

ings. But the following from his 'Right to Sacraments' is abundantly sufficient:

"It is plain in John iii, 5, 'Except a man be born of water and of the Spirit, he cannot enter into the Kingdom of God.' And so in Titus iii, 5, where it is called 'the laver of regeneration.' In both which, though I am of their mind that think that the sign is put for the thing signified, yet it may thence appear what is the thing signified or the new birth. Yes, so commonly was this acknowledged by all the Church of Christ that there is nothing more common in the writings of the Fathers than to take the terms 'regenerate,' 'illuminate' and 'baptized' as signifying the same thing."

Then in regard to the testimony of the fathers, Baxter says: "They that will see the fathers' sense of so much as they accounted necessary to salvation, may best find it in their 'Treatises of Baptisms and Catechisings,' though they say less about controversy than I could wish they had. *I will have no other religion than they had.*" In other words, what the primitive fathers received and taught as necessary to salvation, is my religion and my guide in the interpretation of Holy Scripture.—*J. A. B. in the Church Life, Cleveland, O.*

A SERVICE OF ANTHEMS AT ST. MARGARET'S, WESTMINSTER.

(Specially Reported.)—Continued.

The next two composers, Haydn and Mozart, had been called the school of Vienna. Since Handel no new principle was discovered, no new types, no new forms of expression, except that of romanticism. The work of the nineteenth century had been, however, a setting forth of the truths of the eighteenth, and Haydn might be regarded as the father of modern music and symphony. Joseph Haydn was born of humble parentage in 1732, and died in 1809. At ten he became a chorister in the church of St. Sepulchre in Vienna. When his voice broke, he was thrown on the world friendless and with an empty purse. He was taken into the house of an old chorister, where he studied music for sixteen or sometimes eighteen hours a day, and made such a good impression on an old Italian master that he gave him some instruction. He was, however, mainly self-taught, and copied out the whole of one book of musical instruction. Hence the originality of his inspiration. He was very fond of England, and in 1700 he was living in Holborn, and was present at the great Handel Festival, where he had a good place near George II. He was impressed by the mighty choruses, and while listening to the Hallelujah Chorus he wept like a child, and said of Handel, "He is the master of us all." The "Creation," of which they would have a selection, his great work, was the ripe fruit of an old age full of Christian serenity. He said he was never so pious as when composing the "Creation," and he prayed every day to God to give him inspiration and bless his work. He was present at the performance of it in 1808, and Beethoven who was there kissed his hand. Unable to sit out the remainder of the performance he was carried from the hall, and at the door he paused and lifted up his hand as though blessing in God's name the vast assembled multitude. He was of a singularly pious mind, and at the top of each score wrote the words, "In nomine Domini," and at the end "Laus Deo." He said, "I know God has bestowed a talent upon me, and I thank Him for it; I think I have done my duty." There was a lucidity, a charm, and freshness of melody about Haydn's work which were always supported without being overpowered by brilliant orchestration. It might be said that he revolutionised instrumental music, and he had been called one of the greatest musical reformers of any age. Mozart recognized no laws but those of nature, and at an early age he showed his genius. His father

said of him, "God daily works new miracles in this child," and at the age of six he attracted the attention of the Imperial family at Vienna, especially of Marie Antoinette. He did not create a school, he was a school; he did not invent a style, it came to him. The dry formalities engendered by musical learning vanished in his presence like mist before the sun. He wrote from the heart and not from the head, and produced the happiest effects by means never before tried. He died in 1791. The piece they would hear was said to be his last composition.

[Haydn's "The heavens are telling," and Mozart's "Jesu, Word of God incarnate," were here sung.]

Mendelssohn might stand as the most prominent representative of the modern school of foreign composers. He was born at Berlin in 1800, and died in 1847, not yet forty years old. He retained throughout his life his strong, masterful individuality, but he drew from the accumulations of the genius of his predecessors—from Handel the perfection of power, from Mozart and Haydn form, and from Bach part writing. At eight he would play music at sight. He came to England in 1832, and lived in Great Portland-street. Like the other great composers, he was a good man. His father, the undistinguished son of a great father, and the undistinguished father of a great son, said of him, "I cannot express what he has been to me, what a treasure of love, patience, endurance, thoughtfulness, and tender care he has lavished upon me." His was the character truly musical, full of childlike simplicity and thoughtful deference to age, and ready to lend his genius to the pleasures of the poor and needy. His whole life was happy and prosperous. He was never tried by the stress of poverty, ill-health, neglect, disappointment, or blindness, which tried Bach, Handel, Beethoven, Schumann and others. The happiness of his life and the noble refinement of his surroundings expressed themselves in his compositions. His "Elijah" was performed at Birmingham in 1847. The Prince Consort was present, and afterwards handed the composer his copy of the oratorio with words of high praise written on it. Mendelssohn died early, but he lived long.

