

## Music.

her set Christians) who tell us that the Resurrection of Christ is no part of "our common Christianity," but only an "exquisite fable!" and even Dr. Burton seems to have some doubts about the resurrection of the *body*. I know there is a widespread difficulty among Protestants in believing that our Lord descended into Hell. But this difficulty is not in the creed only, but in the Bible, for the *fact* of our Lord's descent into Hell may be clearly proved by most certain warrant of Holy Scripture. St. Peter, in his sermon to the Jews on the Day of Pentecost tells them of the Resurrection of Christ, and quotes the sixteenth Psalm as a prophecy thereof—"My flesh shall rest in hope, because Thou wilt not leave my soul in hell, neither shalt Thou suffer Thine Holy One to see corruption." And then he proceeds to explain it by saying that "David being a prophet . . . spake of the Resurrection of Christ that *His* (Christ's) soul was not left in Hell," etc. Now, surely, if Christ's soul was *not left* in Hell, it must have been taken out therefrom, and I submit that it must have been there or it could not have been taken out. So we believe that while our Lord's Body lay in the sepulchre, His Soul descended into Hell. (See Acts ii: 25-32, also Eph. iv: 9, and I Peter iii: 18-21, especially verse 19.) Of course, the Hell into which our Lord descended was not Gehenna, but Hades, to which every human soul goes after death, to await the resurrection. The difficulty has chiefly arisen from the fact that various words in the Bible (Sheol, Gehenna, and Hades) instead of being transliterated, are all translated by our one English word Hell, which simply means the hidden or covered place. It has acquired its present sinister meaning by being misused to signify Gehenna. This whole subject has been much obscured by the modern notion that, as soon as a man dies, his soul goes straight to Gehenna or else to Heaven—a notion which is entirely without scriptural foundation, and which, in view of the resurrection of the body and the final judgment is utterly absurd and untenable.

I may add, in conclusion, that the fact of our Lord's descent into Hell was urged by the Fathers in refutation of the Apollinarian heretics, who were unable to deny the fact. How thankful they would have been for this suggestion of the undenominationalists—"It is no part of our Common Christianity."

Yours in the Faith,

FREDK. THOS. DIBB, Priest.

Odessa, Ont., 21st October.

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### Suspiria.

Over and over the round globe turns, and the months pass on, and the years,  
And the bountiful spring returns, and the summer's breath is sweet ;—  
It is we whose faces are faded and changed, whose cheeks are channel'd with tears,  
Whose dancing steps from the fields are estranged that we trod with our childish feet.

Only our eyes are heavy and dim, and see not the glory of old,  
Dull are our ears that the seraphim sang to in years that are gone,  
And knowledge slow gathered with pain turns to bitter ashes and mould :—  
Out of darkness to darkness again, and the curtain that lifts not is drawn.

As the beast dieth, dieth the race,—is there any pre-eminence there—  
Each lying low in his place in the unpulsing bosom of earth ?—  
What hath he gained who hath spent the strength of his manhood in care,—  
Hath he found for his labour content, and of life and of living the worth ?

The sun moves on in his path, and the moon draws the affluent tide,  
And human sorrow and wrath and endless endeavour and crime  
Are pebbles and shells on the shore that gleam and are swept aside,  
Swallowed and lost for evermore in the hungry ocean of time.  
Kingston.

KATE SEYMOUR MACLEAN.

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It is said that Swinburne has a memory almost as wide-reaching as Macaulay had. Burne-Jones says that upon one occasion the poet recited verbatim several pages of Milton's prose, which he had read but once, and that twenty years before.

IN the death of the late Henry E. Abbey the operatic stage has lost one of its greatest promoters. Beginning his business career as a jeweller, Mr. Abbey early drifted into the theatrical profession, in which he met with many failures as well as with brilliant successes. It was under his management that many of the most distinguished of old-world actors were first introduced to the American public. But it is not in this capacity that his memory will be longest cherished. His career in later years, more perhaps than formerly, has been closely associated with the musical art. In this field of activity his efforts have been ceaseless. Since he secured control of the Metropolitan Opera House, New York, a long series of grand operas have been there produced with much lavish splendour and with superb casts; such, indeed, as had never before been attempted upon this continent. To read a list of the distinguished vocalists he has had under his management—Melba, Calvé, Nordica, Eames-Story, Scalchi, the De Reskes, and many others of equal merit—is to conjure up a memory of all that is inspiring in the musical art. Mr. Abbey was accused of being a speculator, pure and simple. "He was never identified with the building up of art in any of its higher or nobler phases. His successes were those of reputations already established and made famous. He never attempted to aid an artist to make a name. He never was instrumental in bringing forth new artists or important works on their merits. He was a financial speculator." True as these words may be to a certain extent, it will scarcely be gainsaid that musical art in those centres that came directly under his influence was greatly strengthened. He ministered to all that was most beautiful in the realm of harmony. The long list of operas of the first rank produced under his direction attest the truth of this remark. His life is a monument of perseverance, pluck and energy.

Mascagni is to be in America during the coming winter. Leoncavallo is to be associated with him. It is probable that they shall each appear twice in each city they may visit, once conducting an orchestral concert, and once conducting one of their operas. They will bring no company over with them, but are satisfied that they can find sufficiently talented musicians on this side of the water. Selections from their own works and those of other great composers will form the programme of the concerts. By the way, Mascagni has composed a new waltz, which he will have played for the first time in America. He has also composed a new opera, but whether it will be performed here, or whether he will hold it until his return to Milan, it is impossible to say.

The sixth season of Theodore Thomas' concerts has begun in Chicago. As many as thirty-six novelties are promised by Bendl, Bereny, Busch, Chadwick, Cowen, Dvorak, Dupac, Fibich, Foote, Frank, Glazounow, Goldmark, Gilson, Rimsky-Korsakoff, Lorenz, MacDowell, MacCunn, Reznizek, Medbal, Martucci, Rontgen, Saint-Saens, Schillings, Smetana, Stanford, Suck, Weber. Glazounow, whoever he may be, has evidently captured Mr. Thomas' heart, for he is down for five new pieces.

Two new operas by Scandinavian composers are in course of being mounted at the Royal Opera in Copenhagen, viz., one in three acts entitled "Vifandaka," by Herr Alfred Toffs, and another, "Bagahjøl," the music of which is composed by Herr Emil Hartmann, the gifted son of the veteran Danish composer of the same (Christian) name.

Col. Mapleson has inaugurated a new operatic régime at the Academy of Music, New York. He has secured a number of artists never before heard in America, and the indications point to a most successful season.

Miss Tena G. Gunn, of this city, a talented vocalist who has not been heard here as often as one could wish, leaves next week for two years' tuition at the musical centres of Europe.

De Kontski, the veteran pianist, lately gave a series of concerts in Melbourne, Australia. He will play in Paris next spring.

Mr. Whitney Mockridge has arranged to visit America February next, making his first appearance in Chicago.