

words of the Catechism. And what is all that follows but a working out of this oath of allegiance? The keynote is never lost under a sympathetic teacher. Mark how the enthusiasm here awakened reappears in the answer about the Creed. 'I learn to believe in God the Father, Who hath made me and all the world.' I learn to believe 'in God the Son, Who hath redeemed me and all mankind.' I learn to believe 'in God the Holy Ghost, Who sanctifieth me and all the elect people of God.' Is it over bold to teach the child thus to group himself with the elect people of God? No; the true doctrine of the Church, which has gone before, safeguards it, and makes it abundantly clear that the election is not to *glory* but to *grace*. 'I heartily thank our Heavenly Father that He hath called me to this state of salvation through Jesus Christ our Saviour; and I pray unto God to give me His grace that I may continue in the same unto my life's end'; and so further on reminding him and keeping his young heart lowly in the midst of all this glorious vocation—'My good child, know this, that thou art not able to do these things of thyself, nor to walk in the commandments of God and to serve Him without His special grace, which thou must learn at all times to call for by diligent prayer.'

I would ask any one who complains that the doctrine of the Church is wanting in the Catechism, whether it may not be more truly said that from the first line to the last, the doctrine of the Church is being most impressively infused into the child's mind and heart. My time is up, but I trust I have gone some little way towards justifying my earnest hope that our Church Catechism may be allowed to stand unaltered.

HYMNOLOGY.

(By the Editor of the American Church Sunday School Magazine).

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Contemporaneous with the *doxologies* and even preceding them was the use of *Psalmody*. The Jewish Psalms were a ready made hymnal for the early Christians. Athanasius enjoins the saying of Psalms as a spiritual exercise in the case of a Christian lady with tears, bended knees, prayers, and an Alleluia after every three psalms. There was a strong feeling in some parts of the Church against the singing of any hymns not taken from Scripture, and this view continued as late as the ninth century, and indeed, is represented in some sections of the Christian world in modern times. It was in the early monastic life that the Psalms were most used, in reference to which St. Jerome said about the convent at Bethlehem, "without psalms there is silence." From these prototypes come the later growth of chanting. The early British chant was praised by Gildas for its sweetness. The headings or titles of the Psalms used to be recited as an integral part of the Psalm. In this Christianity followed the usage of the synagogue. The early methods of reading Psalms were.

(1). By a single voice, the congregation listening.

(2). By the whole congregation singing together.

(3). By the congregation singing alternate verses as two choirs.

(4). By a single voice singing the first clause and the congregation joining in the last clause.

The Psalms were commonly sung though not universally, a custom which corresponds to the reading of Hebrew aloud in worship among the Jews, each word bearing an accent which not only marks its emphasis but denotes a musical intonation. In the scarcity of books it became necessary to learn the Psalms by heart,

which baffled some persons so completely that tradition had to come in with miracles to supplement the deficiencies of the memory. The tradition tells of one who learned as far as the seventeenth Psalm but was baffled by the eighteenth. After considerable exercise of a religious character, says the tradition, his mouth was suddenly filled with a taste sweeter than honey, and he was able to proceed and commit the entire Psalm to heart. The monastic traditions are full of marvelous feats of memory in recitations of the Psalms and Canticles, one monastic being credited with a complete recital of all the Canticles as well as the Psalter.

Antiphonal singing probably came of from Jewish sources. A legend represents its origin as due to a vision of Ignatius of Antioch, in which he saw the angelic worship. This is probably a round about way of stating that Antioch originated Antiphonal chanting and thus began a custom which spread finally through both the eastern and western churches. There are two forms antiphonal chanting, the responsive between the reader and the choir, or the divided choir rendering alternative verses. The use of hymns was much quickened during the Arian controversy. The Arians used them to win popular attention. Ephraem, of Edessa, is said to have trained a choir of young women for the express purpose of processions with hymn singing and the custom of midnight singing on the Greek Easter is no doubt a relic of Chrysostom's processions.

