

OUR OTTAWA LETTER

(From Our Own Correspondent.)

Ottawa, Oct. 5.

THE HAND OF DEATH.—Death's hand has been playing a fatal deal amongst the legislators at the Capital. The flag has been at half mast on the central tower for the past few days. On Thursday afternoon last, at four o'clock, Mr. Cargill, member for Bruce, delivered a three-quarters of an hour speech in the House, and then went out to get some fresh air, as he felt weak. In the hall-way he fell into the arms of Mr. Mills, the Postmaster of the House of Commons, and soon was in a state of collapse. For several hours he received on a sofa in the passage, surrounded by medical attendants and the members of his family, and at 10.30 p.m. he peacefully expired. On Friday, at 10.30 a.m. the very unusual sight was witnessed of a hearse backed up to the main entrance and a funeral procession going forth from the Halls of Legislature. This week opened with the death of Hon. Senator Landerkin of South Grey, one of the best known and most generally respected members of either House. This makes four Senators and three members of Parliament who have died since the session began. The Senators were Cochrane, of Quebec, O'Brien of Montreal, and Landerkin, of Ontario. The members were Ferguson of Nova Scotia, Martineau, of Montserrat, and Cargill, of Bruce. The Laurier Government has named 40 Senators. Of these six have since died.—Paquet, Wood, Mills, Richard, Mowat and Landerkin. Of those named Senators for Mackenzie only four remain—Scott, Power, Pelletier and Thibault. Of those named at Confederation only two are alive—Miller and Wark, the latter 100 years of age. There are now 37 Conservative Senators out of 81. The Senators who died during the present Parliament are Armand, Carmichael, Clemond, Cochrane, Dechesnes, Dickey, Landerkin, Gillmore, McCallum, Allan, O'Brien, O'Donoghue, Primrose, Prowse, Paquet, Mowat (who died Lieutenant-Governor), and Mills, (who died Judge of Supreme Court.)

THE ARCHBISHOPS.—There will be this week a meeting of the Canadian Archbishops at Ottawa. Last year, when they met here, it was arranged that there would be annual meetings held, for the purpose of consulting about affairs of the Church in general throughout Canada. This year Archbishop Langevin, of St. Boniface, cannot attend, your correspondent will try to secure material for an additional letter based on the deliberations of the Archbishops when the same is made public.

CHURCH NOTES.—At High Mass, on Sunday last, in St. Joseph's Church, Rev. Father Sherry preached a forceful and instructive sermon in the Holy Rosary. During the service Mr. Archambault sang a solo in good voice. In the evening the sermon was delivered by Rev. Father J. E. Emery, O.M.I., rector of Ottawa University, his subject being "The Forgiveness of Sin." The choir, under the direction of Mr. E. Tasse, rendered with excellent effect the first part of Haydn's passion. The solo parts were well taken, and the choral parts well sustained. In every way the work of the choir was most creditable. Mr. Amedee Tremblay gave the first of his October recitals on Sunday afternoon at the Basilica, with much skill and expression. Mr. Tremblay played the following excellent programme of sacred music: 1. Hosanna, by Lemmens; 2. (a) Gavotte—Martin; (b) Guilmant; (c) Marche Nuptiale, by Callaerts; (d) Allegretto, by Grulmont; 3. (a) In Paradisum, Th. Dubois; (b) Marche, Triomphe, Dubois.

THE RELIGIOUS ORDERS.—On Sunday, the feast of St. Thomas was observed by the Order of Capuchins, whose Church in Hintonburg is named after the patron saint. According to ancient custom, the services on the occasion were conducted by Dominican priests. Rev. Father Benoit, of St. Jean Baptiste Church, chanted High Mass, and other visitors from the Dominican monastery were present. The ceremonies were

very impressive, and large congregations attended during the day. At the seven o'clock evening service a sermon on the saint's life was preached by Rev. Father Bedawneau, Superior of the Marist Order, of the Montreal Road. Special music of an interesting kind was also rendered.

Four expelled monks from the monasteries of France are expected at the Capuchin monastery this week, which will make nine exiles in the Hintonburg institution as a result of the suppression of religious orders in France. Among the arrivals already is Brother Christopher, who was one of the first monks in Hintonburg, but who went back to France four years ago.

