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THE ORDER OF MATINS--ITS HISTORY,
SPIRIT AND CHARACTER

A Thesis Presented to the Faculty
of Concordia Seminary, St. Louis,
Department of Practical Theology
in partial fulfillment of the
requirements for the degree of
Bachelor of Divinity

by

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June 1952

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CHAPTER I

UNDERSTANDING THE ORDER OF MATINS

Objectives of This Study of Matins

The corporate worship of the Ecclesia of Jesus Christ has always been associated with certain forms. The spirit of worship, of communion with God, in all ages has expressed itself in the use of various forms and orders of worship. It is, however, a fact that there are many who use these forms of worship with a great lack of appreciation or understanding. We find within the Ecclesia of God those who favor the complete rejection of many forms of worship, especially the so-called minor forms of worship. This type of attitude toward forms of worship may quite frequently be due to the gross mutilation of the pure forms. For example, the Order of Matins has often been so corrupted by informalities and used in such a partial and piecemeal manner that its true form is no longer evident, with the result that there appears a pronounced negative interest in the pure form. Such a negative attitude toward Matins may also be due to a continued faithfulness to tradition. Paradoxical as this may seem, it is true that a faithful adherence to traditional forms of worship such as Matins brings with it the danger of those forms appearing to us as something out of date, as a form that is alien and lifeless. In either case

the lack of appreciation for the forms of worship is usually due primarily to a lack of understanding.

Matins, the chief service of the Minor Services, is here considered and studied with the aim of being an aid to understanding this form of worship. This thesis proposes to be a study of The Order of Matins--its History, Spirit and Character. Its objectives are to acquaint the average person with the Order of Matins as we today use it, to set forth the historical development of Matins from its origin, and to analyze the nature and character of Matins, both in its totality and in its individual component parts.

Limitations of This Study

Such a study could be voluminous. Of necessity, therefore, this study will omit an analysis of any musical settings for Matins, as well as any detailed study of Psalmody or Hymnody in general apart from their distinct relation to and importance in Matins. Also omitted in the historical sketch of Matins is an all-inclusive study of Matins in every land in every denomination in every century. This study does propose to trace the origin of Matins with its primary developments through the centuries up to and including the form as the Lutheran communion uses it today. Other studies exist on Matins; but most either omit the historical angle, or are only a part of a much greater work, so that it is impractical to put such studies into the hands

of the average lay person. It is hoped that this study may further the use of Matins to the glory of God.

CHAPTER II

THE HISTORICAL DEVELOPMENT OF MATINS

The Origin of Matins

The ecclesiastical terminology by which the Order of Matins is known, namely as one of the ancient Canonical Hours or as an Office, offers a point of contact with the historical past from which the origin of Matins may be traced and its development observed. Referring to the two Hours that are most widely known, Matins and Vespers, Strodach defines these forms of worship as "the Minor Services of the Church as contrasted with The Liturgy of the Holy Communion. But they are the Major Offices as contrasted with the Occasional Offices or Services."¹ The Order of Holy Communion is the Chief Service. Matins, however, as an order that is supplementary to the Service, is both a beautiful form of worship as well as an historic form--as historic as the Order of Holy Communion itself. Although the form of Matins certainly experienced changes and stages of development during the centuries, its roots have their beginning in the days of the founding of the Ecclesia of God, which uses this form of worship in its communion with God.

¹p. E. Strodach, A Manual on Worship (Revised edition; Philadelphia: Muhlenberg Press, c.1946), p. 261.

The beginning of Matins as an order of worship may be traced to the ancient Jewish Hours of Prayer observed by the Jews at the third, sixth, and ninth hours of the day counting from sunrise to sunset. This observance of certain Hours of Prayer was directly related to the public and private worship of the Old Testament Jews. Centuries before the birth of Christ David wrote in Psalm 55:17, "Evening, and morning, and at noon, will I pray, and cry aloud: and He shall hear my voice." Throughout the history of Israel we find certain pious Jews such as Daniel regularly observing such daily periods of prayer.² At the time of Christ these same Hours of Prayer were kept in the worship at the temple. They were rich in formal character; they were expressive of the faith of the People of God in their God.

It is certainly to be expected therefore that the early Christians would appropriate these Hours of Prayer for their own use and incorporate certain elements of the same into their corporate worship as well as into their private devotions. Historians give us proof that such was the case. We find references to these Hours and their use already in the Book of Acts. Peter³ and John especially are mentioned

²Dan. 6:10. "Now when Daniel knew that the writing was signed, he went into his house; and his windows being open in his chamber toward Jerusalem, he kneeled upon his knees three times a day, and prayed, and gave thanks before his God, as he did aforetime."

³Acts 10:9.

in connection with the observance of "the hour of prayer."⁴ Also such writers as Justin Martyr, Tertullian, Cyprian, Clemens Alexandrinus, and Chrysostom, likewise the historically famous Apostolic Constitutions, all mention the early Christians' use of the prayer hours.⁵

It is interesting to note here that also Paul and Silas "prayed, and sang praises unto God" at midnight while in the jail at Philippi.⁶ The Roman historian Cabrol is strongly inclined to believe that the origin of Matins stem from the Hours of Prayer and is also directly associated with the nightly Vigils of the Christians. Concerning these Vigils, he writes:

Generally it designated the nightly meetings, synaxes, of the Christians... The liturgical services of these synaxes was composed of almost the same elements as that of the Jewish Synagogue: readings from the Books of the Law, singing of psalms, divers prayers.⁷

Following this was a Eucharistic Service, and within a short time there seemed to have developed an emphasis on more readings, both from the canonical and non-canonical

⁴Acts 3:1.

⁵F. R. Webber, "Matins and Vespers," Pro Ecclesia Lutherana, II (1934), 43.

⁶Acts 16:25. Cf. "At midnight I will rise to give thanks unto Thee because of Thy righteous judgments." Psalm 119:62.

⁷The Catholic Encyclopedia (New York: Robert Appleton Company, c.1907-12), X, 51.

writings of the New Testament era.⁸ According to Reed, Gabrol believes this to be the beginning not only of Matins, but also of all the other canonical hours.

Gabrol connects the origin of The Office--as the complete cycle of daily services is called--with the Mass of the Catechumens. "The Synaxes for which the early Christians assembled by night, consisted of the 'breaking of bread,' preceded by the singing of psalms and hymns, litanies and collects, readings, homilies, invocations and canticles. This was at one time the whole of the official liturgical prayer. From this somewhat crowded celebration...the Night Office (Matins, Lauds, and perhaps Vespers) came into existence, and afterward threw out, like stars of the second magnitude, Prime, Compline, and the Little Hours of the Day."⁹

Originally the name Matins itself, meaning literally "of the morning," was used of the Office now referred to as Lauds, which was at that time said at dawn. It then applied to the Night Office referred to above.¹⁰

The addition of these canonical hours to the worship life of the Christians seems to begin about the middle of the third century. "Hippolytus in the early third century gave direction for private prayer at specific hours as a daily discipline and obligation of the faithful."¹¹ But we are not told as to the number of these specific hours which were to be kept. Clement of Alexandria and Tertullian knew

⁸Ibid.

⁹Luther Reed, The Lutheran Liturgy (Philadelphia: Muhlenberg Press, c.1947), p. 364.

¹⁰Ibid., p. 382.

¹¹Ibid., p. 364.

only of the regular practice of the three appointed hours.¹² But by the fourth century seven canonical hours are in existence and are observed by the people, even then they were not yet officially appointed to be used regularly.¹³ In the Apostolic Constitutions we find that the bishops were exhorted to urge their people to assemble regularly at various times of the day, with the result that by the fourth century "the secular clergy and the laity therefore developed daily congregational services long before the complete system of Offices was perfected by the ascetics."¹⁴

Special significance seemed to be attached to the use of these hours. It is rather debatable whether the early Christians in their own minds connected their seven hours with the words of Psalm 119:164, "Seven times a day do I praise Thee because of Thy righteous judgments." In general however the hours were considered commemorative of important events in the life and passion of Christ and in the lives of the Apostles. The Apostolic Constitutions of the fourth century contain the following directions:

Ye shall make prayer in the morning, giving thanks, because the Lord hath enlightened you, removing the night, and bringing the day; at the third hour,

¹²R. M. Smith, "The Sources of the Minor Services," Memoirs of the Lutheran Liturgical Association (Pittsburgh: Lutheran Liturgical Association, c.1906), II, 35.

¹³Webber, op. cit., p. 43.

¹⁴Reed, op. cit., p. 364.

because the Lord then received sentence from Pilate; at the sixth, because He was crucified; at the ninth, because all things were shaken when the Lord was crucified, trembling at the audacity of the impious Jews, not enduring that the Lord should be insulted; at evening giving thanks, because He hath given the night for rest from labor; at cock-crowing, because that hour gives glad tidings that the day is dawning in which to work the works of light.¹⁵

Another "theory" connects the hours more directly with the specific events of our Lord's passion.

Evensong with His Institution of the Eucharist, and washing the disciples' feet, and going out to Gethsemane; Compline with His agony and bloody sweat; Matins with His appearance before Caiaphas; Prime and Tierce, with that in the presence of Pilate; Tierce also with His scourging, crown of thorns, and presentation to the people; Sext, with His bearing the cross, the seven words, and crucifixion; Nones, with His dismissal of His spirit, descent into hell and rout of Satan; Vespers with His deposition from the cross and entombment; Compline with the setting of the watch; Matins with His resurrection.¹⁶

It might be noted here that the Eastern Church used eight hours, which may have been based on Neh. 9:3, whereas the Western Church retained the use of seven hours. Various religious exercises were prescribed for the individual hours, for example, for Matins, meditation on the Divine Word; Lauds, praise; Prime, supplication; Tierce, Sext, and Nones, hallowing the day, with special emphasis on the use

¹⁵F. E. Cooper, An Explanation of the Common Service (6th revised edition; Philadelphia: The United Lutheran Publication House, c.1941), p. 71 f.

¹⁶Ibid., p. 72.

of Psalm 119; Vespers, prayer, praise and thanksgiving; Compline, prayer, and committing oneself unto the Lord.¹⁷

There seems to be no doubt that gradually the emphasis shifted, especially in Matins, to a predominance of readings in these hours. Originally there were reading, singing and praying, all three of which seem to have been appropriated from the synagogue worship of the early Christians. With respect to the predominance of any of these three elements, Jungmann writes:

In the earliest days of the Church reading, song and prayer were more or less of equal prominence and importance. If there was any predominance it lay with the reading... Already in comparatively early times, however, the readings began to hold a preponderance over psalmody and prayer.¹⁸

This was the situation up to approximately the fourth century. In this century "concomitant with and owing to the spread of monasticism" the predominance shifted to the use of the psalms, especially the antiphonal chanting of psalms.¹⁹

Monastic Development

The canonical hours were held as "Officia publica" in monasteries and cathedral churches and as "Officia privata"

¹⁷Ibid., p. 72 f.

¹⁸Joseph Jungmann, Liturgical Worship (New York: Frederick Fustet Co., 1941), p. 75.

¹⁹Ibid., p. 75 f.

which all the clergy must keep, in the days of monasticism.²⁰ However, prior to the end of the fifth century there were no rules or regulations governing their general use among all the people, both clergy and laity. There is reference to monks of the Ascension Church in Jerusalem of ca. 390 praying during certain prescribed daily hours.²¹ General rules prescribing the regular and common use of the hours prior to the Rule of Benedict do not exist. The early monastic communities were private associations which came together for common prayer.²² Nowhere is there any evidence to show that these monastic centers prescribed the use of the seven canonical hours to the people in general. Gwynne, however, attributes the early development of the hours to the monasteries; he cites the following verse as the reason for the choice and use of the seven hours:

At Matins bound, at Prime reviled,
 Condemned to death at Tierce,
 Nailed to the Cross at Sext,
 At Nonee His blessed side they pierce:
 They take Him down at Vesper-tide,
 In grave at Compline lay,
 So thenceforth holy zeal observes
 These sevenfold Hours away.²³

²⁰P. E. Kretzmann, Christian Art in the Place and in the Form of Lutheran Worship (St. Louis: Concordia Publishing House, 1921), p. 384.

