

Church in England; and we have already referred to it as a *natural* (as well as ecclesiastical) distinction. It is that the *lighter* shades of a colour are proper to joyous and festive occasions; while the darker shades are proper to seasons of penitence and mourning.

Then, when we find—investigating the “uses” of Sarum, Wells, Westminster, Exeter, Rome, York, Vienne, and the Eastern Church—as used in the Advent Season, no less a variety, (singly or combined) than Red, Blue, Purple, Indigo or Azure, White, Violet and even Black, we are bound to recognize the existence, in these various quarters, of a *variety of sentiment* in the observance of Advent. A learned writer (Chambers, Recorder of Salisbury) says “Advent (in the English Church) was regarded as the preparation for a triumph, and not, as the Orientals use it, as a Feast,” and so he accounts for the *bright blue colour* in the inventories of 1222, in connection with the observance of Advent. The same idea (preparation for a triumph) seems to pervade the modern English Liturgy still; and the use of Lenten violet (which is as common now-a-days as it is Roman and vulgar) during Advent looks entirely out of place during our joyous Advent Season. For the same reason, in the Westminster ‘use,’ *white* is the prescribed colour, throughout not only Advent, but Christmastide and Epiphany, right up to Septuagesima Sunday: ‘joy of innocence’ is the sentiment.

When we reach Septuagesima, and still more when we come to Lent itself on Ash Wednesday, there is a distinct change of tint as well as tone, and there is a remarkable unanimity about it; when ‘Red’ is prescribed, it is defined as *sub-rubeus*: and the other lists shew dark blue, violet and black with tolerable unanimity. At Easter the light shades again emerge, and the white is described as “Candida:” and mixed or combined with White we find Festal Red (not sub-rubeus) and Green—the last named, in the Oriental use, being a particularly appropriate tint at the season of the year at which Easter occurs, and appropriate to the very subject of Easter itself, viz., Resurrection. At Whitsuntide, variation begins again among the rites, for while the Orientals still cling to white with green, the English preference is for a fiery or flame-coloured red—in allusion to the fiery Tongues. At Trinity Season, we have prescribed not only Festal Red, White and Green, but in the English Court use, and Spanish also, Blue. In occasional Festivals, &c., there is a general agreement, as at Eastertide: White for Virgins and Church Dedications, with Red and Blue mixed, of light shades; Red for Martyrs; Red, White and Blue for Evangelists; Yellow, White and Green for Confessors; Red for Apostles; dark Blue, Violet, or Black for Funerals. Amid all this variety of usage there underlies chiefly the idea of dark tints for penitence and sorrow, and light tints for innocence and joy. The second principle is the assignment of certain sentiments to certain colors; as White for innocence and joy; Red for love, faithful unto death; Blue for Heaven and Hope; Black for Death and Sin and Despair; Green for Resur-

rection Life. The “Campus” or field of the Decoration was made of the colour whose sentiment it was desired to make prominent on the occasion: less prominent sentiments being represented by a less quantum of the corresponding colour. Another variety was occasioned by the retention of the prominent sentiment in the colour of the Altar and its chief minister, while the subordinate minister, choristers and choir represented (in colour) some subordinate idea.

So far as the clergy themselves were concerned, the prevailing tints of their costume were usually the same for each order or class: Black being the ordinary colour for the lowest ranks; Blue for the priesthood; Red for dignitaries; Purple for Bishops, and White for the more exalted of the Episcopal degree. Something of these distinctions are said to exist in the service of the State as well as the Church; certain colours, as purple, being regal or Imperial, and others, as violet, associated with the solemn office of the Judges in Courts of Law.