THE HOLY ROSARY.—On Sunday the feast of the Holy Rosary was observed in all the Catholic churches. At St. Jean Baptiste Church the Dominican Fathers celebrated it with great solemnity. Grand High Mass was said by Rev. Father Bourque, O.P., assisted by Rev. Father Lamarche, O.P., and Rev. Father Cote as deacon and sub-deacon respectively. An eloquent sermon on the "Rosary" was preached by Rev. Father Harpin, the newly-appointed prior of the Order. The choir rendered Dubois' Mass in E with fine effect, under the direction of Rev. Father Milville, O.P. At the Offertory Dietrich's "Ave Maria" was sung and several selected numbers were played by Rev. Bro. Doucet, O.P.

In the afternoon there was a procession through the convent grounds, which were prettily decorated for the occasion. Rev. Father Jacques preached an appropriate sermon. At seven o'clock in the evening complete Benediction of the Blessed Sacrament.

From Saturday at 3 p.m. till Sunday at sunset there was a stream of people to and from the Church. This was occasioned by the fact that a plenary indulgence could be gained by the faithful each time a visit was made to the altar of the Holy Rosary and prayers recited for the intention of the Holy Father, with the usual conditions of confession and communion.

THE A.O.H.—It is expected that another Division of the A.O.H. will soon be formed to include the Irish-Catholics of Baywater and the western end of the city. The order in the county consists of two divisions, both of which are in the city. Divisions No. 1 and No. 2, as they are called, each contain over 200 members, and the leading officers are of the opinion that a third branch would be preferable to enlarging the membership to an unwieldy size in either of the present organizations. There are a great many eligible young men among the attendants of St. Mary's Church, and some of these would form the nucleus of a new division. The success that has attended the promoters of the local Ladies' Auxiliary has been so pronounced that the Hibernians in the Capital are encouraged to keep up the movement for numerically strengthening the order in local circles. A suggestion has also been made to institute a Division in Lower Town.

THE SESSION.—It is now about decided that this long session will come to a close on Wednesday of the coming week. That will be the 14th October, and as the next day will be Thanksgiving Day, it is the desire of all to prorogue before that holiday. Unless the Senate is over dilatory and that it places too many obstacles in the way, by means of amendments to the Grand Trunk Pacific Bill, there is no reason why the 15th should not be a real day of Thanksgiving for the weary legislators. If prorogation is reached on that day the House will have been in session exactly seven months and two days. Never before did Canada witness such a session, and rarely has its like taken place in England. Of course, in the Old Country they have two sessions in each year, and there is no necessity for one of seven months. But this time the slate will be cleaned here, and whenever the next session comes, it will be to commence fresh legislation with nothing in arrears.

DAMAGE BY WIND.

During a recent windstorm on the Atlantic coast the stone cross surmounting the Church of the Holy Cross, Brooklyn, N.Y., weighing nearly a ton was blown down and with much of the masonry crashed on the sidewalk in front of the main entrance. The cross was undamaged. The polyphonic music which Pale-

Pius X. And the Gregorian Chant.

The desire of Pius X. to reform church music and to bring more into fashion the old ecclesiastical music or plain song, used in the Christian Church from its earliest centuries, has brought the question of church music into prominence, especially as modern church music has been seeking to divorce itself from the old forms and is aspiring at effects that are often more theatrical than religious. The attitude of the present Pope in this matter was revealed when he was Patriarch of Venice. Before examining the methods he employed to reform church music, it is interesting to note briefly in what the old music of the church consisted and what were its characteristics.

The origin of plain song, the unisonous vocal music of the early Roman Church, is not known. It is claimed by some to contain elements taken from ancient Greek and Hebrew music. It is often spoken of as Gregorian in view of the fact that Pope Gregory the Great arranged and systematized it. Hence the name, Gregorian chant. He adapted it to every part of the liturgy and to the several seasons of the Christian year. It is characterized largely by an adherence to mediæval modes, by independence of rhythmical and metrical structure, and by a limited and austere use of harmony.

The early musical masters are composers of the Church based their compositions largely upon the technique of the Gregorian chant, and their music reveals and interprets the purity of plain song. The fourteenth, fifteenth and sixteenth centuries were rich in these men—Josquin des Pres, Felice Anerio, Clemens non Papa, Palestrina, Orlando di Lasso, and Claude Goudine. Of these, Palestrina was the most celebrated.

