

like a flood to overflow our native land, it may be reserved for our Church to raise such a banner against it!—*Charge, 1889.*

SISTER DORA.

A statue stands in the town of Walsall, in the Black Country, "the first ever erected in England to a woman with the exception of Queen Anne and Queen Victoria."

A singular story lies behind this event. Walsall, a large manufacturing town was filled, twenty years ago, with a rough, drunken community of laboring people. The drainage and streets were in a deplorable condition, and every year small-pox and low fever raged unchecked.

In 1864 Dorothy Pattison, better known as "Sister Dora," went to Walsall during a fearful outbreak of small-pox, nursed the sick and dying, and even with her own hands laid out and buried the dead, when no man would dare to perform the last friendly office. So violent was the antipathy to the gray gown of the sister, that she was stoned and driven through the streets of Walsall with vile obscenity and abuse.

Once a stone thrown by a boy cut her in the forehead and felled her to the earth. She went on with her work quietly but with indomitable resolution, treating her rough enemies, when they became her patients, with infinite tenderness, mixed with a shrewd, joking humor, which caught their fancy. One of the very men who had stoned her was brought in, crushed almost beyond recognition in a coal-pit, for her to nurse. He became her most devoted friend.

Slowly she won over the multitude of ruffianly men and women. She became "Our Sister Dora" to the ignorant, faithful souls.

On one occasion, when the hospital was filled with cases of virulent small pox, she closed the doors to prevent the spread of infection, and with one man's help nursed, cooked, washed, and scrubbed for them all. One patient, when in the last agony, raised himself with a terrible effort, and cried out, "Kiss me once, sister, before I die!" which she did instantly.

When she fell a victim to her work at last, the people mourned for her as if each man had lost his nearest friend. One of the eighteen laboring men who carried her to the grave said:

"We want her out in marble, with her cap an' good and blessed face. It's not that we'll forget her; no danger o' that, but we want her to be there, so that when strangers come and see her standing up there, they'll say, 'Who's that?' An' we'll say, 'Who's that? That's our Sister Dora.'"

The statue referred to, and but recently erected, was built by countless small contributions from the poor, and stands in the very square where she was stoned, to show one triumph of pure womanly goodness in the world. *The Church Messenger.*

CHORAL SERVICES.

(From *The Churchman N.Y.*)

Tempora mutantur.—Certainly as true in the Church as in art or social life. Outside the Church the change has been remarkable. The Scotch Covenanter dubbed an organ "the devil's kist of whistles"; and now no church of whatever name or kind would think of worshipping without an organ to accompany the singers. Quaker plainness marked the building, and the cross was a symbol abhorrent to minds afflicted with Romophobia. Now the most Protestant of Protestants must worship in a Gothic fane, with lofty cross-tipped tower, and the pulpit, on festive occasions, must put

on garments of beauty in the shape of floral decorations. And in the Church, how great the change! The vested choir is no longer a party badge, or a sign of latent popery, and with the vested male choir comes the desire for choral services.

Of course there is a great diversity in the character of what are called choral services, and a great deal of ignorance as to what a true choral service is. A great deal of prejudice exists against what is called singing the prayers, so that in some churches we have the incongruous combination of prayers read through half an octave of inflections, and *Amens* sung in harmony by the choir in a key as remote as possible from the prevailing tone of the reader's voice.

It will perhaps be instructive to our readers to notice some essential points in a correct choral service, and to show how the neglect of them, or the violation of certain important rules, has led to making the choral service, as often heard, unpopular.

First, as to the rationale of choral service.

Prayers and acts of praise are not addressed to the people, but to Almighty God; the people, uniting, either audibly or with the spirit and understanding. They must therefore be offered by the officiating minister in such wise that the people can hear and understand. The minister being, however, the mouth-piece of the people, it is obviously desirable that there should be as little as possible of his personality and peculiarities. If we are worshipping we don't want a man impressing us with the flexibility of his voice by inflections through five or six notes of the scale, or by excessive emphasis giving us his interpretation of the sacred words; or by a dramatic style of reading appear to be trying to impress the people with the great solemnity of the words he is uttering. It was said of a prominent clergyman that, in reading the Litany, when he came to the passage, "By Thine agony, etc.," he delivered it with such intense feeling and dramatic power that the sensitive people in the audience felt cold chills running down their backs; but this scarcely realizes the idea of Divine worship.

