THE MUSIC OF WORSHIP.

That Which is Appropriate to the Celebration of Catholic Mysteries,

Right Rev. Bishop Marty writes: Music is one of the seven fine arts, which exhibit the divine in material forms and elevate the heart and mind of man to the knowledge and love of God. Architecture, sculpture and painting speak to the eye, eloquence, poetry and music to the ear, and the drama of Bethlehem and Nazareth, of Tabor and Calvary is repeated every year, and even every day in our sanctuaries. In the ceremonies and the worship, as ordained by the Spirit of God, Christ's life is ever continued and the life-giving intercourse between God and man daily enacted.

In this communion of truth and grace God is everything and man is drawn and enabled by Him to perform those inward acts of adoration, praise and thanksgiving by which God is glorified and man sanctified. The outward form of these arts is truly sacramental, indicating as well as producing communion with God. As the sacrifices were daily offered in the temple of Jerusalem and the sacred canticles sung by the Levites at stated hours, so in the new Law the sacrifice of the altar and the sacrifice of praise have daily filled the life of God's During a thousand years the Divine Office and the solemn High Mass were chanted in thousands of cathedrals, monasteries and convent by men and women consecrated to God, and on Sundays and holidays the emperors and princes, the knights and warriors, the whole people would join in the performance of a duty, which gave the fortaste of heaven. Nowhere, in fact, are the heavenly and the earthly Jerusalem more closely united than in the choirs and sanctuaries re sounding with the psalms of the Old Testament and the hymns of the New Never will man feel himself more truly a living member of that immortal and glorious body, of which Christ Jesus is the head, than during those sacred hours of Catholic worship, in which nations and centuries com-The Divine Office is still mingle. chanted day and night in the cathedrals of Europe and Spanish America, but the powers of darkness have destroyed the greater part of the monas teries and convents and silenced the choirs of monks and nuns who had erected them, but still the celestial fire has been preserved in the hearts of the Catholic people, and one by one we see such sanctuaries rise again in all parts of the world and especially all over the United States. Wherever they are found, they are the centers of devotion and piety, of learning and virtue, fountains of divine life and heavenly progress for the surrounding popula-tion. From these homes of God go forth the men and women who are to guide and lead the masses once more to a higher destiny and a better life than that of material improvement and sensual enjoyment. By their systematic and united efforts, the number o those will steadily and rapidly grow. who can testify with the psalmist: "C Lord, I have loved the beauty of thy house and the dwelling place of thy glory. (Ps. 25, 8). How levely are thy tabernacles, O Lord of hosts! My soul longeth and fainteth for the court of the Lord; my heart and flesh have rejoiced in the living God. Blessed are they that dwell in thy house. O Lord, they shall praise Thee forever For better is one day in thy courts above thousands. I have chosen to be the last one in the house of my God, rather than to dwell in the taber nacle of sinners." (Ps. 83).

When the music composers and the organists and singers shall have been educated in that school, they shall not be compelled any more to draw their inspiration from the opera house and to borrow their melodies from the street and theater. They will again appreciate and cherish, understand and re produce the Church music, which the Holy Spirit, dwelling in and governing the Church, has provided for her by men inspired and guided by His Grac and fitted for this work both by nature and supernatural gifts. The texts as well as the melodies of the Sacred Songs have been supplied by such men, men of God, from the days of Moses and David to the times of Pius IX. and Leo XIII. The Psalms, which had been the soul

of divine worship in the temple of Jerusalem, passed as a sacred heritage into the hands of the Apostles and their neophytes, Greeks and Romans; this treasure was then increased by hymns of the Saints and Fathers of the Church: Athanasius and Basilius, Ephrem the Syrian and Gregory of Nazianz Ambrose and Augustin, Prudentius and Sedulius. The melodies, which had come from the Holy Land were blended with the music of Greece and systematized under the laws of its arts in Alexandria, Rome and Milan. The first six centuries of the Christian era were the period of Genesis for Theology and Liturgy. Both found their permanent Constitu tion in Gregory the Great, the last Pope of the primitive and the first of the medæval Church. The Roman Liturgy and Roman Chant were crystallized in his life and example, in his teachings and writings. Gregory's Antiphonarium and Sacramentarium contain the norm and form of divine worship, the living source of the evergrowing stream of praise and sacrifice, of devotion and sanctification.

and body; it is individual as well as social; it brings about the union of all

and all time, and only secondarily otional.