But to-day we see the antithesis of all this. While plain song is the recognized model of the liturgy of the Church, and while it has been revived spasmodically in the ritualistic branch of the Anglican Church, it has nevertheless lost its early importance and has been superseded by orchestral music, to a very large extent. To enter the Cathedral of St. Bayon, Ghent, upon a Flemish saint day, as the writer of this article did recently, and to hear a modern orchestra rendering the work of a modern composer, is rather disquieting and not at all in keeping with the symbolism of that beautiful altar piece of the Adoration of the Lamb by Hubert and Jan van Eyck, in the same cathedral.

It is well known that the new Pope is a zealous partisan of the Gregorian chant. When he was Patriarch of Venice he employed all his efforts to reform religious music. He was one of the most active supporters of the admirable Able Perosi, who has since become musical director of the Sistine Chapel, and who was formerly precentor of St. Mark's. At Rome, Perosi has continued and completed the work of Tebaldini, whose efforts were so enthusiastically directed in behalf of the Gregorian chant.

In 1895, Cardinal Sarto wrote a long and important episcopal letter upon church music. Referring to this letter, M. Andre Nede in a recent article in "Le Figaro," declares that the analogy is striking between it and the doctrines set forth in the "Schola Cantorum." In this letter, Cardinal Sarto held that the Fathers of the Church, canons issued by the Councils, Papal bulls, and the disciplinary decrees of the Sacred Congregation of Rites, only recognize in religious music that which tends to the honor of God and the edification of the faithful, and as such it is potent in arousing and impelling religious devotion. According to Cardinal Sarto, moreover, it should have three characteristics—sanctity, dignity of art and universality. Therefore, it is necessary to proscribè all light, trivial, or theatrical music in the churches—profane either in the form of its composition or in the manner in which it is executed. "Sancta, sancte!" It is becoming moreover that religious music should be unified and not abandoned to individual fancy. As there is one form of belief, there should be one form of prayer and also one form of religious music, which is one of the forms of prayer.

These diverse and indispensable qualities are found in the purely liturgical chant—the Gregorian chant. The polyphonic music which Pale-

strina raised to such a high degree of perfection is also worthy of being admitted. As Cardinal Sarto declared, it has such a striking character of sanctity and mysticism in its forms that the Church has always declared it proper for its temples and the only one truly worthy of taking a place with the Gregorian chant.

Giovanni Pierluigi da Palestrina, whose music is held in such esteem, was born at Palestrina about 1524. He was a celebrated Italian composer and was surnamed "princeps musicæ." He was at different times chapel master at the Vatican, the Lateran, and St. Maria Maggiore in Rome. To hear him sung to-day as he should be sung, you must go to Paris and hear him in the Church of St. Sulpice or at St. Eustache.

In so far as the theatrical genre of religious music is concerned, it has no other purpose than to please the senses and to charm the ear. It is affected in solos and brilliant in choirs. It is condemnable to take the pleasures of the senses as a criterion in judging sacred things. Does one affirm that these pleasures are necessary in order to attract people to church? Cardinal Sarto replied that the people are more serious and more pious than one would ordinarily believe. The liturgical chant was objected to on the grounds that it was German music, Italian patriotism protested. But was not Gregory the Great a Roman? asks M. Nede. Palestrina, Viadana, Lotti and Gabrieli—were they not Italians?

Cardinal Sarto announced in his pastoral letter that he had named a commission charged with the execution of a law which he drew up with severity. This law was as follows: In liturgical functions neither the nature nor the order of the texts must be changed; Vesper anthems must be executed in their proper Gregorian chant. The "Tantum Ergo" is not to be sung like a romance, a cavatina or an adagio, or the "Genitori" like an allegro. Drums, cymbals, trombones, bells, or any other light and noisy instruments are prohibited in church orchestras. The prohibition likewise of the "pianoforte" and of instrumental troupes is insisted upon. Women should not sing in the choir. If there be need of high voices, boys' voices should be employed, following the ancient custom of the Church. Above all, in sacred functions, liturgy should not be subservient to music, for music ought to be the humble servant of liturgy.

