

The University “Babes-Bolyai” from Cluj-Napoca

The Faculty of the Orthodox Teology

**THE ORTHODOX LITURGY
AND THE ANGLICAN EUHARIST.
A COMPARATIVE STUDY
FROM AN HISTORICAL,
LITURGICAL AND
MUZICAL-HYMNODIC
PERSPECTIVE**

Phd Thesis

Summary

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CUVINTE-CHEIE: Anglican Church, the orthodox Liturgy, the byzantine music, the anglican chant, the anglican Reform, Henry VIII, Anglicanism, Thomas Cranmer, The Book of Common Prayer, the anglican Eucharist, John Marbeck, Issac Watts, John Wesley.

The study *The orthodox Liturgy and the anglican Eucharist. A comparative study from an historical, liturgical and musical-hymnodic perspective*, made as a Phd Thesis under the guidance of Fr. Prof. Univ. Dr. Vasile Stanciu, is a comparative presentation between the two Liturgies, focused on the two different traditions, the oriental and occidental.

The study is divided in three sections, with a preface and followed by the Conclusions. Every section is divided in chapters and subchapters. The Preface speaks about the main subject, its importance, and the musical perspectives of the two traditions. A great importance is the ecumenical dialogues between the two churches, Orthodox and Anglican. It also a great role is the perspective of the Anglican Church to get similar with the Early Church. If we would need to intuit a likeness and a relation between the orthodox Liturgy and the anglican Eucharist, it can be realised through the liturgical chant in the Liturgy, which is an authentic one, with the roots very deep into the practice of the Early Church, when all the community was in an active participation. Besides this features present in both liturgies, motivating us to a reconciliation between the churches, there were many contacts in the history between them.

The thesis wants to show a unique history, a church tradition, a church music, never written before, of the Anglicanism, in comparison with the Romanian byzantine church tradition.

The first chapter, entitled *The orthodox Holy Liturgy*, begins with the historical-liturgical and musical aspect of the Holy Liturgy, and also the eastern liturgical system and the byzantine rite, which helps for a right understanding of the orthodox Holy Liturgy. Subjectively, the Christian worship consist from all the forms in which the Christians express their faith in God, and objectively, it consists in actualisation of Christ sacrifice on Golgota, and the grace of the Holy Spirit from the Holy Sacraments. The Holy Liturgy is an alive organism, in a continuing evolution, not a relic of the history. Knowing the evolution of the liturgical rites is necessary for a better understanding of the Liturgy. In the last centuries, the Holy Liturgy did not supported significant changes, but this does not mean that its shape was rigid and immutable forever.

The nucleus of the Liturgy was The Last Supper blessed by Christ, but the ritualistic shape (the songs and the prayers have enriched the ceremonial of the Liturgy), has been made by the Saints Apostles and their discipols, giving a special beauty and solemnity to the Eucharist. „*This was the Liturgy known as of the Apostoles*” attributed to Saint Jacob and Saint Marc. This Liturgy was presenting at origin as uniform rite, with very little changes. This little changes of the Liturgy was because it was celebrating without a typical formula, and the Apostoles being holy, they were speaking and saying the eucharistic prayer under the grace of the Holy Spirit. „*The forms executed by the Saints Apostoles were simple, easy, full of holliness and faith in God, and the way of calebrating the Liturgy was only the oral tradition and practice*”, some bishops, sucesors of the Apostoles allow themselves to improvise the holy sacrifice prayer and even to impose it in their regions. This explains the aparition of the big variety of Liturgies, which were different on by another because of the different comunities, but similar in their structure: the apostolic scheme. The existance of many anaforals do not change its structure. This types of regional Liturgies came to life because of historical, social and religious factors, as: the heresies, prosecutions of church buildings and holy books, disproportionated evolution of the religious and cultural life, the diversity of piety of the multiples generations and historical periods, the intensity of the appologetic and cathehetic activity, etc. Despite all this obstacles in the Church,s life in the first three centuries, the apostolic Liturgy unchanged almost at all, especially the celebration style. The specialists say that at the begining, it was a liturgical ceremonial which is very similar with body of today,s Liturgy. The whole liturgical material was improved, processed and systematized by Saint Jacob, the first bishop of Jerusalem, into one Liturgy which is called by his name, says Fr. Prof. Mihail Bulacu. „*Saint Jacob, the first bihop of Jerusalem, left his disciples through oral tradition, the ceremonial of the Liturgy that is called by his name...*”, says Dr. Badea Cireşeanu. This Liturgy has been written in the V-th century, when were the other Liturgies written, too.

