

Dominion Churchman.

THE ORGAN OF THE CHURCH OF ENGLAND IN CANADA.

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The "Dominion Churchman" is the organ of the Church of England in Canada, and is an excellent medium for advertising—being a family paper, and by far the most extensively circulated Church journal in the Dominion.

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FRANKLIN BAKER, Advertising Manager.

LESSONS for SUNDAYS and HOLY DAYS.

May 27th, TRINITY SUNDAY.
 Morning.—Isaiah vi. to 11. Revelation i. to 9.
 Evening.—Genesis xviii. or i. and ii. to 4. Ephesians iv. to 17; or Matthew iii.

THURSDAY, MAY 24, 1888.

The Rev. W. H. Wadleigh is the only gentleman travelling authorized to collect subscriptions for the "Dominion Churchman."

ADVICE TO ADVERTISERS.—The *Toronto Saturday Night* in an article entitled "Advertising as a Fine Art" says, that the **DOMINION CHURCHMAN** is widely circulated and of unquestionable advantage to judicious advertisers.

TO CORRESPONDENTS.

All matter for publication of any number of **DOMINION CHURCHMAN** should be in the office not later than Thursday for the following week's issue.

A quantity of Correspondence and Diocesan News unavoidably left over for want of space.

THE BIBLE SOCIETY ON THE BIBLE.—We were in a mild way indeed interested in hearing of the proceedings of the Bible Society meeting. Knowing how "the trail of the serpent" of politics is over so large a portion of the ministerial and lay brethren who are the supporters of that society, we did not look for any brave, Bible-like openness of speech regarding the Bible in the public schools. It would have been honorable of the Society to have declared itself boldly on this question, but that would have offended the powers that be, and brought out probably the whip of Dr. Lynch, the crack of whose lash is such a terror to so many Bible Society Protestants. Mr. S. H. Blake, however, by a side wind touched the society a little on the raw by a skillfully introduced allusion to the existence of Separate Schools, having now left us free to use the Bible. These declarations of Mr. Blake were applauded—and there they ended, whereas, seeing from their society's own platform how paramount are the claims of the Bible, those who approved of Mr. Blake's words should have put them on the record by a formal resolution. Why did

not Mr. S. H. Blake move a resolution affirming what he declared, that the Bible should be the reading book for our schools? Is he afraid of Dr. Lynch, like so many are he was talking to? Does his fear like so many of our ultra-Protestants, that when it came to a straight issue "Party" or "Bible"—that he would have to give the Bible his words and Party his vote? For such men loyal Churchmen have great searchings of heart. It is a distinct gain to have secured from one so high in Ontario political circles as Mr. S. H. Blake, a plain statement of the fact that the Bible was excluded from the schools solely. We emphasize it, solely to please the Roman Catholic rulers of Ontario. Since the above was in type, Dr. Lynch, Archbishop of Toronto, has passed away. Now that he is removed from our midst we can join in paying at least this tribute to his memory, that the deceased Prelate was intensely sincere, hence the marvellous power he attained in spite of drawbacks that would have kept a weaker man in a low rank. Charity covers a multitude of sins, and Dr. Lynch we know to have been a true friend of the poor, and a bounteous almsgiver.

REFORM IN CHURCH MUSIC.—The following are quoted from a paper on church music, by Mr. Griffith, Fellow of College of Organists, London. We may say, however, that the evil he condemns of over elaborate music is in Canada chiefly confined to the Churches of dissent, wherein services are practically a Sunday Concert, and to a few of our churches that approximate nearest to dissent in style of conducting divine worship. Defining his sense of the term 'reform,' Mr. Griffith said he advocated nothing more nor less than is plainly and distinctly directed throughout the liturgy. All would agree that the ideal employment of music in public worship was that the whole congregation should sing in all those musical portions of the liturgy assigned to them. It was his conviction that the rapid advancement of musical knowledge, and the greater efficacy of church choirs, did nothing to interpret the real spirit of the liturgy. Considering the power and influence of music as an aid to worship and a source of strength to the Church, it augured ill of the vitality of that Church which could not enlist the voices of its congregations in the musical service, the right and the duty of the people at large, which could, or ought to be effected in every parish by care and judgment. Why was hearty good congregational singing so rare in our churches? Church music was constantly becoming more elaborate and ornate, not only silencing the congregations, but taxing the powers even of our highly-trained choirs. Simple, solid, and ecclesiastical music was fast becoming banished from our services, and congregations were listeners to performances in the chancel. He believed that this ever-increasing practice was weakening the Church to an extent little dreamed of by the clergy, who were mainly responsible for the mischief. Were they not the sole authority in all matters musical as applied to the liturgy? Archdeacon Farrar had written to him on the subject: 'The spirit of professionalism in a choir is the ruin of the spirit of devotion in a congregation.' The people were not wholly blameless. Dr. Hullah said of them, forty years ago:—'To the shame of our upper and middle classes of society, be it spoken, congregations do not sing. The voice which on Saturday night has held entranced admiring crowds, is on the Sunday morning tuneless. The amusement of a crowd is an object worth years of study; but the praise of God is left to the school children; it is not genteel to sing in church.' Certainly there was plenty of music heard in the majority of the churches—music most artistic, most beautiful; but for the choir only. The great congregation was voiceless. He did not desire to do away with church choirs; but to show how they could be made most valuable in leading and assisting the congregation in all the music intended for

the people—the original object of the institution of choirs.

HARMONY OF MUSIC AND WORDS NEEDED.—With regard to the different divisions of the liturgy, the Confession should be spoken on a low note common to all voices. It surely must be especially distasteful and grating to the feelings of many to hear the solemn confession of sins made an occasion for part singing, and treated as an act of jubilant praise. Supplications for mercy and pardon should be in the natural and simple monotone; the one voice, without confusion and jumble. A note common to the generality of mankind should be used, and this note was E, for whatever G might be for a choir, it was too high for the congregation. At the Church Congress he desired the people and congregation to recite the last few sentences of the Confession on the low C sharp, and on all sides it was acknowledged to have a most solemn, devotional, and appropriate effect. The responses following were made upon E in unison, with organ accompaniment. Congregations would not even attempt to respond on a higher note than E. Why, then, should they sacrifice the duties and the desires of the people to the ambition of choirs? In coming to the canticles and psalms a grand opportunity for chanting is given, assuming suitable music for the burst of praise from a congregation. But here, again, people were compelled to stand as listeners, simply from the ornate character of the music chosen, to the exclusion of grand, solid, and simple melodies. More frequently than not the chants were set so high, even in the recitation notes, that very few could attempt them. Too often the composer was exercised with the exigencies of harmony for the chancel choir rather than the needs of the congregation, and a desire to display his scientific acquirements rather than solidity, massiveness, and simplicity. No part of the service required more care and discretion in the organist's duties than the chanting. They had only to observe the effect in the congregations when a very simple, melodious, and solemn chant was sung. The interest and heartiness shown ought to be sufficiently convincing as to what should be generally adopted. Gregory, in the year 590, endeavoured to meet the need of the people by arranging music, the main characteristics of which should be 'simplicity and gravity.' Very probably if Church composers, with all the resources of modern harmony, had in some degree worked more upon the spirit and devotional character of these old melodies or tones, and had not introduced the lighter style of chant known as the Anglican, the voice of the congregation would never have been silenced. But immediately the sensuous appetite for prettiness was pandered to, as opposed to appropriate and devotional effect, all thoughts for the wants of worshippers were banished. He did not advocate the exclusive use of Gregorian chants, though they had the great charm of reverence and devotion when sung in unison with appropriate accompaniment. The great majority of Church people could not be induced to sing and enjoy them, but this was no reason for filling our modern chant-book with that which was totally unfit for congregational use. The music and pointing and those who arranged or composed it were to blame for the bad chanting of the people. Even in many churches where Gregorian chants were used to the psalms the irreverent gabbling of choirs at the utmost possible speed, often at variance with the organist, effectually destroyed all efforts of the congregation to join in the chanting. Frequently, again, where Anglican chants were in favour they were injudiciously chosen, as regards their pitch and florid character. It was desirable to return to that ancient usage of singing the Psalms in unison to grave and solid melodies. These melodies need not be so severe as some of the ancient tones, for it was quite possible for composers to produce good ecclesiastical chants, truly devotional and expressive of the words.

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