The most ancient Christian hymn is sometimes said to be that sung in the Greek Church, "Light of Gladness, Beam Divine," attributed to Athenagenes (d. 169). Probably, however, the best authenticated claim is that of Clement, of Alexandria, to having written the hymn, "Shepherd of Tender Youth" (Shaff's "Christ in Song") which dates its composition at about 200 years after Christ. The fourth and fifth centuries may be noticed as having developed two distinct schools of hymn-writers, one in the Eastern Church, another in the Western Church. The Eastern hymns embraced Syrian poetry in which Ephraem Syrus led, and the Greek hymns in which Gregory Nazianzen and Anatolius were the leading composers. This period, however, was merely formative and was one stimulated by the need of orthodox songs to meet the popular songs of the Arians. The main features of Ephraem Syrus's hymns related to events in the life of Christ, not unlike the range of topics in Keble's Christian Year. In the Western Church Hilary, of Poitiers and Ambrose of Milan were the founders of poetical compositions for worship. St. Augustine writing of Church worship in Milan describes his own devotional feelings as keenly aroused by the hymns and canticles of the Ambrosian school, which produced ninety hymns, twelve of these being from the hand of Ambrose himself. Prudentius, a Spanish layman, wrote fifty hymns and even in Scotland and Ireland as early as the fifth century five hymns were composed by Sedulius.

The Mediæval period is very fruitful in hymn writing. In the Eastern Church the best poetry was composed from 726 to 820. The great theologian of the Eastern Church, John of Damascus, wrote the hymn, "'Tis the Day of Resurrection," and the beautiful lines, "Art Thou Weary, Art Thou Languid," were composed by Stephen of St. Gabas, a convent in Palestine, near the Dead Sea. The convent of the Studium, in Constantinople, also became famous for the hymns of Theodore, Joseph, and Theoclistus, who wrote, "Jesus' Name All Names Above." In the Western Church the transition to the mediæval period was opened by Gregory, of Rome, and Fortunatus, of Poitiers. The Ambrosian music passed away to be succeeded by the Gregorian. The method of recitation in song was begun. The choir of priests took the most prominent part and the congregation was limited to the responses. Monastic life was now prominent and its con-

templative character soon ruled in the composition of sacred poetry. The poetry of mediæval hymns is essentially mystical and expresses the most subtle range of adoration, as though the composer lived in constant and close communion with the spiritual world. Adam of St. Victor, was the founder of French mysticism as much through his hymns as through his theological prose. Not only the monastery of St. Victor but also the convent of Clairvaux where Bernard wrote "Jesus, the Very Thought of Thee," and the convent of Cluny where another Bernard wrote the poem from which "Jerusalem, the Golden," is translated, are to be kept in mind as customs of Mediæval hymnody. The most celebrated of all the Mediæval hymns is the "Dies Iræ," translated from the Latin of Thomas, of Celano, by Sir Walter Scott. To this period also belongs the "Stabat Mater," by Jacobus de Benedictus.

One of the best known hymns of the Mediæval period is "Jesus, I Love Thee, not because," by Francis Xavier, the famous missionary to China. The mystic fervor of the Mediæval hymns still shows its influence in the modern compositions in the English Church, which owes many of its sweetest songs to this model.

The modern period owes its richest thought and its greatest wealth of poems to Germany. The mysticism of Germany, its tendency to elevated thought, gave forth many hymns before the Reformation. It is said that the share of the congregation in the worship was confined to repeating the words "Kyrie Eleison, Christe Eleison" which were sometimes said as often as two hundred times in a single service. From this the earliest German hymns were called "*leison*." These however were not used in the Mass but only in popular pilgrimages and festivals. It is said that the hymn books of Denmark, Sweden, Norway and in part of Holland owe their treasures to German sources, a store well nigh inexhaustible if we take the list of Ludwig Von Hardenberg as an authority in which 72,732 German hymns are given in alphabetical order. After the Crusades German popular songs suddenly gained new force through the Minne-singers a school of lyric-poets whose productions were sung at all the popular gatherings. Church worship was enriched about this same period with songs for Easter and Whitsuntide. A collection of German religious poetry prior to the Reformation contains 1,500 pieces and the names of eighty-five different poets. Prominent among these were hymns of the Crusaders and songs of Pilgrims with not a few hymns relating to Christian thanking and living.

(To be continued.)

PRACTICAL CHRISTIANITY.

"A Christianity which will not help those who are struggling from the bottom to the top of society, needs another Christ to die for it."

Here again are words to be pondered. We say in the Holy Communion service, "above all things we must give most humble and hearty thanks to God, the Son and the Holy Ghost, for the redemption of the world by the death and passion of our Saviour Christ, both God and man; who did humble Himself even unto the death of the cross, for us, miserable sinners, who lay in darkness and the shadow of death; that He might make us the children of God, and exalt us to everlasting life." In these words all of our blessings for time and eternity are rightly attributed to the mercy of God through His Son, Jesus Christ. The question for us to ask ourselves is, are we going selfishly to enjoy these blessings, and withhold them from those to whom it is in our power to impart them? Would this not show that we have not the spirit of Christ? and if so, then we are none of His. If the religion of Christ, through its principles working upon our ancestors, has brought us to such a splendid position in history as we occupy, securing to us