

Mr. Prideaux, and Mr. Cutler. . . . It is to clear myself from the imputation of having misled, I know not how many, clergymen of the Church of England, and, perhaps, induced them to violate the law, that I have done my best to make it known, that until the judgment in the Risdale case was about to be pronounced, I, in common with the eminent judges who had concurred with me in the opinion in question, or such of them as survive (with a single exception), verily and conscientiously believed that the wearing of these vestments was authorised and sanctioned by law."

It appears that the Chief Baron had requested that his dissent should be declared when the judgment itself was pronounced, but that his request was refused, though there was precedent for compliance with it. He did not, however, consider the refusal as binding him to secrecy on his part. The result has been to show a curious sensitiveness on the part of the Court, or at least of the Lord Chancellor, as to its being made known whose the judgment really was. And in order to convict Sir Fitzroy Kelly of a departure not only from the rules of decorum but from rules binding upon a Privy Councillor, he brings forward an order "to be observed in Assemblies of Council," dated so long since as the 20th of February, 1627, which provides that, "when the business is carried according to the most voices, no publication is afterwards to be made by any man how the particular voices and opinions went." In other words, as *Church Bells* remarks, "he goes back to the rules and forms made when the Star Chamber existed, and when members of the Privy Council were imprisoned under sentences of that tribunal for words uttered by them in the House of Commons. This is surely the gravest fact with regard to the Risdale judgment which has yet transpired. If there is anything of Star Chamber practices in the way in which the law is to be laid down and enforced on the clergy, the charge of being law-breakers will cease to be a reproach, and we may be sure that suspicion will soon change to sympathy. 'The law is good,' but only 'if a man use it lawfully.'"

CHURCH MUSIC.

OF the numerous Harvest Thanksgivings held in and around the city of London, England, at this time of the year, many were choral. The music at the Harvest Festival at St. James' Finsbury, was Monk in "C," and was fairly rendered. The processional hymn was No. 225 (Hymns A. & M.), set to a tune arranged for this service by Mr. E. R. Smith, the choir-master of the church. The versicles and responses were Goss' setting of Tallis, which were rendered with much precision. Special psalms were sung from Helmore's Psalter. The *Magnificat* and *Nunc dimittis* were taken to a service in "F" by Dr. Bunnett accompanied by full orchestra, several of the harmonized verses being given without accompaniment. The effect produced by the first part of the *Gloria Patri* being sung and played in unison by a body of

voices and instruments, was very grand. The anthem was by Dr. Stainer, entitled, "Awake, awake, put on thy strength, O Zion." It commenced with a full chorus in "B" flat, succeeded by a semi-chorus in "D," sung as a quartett, accompanied solely by stringed instruments; this was followed by a recitative for tenors and basses, accompanied by organ only, terminating with an *allegro* movement for the chorus and full orchestra. The hymns were 360, 136, 223 (A. & M.); and the concluding processional, No. 359, was sung to a tune by Mr. A. H. Brown. These were heartily joined in by the vast congregation; the first cornet playing the melody throughout, the strings, reeds, etc., forming the accompaniment. At the end of the service, the "Hallelujah chorus" (Handel) was admirably performed by band and organ.

The Sacred Harmonic Society opened its 46th season on November 23rd with a performance of Mendelssohn's "St. Paul." During the season the music of Rossini's "Mose in Egitto" (Moses in Egypt) is to be given; the other works announced being Handel's *Judas Maccabeus* and *The Messiah*; Haydn's *Creation*, Mendelssohn's *Elijah*, Crotch's *Palestine*, Costa's *Naaman*, and McFarren's *St. John the Baptist*.

Music is to be made a prominent feature at the Alexandra Palace. Concerts of orchestral and vocal music will be rendered under the direction of Mr. Frederick Archer, the gifted organist of the Palace. Handel's and Mendelssohn's music will be here rendered by the Festival Choir of 1,000 voices, accompanied by band and organ.

Mr. William Carter opened his new season of oratorio performances at the Royal Albert Hall, Kensington, recently, with *The Messiah*. An important feature at these concerts is the fine singing of the choir formed and trained by Mr. Carter.

We understand that the Council of Trinity College, London, (entirely devoted to the advancement of music) have lately decided to throw open its musical examinations to women.

Dr. F. L. Ritter, Professor at Vassar College, New York, and author of a "History of Music in America," has in course of preparation a "History of Music in England," which will be divided into three books, the first and second carrying on the "subject from the introduction of Christianity into England to the death of Purcell, 1695"; the third treating separately of "English Church Music, regarded from an historical and critical point of view."

The London Church Choir Association being about to hold their fifth annual festival at St. Paul's Cathedral, the Committee have decided to devote the proceeds of the offertory, after payment of expenses, to the Indian Famine Fund.

It is said that owing to the strong influence brought to bear upon the Dean and Chapter of Worcester, there is every prospect that the Festival of three choirs will be held in that cathedral next year, with the orchestral accompaniments of former times.

We perceive that in the lists furnished by

the music sellers in Canada, there are very many excellent new and old hymns and anthems for Advent, the *Benedicite* by modern composers of note, Christmas carols and anthems to be had at little cost; and we recommend choirs of churches to obtain copies, and practice them for the benefit of their respective congregations.

THE HISTORY OF CHRISTIAN HYMN WRITING.

WRITTEN FOR THE DOMINION CHURCHMAN BY C. P. M.

Chapter VI.—The Eleventh Century.

DURING the eleventh century the condition of Europe became more settled. The Norman conquerors of France, England and Italy rebuilt churches and monasteries. The Papacy rose from its abject condition of the tenth century to a height of political and moral power never reached before under Hildebrand. The first great impulse to philosophical theology began with Anselm. Besides twenty-three sequences by unknown authors which are given by Kehrein as having passed into the services of the Church from this century, some of the most beautiful of the distinctly mediæval hymns were written in this age by King Robert the Second of France, by Fulbert, and above all by Peter Damiani. "Ye Choirs of New Jerusalem" (Hymn 106, A and M) is by Fulbert, Bishop of Chartres, many of whose hymns were specially used in the English Church during their author's life-time. Among the friends of Fulbert was King Robert the Second, son of Hugh Capet, whom Sismondi describes as "one of the gentlest but least competent of kings." His lot fell amid turbulent times, domineering ecclesiastical dictation, to which his amiable temperament too readily submitted, and perpetual revolt of his own kinsmen. He excelled in music and would frequently lead the chanting in the choir of St. Denys. Several hymns of great beauty are ascribed to him, and Sismondi relates how his wife, becoming jealous of the poems he was continually addressing to the saints, asked him to compose something in memory of herself, on which the king wrote the hymn beginning "O Constantia Martyrum," which, her name being Constance, satisfied her. King Robert bequeathed to the Christian Church the justly celebrated hymn "Veni Sancte Spiritus." This hymn is selected for special praise as one of the gems of mediæval poetry by Milman, and Archbishop Trench describes it as one of the loveliest of all the hymns in the whole circle of Latin poetry. In force and richness of rhythm it may be considered inferior to some of the masterpieces of the next two centuries. Still the Latin lines in the simplicity of their threefold single rhyme have a calm and plaintive grace, which no translation can reach—they seem to bring before us the gentle spirit of the pious king seeking refuge from domestic and political perplexities at the Throne of the Almighty Comforter. In few hymns does the personal character of the writer more fully express itself. To others in all ages