²¹Jungmann, op. cit., p. 70 f.

²²Ibid., p. 71.

²³Walker Gwynne, Primitive Worship and the Prayer Book (New York: Longmans, Green and Co., 1917), p. 203 f.

The chief monastic contribution to the development of Matins began with St. Benedict, who formulated and prescribed a complete system of Hours and their required observance. The Rule of St. Benedict of Nursia, about 529, established seven Hours with eight services, one of the Hours being a night Hour. These then became known as the "Eight Canonical Hours."²⁴ The entire monastic system had spread rapidly throughout the West, the monasteries becoming centers of culture, education and charitable work. It is therefore easy to understand how the use of these Canonical Hours as prescribed by Benedict would spread and be adopted. In the same century Gregory the Great, who had been a monk, unified the monastic system still more, and concurrently sent men throughout all the monastic communities of France, England and Germany to instill a greater observance of the Hours.²⁵

The form of the various Hours, as established by Benedict and generally adopted by the time of Gregory, is essentially that which the Christian Church has used ever since, especially the Western Church. Basically Benedict rearranged and adapted the Hours to particular monastic requirements.

²⁴Reed, op. cit., p. 364 f.

²⁵Ibid.

The central feature in each Office was the reading of a portion of the Psalter. To this were added the reading of Scripture, homilies, hymns, canticles, and prayers. Additional elements such as antiphons, versicles, responsories, etc., later enriched the services.²⁶

In his Rule, Benedict had no divisional arrangement of the Lectons, the necessity of which soon was felt.²⁷ Accordingly in the year 535, St. Benedict set forth his book of devotional services for each of the Canonical Hours, which was known as his Breviary. This book solved the problem of an orderly arrangement for the readings in the Hours. Each service included several Psalms, Antiphons, the reading of a chapter of the Bible with its Responsory, a hymn of St. Ambrose, Versicles, the Magnificat, the Kyrie, Lord's Prayer and Collects. This was the basis around which the service was built up. The Psalter was sung through once a week.²⁸ This Breviary with minor changes has been the basis for all Roman breviaries to this day.

The regular observance of the Hours as prescribed in Benedict's Breviary could not of course be kept in any large degree by the common people. As a result two of the Hours became primary in importance to the people, the morning and the evening hours, or Matins and Vespers.

²⁶Ibid., p. 365.

²⁷Smith, op. cit., p. 46.

²⁸Webber, op. cit., p. 44.

These were used continuously from the sixth century down to the period of the Reformation. The weekday Matins usually contained one Nocturne, which included one group of chanted psalms, three lessons, three responsories, and three collects. In contrast to this Matins on Sundays and Festivals contained three Nocturnes, which in turn included three groups of chanted psalms, nine lessons, nine responsories, and nine collects.²⁹ Even on the Lord's Day the various canonical hours were combined to give the people an early Mass, a chief service, and an afternoon service. Matins was combined with Vigils and Prime for the early service. That remained the accepted practice throughout the centuries until the sixteenth century.³⁰

Very little change was made in the form of Matins, although in the course of the years various parts were greatly expanded or extended. The use of the Te Deum at the end of Matins is in evidence at the middle of the sixth century.³¹ The Lections and the Psalms were enlarged. "Every church, and every fraternity of monks, and almost every monastery, had its own rules" in respect

²⁹Ibid.

³⁰Kretzmann, op. cit., p. 385.

³¹Winfred Douglas, Church Music in History and Practice (New York: Charles Scribner's Sons, 1949), p. 160.

to making a new arrangement of the daily Psalms,³² and each monastic Order had its own edition of the Breviary which was known as its Use. The length of the whole service of Matins was greatly increased by the lengthened readings and the larger number of Psalms used. Even "extracts from Expositions or Homilies of the Fathers, or Lives of the Saints" were included. "Hence, although the Lessons were numerous, but little Scripture was read."³³ Even the Kyrie was expanded into lengthy litany forms of prayer and intercession.³⁴ With apparent understanding of the complexity of Matins and its consequent loss of spiritual values Reed writes:

The early simplicity of Psalter, lessons, hymns, and prayers eventually became overloaded with an intricate mass of detail which required different observances according to the rank and degree of festivals and days in the calendar... The mechanical burden of this as a daily obligation was felt by many earnest minds before the Reformation. Various reforms were attempted, but the Roman Church with its theory of the "meritorious work" of its clergy in such daily devotions, has never permitted any great change.³⁵

Influence of the Reformation

With the advance of the Reformation the question inevitably arose among the followers of Martin Luther

³²Francis Proctor, A History of the Book of Common Prayer (London: Macmillan and Co., 1892), p. 231.

³³Ibid., p. 234.

³⁴Reed, op. cit., p. 397.

³⁵Ibid., p. 366.

as to whether or not the canonical hours including Matins and Vespers should be retained. Due to his observance of the Hours during his stay in a monastery, Luther was fully aware of their value and of their disadvantages. Webber sums up Luther's position thus: Luther spoke highly of all the Canonical Hours and recommended them "since they were based upon the Holy Scriptures." If possible he wanted all the Hours to be kept, but especially Matins and Vespers. However, Luther desired that Matins be shortened or simplified, so that the length of Matins might be reduced from a probable two hour minimum to "not more than an hour or so." He favored daily Matins, which would include a group of Psalms and three Scripture Lessons, likewise proper Antiphons and Responsories.³⁶

One of the chief effects of the Reformation on Matins was the introduction or addition of a sermon into the service. This was undoubtedly due to Luther's strong emphasis on the preaching of the Word. However, the sermon was usually included only on Sunday. Concerning Sunday Matins, Luther says in 1523 in "Concerning the Ordering of Divine Worship in Congregations:"

Early at five or six, a few Psalms are to be chanted for Matins. A sermon follows on the Epistle for the day, chiefly for the sake of servants, so that they too may be cared for and hear God's Word, if perchance they cannot be present at the other sermons. After

³⁶Webber, op. cit., p. 46 f.

this an Antiphon and the Te Deum or Benedictus, antiphonally, concluding with the Lord's Prayer, the Collect and the Benedicamus Domino.³⁷

In effect Matins became, among Lutherans, a combination of Matins, Lauds and Prime, especially, however, of Matins and Lauds.

Another interesting observation in the use of Matins in the Reformation period is the combined use of the vernacular together with the traditional ecclesiastical language in connection with the use of psalms, lessons and hymns.³⁸

The use of Matins in the Reformation period was not confined to the church schools, although it was used there primarily. It was also used in simplified form for supplementary congregational services. This was true also of Church Orders in other countries to which the Reformation had spread, such as those of Bugenhagen in north Germany and Denmark.³⁹ A good description of the effect of the use of Matins in the Reformation era and in the years following is the following:

Nearly all the Church Orders retained Matins... Scripture readings were greatly extended, and homilies and explanations generally followed. Frequently these services were conducted by laymen, the minister not being present. In the church schools, the observance

³⁷Ibid., p. 48.

³⁸E. F. Horn, "Luther on the Principles and Order of Christian Worship," Lutheran Church Review, X (July, 1891), 245 f.

³⁹Reed, op. cit., p. 366.

of these Orders, with their rich provision of Psalms, Scripture readings, expositions, hymns, and prayers, was an important factor in the religious development of a generation from which came many great writers, dogmaticians, and defenders of the faith.⁴⁰

The fact that Matins was used principally in the church schools but not in the congregations eventually resulted in a near loss of Matins to the congregations, particularly after disorganization caused by the Thirty Years' War. This was also partially due to the fact that Matins was used not only in the vernacular, but likewise to the fact that large portions were retained and sung in Latin. In the liturgical disintegration and deterioration that set in after the War the church leaders made an attempt to restore quickly the liturgical level prevalent before the War. This was done without going through the slow and laborious process of re-educating the people. The obvious result was the "legalistic, bureaucratic character" of the revised Church Orders.⁴¹

Anglican Influence

Prior to 1549 the form and use of Matins in the Church of England was the same as that in the Roman Church. The Use of Sarum, revised in 1516 and again in 1541, in

⁴⁰Ibid.

⁴¹Kretzmann, op. cit., p. 284 f.

particular was the rite used.⁴² "The First Prayer Book of Edward VI" was a turning point in the Anglican liturgical life and worship. This book, which was commonly called "The Book of Common Prayer,"⁴³ was formed under the definite influence of the Reformation, with Cranmer as one of the leaders in producing it. In this First Prayer Book, the Anglican took over the simple plans of several Lutheran Church Orders in Germany, combining the elements of Matins and Lauds. Reed sums up the Anglican form in this way:

The Anglican effort introduced considerable new material while it omitted antiphons, responsories, and other musical elements retained in Lutheran services. It provided complete texts for both the Morning and Evening Offices in English and it was quite successful in adapting the new series to congregational requirements. It changed the place of the Canticles. It prescribed the regular recitation of the entire Psalter once a month. It promptly enlisted the aid of English composers in providing original settings.⁴⁴

The actual form of Matins then came to be called "Morning Prayer." This form of 1549 was replaced in 1552 by "The Second Prayer Book" which added much new material to the Order of Morning Prayer, such as the penitential "Opening Sentences," the Exhortation, the General Confession

⁴²Also referred to as the Salisbury Rite from its author, St. Osmund of Salisbury. Kretzmann, op. cit., p. 292.

⁴³Ratified by Parliament, January, 1549, by the full name of "The Book of the Common Prayer and Administration of the Sacraments, and Other Rites and Ceremonies of the Church: after the Use of the Church of England." Kretzmann, op. cit., p. 293.

⁴⁴Reed, op. cit., p. 367.

and Absolution. Once again in 1661 there were additions to this Office, this time being additional prayers following the third collect, such as the Prayer for the Royal Family, and prayers for the clergy and for the people. According to Dearmer⁴⁵ the form for weekday Morning Prayer is almost identical to that used on Sunday, the only difference being that the Introduction is omitted for the weekday services. The latest Prayer Book permits Morning Prayer to be shortened when it is followed by Communion, in order that both services may be sung. "In the vast majority of parishes the custom is to sing Mattins: to drop this custom would be almost certainly against the wish of the Church Council, and such action leads to disastrous results."⁴⁶

Two special provisions of the Anglican Church might be mentioned. The first is: "A deacon may say Mattins and Evensong, as is recognized by the Act of Uniformity of Charles II. But the Absolution is to be pronounced by the Priest alone."⁴⁷ The second comes under the provisions of "An Act for the Uniformity of Common Prayer" of 1559 and concerns itself with the use of Psalms and Lessons in February of Leap Year.

⁴⁵Percy Dearmer, The Parson's Handbook (12th edition; London: Geoffrey Cumberlege, 1947), p. 235 f.

⁴⁶Ibid., p. 236.

⁴⁷Ibid., p. 238.

This is also to be noted, concerning the Leap years, that the .xxv. day of February, which in Leap year is counted for two days, shall in those two days alter neither Psalm nor Lesson: but the same Psalms and Lessons, which be said the first day, shall also serve for the second day.⁴⁸

In general the emphasis seems to have shifted in the Anglican Church to the service of Morning Prayer and Evensong over against the service of Holy Communion. Matins is more a service of preaching the Word of God than a service of praise to God. The following comment points to this fact.

The Anglican Church has ever since succeeded in maintaining daily Morning Prayer and daily Evensong in its cathedrals and important parish churches, and indeed these two services have popularly come to be regarded as the principal congregational services of the Lord's Day. The sermon became attached to them instead of to the Holy Communion and they have been enriched by a wealth of musical material--choral settings, chants, anthems, hymns, etc.--by eminent composers.⁴⁹

Lutheran Use of Matins

in the Eighteenth to the Twentieth Centuries

The liturgical degeneration which followed the Thirty Years' War continued throughout the following decades into the eras of Pietism and Rationalism. Neither Pietism nor Rationalism made any attempt to reintroduce Matins to its proper place in the liturgical life of Christians. Rather, Pietism, with its subjectivism, and Rationalism practically

⁴⁸Liturgical Services, edited by William Keatinge (Cambridge: The University Press, 1847), p. 41.

