#### HISTORY STUDIED IN MUSIC.

BY DR. J. K. FORAN. Ottawa Citizan.

Once more the hall of the Gloucester Once more the hall of the Gioneester street convent was thronged with a most select and appreciative audience to listen to another of Dr. J. K. Foran's eloquent lectures. There was a large representation of clergy, sena tors and members of parliament. In November last Dr. Foran spcke on the Charles History dealing with history November last Dr. Foran spice of the Study of History, dealing with history as found in manuscripts and books. In December he spoke of history as studied in monuments—full reports of which appeared in The Citizon—and this time he spoke of History as s in the Music and the Musical Instru-ments of the different nations and Ages. If it were possible this last one was even more brilliantly attractive than its predecessors, and that is say-ing a great deal. The subject was most suited for the play of those pecu-liar faculties evident in all Dr. Foran's lectures—imagery, sentiment, harmony of diction, action and ideas.

might here remark that what seens to give the greatest charm to those lectures is the fact that Dr. Foran uses neither manuscript nor notes, and yet it is evident that he has no set phrase of speech prepared, be simply talks on, gliding from link to link of his chain of ideas, without any apparent effort, bringing in any matter that suggests itself as an illustration on the sour of the moment. tration on the spur of the moment suiting his tone, gesture and expression to the humor of the audience, and invariably holding his hearers spellbound from the very first word to the last. There is no monotony; in fact, the variety is only less surprising than the memory that can retain such a mass of interesting material. This is what caused a Canadian critic to once say that "Dr. Foran stands in a class by himself as a lecturer.

We do not pretend to give even a full synopsis of this lecture— the fruit of untold research. Dr. Foran was of untold research. Dr. Foral was careful to explain, in opening, that it was history and not music that his lecture purposed teaching. "I am aware," he said, "of my personal incompetency to deal efficiently with a subject that demands more or less technical musical education. Were I Were technical musical education. technical musical education. Were I to attempt to detail to you the amount of bewildering information gleaned from 38 volumes consulted, I would merely confuse you and lose myself. I make no pretense to any technical knowledge or any practical education in music. My aim is to show how history may be made interesting and more easily retained by studying monuments, music, art, coins and such like ments, music, art, coins and such like subjects. In order to investigate these you must learn the history of the people to whom they belong."

After this explanation Dr. Foran

proceeded at once to contradict his own disclaimer by giving evidence of a wonderful knowledge of the history and principles of music as well as of construction and improvement o the various musical instruments. MUSIC WITH THE GREEKS.

Dr. Foran began by telling of the many Egyptian, Phonician, Hebrew and old Celtic legends concerning the first discoveries of musical instruments and the use of harmony. He then passed to the Greeks, with whom the passed to the Greeks, with whole the earliest system of which any record is left us was found. About five hun-dred years before Christ was com-menced the famed Lenaion theater, which was only completed in three hundred and forty B. C. This theater held fifty thousand spectators, had seenery that could be instantaneously changed, and was fitted with machinery compared to which the best we possess

might serve as toy models.

Every word of the Greek tragedy Weat they called tragedy was sung. Weat they called tragedy we call "dramma per la musica"; weat they called comedy we call "opera buffa." The Alcestis of Euripides in 438, B. C., foreshadowed our romantic opera. Aeschylus composed music to accompany his tragedies; Sophocles accom-panied at least one of his plays on the cithars; Euripides wrote the verbal text and left the music to others. Of all the Greek music the sole surviving remnants are three hymns - to Apollo Nemesis and Calliope, and the first Pythian ode of Pindar. Euclid the great mathematician, has left the most practical writing of all. His section of the Canon treats of the various sounds derived from proportionate divisions of the open string of the monochord. O course it is far from the perfection of the modern scale and remote from our octave. Still it shows how music and mathematics were closely allied even in the days of the Greeks—later on Dr. Foran shows an evidence of a like al-liance in the fifth century of the Chris-

Passing rapidly over the period of transition about the time of Christ, we are brought to the study of

WITH THE EARLY CHRISTIANS The Romans were a conquering peo ple more bent on subduing nations and making slaves than on cultivating art. They were much less enthusiastic than were the Greeks, especially in regard to music. In the dist years of the Obrigtian era Jewish converts to Christianity fled from their own land to es cape persecution, took refuge in Rome and brought with them a music new to and brought with them a music new to a western world, but to which they had been accustomed in the temp'e of Jer-usalem. These old psalm tunes, handed down orally, during the ten great persecutions, necessarily lost much of their original form. In 384 St. Ambroise, Bishop of Milau, gather ed them into a collection, reduced each to the purest attainable form, and left to the world the Ambroism chant —based on a system of four notes. Two hundred years later—in 580—St. Gregory the Great made a more comgree collection of antiphons, hymns, pealers, introits, graduals and offertoria. He invented an eight note form of notation, called semiography. His entire collection was called "Cantus Planus," or plain chant, and extended as a ritual over the whole ecclesiastical year. This is the famous Gregorian chant. We cannot follow Dr. Foran into all the details, but must content

wonderful collection of historical in

formation in regard to music.