The prohibition of women's voices is of especial interest as they play such a large part in modern choirs. Leaving aside the question of propriety and of much subtler ones that arise in this connection, it can be said that the soprano of the woman cannot equal in timbre the soprano of the boy. Wagner recognized this when he wrote Parsifal.

The Patriarch of Venice ordered that no music should be executed in his diocese without its being first submitted to the commission. In this he was perfectly right, as it is necessary that the chant should be as the Church prescribes. Frivolous music offends the majesty of the Church. M. Nede points out the analogy existing between this idea of religious music and the impressive and beautiful words of Saint Augustine upon this subject. Saint Augustine desired that a plain distinction should be established between the sensual pleasures of gracious sounds and the musical glorification of God. He distrusted the delights of harmony. He was afraid of being influenced by the song rather than by the thing sung. He recommended an austere music subservient to its saintly office, and forbade the dangerous harmonious profane melodies.

Having become Pope will the Patriarch of Venice extend to the universality of Catholicism the strict and excellent rules which he imposed in his diocese? It is extremely probable, and much to be desired. In this wise he will be the definite reformer of religious music, and he will thus merit the gratitude of those who are solicitous of a noble art and who are conscious of its just destiny.—F. P. Delgado, in Donahoe's Magazine.

Franciscan Tertiaries Among the Poor

Time, which changes everything, has just wrought what to many persons may seem like a miracle by transforming the "House of All Nations," reputed once to be the most luxuriously equipped above of vice in New York city, into a home for poor, unemployed servant girls, says an American contemporary. Since September 1 the house has been in the possession of a group of Franciscan Tertiaries, with Sister Frances at their head, and is called, appropriately, the House of the Trans-

figuration. It appears in large lettering on the covered stoop leading up to the house, which otherwise has undergone no outward change. The old lace curtains still cover the windows of the front parlor, and when the whole building is lit up at night, its appearance is deceptive.

The house is the property of Al Adams, the dethroned "policy king," who is now serving a year in Sing Sing. A few years ago he was offered \$450,000 for the Old House of All Nations. He refused to sell for less than \$500,000. Not long afterward the sisters, whose desire to move from their old home was known, were approached with a proposition to take the house, and a five-year lease was offered to them at a lower rental than they were then paying. The offer was quickly accepted.

Several persons interested in the transaction asserted that it grew out of a desire on the part of Al Adams to make some kind of restitution for iniquities committed in the past. Certainly the conditions of the lease were so favorable to the tenants that some special motive must have dictated them.

A reporter of the New York "Sun" visited the house and was shown through it by Sister Frances. The parlor still serves as parlor. Its walls and its ceilings are entirely covered with mirrors, checkered with a network of roses and ferns.

On the wall hangs a portrait of Pope Pius X. and images of saints. The rear of the room is turned into a chapel screened by a row of palms, and with a picture of the Savior, for the altar piece.

"The parlor will remain a parlor," Sister Frances said, "Well" just tone it down a little by and by. Here the girls, both those that live here and those who come here as visitors, may spend their evenings. If they have male company they will bring the young men right in here. Why, we have married four girls from our house in the last year. But meetings on the street corner will be forbidden. They do a lot of harm, and we have got the policeman on post to promise to break them up."

The famous umbrella room back of the parlor, which got its name from the shape of the mirror-covered ceiling, used to be the wine room. Now it has been turned into an oratory, with a group, "The Agony in the Garden," in one corner. The reading and working room will be in the rear of the first floor, in the old dining room, which has an eight feet high wainscoting of carved oak. The champagne bottles used for decoration in the old days remain on the shelves that border the wainscoting. The walls are frescoed with drinking scenes, most of the figures represented being Franciscan monks. Between the frescoes are painted sentimental couplets in German, such as this: "Ist das Bier in der Kann, ist die Weisheit in dem Mann." (If there is beer in the mug, there is wisdom in the man).

"I like that," said Sister Frances. "It's perfectly true as long as the beer remains in the mug." The railings of the stairways are all of carved oak, and the entrance to the stairway is protected by a fine screen of the same kind of work. On the second floor are the old Egyptian and Turkish parlors, separated by slender pillars. The woodwork is painted white, with decorations of lotos flowers in bright red and green. The walls in these, as well as in all other rooms in the upper part of the house, are covered with damask.