⁴⁹Reed, op. cit., p. 368.

destroyed all historic liturgical forms. By the beginning of the nineteenth century only "diluted rituals" were in existence, and "the minor services had practically disappeared."⁵⁰

In the nineteenth century, the churchly revival succeeded in restoring Matins to deaconess motherhouses and similar religious communities in Europe, but was only occasionally successful in the restoration of congregational use of Matins.⁵¹ Various efforts were undertaken for a liturgical restoration and reformation in Prussia, Wuerttemberg, Bavaria, Baden, and Saxony.⁵² Two men in particular, Loehe of Neuendettelsau and Kliefoth, "exerted a large measure of influence upon a part of the Lutheran Church in this country." Kliefoth, especially, "demanded a return to the best liturgies of the 16th century, to such as were consistent with liturgical harmony."⁵³

These efforts finally found their fruition in the publication of several liturgical books. The first of these was the Mecklenburg Cationale, 1867, which "is notable for the complete liturgical and musical provisions which it

⁵⁰Kretzmann, op. cit., pp. 286-88.

⁵¹Reed, op. cit., p. 367.

⁵²Kretzmann, op. cit., p. 299.

⁵³Ibid., p. 300.

makes for both Matins and Vespers."⁵⁴ Next came the book published by the General Council in 1877, the Kirchenbuch, which included the Order of Matins for German congregations. The most widely known book among American Lutherans in general is The Common Service Book of 1888 which also incorporated the Order of Matins for congregational use. The form of Matins as found in this book is basically the same as we use today.

According to Polack, the Order of Matins was included in the new edition of the Baltimore Hymnal in 1892. This was followed in the Missouri Synod by the publication in 1905 of the so-called Grey Hymnal, which did not contain an Order of Matins. However, Synod's next hymnal, the Evangelical Lutheran Hymn-book of 1912 again included Matins.⁵⁵ Our current hymnal of 1941 contains The Order of Matins on pages 32-40, which Order is reproduced below.

The Order of Matins

A Hymn of Invocation of the Holy Ghost

V. O Lord, open Thou my lips.

R. And my mouth shall show forth Thy praise.

V. Make haste, O God, to deliver me.

R. Make haste to help me, O Lord.

Gloria Patri

⁵⁴Reed, op. cit., p. 367.

⁵⁵W. G. Polack, The Handbook to the Lutheran Hymnal (2nd revised edition; St. Louis: Concordia Publishing House, c.1942), p. v f.

The Invitatory

V. O come, let us worship the Lord:

R. For He is our Maker.

The Venite

The Office Hymn

The Psalmody

The Lection

V. But Thou, O Lord, have mercy upon us.

R. Thanks be to Thee, O Lord.

Responsory

The Sermon

The Offerings

The Canticle

The Kyrie

The Lord's Prayer

The Salutation

The Collect for the Day

Special Collects

The Collect for Grace

The Benedicamus

The Benediction

CHAPTER III

THE NATURE AND CHARACTER OF MATINS

The Service as a Whole

Since the Order of Matins is a form for worship and a complete unit in itself, it should be expected to have some general or specific plan which underlies its formulation. Since it is also essentially a form for liturgical prayer, it can be expected to contain the three basic elements of a general plan of liturgical prayer. Throughout the history of the Christian Church and even prior to it, almost all liturgical formulations followed a simple, yet basic plan or blueprint that included these three elements--reading, song and prayer.¹ Taking a look at the whole Order of Matins, it is easy to see these three elements. Actually Matins may properly be divided into four major parts: hymnody, Psalmody, Lessons, and Prayers.

The Order of Matins is one of the most beautiful liturgical forms that we have. To perceive this one should first examine the degree in which this form adheres to the principles of liturgical form in general. Kretzmann states these as follows:

¹Joseph Jungmann, Liturgical Worship (New York: Frederick Fustet Co., 1941), p. 80.

The principles of liturgical form are the following. The first canon is that which demands singleness, wholeness, unity, so that the service does not present a disjointed conglomeration, but organizes into a single whole the many parts and intricate relations of a great symphony or a Gothic cathedral. The parts of the service must each fall into its proper place in some total design. The second canon is that of movement, for the liturgy must represent the flowing stream of vital life. Points of transition from one part to another must be smoothly made and add momentum to the service. The third canon pertaining to the liturgy is that of rhythm, or alternation,...or as we prefer to put it, the proper alternation between the objective and the subjective, the sacramental and the sacrificial.²

As we now look at the service as a whole and later examine it according to its individual parts, it can readily be seen that the first canon or rule mentioned above is fulfilled in the Order of Matins. The four major parts are amply supplemented by the minor parts, such as the Invitatory and Venite, the Versicles, Antiphons and Responsories. The major and minor parts are so correlated in Matins, however, so as to present a complete unit of worship. The minor parts introduce and unite the major parts. Another factor should be considered also, namely, that the greater part of Matins, including both the major and minor parts, is variable, that is, it may and should be changed according to the day and the season of the Church Year. Especially do the minor parts of Matins play an important role in uniting the major

²p. E. Kretzmann, "Matins as the Chief Service," Concordia Theological Monthly, IV (June, 1933), 438. The division of the principles of liturgical form into the three canons mentioned seem to be based on Chapter II of Modern Worship, by Vogt.

parts and the service as a whole into a proper relation with the individual day and season of the Church Year, thus giving the Matins of any particular day the united emphasis of that day in the Church Year. This is basic for unity in form and worship.

The second canon mentioned above is likewise fulfilled primarily by the inter-relation and correlation of the minor parts of Matins with the major parts. Again the minor parts are largely responsible for the smooth flowing of the stream of worship in Matins. They, for the most part, are the transition points which carry the stream of worship in Matins to a successful conclusion. A pertinent remark is in order regarding the stream of worship in Matins.

It is to be noted that this is not an arbitrary and fortuitous arrangement; rather it is in character with the essential nature of the Christian plan of redemption. Our salvation, typified by the divine Word, which we receive in the reading, comes from God. It descends from heaven to earth and stirs within the hearts of the faithful the echo of song. Thereupon the prayers and petitions of the Christian community are gathered up and brought back to God on high...³

Whether one agrees exactly with the above interpretation or not, it does stimulate thought along this line. We are then inevitably brought to the realization that the form of worship as used in Matins is intensely dramatic, both in the individual religious life of one soul and also in the corporate worship of the Ecclesia.

³Jungmann, loc. cit.

This brings us to the third canon of liturgical form mentioned above, namely rhythm or alternation between the objective or sacramental and the subjective or sacrificial. This rhythm or alternation is best understood through actual participation in the worship of Matins properly conducted. However, it may also be seen in an analysis of the various parts of Matins. The old terminology of the Nocturne, with its sequence of reading followed by singing, this sequence carried through three times in each Nocturne, indicated the alternation between the sacramental and sacrificial elements in Matins. As an aid to understanding this alternation a brief listing of the primary parts of Matins should prove helpful.⁴

Sacrificial

The Hymns
Opening Versicles
The Psalmody
Versicle after the Lection
The Canticles
The Prayers

Sacramental

The Invitatory
The Lection
The Sermon
The Salutation
The Benedicamus
The Benediction

The significant fact is that these two variant elements in Matins are regularly alternated throughout the service. Vogt describes this simple pattern of alternation with simplicity and clarity thus:

⁴The Lutheran Liturgy, authorized by the Synodical Conference (St. Louis: Concordia Publishing House, n.d.), p. 417. Some of these may be debatable, such as the Psalmody. Reference may be made to the same in the discussion of the individual parts. The point here is the alternation between the elements.

The simplest of the worship patterns is the two-fold or balanced pattern of initiation and response. According to this view, God calls to man and man answers to God. It conceives of worship as a real event in which there is the actual initiating activity of God and the responding activity of man. The conception of worship generally held amongst the Lutheran churches follows this simple and powerful description. Throughout the whole service of worship, in this Lutheran view, there are two alternating elements, the sacramental and the sacrificial, the grace of God and the offering of man.⁵

Once more this all points back to the movement and to the unity of each liturgical form, which is also evident in the Order of Matins.

The Individual Parts of Matins

The following discussion of the various parts of Matins will be primarily an analysis of the real nature and character of that particular part. There will be little or no emphasis on the history of any individual part, as a rule, although at times reference may be made to such history. The emphasis will be on the character of the individual part both in itself and, especially, in its relation to the whole of the service, with significance on contemporary use of the individual part. Throughout the following discussion

⁵Von Ogden Vogt, Modern Worship (New Haven: Yale University Press, 1927), p. 41 f. Vogt himself disagrees with this. He holds that it may be a valid pattern of worship, "yet it is too simple to express sufficiently some of the important elements in the experience." p. 42.

one should note the continuity of the various parts and their unity as one complete order of worship.

The Hymn of Invocation

Rubric: A hymn of Invocation of the Holy Ghost or another Hymn may be sung.⁶

The Order of Matins in current use begins with the singing of a hymn. Although the use of such a hymn at the beginning of a service of Matins is customary, the direction of the rubric makes it optional. The type of hymn is likewise not definitely prescribed as any one type. Hymns are used universally by Christians to declare the doctrine to which they adhere, to witness to their faith, to exhort each other in faith and action, to call upon God for help, or to present an offering of praise unto God. It is therefore fitting and proper to begin this service of praise to God with a hymn of praise or a hymn which invokes the Holy Spirit to motivate and inspire our praises throughout the service. A proper hymn would here include any hymn of praise, thanksgiving, prayer, or any hymn dealing with the morning or the opening of a service.

If there is a choir, the hymn is sung by both the choir and the congregation. The congregation is standing, while the choir is either standing in their choir stalls or

⁶The rubrics as quoted for each part are those of The Lutheran Hymnal, pp. 32-40, unless stated otherwise.

entering in procession. The rubric in The Lutheran Hymnal does not direct the congregation to stand at this point. Nevertheless, it does not direct the congregation to assume any other position, but rather says nothing on this point. All other general rubrics at this point in Matins seem to indicate that the hymn should be sung with the congregation standing. Dearmer insists "there will, of course, be no procession before the service, and the choir and ministers will enter without cross or hymn-singing."⁷ The general consensus of historical tradition seems to be that if there be a choir in Matins, there may also be a procession, either with or without the singing of a hymn. The use of a Processional Hymn (the opening hymn when sung by choir and congregation concurrently with the choir procession) may be properly used on Sundays and festival occasions. On other days the choir should enter the church in procession, but without singing, immediately before the singing of the opening hymn. "The minister may follow the choir or he may enter from the sacristy as the first stanza of the opening hymn is sung." In any case the congregation should rise at

⁷Percy Dearmer, The Parson's Handbook (12th edition; London: Geoffrey Cumberlege, 1947), p. 237. Dearmer nevertheless admits that "at the present day, it is more usual for the choir to enter in order."

the entrance of the choir, or of the minister, and should remain standing to the end of the Venite.⁸

The position of the minister as he conducts Matins might be noted here. There are likewise two divergent opinions on this subject. One would direct the minister to conduct Matins at the altar throughout; the other at the clergy stall or prayer desk. Reed takes both viewpoints into consideration.

In our use today Matins, like Vespers, is a congregational service rather than a choir office. It is generally conducted at the altar. Historic considerations, however, justify the practice, where local conditions permit, of the minister reading these services from a prayer desk or clergy stall in the chancel. When this is done, the minister goes to the altar for the final prayers and the Benediction.⁹

The general rubrics in existence today seem to say nothing as to the place of the organ or its function in Matins, much less any direction specifically for or against a prelude, postlude and so forth. Yet a few words concerning this might be justified at this point. If, as is usually the case, a prelude is used, it should by all means be in keeping with the proper spirit of the entire service, the spirit of prayer and praise. Throughout the service nothing should be done by the organist to detract from the devotion and worship of the worshipers, but rather the

⁸Luther Reed, The Lutheran Liturgy (Philadelphia: Muhlenberg Press, c.1947), p. 384.

⁹Ibid.

organ should be used in any way which will definitely aid in producing a continuity and unity in the service. If a prelude used is based on the opening hymn, the organ should proceed directly from the prelude to the hymn.

The Versicles and Gloria Patri

Rubric: The Congregation shall rise.

Then shall be said or chanted the Versicles here following. During the Penitential Seasons the Hallelujah shall be omitted. All shall stand to the end of the Venite.

