

A PERILOUS SECRET. By Charles Reade. Montreal: Dawson Brothers.

This novel—not by far one of the deceased author's best efforts—having gone through many Canadian and English papers in chapters, is so well known that comment on its merits is unnecessary. It only remains that we should indicate the Messrs. Dawson have reproduced it in a neat and cheap volume form.

THE CRIME OF HENRY VANE: A Study with a Moral. By J. S. A. Dale. New York: Charles Scribner's Sons.

This story—the second by the same author—begins in comedy and ends tragically. Its plot is of the simplest, but, for all that, so much mechanical ingenuity is shown in the construction of the book that one is constrained to read with avidity to the end. The whole story turns on the lives and loves of two persons, Vane and Miss Thomas, the “moral” being that young ladies should not trifle with their lovers' feelings, whilst the victims of such heartless treatment receive some sound negative advice. Altogether the book is a success, and should be read.

THE DOMINION ANNUAL REGISTER AND REVIEW. Edited by Henry J. Morgan. Toronto: Hunter, Rose and Co., 1884.

These volumes of Mr. Morgan's industry, of which the present is the fifth, have come to be regarded as the most important native issues of the year, and are as eagerly looked for as one looks for the annual appearing of “The Stateman's Year Book,” “Whitaker's Almanac,” or the periodic issues of “Men of the Time.” But, not only is it satisfactory to have one's expectations of the recurring publication of the *Annual Register* realized, it is specially gratifying to note the effort put forth in each issue to give increased interest and value to the series by the addition of matter of the greatest service to those who make use of the volumes. Besides several new features of a statistical and general character which have been inserted in the present work, we have an extended list, which must be exceedingly useful for reference, of “Living Canadian Public Men,” with their ages, place of birth, and other data concerning their careers. This list, and much that we find in the new issue, under the classification of “Miscellaneous Statistics and Information,” place consultants of Mr. Morgan's volumes under a heavy debt of obligation to the editor and the gentlemen associated with him in the preparation of the *Register*. The Political Summary of the year we find, as usual, full and accurate, and what is of prime moment, neutral in its narration of facts. Here, thank fortune! history is currently written without the bias of party. An example of this may be cited in the rather amusing account given of the taking possession by the Ontario Government of Rat Portage (see pages 120-2), in connection with the Ontario Boundary dispute. The review of literature, education, science and arts for the year, is well and efficiently done, and is a record of substantial progress very creditable to our young country. The “Journal of Remarkable Occurrences,” the register of “Promotions and Appointments in the Public Service,” and the table of “Obituary,” complete the enumeration of the contents of the volume, and comprise a mass of information of current and enduring interest. G. M. A.

MUSIC AND THE DRAMA.

CHURCH MUSIC FROM THE REFORMATION TO THE PRESENT TIME.

THE origin of the musical service of the Church of England is largely due to the English musician, Marbeck, who arranged the plain song for the use of the Common Prayer-book. The early English writers were familiar with the practice of writing church-music on themes of the Gregorian chant, but when melodies of a secular cast were adopted for contrapuntal treatment, as they sometimes were, they seem to be of French origin—the genius of the English minstrel's or people's song ill adapting them for contrapuntal treatment. The people's melodies, resting upon the Tonic and Dominant harmony, were in form and character diametrically opposed to the ecclesiastical modes and construction. The former were eminently fitted for the musical expression of deeds of heroism, chivalry, love or sorrow, the latter possessed unmistakable characteristics of grandeur, solemnity, nobleness of form, and eminently sacred expression. The purely Gregorian melody seems never to have been fully accepted by the English people, who regarded it as a foreign element, or tolerated it as the prerogative of the Latin liturgy. Marbeck, in arranging the chants to the Common Prayer-book, reduced the old Gregorian melodies to their simplest form, leaving nothing but pure musical declamation; but to Tallis belongs the credit of first setting to music the English words of the several parts of the liturgy used during church service. This he did, not in simple plain-song as Marbeck, but in full and rich harmony, intending them to be sung by well-trained choruses. The treatment of the service which Tallis adopted was, however, based upon the old melodies of the Gregorian chant. Composers of eminence, long after the Elizabeth era, bravely strove to retain the old traditions of the English church-composers, but in the struggle with the immigrant Italian they were eventually forced to yield. Thus was the composition of church-music of the old English school subjected to influences which greatly transformed it, and from which decline it did not revive until long after the Reformation.

From the time when Constantine the Great (323) decreed that, throughout the whole Roman Empire, the Christian religion should be the chief religion, music has been always recognized as an important factor in its service. Mobile without measure, sensitive to every pulsation of the popular mind, self-reproductive to an endless decree, its tendency is to over-reach and smother the liturgical text, and thus to destroy the very purpose for which it is employed. Thus the history of church-music pre-

sents an ever-recurring scene of innovation and reformation, from the time when St. Ambrose fixed the first authentic modes or keys to the present day. Part of these innovations may be traced to the practice of adopting into religious services tunes of a secular character. Many religious teachers, from noble motives, have made use of this plan to attract the attention of the ignorant and careless people whom they were endeavouring to instruct. From the Norman Conquest to the time of the Reformation the clergy made use of ballads for instruction as well as political purposes. Aldhelm, the Saxon bishop of Sherborne, in order to secure the attention of his rude neighbours, was wont to stand on a bridge and to sing his religious instructions to them in the form of ballads.

Up to the time of the Reformation the history of church music was that of the Church of Rome. That hierarchy, intolerant of innovation or change in its established liturgy, excluded the people from taking an active part in the music of the service, but when the desire for religious freedom and simpler religious rites gave birth to the Reformation the singing of hymns and psalm-tunes became again a possession of the people. But the Reformation brought many sects, each body having its own particular view as to the matter and manner in which music should be employed. The Lutheran Church, while adopting and adapting many of the best tunes of the Roman Church to the plainer requirements of her own service, wisely preserved that which was good and rejected the spurious. The Calvinists, taking a more gloomy view of life, and regarding music with suspicion, permitted only a metrical version of the Psalms to be sung to tunes formed partly in imitation of the Gregorian melodies, and partly derived from the people's songs, which tunes, when once adopted, could not be changed without a license. Calvin also, unlike the more liberal-minded Luther, strictly excluded part singing from Church service. The Established or Episcopal Church, first under the protection of Henry VIII., who was himself a musician of some ability, and afterwards during the golden age of Elizabeth, retained many of the best Gregorian melodies, from which, as we have seen, was developed the Church of England's Cathedral service a purely national form of music, which has been retained ever since.

By what has been said concerning the adoption of Gregorian melodies as a foundation for the Anglican service which arose therefrom, some light is shed upon the confused ideas which exist in many minds as to the relative merits or appropriateness to religious service of the Anglican and the Gregorian forms. The Gregorian tones were not composed to be sung in harmony, that is, in more parts than one—but simply the melody in unison. Harmony had not been invented in the days of St. Gregory. History does not show a single instance of a sacred tune having been adapted to secular uses. The reverse is the case with tunes of a secular origin, vast numbers of which have been pressed into the service of religion. Sometimes they are of such a nature as to remain permanently with the Church, as witness the Old Hundredth, which is derived from, or rather is identical with, a popular French people's song of the Fifteenth Century. Others, such as those of the Moody and Sankey type, will possibly serve a purpose and be banished or disappear. No such charge can properly be brought against the Canticles, Kyries, Te Deums, or other parts of the Episcopal Church Service, the music in every instance having been original, excepting those founded on Gregorian tunes, and never adaptations. They were constructed in accordance with a knowledge of the more fully developed science of harmony, and their claim is strong to the first position as preëminently English Church Music.

J. DAVENPORT KERRISON.

THE intimacy between our highest families and the stage was curiously illustrated by the postponement this week of a matinee by Kate Vaughan, the most graceful and most popular danseuse of London. The reason assigned made all London laugh. It was a family bereavement, and the family bereavement was the death of Earl Cowley. Kate is married to the Hon. Fred Wellesley, who did not become her husband till he had deserted and been divorced from Lord Cowley's daughter. Several other matches are in preparation between actresses and noblemen.

THE critics say that Mr. Irving made a great mistake the other night in his production of “Twelfth Night.” On the whole the performance was good. His *Malvolio*, original in every part, and striking in some portions, suited him even in his faults. Miss Terry's *Viola* was bright, pleasant, full of humour, and at times irresistible. The play is full of allusions which are caviare to the general public. Still, it contains so many good points that the performance carried the house with it, and Mr. Irving might have disregarded an attempt to “goose” the play evidently preconcerted and sustained by a very few persons. The interruptions were almost unnoticed until Mr. Irving came forward to make his speech. Then a thunderous voice called out from the gallery: “If you have the courage of your opinions, now hiss.” Some hisses and some howling followed this invitation. The audience was completely taken aback, such a demonstration being without precedent at the Lyceum, where it is usual to acknowledge the actor's sincerity of method and carefulness of preparation—not to speak of his unrivalled stage management—even when he has been least successful in realizing his ideal. Mr. Irving expressed an opinion that the play had satisfied the audience. Those who hissed him before now cried “No.” Mr. Irving lost his self-command, and, speaking of his Company in terms which would have commanded general agreement had they come from any one but himself, charged with ingratitude those who interrupted him. He saw his mistake almost as soon as he had made it. But the mischief had been done, and unless the incident is forgotten, the first-nighters will not soon forgive a piece of presumption which Mr. Irving's friends can excuse only as the result of a momentary irritation.