

that he wrote three, and it was the third of these, known as the "Mass of Pope Marcellus," which saved church music from entire proscription. It was felt that by that mass the future destiny of the sacred art was determined. It was so transcendently excellent that, at the close of the service, the enraptured pontiff said, "It must have been some such music that the Apostle of the Apocalypse heard sung by the angels in the New Jerusalem." Palestrina was rewarded by the post of composer to the Papal choir, and was confirmed in that post by seven successive Popes. His pay was small and his life passed in chronic penury and domestic affliction. In 1575 fifteen hundred singers from his native town entered Rome with Palestrina at their head chanting his beloved music. He left an unworthy son whom he bade on his death bed get his remaining music published to the glory of God. Thus was he true to the end with that sympathy, piety and purity which during half a century had drawn him to turn all the beauties of his fancy and resources of his love to the glory of his Maker. He died in the arms of his dear friend and confessor. He subjected art to the service of nature; it was not the beauty of the construction of his music which made it immortal, but the soul in it. His grave and earnest mind rescued the music of worship from being the vehicle for the conveyance of popular melodies. His genius guided him on sound principles and introduced a new epoch, placed him on the loftiest pinnacle of fame, and enshrined him in the hearts of all true lovers of the art. Besides the piece in the programme of Palestrina's, the choir would also sing another of his anthems, the words of which were, "I will give thanks to Thee, O Lord, Almighty God; how great and wonderful art Thou in all the world."

(Arcadelt's *Ave Maria* and Palestrina's *Miserere* were sung.)

The next two anthems marked a new epoch. As was often the case after great masters, the period of Palestrina was followed by one of great but not complete decadence, until the polyphonic school died out in 1561. Of the great English composers of the seventeenth century he spoke last May, but the next marked epoch in foreign church music was marked in 1733. Bach and Handel threw a flood of color over the eighteenth century. Johann Sebastian Bach was born at Eisenach, in Saxony, in 1685, and Handel was born at Halle in the same year. But though Bach was twice at Halle they did not seem to have met. They united in their own persons all the influences and tendencies of modern thought which brought about the revolution from the art of Palestrina to that of the present day. Handel founded no school, he exhausted all that art could do in the direction of oratorio. The two composers were not alike; Bach lived in retirement, Handel lived in a blaze of publicity. Bach appealed to the most serious; Handel to all. Handel met with recognition even in his own lifetime, but Bach had affected as deeply the minds of modern composers, though his music did not make a marked impression till fifty years after his death. It was said that music owed to both almost as much as a religion to its founder. Left, as a young boy, under the tyranny of an elder brother, Bach showed intense earnestness in pursuit of music, getting hold of a manuscript book of music and copying it all by stealth in the moonlight. Having a beautiful soprano voice he became a chorister at Luneberg and during his whole uneventful life, till he became blind, he devoted his powers to musical composition. His music was inspired by a deeply religious feeling. Endowed with a spirit of almost patriarchal simplicity, he was content with humble circumstances; his art and his family were the two great blessings of his life. Outwardly, his life was modest and insignificant; inwardly, it was luxuriant in growth and production. Starting with instrumental music he developed it in a new manner,

and created a new style. His character was full of quiet nobleness, modest, yet conscious of genius, he thought genius was patience. The establishment of his fame was due to two later masters. Mozart, hearing one of his motets, said, "Thank God, here is something, and I can learn something new." His Passion music was first performed at Westminster Abbey in April, 1871, and had spread to St. Paul's and other churches. His Christmas music had been performed very seldom, except once at Westminster Abbey. In Handel the music of the oratorio reached its highest point; he had been rightly called the Milton of music and one of the greatest composers the world had ever known. Discouraged by his father, his indomitable heart asserted itself, and he taught himself to play on a dumb spinet in a garret until his genius was discovered. Fourteen years after the death of Purcell, Handel came to London, and though we could not claim the glory of his birth, his grave was in Westminster Abbey, and England rewarded the genius it had no small part in evoking. He became chapel master to the Duke of Chandos, but his series of great works only began at fifty-five. "Saul" and "Israel in Egypt" were first performed in 1740, the "Messiah" was performed at Dublin in 1742. It was devoted first to the cause of charity and the service of the lowly, and brought in £10,000 to the Foundling Hospital, and had since brought in many thousands of pounds to many a holy cause. Thus, Handel consecrated his greatest work to the help of the unfortunate little ones, and perhaps it was that thought from which the "Messiah" caught one more tone of his best inspiration and joy. In 1749 the whole audience rose to its feet, the king also in tears, when the "Hallelujah Chorus" was begun, and that was why people rose at the performance of the chorus. In the "Messiah" he united the finest of all themes to the noblest of all music. Well might it be so, for he said he seemed to see the heavens open and an innumerable host of angels singing round the throne of God. In later years he became blind, but he rose indomitably above the affliction and would still play for his oratorios, and he was led out very pale to receive the reward of his genius. His whole mind showed some of the best features of the English character—stubborn, independent, fearless, true, generous feeling, horror of all pretence and false sentiment hiding itself under a blunt address. He developed ideas out of facts, not facts out of ideas. Something he learnt from Purcell, but in clearness of ideas and directness of means stood supreme, as also industry. He regarded his life as a kind of priesthood and devoted it to his art. He prayed that he might meet his Saviour on the day of His crucifixion, and on Good Friday he died.

