

SPECIAL
ARTICLES

Our Contributors

BOOK
REVIEWS

MUSIC OF THE CHURCH.

By H. B. G.

What kind of music is best adapted for use in the church? This is the vexing question that is always recurring to the organist, music committee, often to the congregation, and in fact to all who are interested in the church music.

It should be the purpose of the choir-master and the clergyman—who should assist, other opinions to the contrary—to educate the congregation to the best music that can be obtained, and never suffer music that will merely "fit in" or "fill in." The organist is a great factor in the ministry of the church, and recognizing this, should be keenly alive to his powers of influence, and wield them to the best advantage.

What are we to give the congregation: "Tuneful music"—music that is full of "catch phrases" and "ear ticklers!" Some persons like music of the "Moody and Sankey variety," while to others it is musical poison. Then some folk fancy "Manoah" and hymn tunes of that ilk to be the proper type of hymn setting—while to others this form is altogether "uninspirational"—as they term it.

Now, the question is: Should a choir-master try to please any particular class? We answer in the negative, and say emphatically that a choir-master cannot afford to have any especial persons in mind when arranging and preparing his service lists. Unfortunately he sometimes does, forgetting his congregation as an entirety. In the selection and preparation of music for the church, he should strive only for the entire congregational good—even though he knows some persons are in ignorance as to the value of good music and cannot appreciate a thing when it is artistically done. It is far better to have ideals—even if one be misunderstood, than to be content with the ordinary in music.

People do not go to the house of God as they would attend a musicale or concert, but they go for the purpose of worshipping and praising God. And so the Church has praised music, that they may lift up their hearts—may sing a glorious "Sursum Corda." Thus does music become a blessed medium.

We have all felt at times that the general tone of church music should be elevated, and that meretricious compositions should be weeded out. But how can it be done when many choir-masters believe that music labeled "Sacred" or "For the Sanctuary" is religious—so much music printed under those headings being really secular—as if the title rather than the character determined its place and quality.

Apropos of this, a word might be said about organists. It might be better if some had a proper respect for their instrument and due reverence for the church and its services. If they had, many a congregation would not be ushered in and dismissed by the jiggy tunes called "Offertories," "Postludes," etc., of the French school, of which Lefebvre-Wely, Batiste, and a few others were the great high priests, and who left behind much pastry-like music. Verily the trail of the serpent is over us all as regards the fitness of church organ music, and it seems high time that music intended for church use is taken more seriously by those whose profession it should be to administer in one of the noblest forms of worship.

Imagine, if you will, a clergyman getting up into the pulpit and talking

puerile nonsense, or using irreligious themes—such a minister would be called to account in short order. Why, then, should not the organist furnish organ music of a devout nature instead of turning the king of instruments into nothing but a jester!

What shall the remedy be? Simply this:—It lies in education. For when we—professional and layman—are educated up to the point where we can discriminate between the really good, the ordinary, and the trash, and come to believe that music can be truly sacred without being dull, uninteresting, or, to use a borrowed phrase, suffering from "dry rot," then, and only then, we shall have music that is really worthy of the church and what she stands for.

THE BEAUTIFUL MAPLE LEAVES.

(By Annie L. Gourlay.)

When Spring was young the Maple hung
On high her garlands gay,
And dress'd in green, like a fairy queen,
She deck'd the woods of May.
But now they fly, 'gainst a cobalt sky,
While Autumn sadly grieves,
Fluttering down, her golden crown
Of beautiful Maple Leaves.

In summer fair they nestle there,
And drink in the glad sunlight;
Or gently croon their lullaby tune
To the nestling birds at night.
Now the birds are flown to a warmer
zone,
And gather'd are all the sheaves;
While softly fall, at the south wind's
call,
The beautiful Maple Leaves.

The forest's pride was the Frost King's
bride
In September's golden days;
She blush'd when he came in his robes
of flame
Thro' all the woodland ways.
In the moonbeam's light her garments
bright,
All scarlet and gold she weaves;
Now they're falling like showers of
crimson flowers,
Her beautiful Maple Leaves.

In the smoky haze of October days
The Maple was fair to see,
As she stood by the stream, like a
glorious dream
Of our young land's destiny.
Ah, the stream rushes on as in years
agone,
While he all her gold receives.
They are tosing wide on his silver tide,
Her wealth of shining leaves.

What dreams are here of the faded year,
O'ld tree, I pray thee, tell!
Of Spring's glad showers, and the wild
sweet flowers,
Deep in the Greenwood dell;
Of the robin's song and the happy
thrush
Of beast, and bird, and bee;
And the children fair, with their sunny
hair,
Who played 'neath the Maple Tree!

Loved tree! dream on, though thy
leaves are gone,
Strong life is within thee still;
For thy roots lie deep in a solemn sleep
Where no wintry frosts may chill.
And hints of rose lie beneath the snows
For him who only believes.
We shall see again, after storm and rain,
Our beautiful Maple Leaves.
Carp, Ont.

MIRRORS IN OLDEN TIMES.

By F. M. Colby.

The primitive mirror was the glassy surface of some still water—a placid rill or dreamy pool shut in by shadowy groves.

That classical antiquity was a thin disk of metal slightly convex on one side and polished, usually provided with a handle, but sometimes mounted on a stand in the form of a female, or a grotesque mythical figure, and sometimes fixed inside a circular bronze case. The common size was that of the ordinary hand mirror. Examples large enough to take in the whole figure appear to have been rare, though that of Demosthenes, before which he postrated and arranged his gestures, according to Plutarch, must have been of large size.

The Egyptian belles were so fond of beholding their own features and certifying to their personal attractions by means of reflective surfaces as our modern beauties; accordingly the mirror was one of the principal articles of their toilet. Wilkinson, in his "Customs and Manners of the Ancient Egyptians," says that it was of mixed metal, chiefly copper, carefully wrought and highly polished. It was circular, and had an elaborately ornamented handle, the designs of which were sometimes beautiful female figures, and sometimes hideous monsters, whose ugliness contrasted most strongly with the features reflected by its polished surface. A large number of these bronze mirrors exist in our museums and collections of Egyptian antiquities.

Mirrors, or "looking-glasses," were among the articles enumerated in the possession of the women of Israel when they quitted Egypt. And in that picture of a Jewish woman's toilet given by Isaiah, mirrors again are named among the ear pendants, girdles, turbans, amulets, necklaces, dresses, and veils, and all those vanities so dear to the heart of those ehovy matrons.

Among the Greeks the use of mirrors was common, as is shown by the pictures on the vases and by references in the classic authors. Pliny tells us of drinking-vessels in use among the ancient Romans, the inside of which was so cut and polished that the image of one drinking from them was reflected many times. He also informs us that in the middle of the first century before Christ silver mirrors were introduced by a Greek. Plautus speaks of the same kind of mirrors, and in the time of the early emperors they became very common among the Romans, even so that the maid-servants of the high families used them, and the manufacture of them was one of the important industries of Rome. It also appears that various stones were found serviceable for their reflective qualities, and were set in the walls as panels, or made with upright frames, elegantly-carved, and hence portable. The stone most employed for this purpose was obsidian. The Peruvians, when conquered by Pizarro, are said to have made use of a similar stone for mirrors, which they called itzil.

One of the most costly and luxurious mirrors ever made was owned by Queen Marie de Medicis, of France. It was of rock crystal, cut, polished, and set in a network of gold, the frame ornamented with diamonds and rubies. The estimated value of this mirror was about \$31,250.00.