V: O Lord, open Thou my lips.

R: And my mouth shall show forth Thy praise.

V: Make haste, O God, to deliver me.

R: Make haste to help me, O Lord.

Gloria Patri: Glory be to the Father and to the Son
and to the Holy Ghost:

As it was in the beginning, is now, and
ever shall be, world without end.
Amen. Hallelujah!

The rubric here directs the congregation to rise, which direction seems to point toward what follows rather than toward the hymn which preceded it. If the congregation therefore remained seated during the opening hymn, it now rises and remains standing to the end of the Venite. Otherwise, if the congregation rose for the opening hymn, as was discussed above, it merely remains standing.

These versicles are the proper liturgical introduction to the service. They may be said or sung.¹⁰ The first versicle is Psalm 51:15, and the second is Psalm 70:1. The Gloria Patri is based on various passages such as Romans 16:27; Ephesians 3:21; Philippians 4:20; and Revelation 1:6. Their use was mentioned in Benedict's Rule. "This liturgical introduction has been a part of the Office of Matins since the sixth century. At first the text was sung throughout by the entire group and not in the form of versicles and responses."¹¹

The versicles are definitely sacrificial, a prayer asking the Lord for aid in praising Him, a petition beseeching God to use His power in us to enable us to properly praise Him. This is doubly significant at this point. It is most fitting to make this request in this first worship hour of the day, in order that we might praise the Lord throughout the day. Also specifically, in order that we may in the particular service at hand praise God properly, this prayer is most proper at the beginning of this service. Concerning this first versicle, Reed remarks that "it was anciently used only in Matins."¹²

¹⁰Consistency should prevail throughout the service. Historic tradition dictates that if one part of the service is said, all parts should likewise be said. Matins should either be said throughout, or be sung throughout, in which case it is called Choral Matins.

¹¹Reed, op. cit., p. 384 f.

¹²Ibid.

In the second versicle we look forward more to the multiple activities of the day just beginning, to its evils and to its duties, petitioning the Lord to deliver us from all the evils of the day and to help us in all the duties of the day. Only one verse of Psalm 70 is here used, whereas originally in monastic use the entire psalm was repeated "on waking, or while going from the dormitory to the chapel."¹³ That brings us directly to the Gloria Patri. Historically the Gloria Patri came into use at this point due to its use at the conclusion of every psalm. Thus Psalm 70 was also followed by the Gloria Patri. When this psalm was later shortened to only one verse, the Gloria Patri was nevertheless retained. Actually, however, the Gloria Patri is here a brief but definite and clear profession of faith in the Holy Trinity as well as an unmistakable ascription of praise to this eternal God. Therefore its use at the beginning of the service of Matins is most appropriate. Any suitable setting of the versicles and Gloria Patri may be used. The Gloria Patri is concluded or followed with "Amen, Hallelujah!"¹⁴ The Hallelujah, which is Hebrew for "Praise ye Jehovah" and is used consistently in the Psalms of Praise, especially Psalms 113-118, (Hallel Psalms), again reverts

¹³Ibid.

¹⁴This combination of "Amen, Hallelujah" is found in Ps. 106:48 and Rev. 19:4.

back to the primary emphasis in Matins of praise, evident already from the beginning of the service.

The rubric directs that the Hallelujah be omitted during the Penitential Seasons, such as Advent, Pre-lent, and Lent (which extends from Septuagesima Sunday to Easter Eve). This is no doubt due to the emphasis in those seasons on repentance and reflection on or the sorrowful commemoration of the sufferings and death of Christ. An unusual inconsistency, however, seems to have existed in ancient times. "The Hallelujah is never used during Lent... At this time, anciently, was sung instead, Fraise be to Thee, O Lord, King of eternal glory,"¹⁵ which is in reality an extended way of saying Hallelujah. However, Hallelujah is identified closely with Easter.

The Invitatory

Rubric: Then shall follow the Invitatory with the Venite or on Feast Days the special Invitatory.

V: O come, let us worship the Lord:
R: For He is our Maker.

Having made the profession of faith in the Holy Trinity in the Gloria Patri, we now proceed in the service to worship and praise the eternal God. The first step toward this end is the Invitatory, which is a versicle composed of two parts issuing a call to worship. Properly speaking, the

¹⁵p. 2. Strodach, A Manual on Worship (Revised edition; Philadelphia: Muhlenberg Press, c.1946), p. 266.

Invitatory must always be connected and used with the Venite. For the sake of clarity and understanding, however, this discussion will treat both individually. The Invitatory as given above is termed the Common Invitatory because it is commonly used as a general Invitatory. It is based on verse six of Psalm 95, which is also the Venite. The first part is a clear invitation and exhortation to worship and praise the Lord, while the latter part gives the reason for such worship and praise. It is interesting to note the use of the Invitatory in the Eastern Church, which used it in an invariable form in all the daily Offices according to the following form:

O come, let us worship and fall down before God our King.
 O come, let us worship and fall down before Christ our King.
 O come, let us worship and fall down before Christ Himself, our King and God.¹⁶

The Western Church has always used the Invitatory in a variable form. Some light may be shed on the historical use of the Invitatory and the origin of the various Proper Invitatories through the following explanation of the origin of the Invitatory. "It may have come into the Liturgy from the custom of the early monks whose duty called them to wake their brethren for the Night Office. This they did by

¹⁶R. M. Smith, "The Sources of the Minor Services," Memoirs of the Lutheran Liturgical Association (Pittsburgh: Lutheran Liturgical Association, c.1906), II, 41.

intoning passages of Scripture appropriate to the day or season."¹⁷

The Invitatory in Matins parallels the Antiphon in its use, and like the Antiphon it varies with the seasons. It should be noted that the various seasons of the Church Year and certain days have special Invitatories designated for use in those particular seasons or on the particular day. These are given in The Lutheran Hymnal on pages 95-101. In each one of these Invitatories we find both a call to worship and a characteristic fact of the particular season or day as the motive for such worship.

Reed seems to favor the opinion that ordinarily the Common Invitatory need not be repeated after Psalm 95, the Venite, and that the repetition of the Proper Invitatories is optional.¹⁸ In contrast to this the rubrical directions in The Lutheran Hymnal say: "The first part, or the whole, of the Invitatory may be sung or said by the Minister or sung by a single voice or by the choir before the Psalm; and after the Psalm and Gloria Patri the whole Invitatory shall be sung."¹⁹ Piepkorn favors the use of the whole Invitatory both before and after the Venite.

It would be more in line with historic practise... not to elect to use only one half the Invitatory before

¹⁷Reed, op. cit., p. 386.

¹⁸Ibid.

¹⁹The Lutheran Hymnal, p. 95.

the Venite exultemus, but to say the entire Invitatory before as well as after the Psalm.²⁰

It is preferable to have a single voice sing the whole Invitatory before the Venite, while after the Venite it should be sung responsively, the first part by a single voice, and the latter part by the whole choir or congregation.²¹

The Venite

O come, let us sing unto the Lord: let us make a joyful noise to the Rock of our Salvation.
 Let us come before His presence with thanksgiving: and make a joyful noise unto Him with psalms.
 For the Lord is a great God: and a great King above all gods.

In His hand are the deep places of the earth: the strength of the hills is His also.
 The sea is His, and He made it: and His hands formed the dry land.

O come, let us worship and bow down: let us kneel before the Lord, our Maker.
 For He is our God: and we are the people of His pasture and the sheep of His hand.

Glory be to the Father and to the Son: and to the Holy Ghost;
 As it was in the beginning, is now, and ever shall be: world without end. Amen.

It has already been pointed out that the Invitatory and the Venite should be considered together, since they together form the call to worship. Therefore the one rubric

²⁰A. C. Piepkorn, "The Rubrics Governing the Use of the Minor Propers of Matins and Vespers," American Lutheran, XIX (September, 1936), 16.

²¹Ibid.

covers both. The Venite, which is the Latin for the first word of the Psalm, O come, is actually Psalm 95:1-7, the last four verses being omitted.²² It is distinctly an invitation and exhortation of believers to believers to join together in singing praises and thanksgiving to God.

The first use of the Venite in Matins is attributed to Pope Damasus (died 384) in the third century.²³ Its original use came about in this way. The monastic brothers began Matins with the Psalms, but invariably the brothers would arrive at the chapel after Matins had begun. It was first permitted, therefore, that one could be late up to the end of the second psalm in the first Nocturne. Then the custom arose of chanting two psalms before beginning the Nocturne, so that the brothers could all assemble in time before the beginning of Matins. The second of these two psalms was Psalm 95 or the Venite as we know it.²⁴

Although Dearmer allows the omission of the Venite on days other than Sundays or Holy Days and permits the use of an anthem in its place on Easter,²⁵ the best historical tradition rules out any anthem in Matins and requires the invariable use of the Venite.

²²The Anglican Book of Common Prayer includes the entire Psalm.

²³Smith, op. cit., p. 41.

²⁴Ibid.

²⁵Dearmer, op. cit., p. 236 f.

In conducting Matins, the minister should keep in mind the sacrificial character of the Invitatory and the Venite. Some have suggested a sacramental interpretation of the Invitatory. But when it is considered with the Venite as it should be considered, as the invitation and exhortation of believers to believers (not the call of God specifically to man), both will be understood as sacrificial elements in the service. This is also evident from the fact that the Venite is concluded with the Gloria Patri, which is also sacrificial in character. The use of the Gloria Patri at this point is again due to the ancient historical addition of the Gloria Patri to each psalm used in worship.

The Office Hymn

Rubric: Then shall be sung the hymn.

The use of the Office Hymn is not optional as was the case with the opening hymn. The rubrics direct that this hymn shall be sung. This is in complete accordance with the historical use of only one hymn in each Office. Its position at this point in Matins is of significance. Having received and accepted the invitation to worship the Lord in songs of praise, the worshiper now actually engages in a song or hymn of praise. This hymn virtually sets the keynote for the entire service and is usually a hymn of praise exclusively, although not necessarily. It should be in harmony with the rest of the service, such as the

Psalmody, the Lection, and so forth. "Office hymns are meant to be sung at an early part of the service, and thus to give the keynote to what follows."²⁶

The Office Hymn was introduced into Matins at a very early time. Reed believes that Ambrose, called "the father of Latin hymnody," introduced it into the Office.²⁷

Assuming this to be correct, the hymn in Matins dates from around the latter half of the fourth century. Other early hymn writers were Prudentius, Fortunatus, Theodulf of Orleans, Rhabanus Maurus, and Hilary. Referring to the Office Hymn, Reed relates:

The Benedictine Rule gave it universal recognition and secured its development by appointing one hymn or more for every hour, and by building up cycles of weekly and annual hymns... The highest point of development was reached during the eleventh, twelfth and thirteenth centuries.²⁸

Since the rubrics do not direct that the hymn be one of the Office Hymns that were written and anciently used specifically for Matins, it seems wholly permissible to use either one of the ancient Office Hymns or any other hymn suitable for an Office Hymn. The rubrics also assume that the congregation has seated itself following the Venite and remains seated for the hymn, although it seems to be in

²⁶Ibid., p. 192.

²⁷Reed, op. cit., p. 372.

²⁸Ibid.

good order for the choir to remain standing through the Office Hymn.

The Psalmody

Rubric: Then shall follow the Psalmody.

One or more Psalms shall be said or chanted. At the end of each Psalm or at the end of the Psalmody the Gloria Patri shall be said or chanted. The Congregation may be seated during the Psalmody and rise at the last Gloria Patri. Instead of one of the Psalms, the Athanasian Creed (page 53) may be used on Trinity Sunday. An Antiphon may be used with each Psalm.

Throughout the centuries, ever since the Psalter was written, the faithful have used it in their services of praise. The psalms were used in the temple worship, in the synagogue worship and in the early Christians' worship. It may be expected therefore to find the use of psalms in Matins. This is especially true when we think of the great Hallelujah Psalms, whose whole tenor is that of praise. When the keynote of the day or the service has been given in the Office Hymn, the service quite naturally and smoothly flows ahead with the Psalmody. The Psalmody includes the Psalms proper and also their antiphons. The Psalmody as a whole is devotional, like hymnody, and therefore sacrificial in character. Many believe that the Psalmody is sacramental because it is so often "read" to the congregation as is the Lection. The best historical usage, however, has always understood the use of Psalmody in Matins as a

devotional act of the believers jointly, using the psalms as a corporate act of worship and prayer. Since the Psalmody embraces both the Psalms and the Antiphons, each will be discussed separately.

