

## Church Chimes.

rising from the abyss into which the waters have fallen, the vollied thunder of the clouds, the howling rush of the hurricane, awoken within us sensations of profound awe even when they do not fill us with terror; the clamour of a riotous multitude, the shouts of conflicting hosts, even the acclamations of large and joyous assemblages, affect and often overpower the self-possession, and sometimes the reason of those on whose ears they fall, and impel them to join in the cries that have for the moment overwhelmed their calmer judgment." And as we read, not without a passing shudder, we contemplate the results of such an *affatus* descending on the Chief Justice and his Homeric associates! But what the Chief Justice has written, like another Judge less voluminous though equally hostile to the Church's cause, he has written, and we are forwarned. This lecture contains one fact, the statement that Chief Justice Draper "did not know when rhyming hymns were first introduced into the Church," and one piece of wit borrowed from a not over-decent passage in Lord Byron's "Don Juan," with which immoral and atheistical poem, Chief Justice Draper is, we grieve to perceive, far more familiar than with the history of Christian hymns.

Appropos of the C. A. Lecturer's ignorance of the origin of rhyming hymns, we should recommend for his enlightenment, Archbishop Trench's beautiful essay on the subject, in the 2nd edition of his "Sacred Latin Poetry." As it is, Chief Justice Draper speaks of the "Hymn" sung in the "upper chamber," as if it belonged to the class of metrical hymns. Perhaps he luxuriates in the idea that it was sung to the Old Hundredth!

The rest of this singular exhibition of self-complacent ignorance, is taken up with the old stock-in-trade attacks on "Hymns Ancient and Modern," to which exceedingly mild-spoken and safe, though in its day serviceable volume, the persecuting Association's bad word will probably be a useful advertisement.

### Reviews of Catholic Literature.

COMMENTARY ON THE PSALMS. VOLS. I., II., III., IV., BY DR. NEALE AND DR. LITTLEDALE; (MASTERS, LONDON).

This great work we consider among the most remarkable contributions to Theology which have resulted from the renewed life of the Church in England. It is not a little remarkable that in the Irish Church which has always boasted her opposition to the High Church revival, during the last fifty years, NOT ONE SINGLE BOOK OF ANY ACKNOWLEDGED MERIT ON THE INTERPRETATION OF SCRIPTURE HAS BEEN WRITTEN, with the solitary exception of one (which has not held its place in the estimation of Theological students) on "Inspiration," by Dr. Lee one of the High Church minority, at present under persecution. The Church in England owes to the Evangelical revival one commentary on Scripture, that of Henry and Scott, the jejune and dryness of

which have done so much to put it out of date, as its narrow and acrid Calvinism. But the revival of Catholic thought and life in England has given us books on Scripture worthy of the age of faith, books like Dr. Pusey on Daniel, and the Minor Prophets, Isaac Williams' "Devotional Commentaries," Dr. Wordsworth's "Commentary on the whole Bible." With these, and highly placed amongst them, we rank these four volumes. Far more than any other portion of Scripture, the Psalter has held the central position in the worship of the Christian Church. On the psalm-verse with its mediation and ending, the whole structure of the Church's worship in her offices has been modelled. Those victims of the ignorance prevalent in the present dark ages of the Christian Church, who imagine that the Bible was never studied in the Church before the Reformation, would be astonished could they perceive how saturated with Scripture were the writings, the sermons, the hymns of the middle ages. No part of Scripture was more committed to memory than the Psalter. We fear that few candidates for Orders in the present day would come up to the standard of "S. Gennadius, Patriarch of Constantinople, who in the fifth age refused to ordain any clerk who had not learned the Psalter by heart." (Vol. I., p. 4.) In all the five families of Western Christianity the entire Psalter was recited every week. One reason for this was the prevalence of the mystical system of interpretation which gave an evangelical meaning to every verse. Since the Reformation that system has fallen into disrepute, writers like Scott and Henry setting it aside as fanciful and untrustworthy, and by so doing preparing the way for the rationalistic handling of the mere letter of Scripture as held by Jowett in "Essays and Reviews." But as any one may satisfy himself by referring to the quotations from the Psalms in the early chapters of the Acts, Scripture always quotes Scripture in the mystical sense, and as Dr. Neale has abundantly shown in a most erudite and richly illustrated "Dissertation on Mystical Interpretation" in Vol. I., this method has prevailed from the first to the fifteenth age of the Christian Family.

Of these volumes the first is by Dr. Neale, the remaining three by his friend and companion in many labours for the Church, Dr. Littledale. Besides the essay alluded to, which is interpolated after the 30th Psalm, the first volume contains two most interesting dissertations, the value of which for learning and insight may be forecast by those who have read Dr. Neale's "Essays on Liturgiology," (a copy of which scarce book is in the Parliament Library, Ottawa). The first dissertation is on the "Employment of the Psalms in the Public Worship of the Church." The rule, as we have seen, was the weekly recitation of the Psalter, but in consequence of this being superseded by frequent recurrence of the same Psalm on festal days, Quignon in his reformation of the Church offices, arranged for the daily recital of the psalms in order. On this the present use of

our Prayer Book is founded, the choice of proper psalms on a few occasions being a reaction against the monotony which would recite a penitential psalm on a festival, and *vice versa*. But according to Dr. Neale, another method exists by which the meaning and dominant note of thought in each Psalm may be infinitely varied, the use of Antiphons.

"The same Psalm was said at Christmas, said at Easter, said in Lent, said at Whitsuntide, said in the office for the dead; it could not at all these seasons be recited with the same feelings, in the same frame of mind. Its different emphases required to be brought out; the same sunray from the HOLY GHOST rested, indeed, at all times on the same words, but the prism of the Church separated that colourless light into its component rays; into the violet of penitence, the crimson of martyrdom, the gold of the highest seasons of Christian gladness. Hence arose the wonderful system of antiphons, which, out of twenty different significations, definitely for the time being, fixed one."

AN ANTIPHON was originally a sentence or verse intercalated between the verses of the Psalm, one side of the choir taking the Psalm, the other the intercalated portion. Thus in the Antiphon, *O Sapientia*. (Advent Antiphon to *Magnificat*.)

Decani side of Choir.—"O wisdom which camest out of the mouth of the Most High, reaching from one end to another, mightily and sweetly ordering all things, come and show us the way of understanding."

Cantoris side of Choir.—"My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour."

Decani side of Choir.—"O wisdom," etc.

Cantoris side.—"For He hath regarded," etc.

A later use of the Antiphon is to sing it before and after the Psalm. Quignon's revision omitted Antiphons altogether, whence perhaps their omission in our Prayer book, save in the *Kyries* after the Commandments, and the traditional use of the verses sung before and after the Gospel. In the Compline and other offices used by the Guilds of S. Laurence, S. Philip, and other confraternities, we are glad to notice the increased use of this beautiful addition to the force at our command for energizing the public worship of the Church.

Dr. Neale next describes the methods of singing the Psalter. These were four: 1st, the *Cantus Directus*, when the whole Psalm is sung by the whole choir without response or variation; 2nd, the Antiphonal, when the choir divided into two sides, sings alternately; 3rd, the Responsory, when the Psalm is sung alternately between the Precentor and the choir; 4th, the Tract, when the whole psalm is sung by a single voice. We must reserve for another article further analysis of these most interesting and important volumes, hoping to give some specimens of Dr. Neale's treatment of the Psalms in the January number of "CHURCH CHIMES." Of Dr. Littledale's portion of the work (vols. ii, iii and iv), we hope, in time to give account.