IN THE MIDDLE AGES.

After dealing with the works of Boetius, in the year 500, those of the monk Hucbaldus, in 870, those of Notkerus, abbot of St. Gall, and St. Remi of Auxere, Dr. Foran came to Guido d'Arizzo, to whom we owe the solmistration, the scave, the hexochords, the harmonic (Guidonian) hand, the monochord and clavier. In 1025 he invented chord and clayer. In 1025 ne invented the form of notation that has since existed. The six sections of a hymn, sung on the feast of St. John the Baptist, began with different notes of the scale. Later on the Italians added "Si" and adapted it to the 7th degree.

The "It" in page for years was The "Ut" in use for years was changed to "Do," as being more sonorous. With these changes we find the source of our modern scale in the following homes. lowing hymns:

Ut (Do) queant laxis. Re-sonare fibris. Mi-ra gestorum.

Sol-ve polluti. La bi reatum Sanote Johnannes.

TROUBADOURS AND MINSTRELS. Next Dr. Foran treated of the sec ular music, the history of the trouba ular music, the history of the trouba-dours of France and other countries, the ministrels of England and the minnesingers of Germany. He showed how in the times of the crusaders the ministrels of all countries, except Scot-land and Ireland, mingled and based their romances on the laws of chivalry. With the folk-songs and music of the Scotch and Irela it was different so Scotch and Irish it was different, so that as they retained their own originality, they must be treated apart from

INSTRUMENTAL MUSIC In the middle ages they had the harp, trumpet, flute, psaltery and other in-struments of Greek, Hebrew or Oriental origin—all primitive. First we have the violin, descended from the Rebec, of which we know nothing save by the pictures of it in old cathedrals; the German geige, the English fittele (fildle), the French vielle, the Cambain cruth and the Italian rotta—ancestor o the hurdy-gurdy. Dr. Foran entered into a detailed account of the developanto a detailed account of the develop-ment of instrumental music, in the stringed, the keyed and the wind in-struments. It was most interesting to follow with him the changes from the lyre of Hermes to the Cremona violin, from the pipes of pan to the modern

n the primitive harp to the grand piano.

The second part of the lecture dealt with Scotch and Irish music and the instruments they possessed and perfected. As the lecturer proceeded the astonishment grew greater how one could possibly retain so much informa-tion on such a difficult subject.

SCOTCH AND IRISH MUSIC One striking feature was Dr. Foran' tatement and proof of the fact that the negro songs and tunes of the south were borrowed from or based on the Scotch airs of olden times. In them we find the pentatonic scale used for many of the major, and the minor scale with a minor seventh used for many of the minor songs. Both are constructed upon these same scales.

THE HARP. Nothing could be more interesting Nothing could be more interesting than the account of how the brothers, Heber, Heremon and Ir, the sons of Millesius, fought with each other, how Amergin, the bard, sang a song of conciliation that brought harmony between ciliation that brought harmony between them, and how, in gratitude for that peace, they selected the harp as the emblem for their national standard— the emblem still remaining till this day on the flag of Ireland. We could not attempt to follow Dr. Foran into the vast labyrinth of information regarding Ireland's music, or the changes in Ireland's instruments of music. One part, however, we cannot refrain from nentioning, it was so original.

THE HARPER'S THREE FEATS. Dr. Foran traced the harp back, by records in Irish manuscripts and by the Annals of the Four Masters, to the year 3330 of the world, or 1800 before Christ, when a harper sang the victory of the Tuatha-De-Danann over the piratical Formorians. This harpen (Daghda) played his harmonies on the Goltraighe' until the women cried tears; on the "Gentraighe" until they laughed aloud : on the "Suantraighe" until they fell asleep. These were not three instruments, but three keys or tones thet produce these effects. They correspond with the three Greek modes the Darian, the Phrygian and the Lydian: and these are represented in the three accents, the grave, the acute and the mean; and these are known to us as sharp, flat and natural. Thus he traced our most modern system back to the Irish harper of over three thousand

years ago. We would gladly enter into all the details of the gradual perfecting of the instruments and the clothing of old airs in garbs of more delicate harmony, out space forbids any attempt to follow Dr. Foran in his masterly march down the centuries, from the Druid bard to the first Christian minstrel, from Ossian to Carolan, from Dubh-theach to Moore The ancient Irish harp no longer exists, but its soul, in the melodies of yore, survives and is immortal.