The Antiphon

The direction of the rubric is that an Antiphon may be used with each Psalm. "The antiphon is a Psalm verse, or other sentence from Holy Scripture, recited or sung immediately before each Psalm, or each group of Psalms, and before the canticles, except the Te Deum."²⁹ An Antiphon is used in the same way as the Invitatory. It is sung by a single voice before the Psalm and repeated after the Psalm by the entire choir or congregation.

Originally the Antiphon was a verse sung as a refrain after each verse of the Psalm being used. Gradually it was used only after every two, three or four verses. Finally, its use became restricted to that which we know today, at the beginning and at the end of each Psalm. The current use has been in existence since the Council of Trent.³⁰ Its function or use today is primarily to give the key to the meaning of the respective Psalm, or Canticle, especially as it is related to the individual service, day or season.

²⁹Ibid., p. 371.

³⁰The Catholic Encyclopedia (New York: Robert Appleton Company, c.1907-12), I, 575.

The rubrics governing the number of antiphons in relation to the number of psalms used leave the number of antiphons optional. Therefore, according to the discretion of the individual worshipers, one may use either one Antiphon for each Psalm, one Antiphon for all the Psalms, or one antiphon for each group of Psalms. "Both common practices and the implication of the rubrics in the Matins and Vesper orders commend the use of an Antiphon for each Psalm, of which there should never be less than three."³¹ When the Antiphon is used in its entirety both before and after the Psalm, it is described as "doubled." The consensus of the best rites indicate that antiphons:

would be doubled on all major and minor festivals observed in the Lutheran Church...as well as on all the Sundays and weekdays of Advent and Lent, the Sundays of Pre-Lent, Quasimodogeniti Sunday, the Mondays and Tuesdays after Easter and Whitsunday, the Monday after Rogate Sunday, and the Ember Days.³²

The Antiphon is sung when the Psalm is sung, and it is said when the Psalm is said. The Antiphon is variable like the Invitatory, The Proper Antiphons may be found in The Lutheran Hymnal on pages 95-100.

The Psalms

Two chief considerations in the use of Psalms in Matins are the number of psalms to be used and the manner

³¹Piepkorn, op. cit., p. 16.

³²Ibid., p. 17.

in which they are used. Concerning the first there have been variations through the centuries from about three in one service to the entire Psalter in one week. Some used the Psalter within one month. Mediaeval tradition dictates that there should be at least three used in each Matins service.³³ The use of the Gloria Patri at the end of each Psalm or at the end of the whole Psalmody is an historic practice. It signifies that the Psalms which the believers of the Old Testament used and which we use today expressed their faith and belief, which faith and beliefs are identical with those which we confess in the New Testament era. The Jehovah of the Old Testament is the Christ of the New Testament. It is a constant remembrance of the close relationship existing between the believers of the Old Covenant and those of the New Covenant.

Wherever Matins are not used regularly, there will undoubtedly have to be a wise selection of the psalms to be used when the service is used. A selection of psalms is given on pages 123-157 of The Lutheran Hymnal. Wherever Matins is used regularly, there should be some system or pattern followed as to the number of psalms used and the order in which they are used. In either case, one may find various tables helpful in preparing the service. Three such tables are listed in The Lutheran Hymnal. The first table

³³Ibid., p. 16.

given on pages 159-60 suggests Psalms to be used in Matins for the Sundays, Festivals and chief Feast Days of the Church Year. This table lists only one Psalm, however. A second table suggesting psalms for the same occasions, found on pages 164-6, lists around six or more for each occasion. The third table on page 166 divides the Psalter over a period of one month. This division, however, although arranged for daily Matins (and Vespers), is not the same as the historic arrangement of Psalms 1-109 for Matins and Psalms 110-50 for Vespers.

Two exceptions in the use of Psalms in Matins are permitted. The first provides that "in the reading or chanting of the Psalter at Matins, Psalm 95 (Venite) shall not be used."³⁴ The second is noted in the rubrical direction that the Athanasian Creed may be used on Trinity Sunday in place of one of the Psalms.

The manner in which the Psalms should be used may be discussed at length. Historic tradition knows no other way than that of chanting the Psalms. Anciently the Psalter was chanted antiphonally to nine Tones called Gregorian Tones, or melodies (eight regular and one irregular, the Tonus Peregrinus). This was done in monasteries, cathedrals, and in college churches.³⁵ The use of these traditional

³⁴The Lutheran Liturgy, p. 421.

³⁵Reed, op. cit., p. 369.

Psalm tones disappeared almost entirely from Lutheran worship due to the great development of vernacular hymnody at the time of the Reformation, and due to the dissolution of monastic communities and the continuance of corporate clerical worship.³⁶ After the Restoration, a new type of chanting became popular and was widely adopted, called "Anglican chants."³⁷ Briefly, although much can be said long and loud for chanting and against it, for Gregorian or Anglican or other chants, the proper course to take seems to be a return to the historic and traditional Gregorian Psalm Tones. Webber advocates this wholeheartedly.³⁸ Two settings of the Psalter are available to congregations desiring to use them. One is by Archer and Reed, Psalter and Canticles Pointed for Chanting to the Gregorian Psalm Tones (Philadelphia: 1901). The other work, which includes more recent research of the Solesmes monks since 1901, and also including an Antiphon for each Psalm, is by Lindemann, The Psalter (Minneapolis: 1940).

The Lection

Rubric: The Lesson or Lessons shall then be read, and after each Lesson may be said or chanted:

³⁶ Ibid., p. 370.

³⁷ Ibid.

³⁸ F. R. Webber, "Matins and Vespers," Pro Ecclesia Lutheran, II (1934), 54.

V: But Thou, O Lord, have mercy upon us.
R: Thanks be to Thee, O Lord!

The reading of a portion of Scripture has always been one of the most important parts in any service of worship. This is especially true in Matins, where the emphasis already in its early and ancient use was on the meditation on the Word. The rubrics, however, do not prescribe the number or the source of the Lessons. Writing about the historical practices in connection with the Lessons, Reed says:

Two principles were followed. For the ferial (daily) Offices consecutive readings from different Books of the Bible were appointed (lectio continua). For Greater Festivals and the feasts of the saints the most appropriate selections from Scripture were chosen. A universally accepted scheme of consecutive readings appointed Isaiah for Advent, Genesis for Lent, the Acts of the Apostles for the Eastertide, etc. Matins, the Night Office, was particularly given over to large readings of Scripture.³⁹

Anciently two Lessons were read, one from the Old Testament and one from the New Testament. The rubric as given above says nothing about having one Lesson from the Old Testament and a second from the New Testament. The rubrics in The Lutheran Liturgy, however, are as follows:

One Lesson shall, more may, be read. On Sundays or Festivals one Lesson shall be read from the Epistles and one from the Gospels. A Lesson from the Old Testament may also be read as a first Lesson...

In announcing the Lesson the Minister shall say: The First Lesson (or Second or Gospel) is written in the _____ chapter of _____ beginning at the _____ verse. The

³⁹Reed, op. cit., p. 375.

Lesson ended, he shall say: Here endeth the First (or Second or Gospel) Lesson. After that, facing the altar, he may say or chant: But Thou, O Lord, have mercy upon us.⁴⁰

This would seem to indicate that the best usage would be to use three Lessons, an Old Testament Lesson, the Epistle and the Gospel for the day.⁴¹

An interesting observation at this point is that the Anglican Church seems to allow each Lesson to be read by a different reader.⁴²

Upon hearing the Word of God, the congregation expresses its humble thanks in the versicle and response following each Lesson. The given Response, or versicle with its response, is optional, but invariable--except when the Responsory is used after a Lesson, in which case the Response is dropped completely after the respective Lesson in favor of the Responsory. The Response expresses our continual need for the mercy of God; it indicates and offers up to God our thankfulness for His Holy Word in which we receive His mercy. The first thought is our failure in living according to God's Word, and therefore our plea for mercy; but the second thought is that of thankfulness to God for His mercy, which again is given to us in His Word.

⁴⁰The Lutheran Liturgy, p. 421.

⁴¹A table of daily Lessons is supplied in The Lutheran Hymnal, pp. 161-4.

⁴²Dearmer, op. cit., p. 239.

The Responsory

Rubric: After the Lesson or Lessons a Responsory may be said or chanted.

The Responsory is virtually an extended Response. But it serves also a greater purpose than that. Strodach comments on this:

At times the Responsory was taken directly from the Lesson which it followed, and its function was either to crystallize or combine the principal teachings of the Lesson or to contribute the connection with day or season. The latter is now its specific function in Matins.⁴³

One would therefore expect the Responsory to be variable, which it is. The Proper Responsories are listed in The Lutheran Hymnal on pages 95-100.

Originally the Responsory was sung after each Lesson. Today the best usage appears to chant the Responsory only after the last Lesson, in which case the Response for that particular Lesson is omitted. Reed describes the Responsory thus:

The first part, the Responsory proper, consists of a series of verses and responses. The second part, called "the verse," is so constructed that its conclusion could be used as a response to each part of the Responsory proper. Then follows the first part of the Gloria Patri (without the et in terra), after which the concluding part of the verse is repeated. In Lent the Gloria is omitted.⁴⁴

⁴³Strodach, op. cit., p. 272.

⁴⁴Reed, op. cit., p. 377.

In chanting the Responsory, Piepkorn suggests the best procedure to be:

...to have the opening words of the responsory sung either by a cantor, or by the officiant, the choir or congregation joining in up to the verse... The remainder is rendered by having the cantor or officiant sing the verse and the Gloria Patri, with the choir or congregation making the responses.⁴⁵

Two complete series of settings are available for the Responsories. One is put out by Max Reger, The Responsories: Musical Settings (Philadelphia: The United Lutheran Publication House, 1914). The other is a simpler series by J. F. Ohl, The Responsories of Matins and Vespers, Set to Music (Philadelphia: The United Lutheran Publication House, 1909).

The Sermon

Rubric: Then may follow a brief Exhortation or the Sermon.

This element of Matins is an addition of the sixteenth century. The ancient Order of Matins had no sermon or address whatsoever. Matins was a service primarily of praise and thanksgiving and prayer. Only with the Reformation emphases on the preaching of the Word did the Sermon enter the Order of Matins. Reed favors a sermon occasionally, as he says, "Upon occasion a sermon or address is appropriate,

⁴⁵Piepkorn, op. cit., p. 17.

and even necessary."⁴⁶ He also permits the use of the sermon after the Benedicamus.⁴⁷ The rubric of The Lutheran Hymnal permits it in only this one place. Even then the rubric is permissive and uses the adjective "brief" to describe the sermon or exhortation.

The Offerings

Rubric: The Offerings may then be gathered.

The rubric is similarly permissive due primarily to the fact that Matins are often conducted at times when no offerings are gathered. When, however, an offering is gathered, this is a fitting place in the service to do so. Upon hearing the Word of God either in the Lection or the Lection and the Sermon, the worshiper is anxious to use that which he has also in material goods to extend the Kingdom of God here in this world and to build up the Ecclesia of God.

The Canticle

Rubric: The Congregation shall rise and say or chant the Canticle.

The Te Deum Laudamus or the Benedictus may be used on Sundays. Other Canticles may be used on other days.

Once again in the service the worshipers respond after having heard the Word of God in a joyous song of praise and

⁴⁶Reed, op. cit., p. 391.

⁴⁷Ibid.

thanksgiving, this time in a special type of song called a Canticle. "A canticle, originally a little song, now refers to a non-metrical spiritual song or chant, sometimes a Scriptural song, sometimes a Scriptural paraphrase."⁴⁸

Anciently there were seven of these plus the Te Deum, all of which were taken from the Old Testament except the Te Deum. Each was sung to one of the Psalm Tones. The Common Service Book of the United Lutheran Church gives the Benedictus, the Te Deum and eight additional canticles. The Lutheran Hymnal, however, gives nine additional canticles for use in worship. These are found on pages 120-122. For convenience they are also listed here together with the source or sources on which they are based.

