastical, both in its inherent solemnity and its ancient association, and it bears, like the ritual itself, the sanction of unimpeachable authority. The reverence paid by the Church to the liturgic chant as a peculiarly sacred form of utterance is plainly indicated by the fact that while there is no restraint upon the license of choice on the part of the choir, no other form of song has ever been heard, or can ever be permitted to be heard, from the priest in the performance of his ministrations at the altar.

If we enter a Catholic church during High Mass or Vespers we notice that the words of the priest are delivered in musical tones. This song at once strikes us as different in many respects from any other form of music with which we are acquainted. At first it seems monotonous, strange, almost barbaric, but when we have become accustomed to it the effect is very solemn and impressive. Many who are not instructed in the matter imagine that the priest extemporizes these cadences, but nothing could be further from the truth. Certain portions of this chant are very plain, long series of words being recited on a single note, introduced and ended with very simple melodic inflections; other portions are florid, of wider compass than the simple chant, often with many notes to a syllable. Sometimes the priest sings alone, without response or accompaniment; sometimes his utterances

are answered by a choir of boys in the chancel or a mixed choir in the gallery; in certain portions of the service the organ supports the chant with harmonies which seem to be based on a different principle of key and scale from that which ordinarily obtains in modern chord progression. In its freedom of rhythm it bears some resemblance to dramatic recitative, yet it is far less dramatic or characteristic in color and expression, and at the same time both more severe and more flexible. To one who understands the whole conception and spirit of the Catholic worship there is a singular appropriateness in the employment of this manner of utterance, and when properly rendered it blends most efficiently with the architectural splendors of altar and sanctuary, with incense, lights, vestments, ceremonial action, and all the embellishments that lend distinction and solemnity to the Catholic ritual. This is the celebrated liturgic chant, also called Gregorian chant, Plain Song, or Choral, and is the special and peculiar form of song in which the Catholic Church has clothed its liturgy for certainly fifteen hundred years.

This peculiar and solemn form of song is the musical speech in which the entire ritual of the Catholic Church was originally rendered, and to which a large portion of the ritual is confined at the present day. It is always sung in unison, with or without instrumental accompaniment. It is unmetrical though not unrhythmical; it follows the phrasing, the emphasis, and the natural inflections of the voice in reciting the text, at the same time that it idealizes them. It is a sort of heightened

form of speech, a musical declamation, having for its object the intensifying of the emotional powers of ordinary spoken language. It stands to true song or tune in much the same relation as prose to verse, less impassioned, more reflective, yet capable of moving the heart like eloquence.

The chant appears to be the natural and fundamental form of music employed in all liturgical systems the world over, ancient and modern. The sacrificial song of the Egyptians, the Hebrews, and the Greeks was a chant, and this is the form of music adopted by the Eastern Church, the Anglican, and every system in which worship is offered in common and prescribed forms. The chant form is chosen because it does not make an independent artistic impression, but can be held in strict subordination to the sacred words; its sole function is to carry the text over with greater force upon the attention and the emotions. It is in this relationship of text and tone that the chant differs from true melody. The latter obeys musical laws of structure and rhythm; the music is paramount and the text accessory, and in order that the musical flow may not be hampered, the words are often extended or repeated, and may be compared to a flexible framework on which the tonal decoration is displayed. In the chant, on the other hand, this relation of text and tone is reversed; there is no repetition of words, the laws of structure and rhythm are rhetorical laws, and the music never asserts itself to the concealment or subjugation of the meaning of the text. The "jubilations" or "melismas," which are frequent in the choral

portions of the Plain Song system, particularly in the richer melodies of thee Mass, would seem at first thought to contradict this principle; in these florid melodic phrases the singer would appear to abandon himself to a sort of inspired rapture, giving vent to the emotions aroused in him by the sacred words. Here musical utterance seems for the moment to be set free from dependence upon word and symbol and to assert its own special prerogatives of expression, adopting the conception that underlies modern figurate music. These occasional ebullitions of feeling permitted in the chant are, however, only momentary; they relieve what would otherwise be an unvaried austerity not contemplated in the spirit of Catholic art; they do not violate the general principle of universality and objectiveness as opposed to individual subjective expression, – subordination to word and rite rather than purely musical self-assertion, – which is the theoretic basis of the liturgic chant system.

Chant is speech-song, probably the earliest form of vocal music; it proceeds from the modulations of impassioned speech; it results from the need of regulating and perpetuating these modulations when certain exigencies require a common and impressive form of utterance, as in religious rites, public rejoicing or mourning, etc. The necessity of filling large spaces almost inevitably involves the use of balanced cadences. Poetic recitation among ancient and primitive peoples is never recited in the ordinary level pitch of voice in speech, but always in musical inflections, controlled by some principle of order. Under the

authority of a permanent corporate institution these inflections are reduced to a system, and are imposed upon all whose office it is to administer the public ceremonies of worship. This is the origin of the liturgic chant of ancient peoples, and also, by historic continuation, of the Gregorian melody. The Catholic chant is a projection into modern art of the altar song of Greece, Judaea, and Egypt, and through these nations reaches back to that epoch of unknown remoteness when mankind first began to conceive of invisible powers to be invoked or appeased. A large measure of the impressiveness of the liturgic chant, therefore, is due to its historic religious associations. It forms a connecting link between ancient religion and the Christian, and perpetuates to our own day an ideal of sacred music which is as old as religious music itself. It is a striking fact that only within the last six hundred or seven hundred years, and only within the bounds of Christendom, has an artificial form of worship music arisen in which musical forms have become emancipated from subjection to the rhetorical laws of speech, and been built up under the shaping force of inherent musical laws, gaining a more or less free play for the creative impulses of an independent art. The conception which is realized in the Gregorian chant, and which exclusively prevailed until the rise of the modern polyphonic system, is that of music in subjection to rite and liturgy, its own charms merged and, so far as conscious intention goes, lost in the paramount significance of text and action. It is for this reason, together with the historic relation of chant and liturgy,

that the rulers of the Catholic Church have always labored so strenuously for uniformity in the liturgic chant as well as for its perpetuity. There are even churchmen at the present time who urge the abandonment of all the modern forms of harmonized music and the restoration of the unison chant to every detail of the service. A notion so ascetic and monastic can never prevail, but one who has fully entered into the spirit of the Plain Song melodies can at least sympathize with the reverence which such a reactionary attitude implies. There is a solemn unearthly sweetness in these tones which appeals irresistibly to those who have become habituated to them. They have maintained for centuries the inevitable comparison with every other form of melody, religious and secular, and there is reason to believe that they will continue to sustain all possible rivalry, until they at last outlive every other form of music now existing.

Конец ознакомительного фрагмента.