

company—and perhaps even for them this is not always good; it gives them objects on which to expend their barren and shut-up affections; and lastly, it supplies work, that definite and regular work which is the best solace for sorrow, the best safeguard against temptation, the only efficient help to that ideal condition of 'a sound mind in a sound body,' which all women should strive for to the very end of life." (pp. 309, 312).

The Bishop of Peterborough (Dr. Magee) has recently invited the rural-decanal conferences to state their opinion as to woman's work in his diocese, issuing the following question:—"Is it the opinion of your conference that a diocesan organization should be formed to promote this? And if so, does your conference recommend an organization of deaconesses or of sisterhoods?" The Rev. Dr. Pope, late warden of Bishop Cotton College, Bangalore, South India, who was a missionary for forty-three years, at the York Conference last year spoke strongly in favour of sisters being engaged in the Zenana work in connection with Christian schools and colleges in that country, which institutions are destined to play a most important part in Christianizing that land. Bishop Quintard, of Tennessee, has declared that he could not do without the sisters to aid in the work of his diocese; and the Bishop of Bloemfontein, in South Africa, feeling the imperative necessity of such an organization, sent his Archdeacon to England to obtain the nucleus of a sisterhood. With him it is a marked success, and it is the joy of his heart. It is possible that many missions in foreign lands might not have proved comparative failures, had trained female workers from the out-set formed part of the mission band. In almost every quarter of the globe the subject of woman's work—a far more suitable topic than woman's "rights"—is coming to the front. It is claiming the anxious thought of the Church. And to many it is a matter of congratulation and deep thankfulness, that, in the Diocese of Toronto, measures have for some time been in progress, and funds are being raised, for the establishment of a Canadian sisterhood. In the early days of Christianity women's peculiar gifts were needed to extend it among the Greeks and others; it has long been felt that these same gifts are needed now in India and elsewhere. And doubtless it will be discovered in time that the same thing holds true of any country whatsoever. It will be found that as woman's help is required in extending the Christian Church, so her assistance must, in many ways, be sought, on a larger and more systematic scale than it is now employed, if Christianity as a living pervading principle is to be retained in our midst.

Another point which deserves attention is, that any organization which may be formed, ought to be in the Church and of the Church. It is of woman's work in the Church that we are speaking. In the Church, not in the world, is the sphere contemplated. Perhaps the restriction is not accidental; it is of the essence of the thing. The work of a Christian woman, her mission, lies in her home, in the houses of the poor, by the bed of sickness, among the dissipated; not on public platforms, or at the bar, or on the hustings. "Her calling," as Dr. Dix recently observed, "is on Christian lines, in Christian institutions, and under the inspiration of Christian ideas. There she can do good. She is not needed elsewhere, except to help stem the flood which aims at sweeping Christ and the Church away." And religion, genuine piety, must be the moving principle with her. This is the essential basis. The work must be done for the love of God and for the love of man for Christ's sake. Thus only can it be well done. Doing good should spring from being good. And order, too, is an essential in the society. Order, heaven's first law, must direct every movement. The work should be supported and regulated by the Church; it ought to be under the sanction and direction of the bishop of the diocese. The observance of this principle would be found to be necessary in this country at least. It has worked well in other countries. For example, in Bloemfontein, the arrangement is that the community shall be connected with the cathedral as a diocesan institution, and shall be under the immediate supervision of the bishop or his deputy. The rule of the community must be sanctioned by the bishop; and the members of the society are to receive orders or directions only from the authorities of the diocese, and not be under the rule of a foreign superior.

It is easy to see the beneficial results which would flow from having an order of women thus devoted to Christian work. Where the system has been tried, marvellous assistance has been given to the local clergy in seeking out cases of temporal and spiritual distress, in attending the sick in their own homes, more especially in cases of epidemic, in teaching poor women how to nurse invalids and how to cook, in promoting the regular attendance of children at school, in co-operating with the charitable associations, in superintending mother's meetings and sewing classes, and in exercising a good influence over grown-up girls in service and in factories. And not only so, but there is the additional benefit that these institutions have stimulated a large amount of voluntary work which

otherwise would have lain dormant; and not stimulated only, but concentrated and directed it, and thus proved a blessing to the souls of many co-workers.