<u>Canticle</u>	<u>Source</u>
Benedicite Omnia Opera (The Song of the Three Holy Children)	The Song of the Three Holy Children (Apocryphal) vs. 35, 37-65. (Paraphrase of Psalm 148.)
Confitebor Tibi (Song of Isaiah)	Isaiah 12:1-6.
Exultavit Cor Meum (Song of Hannah)	1 Sam. 2:1-4, 6-10.
Cantemus Domino (Song of Miriam and Moses)	Ex. 15:1, 2, 6, 11, 13, 17, 18.
Domine, Audivi (Song of Habakkuk)	Hab. 3:2-6, 13, 18, 19.
Audite, Coeli (Song of Moses)	Deut. 32:1-4, 9, 36, 40, 43.
Ego Dixi (Song of Hezekiah)	Isaiah 38:10-20.

⁴⁸W. G. Polack, The Handbook to the Lutheran Hymnal (2nd revised edition; St. Louis: Concordia Publishing House, c.1942), p. ix.

Beati Pauperes
 (The Beatitudes)
 Dignus Est Agnus
 (Song of the Redeemed)

Matt. 5:3-12.

Rev. 5:12,13; 15:3,4;
 19:5,6.

According to the rubric in The Lutheran Liturgy, an Antiphon may be used with any Canticle except the Te Deum.⁴⁹ The Antiphon is used in exactly the same manner as when it is used otherwise.⁵⁰ The proper use of these Canticles is also given in the rubrics of The Lutheran Liturgy as follows:⁵¹

The Te Deum. Proper at Matins on all Sundays except in Advent and from Septuagesima to Good Friday; also proper on Feasts and Festivals and during their Seasons.

The Benedictus. Proper on all Sundays in Advent and from Septuagesima to Good Friday; also proper for daily use.

The Benedicite. Proper on Feasts and Festivals and during the Eastertide, when the Te Deum is not used.

The Dignus Est Agnus. Proper during Eastertide and Ascensiontide. May also be used during the Trinity Season.

The Beatitudes. Proper during Trinity Season, but may be used any other time except Sundays.

Any of the other Canticles, except the Magnificat and the Nunc Dimittis, may be used at Matins on any Day except a Sunday or a Feast or a Festival.

The Magnificat and the Nunc Dimittis are neither mentioned nor considered in this treatment of the Canticles, since they are both Canticles which are never used in Matins. The

⁴⁹The Lutheran Liturgy, p. 29.

⁵⁰Supra 44 f.

⁵¹The Lutheran Liturgy, p. 422.

two chief Canticles used in Matins are the Te Deum and the Benedictus, which are given in The Lutheran Hymnal in the Order of Matins, and they will therefore be discussed individually.

Concerning the use or manner of using any Canticle, the best historical practice would indicate that the Canticle should be sung by the entire congregation. Polack, however, has this to say regarding the matter:

In the Orders of Matins and Vespers the canticles may well be chanted by the choir as they usually are done rather haltingly and clumsily by the average congregation. In these items of the service the choir has a legitimate function.⁵²

The Te Deum Laudamus

We praise Thee, O God; we acknowledge Thee to be the Lord.

All the earth doth worship Thee, the Father everlasting.

To Thee all angels cry aloud, the heavens, and all the powers therein.

To Thee cherubim and seraphim continually do cry:

Holy, holy, holy, Lord God of Sabaoth;

Heaven and earth are full of the majesty of Thy glory.

The glorious company of the Apostles praise Thee.

The goodly fellowship of the Prophets praise Thee.

The noble army of martyrs praise Thee.

The holy Church throughout all the world doth acknowledge Thee:

The Father of an infinite majesty;

Thine adorable, true, and only Son;

Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.

⁵²W. G. Polack, "Church Music: Its Place in Lutheran Worship" (St. Louis: Concordia Seminary Mimeo, n.d.), p. 6.

When Thou tookest upon Thee to deliver man, Thou didst
humble Thyself to be born of a virgin.

When Thou hadst overcome the sharpness of death, Thou
didst open the kingdom of heaven to all believers.

Thou sittest at the right hand of God in the glory of
the Father.

We believe that Thou shalt come to be our Judge.

We therefore pray Thee, help Thy servants, whom Thou
hast redeemed with Thy precious blood.

Make them to be numbered with Thy saints in glory
everlasting.

O Lord, save Thy people, and bless Thine heritage.

Govern them, and lift them up forever.

Day by day we magnify Thee;

And we worship Thy name ever, world without end.

Vouchsafe, O Lord, to keep us this day without sin.

O Lord, have mercy upon us, have mercy upon us.

O Lord, let Thy mercy be upon us, as our trust is in
Thee.

O Lord, in Thee have I trusted; let me never be
confounded.

Undoubtedly this Canticle is one of the greatest songs
of praise ever written. Its use in Matins at this point is,
as it were, a grand climax to that part of Matins in which
the faithful sing their gratitude and praise to God,
including the various responses and the hymn. All are
beautiful expressions of praise, but none are more eloquent
than the Te Deum. Proctor, who includes the Latin original
form from the Sarum Breviary in his comments on the
Te Deum, remarks that the Te Deum was found in the Rule of
Caesarius (drawn up before 502) and believes that "this
points to the former half of the fifth century as the date
of its composition, and to Hilary, abbot of the monastery

at Lerins, afterwards bishop of Arles (440), as probably its author.⁵³

There are two other opinions regarding the authorship of the Te Deum. Medieval legend says the Te Deum, which is also called the "Canticle of Ambrose and Augustine," was composed by inspiration by Ambrose and Augustine at the time of Augustine's baptism by Ambrose,⁵⁴ but this theory has been discredited. According to Reed the earliest reference to its liturgical use is about 500. This is quite parallel to Proctor's view mentioned above. But Reed proceeds to say that most modern scholars accept Dom Morin's idea (advanced in 1894) that Niceta, missionary bishop of Remesiana in Dacia (335-414) wrote or compiled it.⁵⁵

Douglas takes exception to this view also. He believes that the first part especially, including "also the Holy Ghost, the Comforter," was written at a date earlier than that of Niceta. His view is that St. Cyprian penned this part, and that it is likely a quotation of an existent hymn.⁵⁶

⁵³Francis Proctor, A History of the Book of Common Prayer (London: Macmillan and Co., 1892), p. 238. The original Latin form is given on pages 239-41.

⁵⁴Ibid., p. 238.

⁵⁵Reed, op. cit., p. 393.

⁵⁶Winfred Douglas, Church Music in History and Practice (New York: Charles Scribner's Sons, 1949), p. 158 f.

Many have thought that the Te Deum originally ended with verse twenty-one, with the words, "Make them to be numbered with Thy saints in glory everlasting." The latter part from verse twenty-two to the end is considered an addition that was appended to the Te Deum as versicles and responses. These versicles and responses were known as the capitellum.⁵⁷ Actually for the most part, the verses are quotations from the Psalms. The manner of its appendage is said to go back to the Greek usage of Matins where the Morning Hymn had been the Gloria in Excelsis, which hymn was followed by versicles and responses referred to above. When, however, the Te Deum became the Morning Hymn, the selection of versicles and responses that were used with it gradually became attached to it and finally became a part of it.⁵⁸ This seems plausible.

The greater part of the Te Deum proper resembles a paraphrase on the Creed and the Lord's Prayer. Cast in the form of rhythmic prose (or of a hymn when sung), it is exalted combination of praise and prayer. This is in complete harmony with the entire order of Matins. In fact, as such it is also a bridge between the former part of Matins, which is primarily praise, and the latter part, which is primarily prayer. The creedal confessions form the

⁵⁷Ibid., p. 160.

⁵⁸Proctor, op. cit., p. 241.

basis for the several universal petitions which follow. The first main section is similar to the Preface or Sanctus in The Liturgy. It praises the Father first, then the Holy Trinity. The second section commemorates Christ's redemptive work, as does the Creed, and on this basis proceeds with the petitions and supplications. The concluding section gives the Te Deum its character as a morning Canticle with its prayer for the Lord "to keep us this day without sin."

Neither the Gloria Patri nor any Antiphons are used with the Te Deum. The best usage dictates that the entire congregation join in singing the Te Deum in standing position. The rubrics neither direct nor prohibit, but custom and tradition permit its use on special days "of Joy, Praise, Thanksgiving, Ordination, National Days such as at the Declaration of Peace after War, or Thanksgiving after Peace is declared."⁵⁹ When thus used, it may be sung in place of the Gradual in The Service, or in place of the Gloria in Excelsis in a service without communion, or at the end of the Liturgy as a special act of thanksgiving.⁶⁰

The Benedictus

Blessed be the Lord God of Israel, for He hath visited
and redeemed His people
And hath raised up a mighty salvation for us in the
house of His servant David;

⁵⁹Strodaoh, op. cit., p. 276.

⁶⁰Reed, op. cit., p. 394.

As He spake by the mouth of His holy Prophets, which
 have been since the world began;
 That we should be saved from our enemies and from the
 hand of all that hate us;
 To perform the mercy promised to our forefathers and to
 remember His holy covenant
 To perform the oath which He sware to our father
 Abraham that He would grant unto us;
 That we, being delivered out of the hand of our
 enemies, might serve Him without fear,
 In holiness and righteousness before Him all the days
 of our life.
 And thou, child, shalt be called the prophet of the
 Highest, for thou shalt go before the face of the
 Lord to prepare His ways;
 To give knowledge of salvation unto His people by the
 remission of their sins,
 Through the tender mercy of our God, whereby the
 Dayspring from on High hath visited us;
 To give light to them that sit in darkness and in the
 shadow of death, to guide our feet into the way of
 peace.

Glory be to the Father and to the Son and to the Holy
 Ghost;
 As it was in the beginning, is now, and ever shall be,
 world without end. Amen.

Originally this Canticle was a part of Lauds, but at
 the time of the Reformation it was incorporated into Matins.
 It is the Song of Zacharias recorded in Luke 1:68-79. This
 song or canticle was one of the early hymns of the Church,
 one of the first to supplement the Psalter in the worship of
 the Christians. Its appendage to the Psalter dates already
 from the middle of the fourth century.⁶¹ The form is Jewish,
 but the content is thoroughly Christian and universal. The
 entire Canticle is a hymn of praise to God for the Incarnate
 Word of God made flesh. It reiterates the promises of God

⁶¹ Ibid., p. 395.

in the Old Testament concerning this Word and rejoices in the fulfillment of all these promises. The first section speaks of the hope of the Messiah, who will bring spiritual deliverance, to the end, that the faithful might serve Him without fear, and so forth. The latter part of the Canticle is addressed to the forerunner of this Messiah who would precede the Messiah and herald His coming. It is usually used as an alternate to the Te Deum according to the rubrics given above.

The Gloria Patri is added to the Benedictus. The reason for this may be the same as the historic reasons for which the Gloria Patri was added to each Psalm. It again symbolizes the unity of the faith of believers in the Old Testament and the faith of New Testament believers.

The Prayers

Rubric: Then shall be said the Prayers here following, or the Suffrages (p. 113), the Litany (p. 110), or other Prayers.

Reference has already been made to the fact that the Te Deum unites and correlates the first part of Matins with the Prayers that follow. The caption, "The Prayers," here embraces the service from this point to the end of the Service. Anciently collects or prayers were said following each Psalm or Canticle.⁶² Later usage grouped the prayers

⁶²Ibid., p. 379.

together following the Canticle. It is only natural that the worshiper offer up to God his prayers. In thankfulness and realizing his need the faithful offer up to the throne of grace their prayers of praise and petition, of thanksgiving and supplication.

The rubric in The Lutheran Liturgy permits the use of the Bidding Prayers in the same manner as the Suffrages or the Litany on any Wednesday or Friday in Lent and on Good Friday.⁶³ It should be noted that this whole latter part of Matins is variable. Instead of the form given in the Order of Matins in The Lutheran Hymnal the Canticle may according to the rubric be followed by the Suffrages or the Litany. The form to be followed here, however, is that given in the Order of Matins.