[Bach's "Ah! my Saviour, I entreat Thee," and Handel's "How beautiful are the feet," were then sung.]

(To be Continued.)

HOW CAN I BEST DEFEND MY CHURCH?

By the Rev. W. Burnet in "The Dawn of Day."

Very much has been thought, written, and said of late about disestablishing and disendowing the Church of England—more that at any previous time. Strenuous efforts are being made by misguided men to bring about the separation of the Church from the State, and to rob her of her sacred rights and possessions. So long as this is the case it is the bounden duty of Churchmen, clergy or laity, rich or poor, learned or unlearned, to manfully resist these attacks by all legitimate means. Still, many may feel that their position is so lowly, and their influence so slight, that, except during an election, they can do little or nothing in the matter. This, however, would be a very serious mistake, as we can easily prove.

The Church is the Body of Christ and has many members, some more honourable than others. As, therefore, the strength of the human body depends on the vigour and healthiness of its different parts, so, if we would strengthen the Church, we shall best do so by strengthening the several members of which it is composed. In the first place, then, let each member endeavour to cultivate a more intelligent acquaintance with the constitution and principles of the Church to which he belongs. The many false statements about the Church would never have been so widely circulated, or so readily believed, if the truth had been better known on these subjects. Cheap books and pamphlets, such as "The Englishman's Brief in behalf of his National Church," are within the reach of all, in which the facts of the case are correctly and clearly stated. These contain sound, straightforward answers to the objections made to the relation of the Church to the State, and to her claims to tithes and other endowments. By examining them carefully Churchmen may satisfy themselves of the justice of their cause, and may help others to a fuller understanding of it. Then there is a book in every one's hands, which, next to the Bible, ought to be not only used for devotion, but thoughtfully studied. It is the Book of Common Prayer. A good Scotch Presbyterian minister some years ago used to exhort his brother ministers to study their prayers. It was excellent advice, since they had to compose the prayers for their congregations. But he could not have said the same to the members of their flocks, inasmuch as they could not know beforehand what their minister would pray for, or in what words. Such, happily, is not our case. With our comprehensive and Scriptural Liturgy before us, we may always be sure of the fitness of the petitions in which we shall be invited to join, nor can we find better words than the chaste and beautiful language, wherein saints and confessors of old loved to breathe out their desires to God. Surely, then, these prayers deserve to be more carefully pondered than they often are. So shall we discover a depth and fulness of meaning in them, which our very familiarity had hidden from us.

But there is another way in which Churchmen may effectually defend their Church, and that is by increased *liberality* in its support.

Should that dark day ever dawn upon our land when Parliament should be induced to cast off its national allegiance to God, and to strip His Church of the offerings of her pious sons, Churchmen of all classes, in town or country, will be called upon to contribute to her maintenance far more largely than now. To be forewarned is to be forearmed; and it will be well for all to cultivate the habit of giving regularly according to our ability to the expenses of Divine worship, the repairs and preservation of our parish churches, and, when necessary, to the payment of the clergy, schools, and other parochial machinery, besides foreign missions. By a little forethought and self-denial, the penny a week may become twopence or even sixpence, the sixpence may grow to a shilling, the shilling into half-a-crown, and so on. Almsgiving will be felt to be a privilege as well as a duty, and a wholesome spirit of independence and self-help will be acquired.

Again, if we desire that the Church should not only hold her own, but win her way amongst all classes of society, all must *work* unitedly towards this object. It is not enough that the clergy take the lead, as they are bound to do, in this good work; but all, who have the love of Christ and of men's souls in their hearts, must be ready to assist. All have not the same ability, or education, or leisure; yet each may do something, whether as Sunday-school teachers, or choristers, or collectors, or visitors. The call to every Christian is this: "Son, go work to-day in My vineyard."

The Christian Indians near Metlakatla,