

Beresford Hope, M.P., and President of the E. C. U., on the Liturgy of the Church of England; the Dean of York, and the Earl of Mulgrave on the upper classes and the recreations of the people; Sir Bartle Frere and General MacLagan, on Evangelistic work abroad; Canon Gregory on church discipline; Mr. T. Galt, M.P., on the duty of the Church to canal populations; Canon Farrar on morality in private affairs; the Earl of Devon on suffragan bishops; Mr. Wilbraham Egerton, M.P., on central council of diocesan conferences.

CONCERNING CHORAL SERVICE.

THE choral service, with its accompanying ceremonial, is the Church's highest embodiment of her idea of worship of Almighty God. It is not a novelty recently drawn up by musicians and adopted by a few prominent churches; but it is as old as the Prayer Book, and was framed and set forth as the rule of divine worship, by order of the same distinguished Bishops and Martyrs who reformed the Liturgy and restored to purity the ceremonial of the Church. The choral service, therefore, is not simply a form, but the form in which Cranmer and his fellow-Bishops designed that the Services of God's holy temple should be everywhere celebrated. If Queen Mary, Oliver Cromwell and the Puritans, had never lived, the probability is that the Anglican Church would never have seen the disuse of her solemn mode of using the Liturgy; for, that mode is coeval with the formation of the Liturgy: and it is through such disuse alone that it is now regarded by many as a modern innovation.

No sooner was the first draught of the Prayer-Book made, than Cranmer employed the best Church musicians of his day, to take in hand the adaptation of the ancient music of the Church to the English Liturgy. This was a task of no ordinary difficulty; for as the music before that time had been associated with Latin words, great skill was required in adjusting it to the different accentuation and flow of the Service in English. But our Reformers, evidently regarding their work as incomplete so long as only the naked words of the Liturgy were prepared, applied themselves with promptness and alacrity to the perfecting of their labours by immediately clothing those words with an appropriate and well-fitting adornment of music. It is a well established fact that "the first published portion of our Book of Common Prayer in the vulgar tongue was given with the musical notes, and for musical celebration. This was the Litany, which Archbishop Cranmer drew up in English by authority of Henry VIII., and which made its appearance in the year 1544. A letter of the archbishop to his royal master, giving an account of his proceedings on that occasion is well worthy of notice.

"If your grace," he writes, "command some devout and solemn note to be made thereunto, I trust it will much excite and stir the minds of all men unto devotion and godliness. But in mine opinion the song that shall be made thereunto would not be full of notes, but as near as may be, for every syllable a note; so it may be sung distinctly and devoutly, as be, in the Matins and Evensong, *Venite*, the hymns *Te Deum*, *Benedictus*, *Magnificat*, *Nunc Dimittis*, and all the Psalms and Versicles; and in the Mass, *Gloria in Excelsis*, *Gloria Patria*, the Creed, the Preface, the *Paternoster*, and some of the *Sanctus* and *Agnus*." Thus was published the Litany, almost in the form in which we now have it, set to a plain chant.

And the ancient use thus sanctioned and adopted in one particular Office of the reformed ritual was soon extended to all the rest. In 1550, shortly after the issue of the first Service-Book of Edward VI., a manual of plain tune for the celebration of Matins, Evensong, the Office of the Holy Communion and the Burial of the Dead, was compiled and published by John Merbecke (himself an ardent Reformer) for the use of the Chapel Royal, that is to say, in other words, as the *Choral-Book of the English Church generally*,—the Chapel Royal being the model for the whole Church. The use of plain song was thus recognized by the proper authorities.

It was deliberately resolved that the ancient music, used in the Church from time immemorial, should be adapted to the English Liturgy. Therefore all that remained was for competent musicians with due care and study and under lawful direction to make and produce that adaptation. Such was the work of Merbecke, undertaken and completed under the patronage and supervision of Cranmer. And there is evidence even at this early period of the Reformation, that the want of such a work was felt in small country parishes; thus showing that Ritual Song was the universal rule of Divine Service.

As yet no objection had been made to the devotional tendency of the regular Service. But such an objection would appear to have been made at last by the German Reformer Bucer. With some reference to the disaffection which he began to stir up in the Church, one of the earliest proceedings of Elizabeth on coming to the throne in 1558, was to publish the well-known "Injunctions to both Clergy and Laity." The names of the compilers of these "Injunctions" are not certainly known; but their language represents with tolerable fairness the sense of the Church of England generally.

Among the Injunctions, so compiled and issued, is this remarkable one:—"That there be a modest and distinct song so used in all parts of the Common Prayers in the Church, that the same may be as plainly understood as if it were read without singing." Thus was vindicated the ancient and popular Church music, forming what we now call the choral service.

In the year following, by way of practically carrying out this Injunction, there appeared the Service Book of John Day, so called from the name of its printer and publisher. It contained a harmonized Litany, harmonized compositions for the hymns and anthems, in three and four parts, "to the honour and praise of God." A second edition appeared in 1565, enlarged by the addition of "divers other godly prayers and anthems, of sundry men's doings." After this occurred a period of disturbance, in which the extremists among the Reformers revived the objections of Bucer and added many of their own. With great violence they attacked the existing order of Divine Service, and in a petition issued in 1556 they request that "all cathedral churches may be put down, where the service of God is grievously abused by piping with organs, singing, ringing and trowling of psalms from one side of the choir to another, with the squeaking of chanting choristers."