The Kyrie

Rubric: All shall say or chant the Kyrie.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

The first of the prayers used in Matins is the Kyrie, also called "the Lesser Litany." The name itself is the Greek form for "Lord." It is based upon such Biblical sources as Ps. 51:1; 123:3; Matt. 9:27; 15:22; 20:30; and Mk. 10:47. Reed calls it "a Christian version of a

⁶³The Lutheran Liturgy, p. 422.

synagogue prayer based upon Psalm 51:1."⁶⁴

The source of it is the liturgy of the Church in the East where it appears as follows:

"In peace let us pray to the Lord:

(Response) Kyrie eleison.

"For the peace from on high and the salvation of our souls, let us pray to the Lord:

(Response) Kyrie eleison.

"For peace in all the world and the good estate of the Churches of God, and for the unity among all men, let us pray to the Lord:

(Response) Kyrie eleison."⁶⁵

In either this earlier Greek form or in our current abbreviated form the important element is the earnest cry of the faithful, not only for forgiveness of sins, but also for divine help and mercy in every need and distress. In reality the Kyrie here serves as a prelude to the petitions of the Lord's Prayer and the other prayers which follow.

The rubric above implies that the Kyrie be said or sung together by all. Reed differs with this.

In Matins and Vespers the minister says the first petition only and that the congregation sing and says the first three petitions in a continuous response. This is in accordance with the use of the early Church and of the Eastern Church today. The different arrangement in The Service corresponds to the Latin use.⁶⁶

The Lord's Prayer

Rubric: Then all shall say or chant the Lord's Prayer.

⁶⁴Reed, op. cit., p. 397.

⁶⁵H. D. Hoover, Living the Liturgy (Gettysburg, Pennsylvania: 1946), p. 38.

⁶⁶Reed, op. cit., p. 397.

Our Father who art in heaven, Hallowed by Thy name, Thy kingdom come, Thy will be done on earth as it is in heaven. Give us this day our daily bread; And forgive us our trespasses, as we forgive those who trespass against us; And lead us not into temptation, But deliver us from evil; For Thine is the kingdom and the power and the glory forever and ever. Amen.

The Lord's Prayer at this point in Matins is most appropriate. It includes both praise and supplication. It expresses the personal needs of the individual as well as the universal needs of all men, and particularly the special requests of all the faithful.

In general the text of the Lord's Prayer used here follows the version found in ancient liturgical and popular use, which includes the Doxology and which is contained in the Didache (110) in this form.⁶⁷ The preferred manner of praying the Lord's Prayer, according to Reed, is to say it. There should be no organ accompaniment neither any singing or chanting of the Prayer.⁶⁸

The rubric in use directs all, the entire congregation, to join in this Prayer. This is in contrast to usage in the Roman Church. With respect to this Jungmann writes:

To be sure, only the first and last words are said aloud...Pater noster and Et ne nos inducas, etc. The reason for this is to be found in the so-called secret or discipline of the Arcana, which was still observed in the fourth and fifth centuries. Out of respect for the mysteries concerned the Arcana-discipline forbade the Our Father, the Creed and the words of the

⁶⁷Ibid., p. 398.

⁶⁸Ibid., p. 399.

Consecration along with certain other things, to be made known to outsiders. Only at the Mass, where none but the baptized could be present, was the Pater Noster said aloud in its entirety. Outside of Mass at devotions where theoretically also unbaptized persons, particularly catechumens, could be present, only the first and last words were spoken audibly.⁶⁹

The Salutation

Rubric: Then shall be said or chanted the Salutation, the Collect for the Day or other Collects and the Collect for Grace. Each Collect may be preceded by a Versicle. After each Collect the Congregation shall say or chant: Amen.

V: The Lord be with you.

R: And with thy spirit.

The origin of this Salutation is related to the form of greeting used already in the Old Testament recorded in Ruth 2:4. A similar but slightly different form is used by Gabriel to Mary in Luke 1:28. The Salutation was used in early times by the Christian bishops upon entering the church. Before long it was used in the services to denote a transition from one division of the service to another, and then also to introduce certain parts of the service, such as the Gospel, the Benediction, or special prayers.⁷⁰

The function of the Salutation is here not only that of a preface or introduction, but it is also, and much more so, a prayer that God will hear the joint petitions of the

⁶⁹Jungmann, op. cit., p. 77.

⁷⁰Reed, op. cit., p. 399.

minister and the congregation which the minister offers up audibly for the entire congregation.

The Collect for the Day

Rubric: The Collects⁷¹

The Collect for the Sunday is said at Matins throughout the week.

The Collect for the First Sunday in Advent is said in every service with the other collects in Advent until the Vespers of Christmas Eve. The Collect for Ash Wednesday is said in every Lenten Service after the Collect for the Day.

When a Feast or Festival falls within the week, the Collect for the Feast shall be said first throughout the remainder of the week; the Collect for the Festival shall be said first on that Day.

Whenever the Collect for the Day is said, the full termination as appointed shall be used. If other Collects are said after it, as at Matins and Vespers, the full termination shall be used with the Collect for the Day and the last Collect only. The last Collect in Matins is the Collect for Grace.

The short termination of the Collects used after the Collect for the Day will usually be: through Jesus Christ, Thy Son, our Lord; or through the same Jesus Christ, Thy Son, our Lord. Exceptions to this rule will be found printed in full in the texts of the Additional Collects.

The first collect used is usually the Collect for the Day, which is the Collect appointed for use before the

⁷¹The Lutheran Liturgy, p. 418. The rubrics here given govern The Collect for the Day and all succeeding Collects including the closing Collect for Grace.

Epistle in the Service on any particular Sunday or Festival. The name Collect seems to stem from the ancient use of a brief prayer (Collectio) which was supposed to be the collected petitions of all the worshipers, and which served as the conclusion to the period of silent prayers.⁷² Later, when in Matins the period of silent prayers was discontinued, the fixed Collect from the Eucharistic Service of the Day was used following the Salutation.⁷³ The use of the Collect for the Day in our Order of Matins relates our prayers to the particular Day or Season of the Church Year.

Special Collects

Following the Collect for the Day may be said additional Collects. The Roman and Anglican liturgies, however, do not permit this custom.⁷⁴ Traditionally the number of such Collects used is five or less, due to the historic tradition that the total number of Collects used should be an odd number and should not exceed seven.⁷⁵ The special Collects may be in the form of Memorials or Ad Libitum Collects.

⁷²Reed, op. cit., p. 400.

⁷³Ibid.

⁷⁴Ibid.

⁷⁵Ibid.

The Collect for Grace

O Lord, our heavenly Father, almighty and everlasting God, who hast safely brought us to the beginning of this day, defend us in the same with Thy mighty power, and grant that this day we fall into no sin, neither run into any kind of danger, but that all our doings, being ordered by Thy governance, may be righteous in Thy sight; through Jesus Christ, Thy Son, our Lord, who liveth and reigneth with Thee and the Holy Ghost, ever one God, world without end.

R: Amen

The final Collect used in Matins is the Collect for Grace, which is invariable. It is also listed at times as a Collect for Protection During the Day.⁷⁶ A versicle may be used before this Collect. In this case the versicle usually used is the following:

V: Let my mouth be filled with Thy praise.

R: And with Thy honor all the day.

Concerning the original use of a versicle before the closing Collect, Piepkorn writes:

It was anciently custom to conclude Lauds and Vespers with certain "memorials," of the Holy Cross, of St. Mary, of all Saints, and so forth, as well as of festivals whose offices were superseded by occurring or concurring feasts of higher dignity. These memorials consisted of an antiphon, a versicle, and a collect. The versicle and collects for peace and for protection during the day are survivals of this medieval custom.⁷⁷

This appears to be the only Collect in use in Matins that has liturgical and historical justification for the use of

⁷⁶Number 46 on page 106 in The Lutheran Hymnal. Here it is given the short termination.

⁷⁷Piepkorn, op. cit., p. 17.

a Versicle preceding it. This is implied in the rubric of The Lutheran Hymnal on page 95. A list of suitable versicles is also supplied in The Lutheran Hymnal on page 101. Not all of these are intended for use in Matins, however.

The emphasis in the Collect for Grace on the desired help and guidance, direction and protection is most fitting at the beginning of the day. The versicle given above and the Collect together form a proper conclusion to the entire service. The response of the congregation is "Amen," signifying that the prayer was the united prayer of all the assembled faithful.

The Benedicamus

V: Bless we the Lord.
R: Thanks be to God.

This versicle with its response was included in every Office of the Lutheran Orders at the time of the Reformation. When no minister was present, this was the conclusion to Matins.⁷⁸ The versicle is an invitation to the congregation once more to give thanks, while the response is a final giving of thanks by the congregation for all grace and mercy received. A direction of the general rubrics of The Lutheran Hymnal on page 4 should be mentioned which

⁷⁸Reed, op. cit., p. 402.

makes the omission of the Benedicamus permissive at certain times.

Matins and Vespers end with the Benedicamus if the Minister is not conducting the Service. If the Minister is the Officiant, he shall pronounce the Benediction, and the Benedicamus may be omitted.

The Benediction

V: The grace of our Lord Jesus Christ and the love of God and the communion of the Holy Ghost be with you all.
R: Amen.

Silent Prayer

This familiar New Testament Benediction came into use at the close of Matins only since the Reformation. It was not used in any of the Hour Services except Compline prior to the Reformation.⁷⁹ In the form given above, which should be used without variation, this Benediction is a blessing, a sacramental act. It is a fitting dismissal from the service, which the congregation acknowledges responding with "Amen."

In giving this Benediction the minister should use the proper gesture of the hands. According to the traditional form historically associated with the New Testament Benediction, the right hand only is raised in blessing, while the left hand is held flat against the breast.⁸⁰ The sign of the Cross is made at the words "Lord Jesus Christ."

⁷⁹Strodach, op. cit., p. 279.

⁸⁰Ibid.

Following the response to the Benediction by the congregation, there should be a silent prayer by all before leaving the church or chapel. The minister retires to the sacristy or follows the choir as it leaves the church "in silent procession, or upon festivals, singing a final hymn."⁸¹

⁸¹Reed, op. cit., p. 403.

CHAPTER IV

THE SPIRIT AND PURPOSE OF MATINS

A Spirit of Unity

The spirit of unity spoken of here is not that unity of form referred to in the preceding chapter. That that type of unity is valuable and necessary will hardly be denied. The unity to which reference is now made is a unity of spirit, a spiritual union of people with people. We must keep in mind at all times that Matins is not to be just another form, not a ritual, but rather a living, vital expression of the faith of those who participate in this service and in this particular form of worship. Matins is a form of worship, of corporate worship. Historical tradition does not commend the use of Matins as a form for individual worship, although its use as such is nowhere prohibited. As a form of worship, the use of Matins has always been a corporate act, an act of worship engaged in by a group of believers. The spirit of all corporate worship is the spirit of unity among all those who worship together in like manner. In Christian worship, however, this unity is not restricted to the immediate group of worshipers assembled visibly in one place. Worshiping the same God and at the same time are also myriads of souls who have left their earthly habitations to dwell in the presence of their

Creator. Legions of saints are praising God even as we are. We are united in spirit by this very act of worship with all the prophets, apostles, martyrs and saints of all ages. This, then, becomes all the more significant when one pauses to reflect on the forms of worship which he uses. . . Matins as we use it today is essentially the same as the historic form used throughout the centuries since its origin as a form of worship. This is the unity with the historic past which should be felt and understood in every usage of Matins. Hoover has this in mind when he writes:

We do well to appreciate the historic forms and rites, not merely because they are historic, but because these forms of worship were born in the hearts of those who lived near to God. As members of the Church, we worship with these souls today in the blessed communion of saints. The use of these rites, helps to bring and retain in our consciousness as a living reality our communion with the saints as we with them worship the God of us all.¹

This of course also implies that there is a spirit of unity in the present. By that is meant a spiritual unity with all fellow-members of the Body of Christ who join together in corporate worship. There is no unity of the Ecclesia when there is no corporate worship, even if the worship be public worship. Corporate worship is not merely the public and common recitation of certain forms, hymns or prayers. It must be a living flow or movement among those

¹H. D. Hoover, Living the Liturgy (Gettysburg, Pennsylvania: 1946), p. 35.

who worship together, a dynamic interaction taking place among those who are united together in Christ.