The monotone gets rid of individuality, and suppresses little peculiarities, and need not—as we shall show directly—be a whine, or monotonous or offensive to musical ears.

In the second place, if many speak together the same words, it is natural to fall into a common tone and common time. Set twenty children to saying the multiplication table together, audibly, and the strong voices quickly control the weak, and before the two columns is finished, you have a choral song in time and tune.

In male choirs, where no attempt is made to have a choral service, but where the choristers are encouraged to respond audibly, a strong voice in a low pitch quickly dominates the others, and you have the confession, Lord's prayer, etc., said in a monotone of such volume that the peculiarities of individual voices are lost sight of.

In the third place, if the building be large, the monotone alone is heard in spite of space and echoes, while much inflection causes the words to swallow one another up, so that at the end of the church there is a rumble of sound, but no articulate words. Preachers in very large churches soon learn by experience that they can be heard only by sustaining the tones, especially at the end of sentences, although at the sacrifice of impressive elocution.

Add to this the fact that where choral service is the rule you have hearty responses and a glowing service simply because many persons, who usually are deterred from responding, being timid people or troubled with a very natural *mauvaise honte*, are frightened at the sound of their own voices; but, falling into the prevailing tone in a choral service, they find their individuality is sunk in a wave of sound,

and they are encouraged to speak out lustily and with good courage.

Choral services for Sunday-school offices are becoming very general, because the clergy and superintendents find the children will sing responses when they will not read them, and that very respectable old lady, Mrs. Conservative, is not usually at the Sunday-school service to uplift her voice against these new-fangled notions. Now! Heaven save the mark; as old, certainly, as the Temple service.

Why should our people be deprived of a privilege which our children have, of making hearty responses without being conspicuous?

We grant, however, that the choral service is rendered in such a way as to excite violent opposition on the part of the average worshipper. Frequently the pitch is too high; not too high for an artistic choir to respond in, but too high for the people. G and A are quite beyond the average singers in the congregation. Frequently, in English parish churches, in an unaccompanied service, the minister and choir may be heard gradually slipping down in pitch, until the prayers which began in G actually end on D below. For ordinary services the prayers should never be said above F, and for the confession, Lord's prayer, etc., said by the minister and people, the pitch should be E flat or E. In the choral service printed in Tacker's Hymnal, C is given as the reciting note.

Then there are clergymen who intone the service with a most offensive twang—mostly nasal. But why should we condemn the choral service because it is frequently very badly done? We have, unfortunately, a great many bad readers in the Church. No wonder, when in so few of our seminaries elocution is taught scientifically. We do not condemn the prayers and lessons because they are so often badly read. Then, certainly, we should not condemn the choral service because it is frequently badly done. Then, again, it is so frequently rigidly monotoned that it becomes very wearisome. The prayers may be said in a monotone, with permissible inflections quite slight, and returning always to the note at the end, giving, thereby, the sense and expression most clearly; and with such distinct and sharp articulation that the most distant can hear and understand perfectly; and then the service becomes the devout expression of worship for clergy and people.

But, it will be said, this calls for good singers in the ranks of the clergy. Not necessarily. Here and there will be found men, like good Bishop De Lancey, who, when in college, was told by three different singing masters—first, that he had no ear; second, that he had no voice; and thirdly, that he had neither ear nor voice. Singing is as natural as speaking. Children are taught to speak. If they were as carefully and as assiduously taught to sing, they would, with few exceptions, sing. Let the vocal cords be hardened by development into maturity, and then, often, it is impossible to teach the grown man to sing. But the young student preparing for Holy Orders, can usually be taught to sing well enough to conduct a choral service agreeably and acceptably.

By all means let us have a singing master in every Theological school—a master who knows something about the human voice, who knows how to use his own, and to teach others to use theirs. To the use of the voice should be added instruction in the elements, at least, of Church music; so that the clergyman may know the difference between a trifling, secular, melody, set with frivolous harmonies, and served up with sacred words, which some ambitious organist, trying with callow wings to soar into the heights of the composer, is foisting upon him, and a true hymn tune.

From the *Monetary Times*:—

It was well said by Professor Goldwin Smith at the Anglican Jubilee luncheon, as we find him reported in the *Trinity University Review*, that: "Our public school system is a neces-