

in the year, not alone in the cathedrals, but also in hundreds of churches throughout the country. This state of things is owing partly to apathy and partly to narrow-minded ignorance on the part of congregations. We have in Canada seven or eight churches professing and calling themselves cathedrals, and in most of these a large proportion of the congregation would object and many leave the church if a real cathedral service were introduced. These people wish to keep their place of worship to all intents and purposes a parish church, but would doubtless resist stoutly any attempt to remove the bishop's chair and accompanying prestige from their church. They arrogate to themselves the title of Evangelicals, and consider that a cathedral service is "Ritualistic"; perfectly ignorant of the fact that Ritualism, so-called, is diametrically opposed to the English cathedral service. Three hundred years ago there was special legislation to encourage the performance of the Canticles, Psalms, etc., in anthem form such as has been in use ever since. At the time of the Reformation the use of the old plain song was continued, and the very simplest form of music authorized, as may be seen in the Litany published by Cranmer and the musical notation of the prayer-book by John Marbeck. Gradually, however, the great composers produced more elaborate musical settings for the words, so that in 1559, in order to give some official sanction to what already existed, it was ordained by royal injunction that while there was to be "a modest and distinct song so used in all parts of the Common Prayer that the same might be understood as if it were read without singing, for the comforting of such as delight in music it may be permitted that in the beginning or at the end of the Common Prayer there may be sung an hymn or such like song to the praise of Almighty God, in the best melody and music that may be devised, having respect that the sentence of the hymn must be understood and perceived." Thus was originated the musical setting of the church services, which has been kept up ever since by a brilliant line of great English composers, and which many attendants at our Canadian "cathedrals" would like to legislate out of existence again and replace, probably, by Moody and Sankey's nigger minstrel tunes. The introduction of such a service in, at all events, one of our so-called cathedrals would be a worthy object for earnest Churchmen to work for, and the practical details would offer no difficulty, as most of these churches have for organists gentlemen of ability who are capable of conducting the service in a perfect manner.

One great impediment to the progress of music is the lack of respect shown for it by musical people themselves. It is a rarer thing to hear two musical amateurs seriously and intelligently discussing the merits and analyzing the construction of a musical composition than to hear two literary men compare notes about a book or connoisseurs criticize a painting. Music is, even by those who study it, looked on too much as a toy—an amusement for leisure hours—not as a worthy object and end in itself. Do our singers make it understood that the Philharmonic or Choir practice takes precedence over all other engagements, that it is useless to send them invitations for nights fixed for rehearsals? Do our givers of musical parties make good music the object of those parties, and intimate that they expect it to be listened to? Are our young ladies, of whom many spend several hours daily studying good music at the piano, ever moved to tears by a Chopin Nocturne as they might be, for instance, over the death of little Nell? And yet Chopin, *le plus poète que jamais*, as Liszt calls him, threw all the sorrow and bitterness of his sad life into his music. Do our audiences feel, after hearing the "Elijah" or "Messiah" well performed, that the sacred words have come home to them with a force and solemnity they never before possessed? Do our lovers of orchestral music feel, after a Beethoven Symphony, that, emotionally, it has roused in them feelings and aspirations which may even go so far as to affect their actions; or that, intellectually, the mental process of following the mere form of the composition has been of great interest, and as vigorous an intellectual exercise as the unravelling of a mathematical problem? It is to be feared that in this country this is not the case to any great extent, although in older nations which have passed the stage of mere money-making, music is an integral part of the life of the people, a thing not to be despised or surrendered any more than literature or laws.

The musical outlook in Canada, however, is not all dark. Most of our good teachers have their time entirely filled by vocal or instrumental pupils, and are doing work which will bear good fruit in the future. Music is adopted as a branch of instruction in our Public Schools, and although the results are not altogether satisfactory, still its introduction is an important point, and may in the future lead to such an official recognition of music and Government grant for its systematic teaching in some central Conservatoire as is now given to Art Schools in various parts of the country. Another cheering fact is the gradually-increasing support given by the public to the various Choral Societies throughout Canada. For many years these institutions struggled along, never paying their conductors and not always their rent. Now several are on a good financial footing, and most of them can show a steady increase of support year by year. This is a very gratifying fact, inasmuch as nothing tends so greatly to raise the standard of public taste as the works performed by these societies. True, they may not always be perfectly rendered; this can hardly be looked for in as young a country as ours; still, even a mediocre performance of an Oratorio or Cantata by a great master is a musical event which can hardly be appreciated too highly, and is far more important as an educational medium than the hackneyed programmes given by travelling concert troupes, no matter how great may be the artists engaged. The prospects in this department of music for the coming season appear to be very good. In Toronto we are promised by the Philharmonic Costa's "Naaman," Zade's "Crusaders," and Max Bruch's "Fair Ellen." The Choral Society announce Handel's "Samson," Gade's "Psyche," and "Finale," from Mackenzie's "Colomba."