The realization of this will make one conscious that there are no boundaries or limitations when believers worship. Congregational barriers fall by the way, years and decades and centuries lose their limitations. There is one Ecclesia, one Communion of Saints of which we are a part. When any group of believers joins together in corporate worship, and in this connection does so using the form of Matins, that group does not worship alone as a single group; but rather, with the group is gathered all the Ecclesia, all the saints and all the angels. This is vividly brought out in the Te Deum in such expressions as: "all the earth doth worship Thee, all angels cry aloud, to Thee cherubim and seraphim continually do cry, the glorious company of the Apostles praise Thee, the goodly fellowship of the Prophets praise Thee, the noble army of martyrs praise Thee, the holy Church throughout all the world doth acknowledge Thee." This is the spirit prevalent in Matins.

The Spirit of Praise

There can be no honest analysis and evaluation of the Order of Matins without an ever-increasing awareness and consciousness of the lofty nature of both its form and its content, which is permeated throughout with one characteristic element, namely that of praise. Matins, it is true,

is a service of praise and prayer, originating from the ancient Hours of Prayer. Yet its predominant note is one of praise. To be consistent, the form must be a lofty form, for "the praise of God requires the most elevated of forms to be in harmony with the lofty character of the content."² But the worshiper can never lose sight of the content or the spirit of the service. From the beginning of Matins to its very end, from the opening versicle to the concluding Benedicamus, there is one spirit--the spirit of praise to God. Almost every sacrificial act of the worshiper in Matins is an additional act of praise, from the versicle to the hymn to the responses to the Responsoy to the Canticle--all build up to one grand climactic paean of praise.

The Purpose of Matins

Only when one comprehends the spirit of Matins as it truly is, a spirit of unity and the spirit of praise, can one then grasp the purpose of Matins. Matins, as stated before, is a service of worship. There have been a great many purposes advanced for public worship, ranging all the way from the completely devotional to the purely psychological. The purpose of Matins is not to cleanse the individual soul from its indifference and selfishness,

²Von Ogden Vogt, Modern Worship (New Haven: Yale University Press, 1927), p. 20.

either toward God or toward man, although this is most certainly necessary for profitable worship. The purpose of Matins is not primarily an opportunity for importunity in prayer, for seeking the sorely needed help which one cannot find, although that also is necessary in communion with God. Neither is the purpose of Matins to turn an individualistic, unhealthy subjective individual into an objectively minded personality.

The one primary purpose of Matins is to provide an opportunity for individual believers to join together in corporate communion with God, to praise Him for all His blessings, to praise Him for His grace and mercy, for establishing and preserving His Ecclesia on earth, for the blessings received through the Word, and to praise Him for the privilege of worshiping Him together with all the saints and angels. This is the purpose of Matins.

The Use of Matins Today

There should be no doubt about the fact that the Church in our day has not exhausted its liturgical possibilities. This is true in general and also in particular with respect to the use of Matins in the worship life of Christians. Reed is correct when he says concerning Matins and Vespers:

The Church in the twentieth century has not yet realized the possibilities in these Services either as a medium for the simple devotions of a group, or as a pattern for an elaborate art work richly built up with

chanting, responsories, and other choral features and an enlarged selection of lessons, hymns, and prayers.³

There also should be no doubt about the fact that a good deal of instruction will be necessary in order that the Church may fully realize such liturgical possibilities. Instruction will have to be given concerning the necessity, importance, and value of having services additional to the chief service of the Holy Day. Matins is not to take the place of the chief service on Sunday. But "Matins is the Order which should be used for daily services, whether in church or school chapel, and to be consistent in practice, for the Lord's Day morning also when there is no celebration of Holy Communion."⁴

Matins is a service supplementary to the chief service of the Lord's Day, but it is chief of the supplementary services. "It is difficult," as Reed says, "to conceive of a finer Order of Worship for the congregation's second service on Sundays, for early services on festivals, or for the daily worship of church schools, colleges, seminaries, etc."⁵ Matins is unusually adaptable with its variable

³Luther Reed, The Lutheran Liturgy (Philadelphia: Muhlenberg Press, c.1947), p. 369.

⁴P. Z. Strodach, A Manual on Worship (Revised edition; Philadelphia: Muhlenberg Press, c.1946), p. 264.

⁵Reed, op. cit., p. 368.

parts and extremely flexible. It may be used in its simplicity or in rich liturgical and musical elaboration.

Whatever musical settings may be used for Matins, the spirit of the music should be in harmony with the spirit of Matins as a whole, the spirit of praise.

No one can give a group of specific directions to a congregation or any other group as to how they should conduct the service in their midst. Each group must decide for itself. The Order of Matins is available, likewise its rubrics. One positive suggestion might well be given as an example of what has been tried and found to be extremely valuable. Webber makes the suggestion of having two services in the morning in fall, winter and spring, one at eight o'clock and the other at the usual time.

Let the early service be an unmutated Matins, Gregorian throughout, with the proper Psalms sung, and not read. If the pastor sings well, then both versicles and responses may be chanted, and it becomes a choral Matins. Even the lessons may be chanted to the traditional tones.⁶

Webber adds that the excuse of "not knowing" the service is only "an evidence of laziness." To teach the congregation, Webber says, "two or three congregational rehearsals, after service, will solve the problem."⁷

⁶F. R. Webber, "The Early Service," American Lutheran, XVI (September, 1933), 16.

⁷Ibid.

Only when the congregation understands what Matins is, will it begin to appreciate this liturgy. When, going a step further, the congregation knows some of the history of Matins and understands the character and function of the service as a whole as well as its component parts, then will Matins be a service which it will not only enjoy, but also one toward which worshipers will eagerly look forward.

The principal parts of the Matins service are the Introit, the Psalter, the Lessons, the Collects, the Responses, the Gradual, the Alleluia, the Tractus, the Sequence, the Hymns, the Gospel, the Creed, the Prayers, the Suffrages, the Benedictus, and the Agnus Dei.

The Introit is the first part of the service, and is a short psalm or verse with a verse of the prophet or a verse of the Gospels, and a short antiphona.

The Psalter is the principal part of the service, and consists of the psalms, which are divided into three parts, the first, the second, and the third.

The Lessons are the second part of the service, and consist of the readings from the Old Testament, the New Testament, and the Apocrypha.

The Collects are the third part of the service, and consist of the prayers for the King, the Queen, the Pope, the Bishops, the Clergy, the People, and the World.

The Responses are the fourth part of the service, and consist of the responses to the Introit, the Psalter, and the Lessons.

The Gradual is the fifth part of the service, and is a short psalm or verse with a verse of the prophet or a verse of the Gospels, and a short antiphona.

The Alleluia is the sixth part of the service, and is a short psalm or verse with a verse of the prophet or a verse of the Gospels, and a short antiphona.

The Tractus is the seventh part of the service, and is a short psalm or verse with a verse of the prophet or a verse of the Gospels, and a short antiphona.

The Sequence is the eighth part of the service, and is a short psalm or verse with a verse of the prophet or a verse of the Gospels, and a short antiphona.

The Hymns are the ninth part of the service, and consist of the hymns for the King, the Queen, the Pope, the Bishops, the Clergy, the People, and the World.

The Gospel is the tenth part of the service, and is the reading from the Gospels.

The Creed is the eleventh part of the service, and is the reading from the Creed.

The Prayers are the twelfth part of the service, and consist of the prayers for the King, the Queen, the Pope, the Bishops, the Clergy, the People, and the World.

The Suffrages are the thirteenth part of the service, and consist of the suffrages for the King, the Queen, the Pope, the Bishops, the Clergy, the People, and the World.

The Benedictus is the fourteenth part of the service, and is the reading from the Benedictus.

The Agnus Dei is the fifteenth part of the service, and is the reading from the Agnus Dei.

APPENDIX A

General Rubrics

The General Rubrics given here are taken from pages 417-8 of The Lutheran Liturgy and page 4 of The Lutheran Hymnal. Only those rubrics which are pertinent to the proper conducting of Matins and which were not embodied in the discussion of the individual parts in Chapter Two are here listed.

For all sacrificial acts of the Services the Minister faces the altar, and for all sacramental acts he faces the Congregation.

The sacrificial acts...in the Order of Matins: the Hymns, the Opening Versicles, the Psalmody, the Versicle after the Lction, the Canticles, and the Prayers.

The sacramental acts...in the Order of Matins: the Invitatory, the Lction, the Sermon, the Salutation, the Benedicamus, and the Benediction.

Christmas, Easter, Pentecost, and Trinity Sunday are designated as the Feasts of the Church Year; all other Festival Days are designated as the Festivals of the Church Year.

When a Feast or a Festival falls within the week, its Propers shall be used until the eve of the following Sunday.

The word "shall" in the Rubrics makes the part of the Service so designated obligatory, while the word "may" leaves it optional.

V: stands for Versicle, said by the Minister;
R: designates the Response by the Congregation.

Silent Prayer should be offered upon entering the Church and after the Benediction.

All necessary announcements which are not a part of the Special Intercessions and Thanksgivings should be made after the close of the Service.

APPENDIX B

The Sign of the Cross

The two ways of signing the cross are usually termed the Eastern sign of the cross and the Latin sign of the cross. The Eastern sign of the cross is made from the right shoulder to the left shoulder. The interpretation generally given is the following, which should be correlated with the actual signing of the cross: "Our Lord Jesus came down from heaven, became incarnate and was crucified for me, and entered my heart." The Latin sign of the cross is made from the left to the right shoulder. This usage is dated from about the eighth century.¹ Both the Eastern sign of the cross and the Latin sign of the cross referred to here are in reference to an individual signing himself with the sign of the cross. Either way may be used. When, however, the minister makes the sign of the cross to the congregation in pronouncing the Benediction, the signing is always made from the signer's left side to his right side.

The sign of the cross is also permitted in Matins at the beginning of the Gloria Patri following the Opening

¹Essays Presented at the First Liturgical Institute
(Valparaiso, Indiana: Valparaiso University Press, c.1950),
p. 35.

Versicles. This seems to have been the practice of the Church ever since the fourth century. Especially during the Middle Ages, in Germany primarily, "the sign of the cross was made at the beginning of the Gloria Patri in recognition of its significance as a profession of faith."²

APPENDIX C

The Choir in Matins

Matins does not require the necessity of a special choir. The average church choir will do quite well. However, if it is feasible to the individual congregation, the following suggestion by Webber may prove very helpful for Matins. "There may be, for example, a surpliced choir of boys and men. Twelve boys, ranging in age from eight to thirteen years of age, and six or eight reliable men will be sufficient for any choir."³

The choir should not sing an anthem in Matins. Historical tradition compels the exclusion of any anthem or solo.

²Luther Reed, The Lutheran Liturgy (Philadelphia: Muhlenberg Press, c.1947), p. 388.

³F. R. Webber, "Matins and Vespers," Pro Ecclesia Lutherana, II (1934), 54.

APPENDIX D

Vestments

Regarding the vestments of the minister, Webber says, "For the vast majority of our congregations, the cassock and surplice are the only vestments necessary. It is entirely proper to sing Matins in a plain black cassock."⁴ It is also proper to wear a black robe and a stole, according to Strodach, or cassock, cincture, surplice and proper stole.⁵

APPENDIX E

Lights

The precedent of the old Sarum rules regarding lights or candles at Matins favors:

lighting two candles only for Mattins and Evensong... and there is possibly something to be said for these two lights (at least for Mattins) being the standards, the two on the altar on such Sundays being only lit when the Eucharist begins. On ferial days, of course, there are no lights at all for Mattins and Evensong.

The best custom, according to Webber, seems to use the Office lights. "The office lights are used for Vespers and may be used for Matins, especially on Festivals and within their

⁴Ibid.

⁵p. 2. Strodach, A Manual on Worship (Revised edition; Philadelphia: Muhlenberg Press, c.1946), p. 265.

⁶Percy Dearmer, The Parson's Handbook (12th edition; London: Geoffrey Cumberlege, 1947), p. 217 f.

octave. In Lutheran churches it is not considered correct to use the Communion lights at Matins and Vespers.⁷ This practice appears to be the best.

⁷Webber, op. cit., p. 56

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