The dining room and the kitchen will be in the basement, where the restaurant was recently. The front room is known as the log cabin and has walls of undressed logs. The rear room, also a hall, is called a wigwam. Its principal feature is the cement floor into which real horse-shoes have been sunk so as to form a regular pattern. An immense open grate, with an iron kettle hanging over a pile of logs, occupies nearly one-half of one of the halls.

Sister Frances said that she will make few changes in the house beyond removing some of the most glaring details and substituting furniture appropriate to its new purpose.

A Cardinal's Rebuke To a Secular Journal.

The "Daily Chronicle" of London recently published a report purporting to give an account of what passed at the meeting of the congregation of propaganda to consider the terms for Westminster, which gave pain to many friends of Dr. Hedley and Abbot Gasquet, for Cardinal Gotti was represented as seriously reflecting on the loyalty to the holy see of these two prelates. No one who knew them, says the "Tablet," of London, and their work for the Church believed for a moment that His Eminence had uttered such words and in any case a formal contradiction was immediately supplied by our own correspondent at Rome. At the same time it was necessary that such a statement should be authoritatively denied by the person to whom it was attributed. Cardinal Gotti lost no time in sending a reply, a full translation of which is given below:—

Rome, September 7, 1903.

Rev. Father Abbot,—I have received a letter in which your reverence calls my attention to a report which appeared in the "Daily Chronicle" newspaper, and asks me for an explanation. Naturally I confine myself to that part which regards me personally. In the first portion of the speech—which without foundation was attributed to me—there was contained an observation which redounded to the praise of the English Benedictine Congregation. With those words, I concur, and observe moreover, I could say a good deal more than has been ascribed to me in the report. Starting with the words "Nevertheless, the Church in England, etc., etc.," to the end of that portion which concerns me, all is a sheer invention without any foundation. No such expression of opinion, not even such an idea was uttered by me; not a single phrase or statement there reported was used by me. The whole may be denied in the most explicit and absolute manner. For the rest, I know the English Benedictine Congregation sufficiently well to have for it the greatest esteem, and I have always spoken of it conscientiously in terms of praise. I have had the pleasure of the acquaintance of yourself and Monsignor Hedley, Bishop of Newport, in Rome, and I believe from my heart that both of you are fully convinced of the respect and esteem in which I hold you and the congregations of which you are the ornaments.

Willingly do I seize the occasion to renew my expressions of particular esteem and consideration for your reverence, and am

Your devoted servant, Fr. G. M. Card. Gotti.

On receiving the foregoing letter Abbot Gasquet wrote to "The Daily Chronicle" announcing that Cardinal Gotti had authorized him to deny the report furnished by their Rome correspondent:

"In this report," wrote Abbot Gasquet, "the Cardinal prefect of the propaganda was made to reflect most seriously upon the characters of Dr. Hedley, the Bishop of Newport, and myself. His words, as reported, suggested that we were both tainted with liberal Catholicism, and that reliance could not be placed upon our loyalty to the Sovereign Pontiff. Having the honor to know Cardinal Gotti, I could not believe that His Eminence had made use of the expressions attributed to him, and I wrote to him to obtain his repudiation of them. I have to-day received from him an absolute and categorical denial. He declares that the words are a mere fabrication, that he never used such expressions or anything at all like them, and he authorizes me to deny the report absolutely and explicitly—"nel modo piu esplicito et piu assoluto." From this it is clear that someone has been practicing upon the credulity of your "Own Correspondent."

This letter was published in "The Daily Chronicle," but it was tucked away in smaller type in an obscure column, without a word of regret or apology, and without any offer to obtain an explanation how their correspondent had come to send such a false

CZAR TO VISIT THE POPE.

While he is in Rome next month, the Czar will pay a visit to Pope Pius X. The usual etiquette observed in regard to non-Catholics will govern his reception.

REPRESENTATIVE CATHOLICS.

A front seat on the platform at public demonstrations of a Catholic character is often misinterpreted as a loyalty to the faith. This is a serious mistake. To entitle some of these individuals to the distinction of representative Catholics they must first make their appearance more frequently at the Communion railing—Church Progress.