

CORRESPONDENCE.

It is distinctly to be borne in mind that we do not by inserting letters convey any opinion favourable to their contents. We open our columns to all without leaning to any; and thus supply a channel for the publication of opinions of all shades, to be found in no other journal in Canada.

No notice whatever will be taken of anonymous letters, nor can we undertake to return those that are rejected.

Letters should be brief, and written on one side of the paper only. Those intended for insertion should be addressed to the Editor, 162 St. James Street, Montreal; those on matters of business to the Manager, at the same address.

CHRIST CHURCH, MONTREAL.

To the Editor of the CANADIAN SPECTATOR:

SIR,—I notice a paragraph in your paper in which it was stated that Mr. Barnes was organising a choir composed of members of the various city church choirs to perform "Full Choral Evensong" in the Cathedral. Now, without expressing an opinion as to the advisability of forcing such a service on an evangelical congregation, may I ask what right Mr. Barnes claims to interfere with the various city church choirs, or why should he, more than the organist of St. George's, St. Luke's or St. Stephen's, call himself "cathedral organist"?

Christ Church (if it be at any time a cathedral) is, as regards its Sunday services, no more nor less than any other church in the city. The organist is appointed and paid by the Rector and Wardens (parish church officers), and is in no way connected with the cathedral body; and although previous organists have assumed the position, they were never anything more than parish church officers, like their confreres in the churches named above.

If Mr. Barnes cannot organise an efficient choir without aid from other choirmasters, let him acknowledge the fact, and draw on their good nature for assistance, but let him not pretend to a position to which he is in no sense entitled.

Yours, &c.,

EPISCOPALIAN.

To the Editor of the CANADIAN SPECTATOR:

SIR,—I was a good deal surprised to read in the SPECTATOR of last week an article condemning, in common with all similar efforts for charitable purposes, the concert recently given at the Rink in behalf of the yellow fever sufferers; and this on the ground that such concerts conflict with the pecuniary interests of the musical profession. I am pretty well acquainted with the profession in this city, and, unless the writer of the article in question is one of them, I make bold to say that there is not a professional musician in Montreal who entertains so narrow and selfish sentiments as are expressed in the SPECTATOR's article. In plain English it means: Let the Southern people die, if they must. We have our own interests to protect, and unless we are paid for our services Southern sufferers and anyone else may go to Jericho for all we will do for them.

It's well enough to talk about asking money subscriptions, but musicians, like other people, have need of all that commodity that they can command, and, as a rule, it is much easier for them to sing a song or play a solo than to subscribe money. The idea that they must not do this, if so disposed, lest they prevent some one else from earning a fee, is about as reasonable as it would be to claim that a gentleman must not send his private carriage to give a needy invalid a drive, because his doing so might possibly prevent a city carter from getting a job. I cannot help thinking that the profession of this city will not thank their self-constituted champion for advancing in their behalf such a doctrine as this. If any of them, at any time, see fit to give either money or their services for a charitable object, I have yet to learn that it is not their undoubted right to do so.

Montreal, October 9th, 1878.

THE "REFORMED" EPISCOPAL CHURCH.

To the Editor of the CANADIAN SPECTATOR:

DEAR SIR,—In writing over a *nom de plume*, I have only availed myself of the privilege usually granted to correspondents; but since this seems to have given grievous offence to Dr. Ussher, I will at once remove what seems to me to be a mere "straw of stumbling," and in the future I will sign my full name and "claim the verdict of the public on the point."

Dr. Ussher states that the "Reformed" Episcopal Prayer Book, with the exception of the one point of Baptismal Regeneration, is identical with the Second Book of Edward VI. But I find the latter contains the Absolution in its declaratory form, and in the service for the Ordination of Priests, the only form inserted, was, "Receive the Holy Ghost," &c., both of which points have been omitted in the Cummins Prayer Book. In fact, it was into the Second Book of Edward VI, that the Reformers inserted in the Baptismal Service for infants the declaration, "Seeing * * * that this child is *regenerate*," and in the thanksgiving, "That it hath pleased Thee to *regenerate* this infant," &c.

In the "Reformed" book, provision is made for the introduction of extempore prayers into the service, which was not done in the Second Book of Edward.

In the Memorials of Lord Cecil it is recorded that extempore prayer was first introduced into public worship in England (A.D. 1567) by Cummins, a Jesuit, who was engaged by Pope Pius V., and sowed the seeds of dissension in the English Church by teaching that the English Prayer Book was not only unscriptural in its teachings but also that it was the Roman Mass in disguise and that in order to pray spiritually one must pray extemporaneously. From the similarity of the arguments used by the Jesuit Cummins with those employed by "Bishop" Cummins and his followers to induce disaffected persons to leave the Church, may not this latter movement owe its origin to Jesuitical intrigue and machination?

In order to show the utter incorrectness of Dr. Ussher's assertion that the First Book of Edward VI. was "Romish in its teachings," I will give from I. H. Blunt a brief summary of the doctrinal points in Edward's First Book regarding Romanism. (1.) Rejection of the supremacy of the Pope. (2.) Transubstantiation was declared to be no doctrine of the Anglo-Catholic Church. (3.) Roman purgatory was repudiated. (4.) Worship of the Blessed

Virgin and the Saints was removed from the devotional offices. (5.) Two Sacraments only, viz., Baptism and Holy Eucharist, were set forth as being generally necessary to salvation.

