

indignation of a sub-lieutenant, who commanded silence, saying to them: "That which comes to these persons to-day, who knows but what the same will come to us to-morrow?" And a man in a blouse added: "Men who go to meet death ought not to be insulted; none but cowards will insult the unfortunate." Arriving in the court of La Roquette, darkness had already come on, and it was necessary to get lanterns to conduct the victims between the high walls which surrounded the court. Nothing shook the firmness of these men when they were thus being marched to assassination. The Archbishop was the coolest and firmest, because the greatest. He shook each one by the hand, and gave him his last benediction. When they arrived at the place where they were to be shot the victims were all placed against the walls which enclosed the sombre edifice of the prison of La Roquette. The Archbishop was placed at the head of the line, and the fiends who murdered him scratched with their knives a cross upon the stone in the wall at the very place where his head must have touched it at the moment they fired their fatal shots. He did not fall at the first volley, but stood erect, calm and immovable, and before the other discharges came which launched him into eternity, he crossed himself three times upon his forehead. The other victims all fell together. The marks of the bullets after they had passed through their bodies were "vinctly visible. The Archbishop was afterward mutilated and his abdomen cut open. All the bodies were then put in a cart and removed to Pere Lachaise, which was but a few squares off, where they were thrown into a common ditch (from which, however, they were happily rescued before decomposition had taken place).—*E. B. Washburne, in Scribner's Magazine for April.*

## HENRY WARD BEECHER.

No man lived more in the public eye and for the public than Mr. Beecher. In his speeches and sermons and writings he took the public into his confidence with a freedom that was characteristic and natural in him, but which would have been extraordinary in any other man. He could not pass through the street without universal recognition, and no man in the two cities was so well known to everybody as he. At public meetings and at dinners where he was to speak, he came late amid smiling and expectant applause, with the air of saying: "Where MacGregor sits, there is the head of the table." He had the right to that air, for wherever he was to speak he was the chief orator. But he was no niggard of generous praise and sympathy, and no man spoke with more fervent eulogy and eloquent approval of other men. Doubtless, like an actor or singer, the long habit of receiving applause had made it pleasant to him, and as is the fact with all extempore speaking, the greater the applause the higher the eloquence of his strain. It is a reciprocal action. Of Mr. Beecher's late platform speeches the most remarkable was his political address at the Brooklyn Rink, in 1884, which was delivered amid a storm of enthusiasm, while in the delivery he was himself wrought to the highest feeling.

His power over the emotions of an audience was unsurpassed in this country, probably since Patrick Henry. Thomas Corwin and Sargent Prentiss, perhaps, were as great masters of humour and patriotic appeal upon the stump; but Beecher added to these a pathos and sentiment and poetic tone, in which the others did not excel. He had not the fine, glittering, incisive touch of Wendell Phillips' fatal sarcasm and vituperation. Phillips stood quietly and played his polished rapier with a flexible wrist, but his point was deadly; Beecher smote, and crushed. One was the deft Saladin with his chased and curving cimeter, the other was Richard with his heavy battle-axe. In the great controversy in which both were engaged, upon the same side, indeed, but under different banners, and wearing different colours, Beecher and Phillips, amid a chorus of eloquence, were the two chief voices. Garrison was not distinctively an orator, while Phillips was the especial and distinctive orator of the cause, and his fame as a public man belongs to that cause alone. But Beecher had many interests and relations, and his oratory had other strains. They were friends always, and Phillips spoke often in Plymouth Church, and uttered many a glowing word of his fellow labourer.

His profession was the preaching of peace and good will. But how often he must have felt that his Master came not to bring peace, but a sword! His buoyant temperament, his perfect health, his love of nature and of man, of children and flowers, of the changing sky and landscape, his abounding sympathy, his rich and sensitive humour made his life joyous and often happy. But it was none the less a stormy life, ending at last, amid the sorrow of a country, in happy rest and the good fame of a great orator for human welfare.—*George William Curtis, in Harper's Magazine for May.*