MUSIC EVERYWHERE

When all was said that one could magine possible to be said on music in history, Dr. Foran closed with a peroration that was in itself a chant of union, peace and harmony. He said that God's music was everywhere around us. The delights of heaven are painted to our imagination and one of them is the singing of unending alle lulias around the great white throne angels are represented with harps and lyres in their hands; at the very birth of the Saviour the angelic host descended with "glorias" that start led the echoes of Judean hills. There is harmony in the succession of the seasons, in the movement of the stars, in the motion of the earth. There is music to be heard in the roar of the ocean, in the boom of the thunder, in the sweeping of the river, in the wind over the prarie, in the solemn silence of the mountains, in the babble of the chant. We cannot follow Dr. Foran into all the details, but must content curselves with a hurried glance at his of the leaf. Hearken! Niagara, like a

mighty organ in the temple of the universe, pealing its perpetual anthem of worship. Listen! Montmorency's white chord on its granite lyre vibrating with melody. Look aloft, around, below; God's sweet music everywhere, nature's perfection of harmony on all sides. Why should man alone mar that peacefulness? Why should he alone peacefulness? Why should he alone break that harmony? Let the citizens of this fair Dominion draw the lesson and put it into practice. Let there be harmony to correspond with that of the universe, between all sections of our people. Let the bass and the treble blend in the perfection of a masterpiece of national melody. Provincial, political, railal. religious dif-ferences all jar upon the ear and dis turb that God-inspired peace and union that should reign. If only our prejudices could be uprooted and our animosities buried, hand in hand, with united voices, in one glorious anthem of patriotic devotion, we, the citizens of Canada, would be able to entone a hymn of thanksgiving—in harmony with the harmonies of the universe—

This northern arch, whose vast proportion Span the skies from sea to sea, from Atlantic to Pacific. Home of unborn millions free."

Mr. J. E. Cyr, M. P., representative of Provencher, occupied the chair and at the close Mr. J. J. McGee, clerk of the privy council, proposed a vote of thanks to Dr. Foran, stating in his re-marks that this was the most brilliant and exhaustive lecturer he had ever

#### FIVE-MINUTE SERMONS.

Second Sunday in Lent.

BENEFITS OF A GOOD CONFESSION. "In thee, O God, I put my trust; let me not ashamed," (Ps. xxiv. 2.)

When our first parents fell from virtue they immediately hid them-selves. This sense of shame for sin serves. This sense of sname for sin committed is inherent in human nature, and is therefore a good thing, but like every good thing it may, by excess, become an  $\epsilon$ vil. Let us see how it can ecome an evil.

There are some who from this very ense of shame go on from year to year sense of sname go on from year to year making bad confessions, go on from year to year hiding some sweet darling sin from the priest. Cowards who are unwilling to bear a momentary flush of the cheek! Sinners who are willing to commit sin but unwilling to bear its shameful effects! Then there are others — hypocritical penitents who pose before their spiritual directors and smooth over certain sins, for fear they might incur the shame of losing the good favor of the priest. Foolish people! they forget that the more honest and more open the confession the more tender becomes the heart of the priest and the more effective the spiritual remedies he prescribes. There is no such thing as the loss of reputation before the priest in the confessional. The priest is but the representative, the agent of God, and God knows all. What shall we say of those who imagine that they might have to suffer the shame of finding the priest very much shocked at the sin they have committed and unable to attend to it? Let us make no such mistakes. There is no spiritual difficulty, no form of sin to which the priest cannot offer a solution and a cure. Every confessor has made special studies to ments of every soul—from the innocent child's to that of the blackest sinner. Herein we see what a great safeguard to our morality the sacrament of penance is. Why, even the very shame incurred in confessing a sin is half the victory over that sin! Sometimes. also, we meet persons who refuse to bear the shame of the rebuke from their father confessor. They blush they are confused, they are The hardest and most cruel treatment the deepest shame that man could suffer, would not be enough punish-ment for the commission of one deliberortal sin. The much penance we deserve, he has sounded the under-current of society e knows its rocks and shoals, and therefore capable to guide the soul to

And now, what shall we say of the peaceful relief and calm repose which follows the shameful confusion of telling dark sin; to a priest? What can say? Those who have experis. Although the serrow for sin still abides in the soul, nevertheless the sense of shame is lost in the sense of

reedom from sin Finally, shame may incline us to omit seemingly little things, small circumstances which, if confessed, indeed would add special malice to the sin. It may also incline us to drug our consciences so to speak, to stifle doubts as to whether a thing is a mortal sin or not. Oh! let us have some common sense with regard to that natter. Let us tell all, in spite of the matter. Let us tell all, in spite of the nervousness and remorse and feverish brain, and the great weight will be lifted from off our souls. Let us for once be severe with ourselves, without being morbidly scrupulous. Let us choke the demon of pride. Let us, as it were, subject our souls to the scientific experiment of having a flood of leater in light poursed down into its very

depths. We cannot lead two lives before God. as the limpil stream that flows do vn the mountain. Once upon a time the sacred body of Jesus Christ, stripped of

lestric light poured down into its very

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of shame before a wild, cruel and jecring mob! Let the awul picture sink
deep into our hearts. Let me upon the company of th deep into our hearts. Let us endeavor to realize something of its tremendous significance. Then and then only shall we begin to put our trust in God Then and then only shall we begin to

#### TALKS ON RELIGION.

MATRIMONY-CONTINUED.