In Montreal the Philharmonic will perform Schumann's "Paradise and the Peri," Handel's "Alexander's Feast," and Gounod's "Redemption;" in Ottawa Mendelssohn's "Elijah" and Sterndale Bennett's "May Queen" will be given by the Philharmonic; and in Hamilton "Naaman" and the "Messiah;" whilst as far west as Winnipeg there is a good Choral Society which puts forth a programme that vies with those of older cities. Nothing, however, has been heard as yet of any attempt to celebrate on a large scale the bi-centenary of Handel's birth, next February. It would be a good opportunity for the combination of two or more societies in Toronto or Montreal for the production of his "Israel in Egypt," the stupendous double choruses of which can never be adequately rendered in this country save by such an amalgamation of forces.

Recognizing the ever-increasing activity in music and its importance, as an art, in influencing the character of the people, THE WEEK, desirous of assisting its progress as much as possible, will in future devote a larger space to this subject. The criticisms will be more numerous, and extend to performances of interest, especially by local organizations throughout the country. There will also be, from time to time, original articles on various subjects connected with musical art, whilst news of interest from other countries will continue to appear as before. It is hoped that the enlarged musical department of THE WEEK will supply a want which has often been complained of by musicians and the musical public in general.

ERRATA.—In announcing last week that string quartette concerts are to be given in Convocation Hall, University College, Toronto, we neglected to mention that Mr. John Bayley, the popular orchestral leader, is associated with Herr Jacobsen in the conduct of them. The enterprise derives its chief importance from the combination of these two artists.

### LITERARY GOSSIP.

In this age of discoveries the triumphs of Archaeology and Philosophy keep pace with those of Physical Science. The last triumph is the disinterment of the Empire of the Hittites, a race associated in the Bible with the Amorites, the Perizzites and the Jebusites, and as we have been used to think, their equal in obscurity, but now declared to have extended, reigned, and left monuments of its power from the Euphrates and the border of Egypt to the Aegean. The supposed evidences of this discovery are collected in a work just published by Dr. William Wright, with a decipherment of inscriptions by Professor Sayce, a Hittite map, and facsimiles of Hittite inscriptions. Dr. Williams asserts that his revelations prove the Bible true by contemporary and corroborative evidence, putting to the rout Dr. Francis Newman and all other sceptical critics of the Biblical references to the Hittites; and that the same memorials, being deciphered, confirm the Bible and bring to light a lost empire. The Hittites, it seems, contended for ascendancy with the kings of Egypt, the victory of one of whom over them has been celebrated by the Egyptian "Poet Laureate," a bard worthy of the royal patronage, since he has described the king, when deserted by his own charioteers, as overthrowing singlehanded two thousand five hundred chariots of the enemy. After enduring "longer than the Roman Empire," the empire of the Hittites was finally laid in the dust by Sargon the Assyrian at the fatal battle of Karchemish. Such is the story told according to Dr. Williams and his eminent coadjutors by the inscriptions on stones in conjunction with the Egyptian and Assyrian records. Of the stones Dr. Williams himself carried off the most important, with antiquarian rapture, from Hamah, before the face of an angry population which swarmed out to prevent the removal of the mysterious relics. At one moment a crisis, fearful to the soul of the antiquary, impended. "A greater calamity than that of the Moabite-stone tragedy was imminent. A mighty empire was about to claim its position among the great nations of the ancient world, and a few fanatics were about to push it back into the outer darkness to which history had assigned it." Hamah, or Hamath, on the Orontes in Upper Syria, has been hitherto supposed to have been a station of Phœnician commerce with the Syrians and Assyrians. This would connect it with the Semites. But the Hittites are pronounced to have been of a totally distinct stock from the Semites, and (on the evidence of their moccassin-like shoes) to have come down from the cold plateau of Anatolia. It must, however, be said, that if the two figures, of which an engraving is given from a drawing of Mr. Davis, are not those of Semites, there is no faith in noses. It is to a very shadowy existence as yet that, by antiquarian enthusiasm and the confidence of the decipherer in his occult art, the Hittite Empire has been recalled.

Two hundred thousand copies of the November *Century* have been published.

THERE is only one resident in the MacMaster Hall who is not a theologian this year.—*Fasti*.

MR. SERGEANT BALLANTINE is ready with a new volume of personal experiences entitled "From the Old World to the New."

WHITE, STOKES AND ALLEN, New York have issued the poems of Frederick Locker complete in two volumes, "London Rhymes" and "London Lyrics."

IN *The Voice* the American Prohibitionists have a weekly organ written in a much less rabid style than it is usual for them to present their case. Messrs. Funk and Wagnalls, of New York, are the publishers of *The Voice*, which in typographical appearance is one of the handsomest papers in the States.