Next, the eastern christian liturgical system or „Byzantine Rite” is presented, that helps for a correct understanding of the orthodox Holy Liturgy. „Byzantine rite”, after liturgists is the liturgical system which has developed in the orthodox Patriarchy of Constantinopole and it has been gradually adopted, in the Middle Ages, by the other orthodox Patriarchates: Alexandria, Antiohia and Jerusalem. The byzantine synthesis, the most spread christian liturgical inheritance, is still in used by all the churches which derives from the orthodox pentarchy, says Robert Taft.

The byzantine liturgical system, famous because of its huge liturgical ceremonial and its symbolic, an inheritance of the imperial splendorous from Constantinople before the VIII-th century, is in fact an hybrid of constantinopolitan and palestinian rites, gradually synthesized between the IX-XIV-th in the orthodox world's monasteries, beginning with period of Iconoclasm.

As the other christian liturgical traditional families, the byzantine rite contain the following: Holy Liturgy (the Eucharist); the other Sacraments: Baptism, Confirmation, Wedding, Unction, Confession and Ordination; the Mattin, Vesper, Watching and the other Lauds, the liturgical Year with its calendar, with the cycle of rigid and mobile holy days, days for saints and fasting, together with some of little ceremonials (blessings, the blessing of the church, exorcizations, etc). All these are coded into antologies or liturgical songs of the Tradition.

Any real history of the byzantine rite needs to considerate its interaction in tradition's evolution:

1. Paleo-byzantine period, from 324 to Justinian (527). We do not know much about it.
2. „*Golden Eve*”, in time of Justinian (527-565), meaning „*imperial phase*”, in the patristic time, especially beginning with Justinian I (527-565), when it has been created a liturgical system on the cathedral model, that persist after the Latin Conquest (1204-1261).
3. „*dark Eve*”, from 610 till 850, which means the fight against the Iconoclasm (726-843), culminating with studith reform.
4. Studit period, from aprox. 800 to 1204, which means from the IX-th century to the IV Cruciade.
5. The final byzantine period, after the latin conquest (1204-1261) which, for the Orthodox Church continued with the so-called name „*Byzance après Byzance*”.

There are presented the three authors of the Liturgy, in the byzantine tradition: Saint Basil the Great, Saint John Chrisostom and Saint Gregory the Dialogist.

Saint Basil the Great (379), archbishop of Cezaree, big theologian and lider of the Church, edited a Liturgy that was adopted even at Constantinople. At its origin stands the

liturgy of Saint Jacob. Its authenticity is affirmed by many testimonials. The Liturgy keeps the whole Liturgy of Saint Jacob, except the Anaforal, which was composed by Saint Basil.

The Liturgy of Saint John Chrisostom is only a short version of Saint Basil's Liturgy. This Liturgy has born in Constantinople, spreading from here to the whole Christianity. The patriarch Proclu says about it, that: „the Liturgy was adopted to that time, being shortened”, avoiding in this way to bore the people.

In the way of tradition, the author of the third Liturgy is Saint Gregory the Dialogist, the bishop of Rome (†604). „*We cannot say that St. Gregory the Dialogist has made the whole liturgical content of this Holy Liturgy, but we can say that he contributed for its systematization during he lived in Constantinople.*”

The first chapter speaks about the liturgical content, especially the musical content, from the orthodox Liturgy framework, meaning the hymns which make up the musical-hymnodic structure of the orthodox Liturgy. In this perspective, the subchapter entitled The Hymns of the Holy Liturgy, is very important, because shows us the origin of the hymns, their primordial forms, and their authors.

The liturgical hymn is an expression of expressing the faith. Singing of the liturgical hymns has been used everytime in the Christianity. The hymn, as the most simple way of singing, it was not a liturgical song, but „*one of appurtenance to the new religion*”, affirm the musicologist Titus Moisescu. In time, the hymn get a dogmatical character, even an apologetic one. There are numerous authors of hymns, mentioning: Saint Ignatie Teoforul – bishop of Antioch (+107), Clement (+215), Saint Athanasius the Great (+373), Saint Ephrem (+379) Saint Gregory (+390), Saint Basil the Great (+389), Saint John Chrisostom (+407).

From the beginning, the music had a very important role into the worship framework. The melody contributes in showing the spiritual theological meanings which contain the prayers and the hymnodic texts, helping the people to feel with the heart what can be understood by the mind. As the Apostols affirm, the first christians intoned during the worship, psalms, singing of praise and chants. Being at the beginning of its existence, the Church used psalms from jewish worship, adapted to its own rite. The songs of praise, the odes or the hymns have been composed by the poets and christian hymnographers, under the inspiration of the Holy Spirit, between the II-IX-th centuries. These are creations of the christianity, because beginning with the II-nd century, the Church wants to have its own hymns, having at their origin the text of the Holy Scripture of the New Testament. The

bizantine hymnody has developed in the first milenium of the christianity, culminating in the IV-IX-th centuries, when appeared the principle musical forms: tropos, kondakos and the kanon, from which have developed all the music of the ortodoxy.

At the end of the first chapter, there is a subchapter entitled *The hymnodic production of the byzantine Liturgies*, where are comented the byzantine Liturgy,s hymns from an historical, liturgical and musical perspective: Răscumpăratu-ne-ai pe noi, The Great Litany, the Antiphones, Come, let us worship, The Great Trisagion, The Cherubic Hymn, His right and fitting, Holy...Lord of Sabaoth, We praise You, It is right, The Kinonic, Blessed is, We have seen the true light.

The second chapter entitled *The anglican Eucharist*, follows the history of Reform in generally, which has a very big impact on the western rite from the Middle Ages present in the Anglican Church, reformed after by the Book of Common Prayer from the anglican worship, having in its centre the Liturgy or the anglican Eucharist, with all its musical, liturgical and historical arsenal. It is shown that, the Anglican Church has appeared in the history from the begining as a unique organism, being distinguished by the other european Churches. Even, the Anglicanism as a term of understanding of the Anglican Church, has appeared only in the XIX-th century, but as a trajectory of the faith and custom, has appeared 300 years ago, which means in the same time with the english Reform, when the Anglican Church was born, an unique organism which is called the Anglicanism or the Anglican Church. This event lead to the reformation of the whole litugical content (chatolic), being present in the english space until than. Even the Anglicanism was pure english at its origin, it spreaded to the other countries. In the XVI-th century, the Anglicanism was present already in Welsh, Scotland and Irland. The Anglicanism aspires to be a catholic faith, but with its roots deep in christian Antiquity, being in continuity with the faith, constitution, worship and apostolic tradition. The Reformators show that the Anglican Church was authonom in the time of Saint Augustin of Canterbury, in 597. This claim was affirmed by the Archbishop Parker under the queen Elisabeth. Jewel has insisted that the Anglican Church broke up not by the Catholic Church, but by the errors of Rome. So, the Anglican Church has been, in this case „reformed”, not „transformed”, because it kept only what was good, but it reformed what was bad. As a consequence, in the next generation, Charles Grove believed that the Anglicanism could offer „*catholicism without Rome*” and Garbett affirmed that, „*the Anglican Church is the Catholic Churrch in this land, free of submission of Rome*”. The Oxford Mouvement, from the XIX-th century, emphasizing the historical continuity of the Church, including the apostolic succession of the bishops and the doctrine, took the

Anglicanism away by the Reform, emphasizing its catholic inheritance. This event born an internal conflict between evangelists, catholics and protestants. Many people saw in this that „*The Anglican Church is the ecumenical Church, gathering in the same time catholic and protestant elements*”. Following this, the Anglican Communion, did not disappear, but an anglican consciencesness has developed, for a powerful centralization. The Anglicanism also experienced a deep liturgical transformation, the Oxford Mouvement. The liturgical worship style and ceremonial have been altered. And in the XX-th century, the liturgical changing included the revision of the Bokk of Common Prayer.

Taking into consideration all these aspects we may conclude that the Anglican belief is equally both Catholic as well as reformat, but opened at the same time in respect with the intellectual pretension. This paradox, suggests the fact that the Anglicanism distinction does not constitute the central element of the Anglican institution, but even more importantly it is situated within the mixed nature of the Anglican Church. A theoretical question may be formulated regarding the fact whether Anglicanism represents an ethos, a method or a state of mind. Michael Ramsey admitted that Anglican theology is not a system or a confession but rather a „*method and a direction*”, because scriptural truths are creative and their interconnection is considered to be a main generator for new combinations. Anglican theology seeks to reconcile opposed systems, highlighting the fact that the main principle which constitute the basis of any system representing a particular feature of the universal Christian truth. Scripture and tradition, revelation and human condition, orthodox belief and freedom, ancient heritage and new discoveries, historical continuity of the church and the freedom of national churches are organic correlated within the Anglican theology spirit. „*These ideals are not representatives for the Anglican Church, they belong to the Christ Church*” states the conference held at Lambeth, in 1930. Among other ideals one may recall: an open Church, a pastoral priesthood, a common cult and a non-fearful love for truth.

An open Bible generally means: A bible available to everyone and not monitored or strictly interpreted by a ecclesiastical authority. Anglican priesthood is a pastoral one. It does not serve to restrict the secularism of the spiritual privileges, is not a didactic one, scribe, rabbinic or judiciary that constrains the God people. Anglican priesthood is an authoritative one, sacramental, gentle considering to the human needs. Common cult is not officiated by a clergy that is considered the liturgical unqualified secularism, but by the entire church. However the public Anglican cult strongly debated against sectarian tendencies.

The anglican Eucharist, as a model and structure, at its base stands the catholic Missa or roman or latin Missa. Cranmer created a new and radical Liturgy, in comparison with the one before the Reformation. Even the matin and evening prayers have been changed, the Psalter was read in a new way, and the Scripture was read in english language. Late, „*in the year of 1549, Cranmer has reached at the anglican classic model*”.

The medieval ceremony of catholic Missa este related to the use of Salisbury meaning that ” *the roman rite used by a number of ancient anglican churces from that period*”.

What happens at Salisbury was used in all major medieval churches until the end of the XIV century, so its variants can be found anywhere in England. „*The Salisbury ceremonial is rather different from the one from the Papal Chapel from Vatican or anywhere around Rome.*”

At Salisbury there is a gradual simplification of the ceremony, meaning that: there is no bread and wine procession, "pulpitrum" is not used; Salisbury Mesa along with the Medieval Roman Curia Mesa represents” *extreme elements of the ceremonial (although both are extremely used the modern standards)*”.

In order to create a structure of the Salisbury ceremonial, we have to use ancient sources, generally those written in English. They all belong to the West (Roman) Rite and represents local values secular and monastic. Every manuscript indicates a certain place and date, making it unique. A substantial work in this field was elaborated by David Knowles and Neville Hadcock in”*Medieval Religious Houses in England and Wales*” (London 1953-1971). Here there are two main groups of” *secular and monastic sources*”.

The secular practice includes the ceremonial style developed at Salisbury. Having as starting point the Reform, the diocese style from Salisbury claimed the common use of the English normative. Salisbury influence quickly spread across other diocese. The first influence wave was the constitutional one. Statutes have been adapted or adopted by a number of other cathedrals between XIII and XIV century. The liturgical influence followed within the end of medieval era, when the use was adopted by a number of other dioceses from England, Wales and Ireland. At the end of XV century these included also the cathedrals and dioceses from Chichester, Exter, Lichfield, Lincoln, London and Welles and then a large number of monastic cathedrals as well as Augustinian houses but also churches and colleagues.

At the Reform (according to the preface of the Common Prayer Book) there were currently used within ceremonials only the Bangor, Hereford, Lincoln and York practices and even in this dioceses the Salisbury practice was adopted or at least recommended. The use of the Salisbury style had inevitably encountered local needs, although its varied repertoire of texts and songs is really impressive. Salisbury style is traditionally associated with Norman from the ST. Osmund Bishop, which used to establish the cathedral throne from the old town Sarum in 1075. Despite all that the oldest sources are dated from Richard Poore episcopate (1214-1237). Poore Bishop transferred the throne to Salisbury (1218), establishing the new church which was built near the river in 1220.

The Breviary of the year 1531 represents the Salisbury style in it last years. The modern edition considered also other Breviaries from Salisbury written between 1475-1544 and 1555-1557. They were edited two versions of the Salisbury Missa, one regarding old manuscripts and another including written Missa. Both versions included a series of interesting facts (prayers before and after Missa) that are not listed today. In contrast with the continental protestant churches, the Anglican Church inherited one of the most important characteristics of every day Office and Missa, from the Catholic Church regardless the fact that it used the national language. And although, public recitation of the Office, declined sharply within the Roman Church, in the Anglican Church was sung in cathedrals and colleagues.

The English reform was achieved in different stages, namely: ” *Papal authority denial (The Act of supremacy 1534), land and wealth redistribution (dissolving monasteries and other corporative foundations, 1536-1548) and the Liturgical Reform (Uniformity Act from 1549).*”

If the English reform would be rotted in a theological crisis (a foreign one) rather than an internal issue (Henry the VII need to take a new wife for the birth of a mail heir), the liturgical consequences would have been dramatically changed. However, the transition was gradual and the development of the Common Book of Prayers took place over a number of years.

The chronology emphasis the constant progress towards a ”vernacular” Liturgy- in english:

- 1527 the publication of the Matthews Bible in English (revised and published in 1539 as the Great Bible); The York Bishop ordered that the Epistel and the Gospel to be read in english; the lessons to be read in english after Te Deum and Magnificat. This phenomenon took place after 15 years from the burn of the New Testament of the Tyndale; this constitute the first step towards the reformation if the cult, opening a new horizont for the use of english language in the Liturgy. During that time ” *Thomas Cranmer, Archbishop of Canterbury, had proposed on several occasions the cancelation of the religious books used until then.*”

The anglican Eucharist, as a model and structure, at its base stands the catholic Missa or roman or latin Missa. Cranmer created a new and radical Liturgy, in comparison with the one before the Reformation. Even the matin and evening prayers have been changed, the Psalter was read in a new way, and the Scripture was read in english language. Late, „*in the year of 1549, Cranmer has reached at the anglican classic model*”.

- 1538 The reading of the Creed, Lord,s Prayer, and the 10 Comandaments, in english language.

- 1544 The publication of the Litany in english, written by Cranmer

- 1546 Cranmer has begun presenting an english order of the Liturgy, for replacing the Missa. All these liturgical products have been used only in the time of Henry VIII.

- 1547 The king is dead, and is coming Edward VI, a boy of ten years old, which was called by Cranmer, the second Josia. Now it has been proposed that the epistles to be read in english language, not anymore in latin.

- 1548, 8 march, it has been officialy proposed the cannon of the anglican Liturgy. All these circumstances sustained the coming of the Book of Common Prayer by Cranmer.

- 1549 The first Book of Common Prayer

- 1552 The Second Book of Common Prayer

The principles of coming the Book of Common Prayer are:

a) Exercise of the consacrated people and also the faithfull people, as the Holy Fathers say.

- b) The English language was replacing the Latin which was understandable at all.
- c) All the liturgical books from the Latin rite, were concentrated into one, bringing a feeling of unity.

Speaking about the coming of the Book of Common Prayer, at its base were standing the following:

1. The Great Bible from that the psalms and the epistles were taken.
2. The Latin rite, which was powerfully expressed in the other current rites in England, in that time: Salisbury, Hereford, Bangor, York and Lincoln. The most present in contributing the the liturgy's structure was Sarum rite or the use of Sarum, from the Salisbury cathedral.
3. The orthodox Liturgy, from that were taken elements like the Saint John Chrysostom's prayer in the Litany.
4. Antididagma Cologne
5. The Lutheran influence.

The establishment of the Book of Common Prayer in 1549, not even set new liturgical settings, as vernacular language, but is restoring instant the singing from medieval Church and the Latin polyphonic repertoire. This opera was formulated in the Book of Common Prayer Noted, written by John Marbeck in 1550. This work is an illustrious example representing the musical reform of the worship, which has as a rule „*for every syllable a note*”, showing that the words are never masked by the music.

The process of Marbeck consists by:

- a) the adaptation of the medieval song to the national language. There were compositions of simple singing.
- b) the use of polyphony for making up the singing (this was an old practice, many times being improvised in the Middle Ages, continuing in the form of Litany and festive psalms of Tallis)

c) the polyphonic compositions in the „short” style, used for many songs in English (syllabic, they can be found in the early repertoire of Partbooks Wanley, but also in Tallis, Byrd, Gibbons, music).

d) alternative compositions for solo and choral sections, the „vers” style, responsorial chanting.

e) the composition that involves a bigger group of soloists with the choir, elaborated for special occasions in the XV-th and the beginning of the XVI-th century.

The evolution process of the Anglican Eucharist was over five years, between 1547 and 1552. In his work of *„reformation of the worship, but especially of the Eucharist, practically has reformed all the traditional material for a clear expression of understanding of biblical knowledge, making up this material in an English liturgical style, which was especially created for it”*. By then, from the Reformation to the Restoration, and truly till the XX-th century, the Anglican Eucharist has the Cranmer’s finger print and all the revisions have begun from his point of view.

The third chapter, entitled, *The comparative study between the orthodox Liturgy and the Anglican Eucharist*, speaks about the musical system from the Anglican Church. The musical productions which have emanated from the Anglican Church, do not have so much artistic load like the Catholic and Evangelical systems. *„Except Handel, does not exist any name connected to the liturgical services in comparison with those who promoted the religious songs in Italy and Germany”*, says Edward Dickinson. Despite to this mediocrity, *„the Anglican music won an honorable historical position, not only for the reason for keeping its excellence for 300 years, but more to identify with those who were fighting with the dogma, the rite and politics of the Church”*.

The study of the Anglican Church is the study of the musical forms and practices, more than a study of workshops. Studying the Anglican Church, we find two divisions, the fight between the Anglicans and the Puritans, who were enemies in the art and worship sphere. In this case, we are obliged to see two separated lines of development: the worship music of the establishment of the Church, and the psalmody of the separated categories. Anglicanism followed itself a continuing of the Holy Father’s tradition, with an open Bible to everybody, taking only what was noble and pure from the Catholicism. This concept is very powerfully shown in the Anglican Liturgy. The rite of the Anglican Church is concentrated

into one book, that is, The Book of Common Prayer. The rite is divided in Matins and Vespers, Holy Eucharist, which means the Holy Liturgy, the Confirmation and Ordination. If the little part of the Liturgy is entirely original, the Matin and the Vesper are compilations from the catholic Breviary, the Holy Eucharist with the epistles and gospels are taken from the Missal, the occasional offices from the Ritual, and the confirmation and ordination from the Pontifical. All this offices, in comparison with the catholic ones, are modified and simplified. The anglican Liturgy is composed exactly like the catholic Liturgy. A large space for the scriptural readings; all the psalter was read during a month, the New Testament was read three times per year, and the Old Testament was read only one time per year. The anglican Liturgy includes a very large variety of prayers, psalms called „canticles”, hymns from the latin Missa like: Kyrie, Gloria, Credo, and Sanctus, Te Deum, 10 Comandaments, a litany, and responses called „versicles”. The Anglican Church kept the catholic concept, meaning that the divine worship is a musical one, that the prayers, the psalms and the hymns cannot be pronounced like an ordinary reading, but like a musical tone. The music of the Anglican Church is divided into three: the chant, the choral music and the congregational hymn. The history of the anglican chant can be seen as a symbol of the old idea, for it is a flexible form of expression, which can be easily connected with the hymn „anthem”, but even with the congregational hymn. At the beginning the way of singing was the catholic form. There were two forms of singing, without being accompanied – plain song – sung by the priest, which was almost monoton, and the accompanied song, more beautiful, sung by the choir, or priest and choir. Instead of latin language was used the english language, and the changing of the Liturgy, did not modified the sistem and the musical principle of interpretation that existed in the Catholic Church. The Litany is the oldest part from the Book of Common Prayer, composed by Cranmer and published in 1544, than set for the old plain song. In 1550, all the Book of Common Prayer has been set on the musical notes by John Marbecke, a musician very known at that time. John Marbecke, the same as Cranmer has adopted parts from the gregorian song, taking only the most simple forms. The modern anglican chant is keeping the most simple print of its medieval origin. Instead of greorian rithm with many colors on a single note, we find in the Anglicanism a very big simplification and strictly way of singing. The anglican chant is almost entirely syllabic, even two notes for a single syllable is a very rare thing, having not a similarity with the apostolic chant. The anglican chant is more peacefull.

An attention is proposed by the subchapter The Hymns of the anglican Eucharist, in which is presented all the hymns that form the musical-hymnodic content of the anglican Eucharist. These are: The Litany, Kyrie eleison, Gloria in excelsis, Sursum corda, Sanctus, Benedictus, Agnus Dei, and the congregational hymn. The thesis is also presenting a list of the hymns best known composers from the history of the Anglican Church. We mention Isaac Watts and John Wesley.

The chapter III, ends with a comparison between the byzantine and anglican chant.

The origin of the anglican chant system, is found in the old gregorian chant. It is about a musical speaking, punctuation and the movement rate being the same as in speaking.

The modern anglican chant is very similar with the medieval one. The changings between them can be easily observed, in comparison between the modern chanting book and a catholic book. Cântecul anglican modern poartă amprenta cea mai simplă a originii sale medievale. In the Anglicanism we find a very strict simplification, replacing the freedom of gregorian rithm, with much music on the single syllable. The anglican chant is almost in totality syllabic, two notes for a syllable is a very rare thing, not having correspondent to the melismatic apostolic chant. The separation between the syllabics gave more peace to the anglican chant.

The intonation of the gregorian chant consists from four divisions: recitation, meditation, the second recitation and the end. The anglican chant is in two models: simple and double. A single chant has a single psalm vers; it consists from two acords, the first including three musical fragments, and the second from four fragments. A double chant once bigger than the simple chant, including two vers. „*The double chant was invented only by english people, unknown in the gregorian system*”.

As a conclusion, in generally speaking there are many contacts between the Orthodox Liturgy and the anglican Eucharist. This shows their common origin. In Occident, the latin liturgical rite unified different local rites from West, a role the same as that from East, that was the byzantine rite. The anglican rite being derived from the roman rite, we can see that the orthodox Liturgies are more similar with the primitive Liturgy instead of anglican Eucharist, or the catholic Missa.

The orthodox Liturgy keeps the contact with the past much better, instead of the roman liturgies, being changed in their structure. The orthodox Liturgy has kept unchanged

not even the scheme or the structure, but the prayers text, the early formulæ, which can easily be identified in the texts of the oldest liturgies of the Church.

Before the Reformation, which means before the Anglican Church, and also the anglican rite, the imposition of roman Liturgy has been made with the public authority. After the Reformation, we assist at a standardization of the anglican Liturgy, in structure and music, too. Thus, it became rigid and away by the Church experience.

The XVI-th century represents a moment of turning for the Church of England, which became through the Reformation the Anglican Church, wishing to distinguish in totality by the Catholic Church, from where it came. If the Reformation determined the Catholic Church to discover itself, the Reformation determined the Church of England to re-discover the true spirituality of the Early Church. Now, was the moment of creating a unique Church, as the anglican theologians call it, keeping its roots in the western tradition, has reformed the doctrine and the musical worship, as well.

The anglican Reformation came as a reflexion of the other moments of turning from the english history. It seems that at any 500 years, England has passed through a major changing. Thus, in 597 the christianity has been brought to the anglo-saxons. In 1066 the Mormand Invasion introduced the feudal system. And, in 1535, the king Henry VIII, became „the Anglican Church,s head”, taking the country out from the catholicism and the medieval system into the protestant world and modern era. Today, the Anglican Church it seems to pass an extrem crisis, because of the fight with the rationalism, atheism and the indifference of the secularized society.

Reading the thesis about the Anglican Church,s culture, we notice three themes. They are: *„interdependence of the liturgical worship – the people of God, feel continuously the Liturgy; interdependence of the individual worship – the individuality of the christians is raised by the participation in the Liturgy of the whole people; and, the wealth and variety that exists in the christian worship”,* says Charles P. Price. Therefore, the Liturgy is not a private bussines between any man and God. *„Does not exist any transaction between the priest and God, which the lay people are priviledge to watch”.* At the end of the study we can observ the authenticity of the anglican worship. *„At the end of queen Elisabeth I reign, in the XVI-th century, the Anglican Church has been a very large church.”* The Anglican Church, *„hope that all its members with diferent ways of life will be fittted to worship to God, with the freedom of the first christians, with the splendor of the medieval church, with sober dignity of the Reformation, and with the simplicity and the grace of each person.”*

The orthodox Liturgy has kept unchanged not even the scheme or the ceremonial, but also the its form, meaning the prayers text and of the diferent forms, whose age is from the first centuries, which can be easely reconised and identified in the text and ceremonial of the oldest liturgies of the Church, submitted in diferent documents.

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