It has been declared as of faith by the Holy Council of Trent in session twenty-four canons three and four, that the Church can constitute nullifying impediments regarding matrimony as a sacrament. This power flows from the fact that Jesus Christ has left to His Church the care, direction and dispensation of things necessary for man's salvation. It is through the Church

salvation. It is through the Church and her divinely constituted ministers that the merits of Jesus Christ are applied to our souls. Christ said to His apostles and their lawful successors:

"He who hears you, hears Me, and he who despises you despises Me."

"All power is given to Me in heaven and on earth. Going therefore, teach ye all nations, and behold I am with you all days, even to the consummation of the world" (Matthew, xxviii: 18, 19, 20.)

Hence the Church has the right to de cide all controversies respecting the proper and valid administration of the sacraments, and consequently to her belongs the right to settle all disputes respecting the matrimonial bond. The Church has always exercised this right and exercised it in virtue of a powe and exercised it in virtue of a power divinely conferred upon her, not from any concession of the civil power. Where the validity of marriage is con-cerned, no lay tribunal has any juris-diction. Its designs in such cases diction. Its decisions in such cases are an abuse of power and an usurpa-tion of an authority which does not belong to it. Such civil decisions have no binding effect upon the conscience, and offer no justification to those who avail themselves of them. The con-tract of matrimony and the sacrament of matrimony are inseparable. Christians cannot enter into the matrimonial contract without receiving the sacrament. Pope Pius IX. reiterated and most positively asserted this teaching. Other contracts are subject to the civil Other contracts are subject to the civil power, but matrimony was instituted by God before the civil power was established. The dowry, inheritance, the right of succession, the holding of offices, and the like, properly come under the jurisdiction of the civil laws.

Pone Pins VI. on this matter, de Pope Pius VI. on this matter, de clared: "Fo the Church alone, t which all care of the sacraments is entrusted, belongs the right and power of assigning the form of the ma ri-monial contract, raised to the sublime dignity of a sacrament, and conse of pronouncing judgment or the validity or invalidity of matri

There are two classes of impediments—prohibiting and invalidating.
Prohibiting impediments render marriage unlawful. Invalidating impedi ments render marriage null and void One who enters the married state, not withstanding the existence of a pro hibiting impediment from which a dispensation has not been obtained, commits a sin; still the marriage is valid. In case there is an invalidating impediment from which a dispensation has not been obtained, a marriage con tract entered into would be invalid, and the parties to such a contract would not, before God and the Church,

There are four prohibitory impedi ments, namely: prohibition of the Church, proscribed seasons, a formal engagement to marry, and a vow of chastity. Under the first of these im-pediments are comprehended marriages celebrated without publishing the s. marriag just consent of parents, and mixed marriages. A mixed marriage is one between a Protestant and a Catholic; this kind of marriage we will treat of in a separate instruction. By the se ond impediment it is understood that the Church has prohibited, for wise reasons, the observance of solemnities in the celebration of marriages at certain seasons of the year. The Nuptial Blessing must not be given from the first Sunday in Advent until Epiphany, nor from Ash Wednesday until Low Sunday. We treated of the third impediment, arising from an engagement to marry, in our issue of last week. to marry, in our issue of last week. There are four simple vows which make it a grievous sin, without dispensation, to enter the matrimonial state: (1) A vow of cellbacy; (2) a vow of virginity; (3) a vow of perpetual chastity, (4) a vow of receiving holy orders, and (5) a vow of entering a religious order.—Catholic Universe.

Take then to thyself, from Him Who was crucified for thee, and from His blessed Mother, an example of unwearied patience; and, in return for the infinite yearning of Jesus for thy salvation, shrink not from enduring some small affiction. Enter, through that most glorious wound, into the most loving Heart of Jesus, pierced with the lance for love of thee !

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crave the opportunity of suffering shame for His sake: "In Thee, O God, I put my trust; let me not be ashamed."

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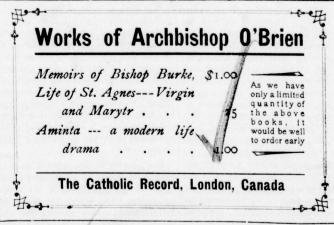
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