Notwithstanding these and many similar efforts they did not, however, for that time at least, succeed in carrying their point. The feeling of the nation was against them. "Music," says the historian, Heylin, "was retained in all such churches in which provision had been made for the maintenance of it, or where the people could be trained up at least in plain song."

And thus it appears that the rule of the Reformed Anglican Church both was and is that her services should be celebrated musically. The modern idea of a distinction between choral service and parochial service, as if they were two separate kinds of celebration, one proper to the cathedral and the other to parish churches, did not then exist. During the early times of the Reformed Church, one only mode was recognized as the ordinary use for the Church at large, and that was the Choral mode.

In the present day, then, when the Church is renewing her strength, and putting on her beautiful garments, it is cheering to notice the revival in numerous churches of that mode of using the Liturgy which was sanctioned and set forth by the Reformers, thereby showing their wish to preserve in the Church all that was conducive to the maintenance in men's minds of a vivid sense of God's Divine Majesty. And the justification of this may be seen in the fact that, notwithstanding the troubles of the Church in past ages, which caused in thousands of parishes the suspension of the musical celebration of the Liturgy, and the substitution of a lower and less impressive mode, yet, in those churches and chapels in England which were intended to set perfect examples to others, the choral service has been continued (with a brief interruption) ever since the Reformation.

And the ground on which rests the invariable practice of the Church respecting the mode of cele-

brating God's praise on earth, is simply that of holy Scripture and primitive practice; for, through all the period of the Jewish Church the worship was choral in its highest sense, and that too under Divine authority and in consequence of Divine instruction. The Christian Church, therefore, continued "through the ages all along," that which was known to be approved of God and best fitted to win and influence with devotion the hearts of men.

"The Church Triumphant," says Archbishop King, "through the whole Revelation, is, I think, constantly represented praising God after this manner. So (ch. vii. 9.) where the 'multitude,' that represent the people, 'cried with a loud voice (ver. 10.) Salvation to our God, who sitteth upon the throne, and to the Lamb.' And then the 'Angels and Elders,' who represent the clergy, perform their part (ver. 12.), saying, 'Amen; Blessing and Glory, and Wisdom, and Thanksgiving, and Honour, and Power, and Might, be unto our God.'"

Diocesan Intelligence.

QUEBEC.

From our own Correspondent.

ST. MATTHEW'S.—An ordination was held in this Church Sunday morning, 24th ult., Mr. Arthur Judge, of this city, son of Cornelius Judge, Esq., of the M. O. S. S. Co., was ordained Deacon by the Lord Bishop of Quebec in presence of a large congregation. The ceremony was a very solemn and impressive one, and suitable music was rendered by the choir. Rev. Charles Hamilton, the rector, who also presented the candidate for ordination, preached the sermon, in which he expanded upon the relative duties of pastor and people, and inviting other young people to give themselves to the work of the Church, alluded to the fact that already two members of the St. Matthew's Church congregation had taken Orders, Rev. Mr. Colston, now of Portneuf, and Rev. Arthur Judge. We understand that Mr. Judge has been appointed to the important mission of Cookshire, in the Eastern Townships. The new pulpit and redos in St. Matthew's Church were much admired.

MONTREAL.

From our own Correspondent.

ST. MARTIN'S.—The Rev. A. F. Stone has been nominated to this Church. It is surprising how some of our congregations who have the power to nominate have to go to other dioceses for men, and for men that are entire strangers. This nominee is the same gentleman who has written a pamphlet on "Apostolic Succession" and which was reviewed in your columns.

ST. GEORGE'S.—This congregation are preparing to give their Rector a hearty welcome home.

The trouble in Grace Church that you have reported, we find is being reported to the Montreal *Witness* in an untrue light.

The Lord Bishop of Rochester, Eng., has been in the city. He put up at the Windsor Hotel. This is not the first time this Bishop has been to Canada. Although an English Bishop, his presence does not seem to make any more stir than one of our own.

The annual missionary meetings in behalf of the Diocesan Mission Fund are now being held in the Deanery of Bedford.

The Bishop has appointed the 5th of October as a day of Thanksgiving for the bountiful harvest and expresses a suggestion that opportunity will be taken to return thanks for the success of British Arms in Egypt. But he has issued no form for the purpose, so far.

The church school for sons of gentlemen under the directorship of Rev. Arthur French, B.A., Keble, Oxon., has opened with its desks filled. It is a school whose repute is spreading. There are more applications in behalf of boys than can be entertained at the present. The Rector of the School is now in England, having, if nothing has hindered, received Priests orders from the hands of the Bishop of Lichfield on October 24th.

TORONTO.

WEST MONO.—On Thursday September 14th the pretty little church of the Herald Angel was consecrated to the Worship of Almighty God by the Right Reverend the Lord Bishop. The preacher on the