

which all modern harmonies revolve. We perceive from this rapid sketch that the science of music has been evolved from the science of mathematics. The ancients failed to reach the high plane to which modern musicians have attained because they sought to make music subservient to the interests of a pagan mythology, but it is to the fostering care of the Christian Church that we attribute the high degree of musical development we enjoy to-day. Had Pythagoras prevailed we should have been deprived of the reposeful sensation produced by the retention of the 3rd, and had the no less arbitrary ruling of Terpander been final the very gates of Harmony would have been forever closed, and the magnificent tone pictures, which have been evolved out of the seven notes of the scale through the stamping of their own individual poetical conceptions upon them by succeeding generations of composers would have been denied to the world forever. The ancient Romans derived the basis of their musical system from the Greeks, and about the year 50 of the Christian era, Diodorus introduced the major 3rd into their diatonic scale, which the Greeks had rejected, but which the Arabians had incorporated into their system. Had this interval been finally rejected not a bar of music which has been sung in any Christian assembly during the last thousand years would have been, or could have been, sung. Palestrina, Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, and a host of other composers, would have laboured in vain, and the reverence we cherish for their memories might have been frittered away in a senile admiration of Pagan dirges. "Nearer My God to Thee," the most popular item in the repertoire of Christian hymnology of the day, could not have been written, for the reason that the melody commences on the 3rd note of the scale. Had Terpander's dictum been accepted as final, Handel could not have written his grand "Hallelujah" chorus in the Messiah, the 5th being selected by the composer as the leading note for the entry of the triumphant theme,

"For the Lord God Omnipotent reigneth."

For the same reason Beethoven could not have written his "Hallelujah" chorus in the "Mount of Olives," the 5th note of the scale having been also employed by him for the entry of the jubilant theme announcing the accomplishment of Man's Redemption through the Sacrifice on the Cross. For the same reason the ecstatic strains which have wafted millions of weary souls to their eternal rest would still lie buried in the darkness and obscurity of the uncreated, the music of the Christian Church being mainly dependent on the retention of the very intervals which the Pagans had rejected. The earliest records of the Christian era show that music was an essential part of worship, the consolation of the captive and persecuted, and the soul-language in which martyrs gave expression to the divine ecstasy that sustained them at the stake, on the cross, and in the horrid arena in which merciless cruelty consigned to the fangs of ravenous wild beasts, alike the hoary head of the aged and venerable and the tender bosom of youth and beauty. Many a pitiless Pagan was touched by the sublime faith which vented itself in songs of victory over death, and many a convert was thus made. St. Augustine was converted through the influence of Christian music, and Cecilia, a Roman lady of noble birth, also fell under its inspiring influence and joined the ranks of the persecuted Christians. Martyrdom was her reward, but her tomb became a place of religious resort, where hymns were sung in her honour, and her name has been perpetuated as the Patron Saint of sacred music. The destinies of nations as well as of individuals have been changed by this potent, mystic sequence of sounds which we call the musical scale. "God Save the Queen," Haydn's Hymn to the Emperor, and the "Marseillaise" hymn, each embodies a nation's history. "Scots Wha Hae" will never be forgotten till the last Scotchman lies buried in his grave. Can it be that the labours of successive generations of musicians from the remotest times shall find their finality in death? We do not think this, we do not hope so. The only occupation which has been revealed to us in which we shall be permitted to engage in a happier state of existence is that of an eternal service of praise. There is therefore a fitness in qualifying for it. Many great and good men have regarded and do regard Heaven as an arena in which we shall be afforded infinite opportunities for the higher development of such culture and accomplishments as we may acquire here, and they who aspire to comradeship with the countless choirs, whose

happiness will find expression in endless songs of joy, should reflect that the path to all this future pleasure lies through the narrow channel of the musical Scale.

GEO. E. BRAME.

Much sympathy is felt for the Philharmonic Chorus and its painstaking conductor in view of the unavoidable cancellation of the proposed Stabat Mater performance, at which Mme. Nordica and other eminent soloists, together with the Boston Festival Orchestra, were to have appeared. It is to be hoped that the Society will see its way clear to engage new soloists and another orchestra, so that the public may still have an opportunity of hearing this work, in the preparation of which so much time has been spent. If, however, owing to the lateness of the season, it should appear to the committee unwise to take action just now, the advisability of giving the work very early next autumn will, no doubt, be considered; for to abandon the project altogether would certainly tend to weaken the Society.

The last regular meeting of the Clef Club, for the present season, was held on the 4th inst. The attendance was very good, a number of visitors being present in addition to the members of the Club. During the evening the following excellent programme was rendered, the various numbers being performed in a manner worthy of the reputations of the gentlemen who took part:—Two movements from the sonata Op. 21, by Gade, for the violin and piano, Messrs. H. Klingenföld and H. M. Field; songs by Schubert, "Thou art Repose" and "Who is Sylvia?" Mr. W. H. Robinson; piano solo, finale from the Italian concerto by Bach, Mr. J. D. A. Tripp; recitation from Browning, "Herve Riel," Mr. H. N. Shaw; songs "The Monotone," by Cornelius, and "The Sea Hath its Pearls," by Oliver King, Dr. C. E. Saunders; violin solo, "Chaconne," by Bach, Mr. H. Klingenföld; piano solo, "Venice and Naples," by Liszt, Mr. H. M. Field; song, "My Queen," by Blumenthal, Mr. Rechab Tandy. Mr. A. Blakeley played the accompaniments to the vocal solos in his usual efficient style.

C. E. SAUNDERS.

Fear.

I meet all dangers with untroubled breath.
O'er life's resistless tide, borne on to death,
Through storm and darkness my small bark I steer,
Alone, fear-menaced, yet unknown of fear.
This steadfast courage is my heritage
From barbarous forebears of forgotten age,
Whose savage bravery has downward come
To find in a girl's breast its humble home.

Yet sometimes in the hush of solitude,
This breath of elder ages, harsh and rude,
Speaks in my breast, implacable and stern,
Slow to forgive and quick with rage to burn.
Then does the gentle face men know me by
Seem but the mask of blank hypocrisy,
Then does my soul shrink, suddenly dismayed,
Of that strange voice within itself afraid.

E. C.

Art Notes.

CECILIA BEAUX and Charles Fromuth of Philadelphia, Kate Carl of Louisiana, and Edwin A. Abbey and Eugene Vail of New York, have been elected associate members of the Champ de Mars Salon.

Edward Armitage, the historical and mural painter, and member of the Royal Academy, who died at Turnbridge Wells, England, on May 24th, was born in London, 20th May, 1817, and studied in Germany and France. He assisted Paul Delaroche in the painting of his famous "Hemicycle" in the School of Fine Arts, Paris, and exhibited his first work, "Prometheus Bound," at the Paris Exhibition of Living Painters, in 1842. He visited the Crimea during the war, and painted his "Balaklava" and "The Guards at Inkerman" from studies made on the spot. He was made an A.R.A. in 1867, and an R.A. in 1872. Three years later he was appointed Professor and Lecturer on Painting to the Royal Academy. The list of his works is a long one.