#### “WHAT IS A HIGH CHURCHMAN?”

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THOUSANDS of our fellow country-men and country-women have a vague, hazy idea that the High Churchman is either a milk-and-watery, brainless idiot, or a deep designing scoundrel; that it is utterly incompatible for any one possessing culture or intelligence, especially for any one who has made some progress, however small, in the Departments of Mathematical, Metaphysical or Natural Science, to, at the same time, hold so-called “High Church” views. To the average man or woman, nay, may not one say to the judgment of the Protestant population of Ontario, the High Churchman appears as one enormously fond of kickshaws and gewgaws, utterly transported by “a few whiffs of incense, a few extra lights, and a few barrowsful of flowers;” he is supposed to be trying to cheat his conscience by the performance of a few empty rites and ceremonies; to be the embodiment of meanness and trickery; to be, if not a downright heathen in faith and practice, at least as nearly one as a professed christian can hope to be. And this is tacitly, and yet one is happy to say, erroneously supposed, the judgment of the so-called “good strong common-sense” of the artisan, of the doctor, of the merchant, of the lawyer, of, in a word, the bone and sinew of the community. For the information of all such goody-goodies who believe in so-called “heart religion,” which, in its way, is too often a form of godliness without the power, a brief resume of the theology of the “High Churchman” may not be out of place.

I. In the first place, then, the theology of the High Churchman, by which theology he is certainly differentiated from others, and which constitutes him a Churchman as such, comprehends *God* in His totality. Not only does it view and contemplate *God* as the author of the

Universe; not only does it see Design and Plan in the present day, as in the Geologic Ages before man; not only in the conservation and the dissipation of energy is God’s handiwork seen; not only does it say regarding Evolution is it a mere man-made working hypothesis or the Word of His Power: other systems do this. In addition to this, the theology of the High Churchman places at the summit of Plan, Law, Order and Design, the Incarnation, “the Word made flesh,” the “God manifest in the flesh:” at the crowning point of the Development of Natural Law and Plan, as the great central fact. While others, too, take one part of that wondrous fact, for example, the Atonement, and exalt it to the out-crowding of others, the High Churchman brings before himself the God-man throughout his entire earthly pilgrimage. The Manger-cave of Bethlehem, the Adoration of the Shepherds and of the Magi, the Presentation in the Temple, the Carpenter’s shop at Nazareth, the oft-repeated journeyings through Judea, Samaria and Galilee; the Memorial Sacrifice in the Upper Room, the Garden, the Cross, the Opened Garden Grave, the Mount of Ascension, the Ever-Presented Intercession to the Ever-Living Father of Mankind, the Second Advent, the real Presence; all these are comprehended, to the exclusion or undue exaltation of none of them. Nor does the High Churchman refuse to contemplate these facts in their totality. When, for example, after the miraculous feeding of the five thousand in the wilderness, on the next day thereto, the High Churchman reads that our blessed Lord, who as God, was Omnipotent and Omniscient, deliberately and calmly told His hearers that He would give them Himself for a feast, and as deliberately made the difficulty of their comprehending the fact still greater by adding a greater difficulty; when He saw and allowed His followers to leave Him, When the High Churchman reads this he accepts the words as they were spoken; nor can he allow any twisted or remote meaning to be drawn therefrom. When, again, he finds in the upper room the fulfilment of this promise; when he reads that God Himself, looking there and then calmly down the gulf of time to its confirmation, seeing all the wars and the squabbles, the bitternesses, the estrangements and the persecutions that would arise from His words, He possessing all the resources of the rich Greek language, with all its varied shades of meaning, deliberately and calmly says at that first midnight celebration, “This is My Body,” “This is My Blood,” “Offer this in ANAMNESIS, *i.e.*, a memorial to God and not to yourselves and your fellow-mortals, of Me.” When the High Churchman reads this he deliberately and calmly accepts this as fact, as deliberately and as calmly as he does the turning of the water into wine, or the raising of Lazarus. He feels that he dare not legislate thereon; he feels that he cannot rigidly define, much less reject such a wonderful mystery. With the mysteries of life, force, matter, and many other wonders, he must leave that in the Hands of his Maker, content to say: