

## TOPICS OF AN OLD-TIMER

**The Great Home-Rule Mass Meeting at Massey Hall—The Study of Races—Thomas D'Arcy McGee's Doleful Discoveries—Conditions Looking Better Now—The American Revolution a Celtic Product—The Premier of the British Empire now a Celt—The Great Latin Poet, Virgil a Celt—"Kelts in Literature"—Names Taken From Irish Saints—The Names of Roman Gods, Irish—Great Changes in American Magazines—President Roosevelt's Irish Inclinations.**

It was a joy to my heart to be present at that great Home Rule meeting in Massey Hall on Saturday evening, Oct. 13th. It was a gratification to me to have had an interview with Mr. T. P. O'Connor, M.P., the president of the Irish National League of Great Britain, after an interval of twenty-six years. It was a pleasant circumstance to behold so large and so grand and so intelligent and so enthusiastic an assemblage of Irish men and Irish women and their friends as met in Toronto's largest hall on that night, to listen to one of Ireland's brightest ambassadors plead the cause of Ireland's wrongs and tell in burning words of the right of Ireland to have Home Rule. And this in the presence of some of Ontario's most distinguished men and women and without one word of interruption—a great change from the Toronto of old that I remember. But greater than all, more hopeful than all, more gratifying than all else, it was to me to hear from the lips of this well-accredited and well-informed ambassador that the day of Ireland's redemption was at hand. On that day of jubilee the sons of Erin, with hearts overcharged and minds uplifted, will give thanks to Almighty God that the day of their country's deliverance has come to pass, and that the seven hundred years' struggle, the seven hundred years of suppression, and seven hundred years of humiliation, will at last in our own day, come to an end forever. The democracy of Great Britain, which in unfortunate former days was hostile to everything Irish, have at length awakened to the justice of Irish claims; and well may they, for it is the presence of the Irish members in the parliament of Great Britain that has ever been the principal support of popular rights in that great legislative body. Only one good point that the envoy might have made was omitted, and that was that the King himself is not only a home ruler, but a friend of Ireland generally. There is also another potent fact that has to be thought of, and that is the influence of race. It is no longer the "Celtic fringe" that has

to be considered, for not only is there now an educated "Celtic fringe," but a realization of the fact that some of the best blood of Britain is Celtic. If the present government of Great Britain and Ireland succeeds in its plans of giving Ireland a parliament of her own that circumstance will be largely due to a Celtic premier, what Campbell-Bannerman undoubtedly is. Mr. O'Connor stated in his speech that there was never greater enthusiasm evinced in the United States for Irish Home Rule than what he saw at the Philadelphia convention a few days before. Seventy thousand dollars was subscribed at that convention with the promise to make it one hundred thousand; and in Boston a few days later the sum of ten thousand dollars was subscribed. Everybody in the United States is for Irish Home Rule, and there is no one more ardently so than the President of the United States himself; and this fact, too, must have its influence on British public opinion. When I spoke to Mr. O'Connor of Col. John F. Finerty's great speech at the Philadelphia Convention (and in a sense it was great) his remark was: "Yes, but the days of tail-twisting are over." When I think of the past in Toronto, that meeting of Mr. O'Connor's was exceedingly gratifying to Old-Timer.

The study of races as well as the study of languages is another of the factors favorable to Home Rule, and here in Toronto we have an Irish Gaelic League and a Scottish Gaelic Association, both studying the language, the music and the ancient dress of the Gaelic people; nay, also, the study of the Celtic race from which both branches sprang. To myself, half Saxon that I am, the history and fortunes of the Celtic peoples is a fascinating subject. Many books have been written about the Anglo-Saxons, principally in their laudation, and with this I have no quarrel; but it is full time that the scholars of Europe and America were enquiring into the merits of the Celtic race that has been so long submerged; for whatever uplifts any portion of humanity uplifts it all, and what I contend for is not superiority for the Celt, but fair play. There has lately been added to the books in the public library a small volume entitled "Nicholson's Celtic Researches," which was favorably discussed at the September "Ceilidh" of the Gaelic Society; and as a literary diversion I would like to see the ground of Celtic literature more generally gone over.

Thomas D'Arcy McGee in his day paid a good deal of attention to the study of race and bewailed the misfortunes of the Kelts; but I am inclined to think a better day for them is dawning. I am myself inclined to think that the greatest achievement of modern times is a Celtic achievement, but that we don't know it. Here is one of McGee's little poems wherein he bewails the fallen condition of his own race:

### THE SEARCH FOR THE GAEL.

I left the highway—I left the street—  
In Albany I sought them long,  
I followed the track of Kenneth's feet  
And the sound of Ossian's song;  
By the Kymric Clyde, and in Gallo-  
way wild,  
I sought for the wreck of my race,  
But the clouds that the hills of Al-  
byn hide  
Have pitied their forfeit place.  
I looked for the Gael in the Cam-  
brian glen,  
From the Cambrian mountains 'mid,  
And saw only mute, coal-mining men—  
The face of my race was hid.  
At Merlin's work in Caernarven waste  
They knew not Merlin's name—  
And the lines the hands of the Master  
traced  
As the devil's craft they claim.  
I looked for the Gael in green Innis-  
fail,  
And they showed me cowering there  
Misshapen forms, cast down and pale,  
Thy disciplined host, despair!  
But I noticed yet in their stony eyes  
A flash they could not veil,  
And I said, "Will no brave man arise  
To strike on this flint with steel?"  
I have found my race—I have found  
my race,  
But oh! so fallen and low,  
That their very sires, if they look'd  
in their face,  
Their own sons would not know.  
Still I've found my race—I've found  
my race,  
And to me this race is dear,  
And I pray that Heaven may grant  
me grace  
To toil for them many a year.

It is not so long ago, only a few years, that McGee himself an ardent Celt, wrote those despairing lines, and yet there is a great change. The "Kymric Clyde" is the place of "sea power," for it is there that shipping is mainly built; and the inhabitants of Clydesdale are among the most thrifty in the world. The Cambrian Celts are no longer "mainly coal mining men," but are a strong, united political power, and Merlin's work is not forgotten, for Welsh history, Welsh song and Welsh nationality are held in high regard. And the Gael in "Green Innisfail" is no longer "cowering there," and is in the expectation

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## CHURCH MUSIC AGAIN

By the Very Rev. Mgr. Wallis, Before the Society of St. Cecilia, London.

I have been asked to put before you this evening a simple and brief statement of the general laws which Holy Church imposes upon us with regard to the rendering of the musical portion of her services. I need hardly say that I am not going to attempt to give a complete detailed account of all the legislation of the Church upon this subject; such an account would furnish matter for a whole course of lectures, and would be quite beyond the scope of our quiet little discussion to-night. Neither do I propose to trouble you with long quotations from bulls and decrees nor with strings of references. My intention is to give just the broad lines of legislation from the time of Pope John XXII., A.D. 1332, down to the Motu Proprio of Pius X., A.D. 1903. This course is rendered the more easy by the perfect agreement which exists in the tone of all the decrees and instructions which have been put forward from time to time during these many years.

The question of Church music has become specially prominent during the last few years. There has been for some time a deep and ever growing feeling that much of the music performed in our churches is not only altogether unworthy of the House of God, but that it is actually in opposition to the spirit of true worship, and a hindrance instead of a help to the devotion of the faithful. Our present Holy Father recognizing the pressing importance of the matter, had scarcely taken possession of his see when he, by his Motu Proprio, made an earnest endeavor to place the whole question once for all on a satisfactory basis. Many of his predecessors legislated with a similar purpose, but never yet has the desired result been permanently attained. Nearly three years have now passed since the publication of the Motu Proprio, and what have been its results? It is true that, here and there, most praiseworthy and loyal efforts have been made; but with these few exceptions the results have up to the present been so small and disappointing that one begins to fear that, unless something can be done to arouse the interest and to strengthen the zeal of all concerned, this latest great effort of the Holy See may be to some extent nullified.

To what cause may we assign the apparent apathy with regard to this question? We well know that it does not arise from any wilful disobedience or opposition to the Pontifical authority. Would it not be more correct to attribute it partly to the special difficulties presented by the prescribed music, partly to the difficulty of obtaining singers properly qualified to render this particular music; and partly, if not almost wholly, to the wrong ideas which unfortunately prevail at the present time as to the kind of music suitable during Divine Service.

With regard to the two first-mentioned difficulties, I do not think for one moment that they are insuperable, even in small churches. The Holy Father does not require impossibilities. The more one studies the Motu Proprio the more does one appreciate the broad wisdom and thoughtful moderation of its tone.

**A SUBJECT FOR ECCLESIASTICAL AUTHORITY.**

With regard to the wrong ideas; the question of what is or is not suitable for use during Divine Service is one for ecclesiastical authority, and not for private judgment. As loyal sons of Holy Church it is our plain duty

to submit any personal liking or taste to the ruling of the properly constituted authorities. It is not for us to dictate to the Holy Father what we desire, but for him to tell us what we are to do.

The spirit of the Motu Proprio is to check the present day tendency to render our music worldly and theatrical, even when this is done with the good intention of attracting people to our churches. The Pope emphasizes the fact that the Liturgy has not been made for the music, but that the music must be entirely subservient to the Liturgy, and must adapt itself to it. Only last year, in an audience given to M. Bordes, director of the "Schola Cantorum" of Paris he said how he admired and valued the compositions of Mozart, Haydn, Bach, etc.; but that he liked to hear them outside the church; many of their works being unsuitable for use during Divine Service. A great deal of this very excellent music which has been ruled unfit for use may, of course, be enjoyed at sacred concerts.

I am not going to attempt to deal with the question from a technical or artistic point of view. That is more a matter for musicians. The Motu Proprio and other Pontifical statements on music agree as to three styles of music which may be used in churches: the Gregorian; the Polyphonic; the Modern.

The Gregorian is the real Chant of the Church. This music has always been sanctioned and encouraged by the Church; it is her own music; she prescribes it for the use of her priests during all sacred functions; she orders it to be taught in all her seminaries, making it one of the compulsory subjects for all candidates for orders. All this has been confirmed by many Pontiffs, by the Council of Trent, and recently by the Popes Leo XIII. and Pius X. A decree of the Sacred Congregation of Rites dated November 20, 1660, and numbered 1,180 in the authentic collection, prescribes: That no priests shall be eligible for appointment as Chaplains to render the Divine Office, until they have successfully passed an examination in Plain-song. The Bishop is to arrange for such examinations.

The Pope wishes the Gregorian Chant to predominate in the Liturgy and he also wishes it to be executed with very great care and preparation; as one of the chief obstacles in the way of its advancement has been the bad execution, and the bad versions which have been in use. Both these evils will, we hope, be remedied by the publication of the amended texts, and by the teaching of the qualified authorities. The Pope wishes to revive the old custom of making all the people take an active part in the Liturgy; and it is his desire that the faithful should know and be able to sing the Chant.

It is difficult not to love Plain Chant once one has acquired a proper knowledge of it. It is our duty, in obedience to the expressed wish of the Holy Father, not only to endeavor to obtain such proper knowledge ourselves, but also to do all in our power to help in its general diffusion. Among the means which the Holy Father suggests are: The teaching of the subject in seminaries and colleges, the teaching of the Chant in schools.

The Pope quite justly condemns an opinion which seems to prevail very generally, viz., that Gregorian Chant is only suitable for funerals and penitential seasons. He lays down as a principle that a function loses none of its solemnity when nothing but Gregorian music is used; and, in fact, what can we imagine finer than those beautiful invocations, hymns, sequences, responsories, lamentations, Passion and "Exultet," so eloquently expressive of the mind of the Church at the time of their use.

**IN PRE-REFORMATION TIMES.**  
In pre-Reformation England the

Gregorian Chant had attained to its greatest possible glory. It was used in our beautiful old cathedrals, abbey, and monasteries. Our fathers have left us a magnificent inheritance, and it is very gratifying to know that old English manuscripts have been largely used in the preparation of the new Vatican Text, and will thus come once more into use, not only here in England, but throughout the west.

The Holy Father authorizes the retention of ancient texts by those countries which are so fortunate as to possess them; and we may, therefore, hope that some of our liturgical scholars may be encouraged to do for us what the Solesmes Benedictines have already done for France.

At the present time our separated brethren are reviving these ancient melodies and using them in their services; and it would be a disgrace to allow these treasures, left us by our Catholic forefathers, to lie altogether neglected by us. Many Provincial Synods, from the time of St. Charles Borromeo until now, have insisted upon the use of Plainchant. Benedict XIV. dealt most thoroughly with the question in his celebrated Bull "Anus Qui" February 19, 1749. Alexander VII. having previously done so in 1657. In our own time Leo XIII. (Congregation of Rites, September 24, 1884) follows the example of his illustrious predecessors, and all agree together with our present Pontiff in the same broad rules for our guidance.

We come now to the consideration of the Polyphonic music or school of Palestrina. This music, after the Gregorian, has always been praised and sanctioned by the Popes. It realizes what Benedict XIV. lays down as the qualities necessary in music to be used in church, as having no worldly or theatrical element, but being helpful to prayer and devotion. Leo XIII. in his instruction of 1891, says that the music of Palestrina and the great composers of his school is declared most worthy of the House of God. The Motu Proprio of 1903 compares it with the Gregorian and says that it possesses all the qualities necessary to church music and orders that it be used in all basilicas, collegiate churches, seminaries, and in other churches where it can be well executed.

It is noteworthy that both the Motu Proprio and the regulation of 1891 agree entirely with each other and enunciate the same principles, viz., that where the Polyphonic music cannot be properly rendered, Plainchant should be used.

I will say no more upon this point. We have seen how earnestly the authorities of the Church have striven at all times to encourage and spread the knowledge and use of the Church's own chant; we have seen the generous praise and encouragement given to music of the Polyphonic school; and we now come to the instructions and regulations concerning the use of modern music. Here we are at once struck by a change in the tone of the Pontifical documents; for Plainchant and the Polyphonic school there is praise and encouragement; for modern music there is only toleration with safeguards and limitations.

**PRINCIPLES OF ACCEPTANCE.**  
The Pontifical documents give us certain essential principles to enable us to discern whether a composition may be accepted.

John XXII. in 1332 in his famous Bull "Doctor Sanctorum," condemns the use of any profane music; and deplores the abuses which obtained in his time; many of them being similar to these which we deplore at the present day. Alexander VII., April 23, 1759, threatens excommunication, suspension, and deprivation to the superiors or rectors of churches who tolerate any music of such a kind in their churches. He also forbids even the least alteration of the text, or repetition, and also forbids the use of orchestras. Benedict XIII., in his Council of the Lateran, renews and reinforces both the Edicts of John XXII. and Alexander VII. Benedict XIV. says: There must be nothing profane or theatrical. Music which represents all or any of these features must be excluded. Pius IX., through his Cardinal Vicar of Rome, Cardinal Patrizi, in the fifties took the same measures for Rome as had been previously taken by Benedict XIII. Leo XIII. in his Regulations of 1884, and the Roman Congregations in several decrees, especially in one for Baltimore in 1884, exhort the Bishops to use all the means at their disposal to banish this objectionable music. The Regulations of 1884 having failed to bring about the desired end, Pope Leo reiterated them with greater emphasis in his Regulations of 1894. One of the last acts of his Pontificate was to sanction a decree concerning the Cardinals' functions in Rome. This Decree forbids in those functions any music but the Gregorian and Polyphonic.

How strikingly in agreement are all these condemnations, directions, and regulations, dating from John XXII. with those contained in the Motu Proprio of Pius X. He has simply summed up the legislation of many predecessors. It is evident, therefore, that the use of this profane, voluptuous, or theatrical music in certain churches has given it no real position in the Church, as it has always been under the condemnation of the highest authority. The use of



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