As regards the sisters themselves, experience has shown that the effect of the system on their own life has been most happy. In many a case the faculties seem so consecrated as to be lifted up into God, and the whole life absorbed in Him. Freshness and zest have been imparted to Church life. It has been shown that women are still found who willingly respond to the Saviour's appeal, and distinctly pledge themselves to "leave houses, and brethren, and sisters, and children, and friends, for the kingdom of heaven's sake." "Jesus only, all for Jesus," has been their motto. Ease, pleasant surroundings, even spiritual luxury in the shape of a beautiful church and hearty stirring services, to say nothing of temporal comforts and attractions, have often been given up in order that a City of God might be reared in some remote wilderness. And this consecrated life, in whatever corner of the Church it is manifested, must exert a wholesome influence. It will be one striking proof that modern Christianity is something more than a civilized heathenism. It will prove a tonic for men's flabby faith and feeble works, and will certainly be helpful to any who desire to do still more for their Lord.

Saintliness, or self-consecration, or self-denial, is not so common among us as is desirable. But where such a character exists, it is a witness for Christ, an incentive to increased zeal and devotion on the part of others, and a witness of the life which is come.

CHURCH MUSIC.

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It would scarcely be in the province of a paper like this to attempt a diffuse history of church music, from the very earliest times in which mention is made of the singing of congregations of people during worship, down to the extensive selection of church music which is the outcome of the musical development of the last few centuries.

I must content myself with briefly noticing the principal points in this long history and draw from what records we have of the past, and from the experiences of the present some practical ideas to help in the arrangement of our worship-music of to-day.

The first mentions of music are so bare and fragmentary as to be useless except as mere statements that shortly after the world's birth musical sounds were recognized as distinct from mere noise. The knowledge that "Jubal was the father of all such as handle the kinnor and organ, harp and the organ," is far from signifying that the king of instruments so dear to the modern organist is of greater antiquity than the flood. The word "organ" here is an unsatisfactory translation of a word designating some instrument of exceedingly rudimentary character, and probably of the pipe class. Although the word "organ" is used in the Septuagint also as a translation for three different words *Psalterion*, *Horganon*, the two former being almost incontrovertibly proved to have been instruments of the string family; so that really the term can be taken in no literal sense at all.

Of the music vocal and instrumental of the Jewish worship the information is too vague for me to take up your time discussing it. Any who are sufficiently interested to care to spend an hour or two on the subject I would recommend to read the scholarly article in Dr. Smith's dictionary of the Bible, also in Dr. Smith's dictionary of Christian Antiquities, as well as a very excellent work entitled "The music of the Bible" by Dr. Stainer, of St. Paul's Cathedral, London, England.

S. Ambrose, Bishop of Milan, in the latter half of the fourth century introduced into his diocese the first Church music of which we have any account, and though this account is very meagre we can form some idea of the effect. The tunes, if such they could be called, were excessively simple and so very limited in compass that some people consider it can have been little less than reciting. But several antique authorities speak in such terms of the music of that day that we cannot but believe that their Church music was veritable "song." And the hymns of S. Ambrose are themselves so metrical as to confirm this opinion.

The first definite and intelligible account we have is of the music adopted by S. Gregory, and while I cannot ask you to follow me through the various scales or modes, as they were called, of which he made use—The Dorian, Phrygian, Lydian, Mixolydian, with other modes derived from them—I will draw your attention to a few points which bear particularly on modern Church music.

One very important point to notice that the chants and tunes of those days were comprised in a very small compass; so that whether the general character of the tune were joyous or otherwise it would be easily within the compass of any voice. Many of our hymn tunes and chants of to-day are much in error in this respect. Our melodies are too apt to rely for their attractiveness and effect on the number of notes covered rather than the manner in which they are arranged. We often find the reciting note of a modern chant out

of reach of some voices while S. Gregory's reciting notes were always within reach of all.

