

will be attended with only partial success ; but few will deny that it is possible to attain the end through the medium of a preparatory discipline.

No one with a particle of musical feeling will deny the beauty of our cathedral choral-service ; in which, indeed we may fairly compete with other European nations. And yet the anthem is at times anything but devotional in character ; being on the one hand excessively complex, or on the other unduly light and airy. This is deeply to be regretted on many accounts, even if spiritual considerations be left entirely out of the question. Anciently, we presume, the cathedrals were intended as exemplars to the diocesan churches in ritual and sacred music, according to the views held on those subjects in mediæval times ; which, however, on many points differed very greatly from our own. We feel quite sure, at least, that the educational value of a few good psalm-tunes, as sung by the choir of York or Westminster, would be immense ; and, also, that this branch of their performances would be duly appreciated by the general public, to whom the present complex anthems can teach nothing of value, inasmuch as the congregational singing in which they have to take part is confined to ordinary chants and hymn-tunes. In Westminster Abbey, during the "Special Services," several psalm-tunes were lately introduced ; but unfortunately, of so high a character that few persons in the congregation were able to join in them. In respect of a scientific knowledge of music, the writer himself may be inferior to many who peruse the pages of this Magazine : yet, in a matter like the present, (respecting which the musicians are not unlikely to go astray,) no truly liberal-minded professor of the art will refuse to listen to the suggestions of an amateur. The fact is, that the remedial measures for which we are contending, so far from being ecclesiastical novelties, are completely in accordance with the known views and proceedings of the first Protestant Reformers. "So great was the zeal with which they cultivated psalmody, that psalms and hymns are termed by Dr. Burnet 'the opera-songs of the sixteenth and seventeenth centuries !'" It was no uncommon thing for the adherents of the new faith to congregate together to the number of three to five thousand in the spacious English or Continental cathedrals, mainly for the purpose of taking part in the service of song. Coming down to a later period, we find Ccsin, Bishop of Durham, declaring that he "never forbade the singing the metre-psalms in the cathedral, but used to sing them himself with the people at morning-prayer." Ravenscroft's volume (edition of 1664) is set forth as a collection of works "usually sung in cathedral and collegiate churches." And, finally, Thomas Mace's description of the excellent style in which psalms were sung by immense congregations in York Minster (1644) is so well known to the musical reader as to preclude the necessity of quotation.

We have endeavoured to insist on the necessity of adequate musical preparation for the exercises of the sanctuary. It is, however, of infinitely greater moment, that, in humble reliance on the Divine aid, we should make them the subjects of diligent SPIRITUAL preparation. It were well, even in the prosecution of the lesser task, if our modern Christian congregations were more thoroughly imbued with the manly