[Mendelssohn's Twenty-third Psalm was sung.]

Of the last three composers—Spohr, Gounod and Dvorak—the first two were well-known. Dvorak was, but little known, and he might mention that he was born in a small village in Bohemia, the son of a butcher and innkeeper, and was destined to follow his father's trade. His musical genius showed itself early and he composed at fourteen. He went to Prague, where he lived for sixteen years in an almost penniless struggle. In 1877 his genius was recognised, and since then he had been uniformly successful. His wonderfully thoughtful and original setting of the "Stabat Mater" made his fame, and he obtained recognition far and wide, and especially in England where the most important of his later works were produced.

[A selection from the *Stabat Mater* (Spohr) was sung; also Dvorak's "Blessed Jesu, Fount of Mercy," and Gounod's "From Thy love as a Father."

A collection was made during the service, which closed with the benediction, for the purpose of aiding the charities of the parish.

SERMONIZING.

(LANDRED LEWIS.)

Deliberation in Delivery; Perspicuity in Language

"You ask, to what extent must this process of simplification be carried? How shall a preacher know when he is perfectly transparent? Thus; let him bear in mind that the ser-

mon so familiar to himself is as a whole new matter to them, and after that let him use the maxim, "put yourself in their place"; yes, put himself in the position of the most obtuse and simple minded in the congregation; to such a standard he must write, and behold, the most intelligent part of his congregation will thank him for it! They do not wish to strain their massive intellects in Church. There is plenty of strain and exercise for these, for most people, during the week; besides which, in its highest sense, I suppose, the teaching of the one day in seven is not chiefly of a mental and intellectual character anyhow.

Well, you reply, if I follow your advice and agree to make myself intelligible to everybody who is not asleep, this will give me a very slow delivery? Precisely. In all cases where they were *directly* addressing the people, the best preachers have been earnest and slow. Mark this earnest and slow. This again is where we may take a note from the *extempore* speaker. He goes slowly because he has to think you go slowly; although all your thinking has been done before. This slow and deliberate mode of delivery will in its turn lead you to eschew all twaddles for the idea of slowly and seemly enunciated quality is absurd. Again bearing in mind this prolongation in delivery, we shall at the time of writing be enabled to reduce our composition one fourth in bulk."

NEWS FROM THE HOME FIELD.

DIOCESE OF NOVA SCOTIA.

THE P. E. I. Guardian says:—The unanimity and rapidity with which Rev. Dr. Courtney, of St. Paul's, was selected Bishop of Nova Scotia by the Synod were most remarkable. It now remains to be seen whether that is only the beginning of united work, zeal, and liberality which is henceforth to characterize the Anglican Church in this Province.

The Church Army is beginning to spread beyond the limits of Halifax. Arrangements have been made to send a Captain to work in Lockeport and Shelburne, and it is understood that a man who has been working in the city as an officer is to go to Springhill to assist the energetic rector there.

SPRINGHILL.—A congregational and Church of England Temperance Society tea was held, on the eve of St. Valentine, in Hall's Hall in commemoration of the third anniversary of the formation of a branch of the Church of England Temperance Society, which numbers an enormous membership in all parts of the world—Her Majesty the Queen being Patron. The Hall was crowded on the occasion, and from 6.30 to 10 o'clock tea was being served to between two and three hundred persons. All the arrangements were chaste, and elegant, the tables most profuse in quantity and of the finest description, the waiters pretty, attentive and obliging. At 8.15 a capital entertainment began, in which Messrs. Bowen, Leonard, Cameron, Annand, Sherlock, Dooley, Durham, Shenton, and Miss Durham, and Mrs. Moorhouse took part giving one of the most pleasant evening's enjoyment of the season. Before the close of the evening Mr. Howard read to the Rector's wife, Mrs. Wilson, an address from the ladies of the Episcopal congregation, expressive of their deep regard and happy remembrances of profitable hours spent together which they hoped might long continue; and these expressions were accompanied with tangible proof, in the shape of a handsome silver butter dish and knife and a silver salver. Rev. Mr. Wilson replied, thanking the ladies on behalf of Mrs. Wilson. The ladies, among others were Mesdames Wilson, Boss, Sherlock, Ridgway, Howard, Bell, and Hunter, and Misses Cochran, Dwyer, Bidgway, Munro, Wilson, Hargreaves, Maddin, and Yarrow. The whole