Prayer, according to St. Gregory, enlightens the mind of the most learned as well as of the simple ; it purifies and onsoles the heart; it elevates and directs the will, by the truth, the beauty and goodness of God. It is the source of wisdom and strength, of and happiness. In it speak to God and He speaks to us. The full understanding of the words used in this conversation is therefore the first aim of the Church. To bring the sacred text of the Liturgy fully and distinctly to the bodily and mental ear of the congregation is the principal intention of the sacred chant, as contained in the official books published by the Church for priests and people. The melodies of the Church, people. The melodies of the Church, handed down to us from the days of the apostles in uninterrupted tradition, consist of musical phrases commensur ate with and organically adapted to the grammatical phrases and parts of the sacred text. They are not descriptive, not expressive of feelings, nor aiming to arouse them, but address themselves to the mind and intelligence and are intended for the spiritual rather than for the sensual part of Still there is a fitness and proman. priety of expression, a variation and repetition of rythm and accent which helps the understanding as well as the memory and gives to the whole assembly the chance of combining in one common sentiment. The spirit and grace of prayer is therefore indispensable to the science and art of Church Music; whilst the parallelism and antithesis or oriental poetry appears as its principal feature.

FIVE-MINUTE SERMONS.

Fifteenth Sunday after Pentecost

THE FRUITS OF A BAD LIFE. Be not deceived, God is not mocked; for what things a man shall sow, those also shall he reap. (Epistle of the day.)

One would think, my dear friends, that the Apostle would hardly have needed to remind any one having common sense, or even a little experience of such an obvious truth Surely no one expects, when planting some kind of seed, to have some other kind of crop come from it. men," says our Divine Lord, "g " gather grapes of thorns, or figs of thistles?" we are all well aware that if we want to grow any kind of grain or fruit we must sow the seed or plant the ree which produces it.

And yet, strange to say, though w all do acknowledge this law of nature in everything outside of ourselves, we apply it to ourselves, and especially to our souls. simply pertaining to the body we do indeed know that the cause will produce its effect. If we sow the seed of some fatal disease in ourselves we expect it to break out and run its course we do not believe that, as a rule, tears, or even prayers, are going to stop it.

But when it comes to the soul, many Christians seem to think that every thing regarding it may be shifted at their own will; that they may go on for years sowing the seeds of all kinds of abominable vices in their souls, and that, later on, whenever they may desire, all this work can be undone in a moment, and those souls, which sin has rotted through and through, can be put right back where they were as they came from the baptismal font, or even set on a perfect level with those in which the seed of every virtue has been implanted and carefully nurtured rom childhood.

Ah! my dear brethren, this is a great and a terrible mistake. Hear the words in which St. Paul continues: "He that soweth in his flesh, of the flesh also shall reap corruption; but he that soweth in the spirit, of the spirit shall reap life everlasting."

"He that soweth in his flesh, of the flesh also shall reap corruption. is the great evil of sin, which repentance, however sincere, cannot utterly True contrition will, no doubt, especially if accompanied by the sacrament of penance, take away the guilt of sin : but unless it be very intense. and accompanied by an extraordinary love of God, like that of the great saints, it will not, in releasing from guilt, remedy all the deformity which long-continued habits of vice have worked in the soul. Yes, sorrow may come in such an overflowing torrent as to break down and sweep away all obstacles in its path; but how often does it come so? To have such sorrow for sin is a rare and remarkable grace from God which the sinner has no right

to expect.

All this is especially true, as th words of the Apostle teach us, of the sins of the flesh, such as drunkenness and impurity. The body will hang on to sin after the soul has given it up and will drag the soul again down with it. Oh! that those who are addicted to these horrible sensual habits would realize their danger, and feel the net which the flesh has been weaving round their spirit. But no; they go on from week to week, from month to month, making, it may be, now and then a feeble effort to escape; but too often it can be seen after each confession, though they are indeed on their feet again, that the odds against them are greater than ever, and that their weapons are dropping out of their

Brethren, grace is powerful, surely; devotion and sanctification. but you are much mistaken if you Prayer engages the whole man, soul think it is going to destroy and make of no effect the law of nature. yourselves to the combat which is becreated spirits; the combination of the fore you while there is yet time; for material and spiritual world in giving the time may come, and perhaps sooner It is essentially super- than you think, when the corruption natural and therefore, intellectual first of the flesh will quench the feeble spark turning of the Serchio, which was

Their Exploits in Italy Told by Irish Protestant Lady.

The influence exercised by Irish missionaries on the Christianity of Europe at large, though known students and antiquaries, has not received that recognition from the gen eral public which so interesting a fact deserves. The delightful volume just published by Miss Stokes, under the title, "Six Months in the Appennines; or a Pilgrimage in Search of Vestiges of Irish Saints in Italy," will do much to popularize a subject at once so vel and instructive, says the London Tablet. The authoress, well known for her researches in Irish art and archæology, tells us in her preface that her present work, restricted en-tirely to the development of her theme in northern Itaty, is but the first instalment of a series from other cour tries on the continent, where Irish missionaries and teachers founded monasteries and schools in the dark The object of her researches is iges. twofold, being, as she declares, "quit as much to find a clue to the origins of Irish art, and to discover the reason for the development of certain styles in Ireland, as to search for the material remains, the personal relics and other memorials of men whom we are proud to own as countrymen." The fact that Ireland was, in the sixth and seventh centuries, so prolific of holy men as to be able to send out mission aries to continental countries where paganism was still the most vital belief in remote places, presents itself to us in a new and striking light. We thus realize in a fuller sense than before the meaning of the epithet " ISLAND OF SAINTS."

as applied to a country which, though so far remote from the centre of Chris tianity, was thus the bearer of its light to peoples much nearer the source of its diffusion. A work which helps to elucidate so strange a reversal of the ordinary course of events is a valuable addition to the study of religious progress through the universe. Stokes, not satisfied with gathering her information second hand from the shelves of libraries and museums, followed the track of the subject of her memoir to those remote parts of Italy where there still remains so much of interest to be gleaned by the prising student of history and man-ners. To each narrative of her several voyages of discovery she prefixes the legendary history of the saint whose career it was intended to illustrate, finding in each case local records or remains tending to throw new and curious side lights on the

main story. The first whom she thus follows in his wanderings is St. Findbar, invoked in Ireland by many who knew little of his actual story. Born at the close of the fifth century, the son of one of the Kings of Ulster, and called Findpar from his hair, he was sent as a boy to school at a monastery, founded by St. Ninian, on the opposite shores of Galloway, in Wigtonshire, called, from its being the first house of chiselled stone seen in that country the Canada Casa, or, in the Britisl language, Whitherne, "The White House." After a pilgrimage to Rome, which he reached when Pelagius I. occupied the Pontifical throne, he returned to Ireland by the desire of that Pontiff, in order to complete the work of its conversion, begun by St. Patrick. He settled down at the monastery of county Down, an establishment which, founded by the latter saint, had languished and fallen into disrepair since his death. Here he created a flourishing seat of learning, numbering among his pupils St. Columba, the among his pupils St. apostle of Iona. But his native land was not destined to be the principle field of his labors, and he returned Italy, apparently desirous of spending his closing years in that solitary which, from the example of the Egyptian monks, had been spread through the countries of southern Europe. But the.

FAME OF HIS SANCTITY

having been carried from the grottoe of the Monte Pisano, when he had taken up his abode, to the neighboring town of Lucca, its people the ranks whose native priesthood had been thinned by the famine and pestilence consequent on the Gothic war, claimed him for their Biship—a charge which the reigning Pope, John II., commanded him to undertake. The name Frigidianus, then assumed by him, Italianized as Frediana, is that by which he is still venerated in his adopted country. Not only in his own episcopal city, but throughout his entire diocese, then so extensive as to nclude those of Florence, Pistoria and Volterra, many churches were dedi cated to his name, and in the former city it is borne by an entire quarter which it has not, however, preserved from evil notoriety as the Alsatia of crime and vagabondage. Contem poraneous with his pastorate was the rule of the Arian and semi-savage Lombards in Italy, described by Gregory the Great as the most tremendous persecution the Church had yet endured. His influence extended to these heretical invaders, many of whom embraced the true faith under his teaching, and from persecution became patrons of the Church. Some of the miracles attributed to him by legendary fame, Miss Stokes found portrayed in early mediæval painting and sculpture in quaint designs produced for us in the pages of her book. The most celebrated of these prodigies was the

of contrition which God has hitherto devastating the country, into a new devisiting the country, the a new given you, and in which lies your only hope.

IRISH SAINTS.

devisiting the country, the a new bed, traced for it by the saint with a rake or hoe. So he is portrayed by Fra Filippo Lippi, with the docile stream following in the path prescribed for it. cribed for it.

Miss Stokes tracked his footsteps to the romantic solitude of his hermitage on Monte Pisano, where the Rupe Cavo, the cavern that gave him shelter, and found by her in the same state as when he occupied it. An overhanging rock garlanded with creepers forms its roof, under which low walls, built by the monks, divide the interior into separ ate cells or chambers. Here, not only San Frediano, but St. Augustine Bishop of Hippi, led for a time an anchorite's life, according to a tradition followed by many authorities. It seems to gain confirmation from the fact that five hermits of the Augustinian order are proved by our authoress, on the evidence of contemporary documents, to have occupied the place in the middle of the thirteenth century. After an interesting sketch of St. Sillan,

ANOTHER IRISH SAINT buried in Lucca, Miss Stokes passes on to the life and records of St. Colum banus, born, like St. Finbar, of royal parents in Ireland, and, like him, destined to combat the Arian heresy brought by the Lombards into Italy. After having confuted their doctrines at Milan he obtained from their king a grant of the district of Boddio, a wild and desolate tract in the Apennies where, in the solitude of impenetrable forests, the people still continued to exercise the pagan worship suppressed by law elsewhere. In this wild spot the saint founded a monastery famous through the middle ages. It is still rich in memorials of him, among which are a series of archaic bas reliefs representing his life and and miracles in the most primitive style of

An interesting antiquarian dis covery made by Miss Stakes was that of the old well of the monastery, of which by a singular clause in the character of the Lombard King Agilulph, only half was bestowed or the saint. Her delight was great on asking to have the oldest well out to her, to be shown one actually bisected by the monastery wall, the other half being in the town outside.

The lives and wanderings of many other Irish saints are traced out with the same fidelity of loving detail, giving as the result a wonderful pic ture of the activity of piety and learn ing in the Ireland of the "dark ages." It is almost a reproach to Catholics that the study of such a novel chapter in hagiology should have been left to on who does not professedly belong to their faith, and they may be stimulated to similar research by finding how much of interest and value remains to be discovered in this field. Even by a Catholic, however, the tenderness and reverence with which Miss Stokes treats her subject could scarcely be surpassed.

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LADY

SEPTEMBEI

CHAPTER I. "She has no or

her." she continu carried him away, 'll never come back San Antonio, he's g we can't go there n to New York ; bu heaven where papa there are no trains there, now, but by

The boy listened prattle with a sad easily now and the might reach her ea to be sleeping, sle with that hot flush cheeks. "Have you ever

he asked, looking head nestled again taken off her hat. fortably curled up Tony in her lap. perfectly satisfied "Oh, no ; I've n only on the rar Carlo, and kitty, a and my pony,

low. I used to rid lifted me on, and Sunflower was so I-I loved him he's gone away, again. Here the rosy li in Tony's feathers a sob made the lis "Come, come, care for the blue l In a moment,

raised, and a smil Oh, I do tears. have him I won't "I'm quite sure sent. Now, let n home. Illive in have lots of pets,' to describe so ma that the child forg ing; and soon, vittle head droope

ing with her rosy his shoulder, and And so the long away, and the tra destination, while child slept, happi strange fate that city, of which the even now visibl light of the even

CHA TONY GOES Y

And now that was so near, the gan to bestir the look a little mo frowsy heads we hats and bonnet even the fretful coaxed into shap able in their se their mothers w

mingled relief an Lady Jane di disengage Tony to consign him t looked up with her mother, who "Why, mama," been asleep, an dream ; I thoug and the blue he My dear, yo

We are near Ne bird must go to me smooth your But, mama The boy was he looked at th It will amuse it'll be no troub

young gentlema

"I suppose I The boy held and Lady Jane "Oh, how go "I'll never, ne love Tony alwa At that mom although he wa smothering a parting with th really prized, had gone out and she was al

ing again. vaguely passin lady turned ar I am goi not a nearer st city, than the Certainly, the train wil minutes. Yo and the ferry-

out any certain

carriages and where you wi save an hour. "I'm very are not expe like to reach t far to the ferr 'Only a fe trouble findin to add. "Can

way?" when the door and

Grate-na! pa Before he c

the request, the them toward th