Perhaps it was nothing more than *forgetfulness* that caused Dr. Ussher to omit all mention of the fact that when Mr. Oxenham waited upon Cardinal Manning as the representative of Ritualists he did so entirely upon his own responsibility, without any authority from his party, and his conduct was strongly censured by the leading Ritualists in the English papers at the time.

Dean Hook and Archbishop Usher both prove that (A.D. 182) a school was founded for the training of teachers for the British Church.

In the records of the Council of Arles (A.D. 314, nearly three hundred years before Augustine landed in Britain,) we find that three Bishops of the British Church were present, viz.: Eborius of York, Restitutus of London, and Adelfius of Caerleon; and at the Councils of Sardicea (A.D. 347) and Arminium (A.D. 367) the British Church was represented by her bishops. In the latter part of the fourth century, Augustine and Jerome tell us that the Church in Britain was not only in a flourishing state but also that it was orthodox in faith. In the beginning of the fifth century, the Church in Britain was troubled by Pelagianism, whose founder was Morgan, a native of Wales; and Germanius, one of the Gallican Bishops not under Rome, came over in order to assist the British Bishops in confuting this heresy. According to the Saxon writer Bede, shortly after Augustine's arrival in England he held a conference with the British Bishops to settle the question concerning the Easter Day festival.

In the face of all these facts Dr. Ussher has no grounds whatever for asserting that the existence of a branch of the Church Catholic in Britain prior to Augustine's time is a piece of "modern unhistorical bosh."

F. C. LAWRENCE, M. D., (RITUALIST).

MUSICAL.

THE STRAKOSCH CONCERTS.

These concerts, for which we have waited so anxiously and expectantly, took place in the Academy of Music on Monday and Tuesday evenings. We recommended these concerts to our readers, because, so far as we knew, the troupe was a good one, Misses Cary and Kellogg and Madame Rivé-King being known to us as artists, and the host of additional talent promised by Mr. Strakosch, comprising (as we innocently supposed) some of the finest European singers, picked up by Mr. Strakosch in his travels, was sufficient to make us anticipate a musical feast of rare excellence.

That the concerts as a whole did not come up to our expectations we are now compelled to admit; nay more, that there has been deliberate misrepresentation on the part of Mr. Strakosch or his agents we unhesitatingly assert, and we think it our duty to denounce this practice of promising a certain entertainment, and giving one immeasurably inferior. Montreal people have been so frequently misled by extravagant advertisements that they are getting to mistrust everybody, and honest concert-givers, who go simply upon their merits, have no chance of obtaining an audience.

Mr. Strakosch is one of the *most promising* men of the age. With "Parturiunt montes" for a motto, he announced "grand operatic concerts" by his entire troupe, including Misses Kellogg and Cary, Madame Litta, Signor Rosnati, *the finest tenor in Europe*, Herr Henry Wertberg, Signor Pomptaloni, Mr. Gottschalk, Mr. Conly, *premier basso of the world*, and Herr Weizand as vocalists; Mesdames Maretzek and Rivé-King as instrumentalists. One soprano, two contraltos, two tenors, two baritones, two basses, and these *culled from the leading opera-houses and concert halls of the world*!! it fairly took our breath away, and with busy pen we implored our readers not to miss this rare opportunity.

Now what *did* we hear—two concerts certainly, two instrumentalists, one soprano, *one* contralto, *one* tenor, *one* basso, and *no* baritones at all!! Madame Litta, the great contralto, Herr Westberg, the fine European tenor; Signori Pomptaloni and Gottschalk, the eminent basses, did not even look at us or say—"We are here; we think you would rather not hear us sing, as we are only hired to fill out the bills with our high-sounding German names, but *we are in existence at any rate*, and have come to let you look at us."

Of the nine vocalists announced, four only appeared, the majority being conspicuous by their absence. Of those who *did* sing, we would say Miss Cary sang, as she always does, like an artist, Miss Kellogg sang with taste and expression, and proved her right to her high position, but as for the rest. We give Mr. Strakosch his choice of resting under the imputation of having wilfully misled the public, or being no judge of singing, and unfit to cater for public entertainments. *Mr. Conly, the first basso in the world!* go and hear Whitney next week at the Rink, go to New York and hear Foli—nay, do not mention such singers at all. Have we not heard in this very city Messrs. Campbell, Winch and many others far superior? Conly has a good voice, and, with proper training, may yet take rank as a singer, but we judge him as we hear him, and the heading of one of the advertisements on the programme, "A Singing Type-founder," a more fitting appellation than a singing musician.

Rosnati cannot compare with Conly for a moment; Mr. Strakosch was evidently joking when he sent him to appear before such an audience as "the first tenor in Europe. Our amateur tenors are all about to resign their situations and go into the profession; you may say 'non e ver,' but we have heard Mattei's fine song much better sung by amateurs.

We have done now with the vocalists, and have the pleasanter task of noticing the performance of Mesdames Maretzek and Rivé-King. Madame Maretzek's performance on the harp pleased us very much. Her playing is clear and brilliant, the greatest difficulties being managed with perfect ease; in the quieter passages she played with taste and judgment, and left us nothing to criticise even were we so disposed.

As for Madame Rivé-King, it is seldom we have listened to a finer pianiste. Her technique is without a fault, her execution neat and brilliant, whilst her various pieces were rendered in a thoroughly artistic manner. Liszt seems her favourite, as she played his Hungarian Fantasia at the first concert, and his arrangement of the "Tannhäuser" March at the second; we