There can be no doubt that the music of S. Ambrose was both congregational and stirring, for S. Augustine says: "How I did weep in Thy hymns and Canticles, touched to the quick by the sweet attuned church! The voices flowed into my ears, and the truth distilled into my heart, whence the affections of my devotions overflowed, and tears ran down, and happy was I therein." It is difficult to attribute to mere musical speech however employed such effects as these, even upon the rudest and least instructed people, much less on a person like Augustine accomplished in all the learning and arts of his time.

With regard to the use of harmony, or the harmonious combination of different notes, it is pretty conclusively proved from ancient authorities that it was unknown before the eighth or ninth centuries of the Christian era. Notwithstanding the frequent mention of large gatherings both of singers and instrumentalists it seems fairly certain that they were all singing or playing in unison, i.e., notes of the same sound, though pitched in different octaves, as for men's and women's voices, or for different instruments; or as we must admit in some cases all singing impromptu, i.e., each a tune of his own invention. It is fortunate for the musically sensitive not to have lived in those good old times.

It concerns us more immediately to try and gather from history what was and what was not intended in olden time to be the position and use of music in divine worship. There can be no doubt that in the old Jewish dispensation music had a very prominent part, not only music in which all the people could join, but also the music performed by the trained musicians only, in which the rest of the worshippers participated only as listeners. At the opening of Solomon's temple this was unquestionably the case.

CONGREGATIONAL OR CHOIR SINGING.

The much vexed subject of congregational singing as opposed to choir singing is one on which there are so many and various opinions, that it does not become me to dogmatise but only to offer a suggestion or two and a few of my own ideas on the subject. If there is to be singing in the worship of God, as there has been from time immemorial, or since worship first began, surely it is meant for all to join sometimes. If we are met with the objections that those who have no musical ear or no vocal ability, or are deficient of both give by the inharmonious sounds they produce considerable affliction to those who are musically sensitive, I think it is the duty of the latter, perhaps even might be looked upon by the Almighty as an act of devotion to suffer the temporary annoyance rather than interfere with the worship of an unmusical brother. If his musical ability is of a comparatively low order, it is his right, nay his duty to praise the Lord with the best of his ability; and no one of greater musical refinement has a right to say "that is inharmonious and cannot be worship." We are no judges of what is pleasing to the Lord; indeed He tells us in the plainest language that it is the praises of the heart and not of the lips that are acceptable, wherefore the sincere and hearty praise of the incompetent musician is worthier worship than the best vocalization if unaccompanied by the feelings of the heart.

The existence of well trained choirs of good singers has called forth a quantity of exquisite Church music, which cannot be partaken in by the congregation, and the rubrics afford the requisite authority for some of the musical portions of the service being conducted by the choir alone. It is distinctly as much an act of worship on the part of the congregation to follow the singing of an anthem by the choir as to sing a hymn themselves; for music is not only made to please or be thought pretty; it is to work upon the emotions and elevate the spirit; and anthems or services written in a spirit worthy of the undertaking cannot fail in having a healthy holy influence on those who take part in it by listening.

While we have to meet as I have attempted the objections of those who would close the lips of the unmusical, and thereby offer hindrance to free congregational singing, perhaps greater obstacles to the proper use of music in divine service, are those who are constantly opposing this that and the other what they call "dangerous innovations," or frequently "the thin end of the wedge," because they either have not faced the question at all, or if they have, only in a biased frame of mind, and with only imperfect information on which to base their opinions.

We have, as I have pointed out, not only the authority of our rubrics, but the warrant of the Scriptures (in the record of the dedication of the temple), for portions of the service being performed by trained musicians to the exclusion of the congregation except as listeners.

While many people, persistently ignoring this authority, consider it atrocious that they should be expected to listen to music rendered by the organ and choir alone, there are positively many who object, and that strenuously, to the use of music where authorized by the church for the whole congregation. The rubrics enjoin that the Psalms shall be "said or sung," the Litany shall be "sung or said," the Creeds shall be

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