## PROGRAMME MUSIC.

Sir Charles Grove defines programme music as "music in which the endeavour is made to represent a given scene or occurrence by the aid of instruments only, without the help of voices," a definition which is sufficiently inexact, including as it does any piece to which the composer chances to give a descriptive title, and, what is of more importance, excluding any work in which the programme is given to a singer instead of being printed on the score. The fact is that the definition should be made to cover every case in which the hearer is told what emotions he should feel while hearing it, no matter by what means the information is conveyed. Sir Charles remarks of the military movement which introduced the third of the vocal numbers in "Beethoven's Ninth Symphony," that it evidently alludes "to the 'heroes' and the 'victory' in the poem" of which a stanza is to follow the long orchestral introduction, yet it does not occur to him that this is really describing it as a programme music. The truth is that in strict logic all vocal music—save, perhaps, those trivial compositions in which what is called the instrumental part is a trifling and paltry accompaniment, of no place or value

—is programme music; since whatever we may have been accustomed to consider to the contrary, poems and words set to songs or longer works are practically, from a musical standpoint, nothing more than explanations of the emotions the sounds are intended to represent or convey. Take, for instance, the imitative music of the "Creation," who can suppose that it would be intelligible without the words; and who, it may be added, can pretend that music should be thus dependent upon explanations for its effects? Works written from what may perhaps be called the musical, in distinction from the literary, standpoint convey their meaning to any understanding ear without verbal interpretation. The whole cycle of Wagnerian operas might be intelligently performed in pantomime, the vocal parts given with musical syllables, before a cultivated audience, with no more comment than is often printed on the bills in elucidation of the intention of a piece of descriptive music and it is in Wagner's operas that the union of poem and music is most complete. His musical genius, however, overmastered his heavy concern for the place of the words. If this is less true of any other works, it is so chiefly in the same proportion as they are less effective when rendered in their present manner. The libretto, whatever it might be alone, is, by the exigencies of musical composition, forced into the subordinate place of becoming practically a running commentary, even with a composer, one of whose highest canons it was that it should hold equal rank with the score. The place to look for the realization of the ideal is, if anywhere, on the comic stage, where in opera bouffe, vaudeville and their ilk, music is pressed into the undignified service of Thalia.—*From "Words and Music," by Arlo Bates, in Scribner's Magazine for May.*

## WORD.—SWORD.

A very little thing  
It seems to me—a word;  
A thing of might, how great!  
Appears the warrior's sword?

How hard it is to bear  
The bitter, cutting word?  
Less cruel seem the wounds  
Inflicted by the sword.

No power on earth so strong  
As truth shined in a word;  
It shrinks not from the great,  
It fears no tyrant sword.

How soothing to the heart,  
Pieced through as with a sword,  
The comfort that it bears—  
The gentle, loving word.

O'er all the world we trace  
The evils of the sword;  
But that will yet give place  
Before Christ's quickening word.

'Twill hurl the tyrant down,  
In pieces break the sword;  
All wrongs shall melt away  
Before truth's conquering word.

God speed the happy day,  
When changed shall be the sword  
To ploughshare in the field,  
Through Christ—the mighty Word.

When men shall cease to sing  
The glory of the sword;  
But all the earth shall ring  
With the triumphs of the word.

B.

## ARTISTIC CONCEPTIONS OF THE SAVIOUR.

There is no saint too holy to be "painted." But when it comes to picturing, or attempting to picture, One, "whom not having seen," men "adore" as of unique heavenly perfection, it is quite too much to intrude upon their vision what is so sure to fall immeasurably below the ideal of a body suited to such a character, and to be utterly disappointing, even if not, as it well-nigh needs must be, actually repulsive, because so miserably inadequate. It is in the very nature of the case that it should be so, and every attempt, I care not by how perfect an artist, to realize a portrait in these circumstances which can gratify more than the unthinking, the shallow hearted, must be a failure.

My "hope" is that however Christianized art may become, every in proportion as it does so become, it will give over every particle of desire and effort to represent the well-beloved Son of God upon the canvas, and upon dramatic boards; yes, even upon the printed pages, except in such a way as to leave no figure, no "bodily form of God" before the imagination, but only a life of holiness and love, depicted in choice and tender words, which the heart, but the heart alone, can understand and appreciate. No; let art leave Him who is so nearly of the nature of God, that the minds of multitudes hold Him in thought, and the hearts of multitudes hold Him in love, as "God with" them, to be by those to whom it can be any pleasure or help imagined; but let Him save in this, the inner, spiritual way, be forever unportrayed by human hand and implements; and all the sooner, I believe, the blessed time will come—it will come now, and it will come forever—when we shall see Him as He is.—*Rev. Albert Bigelow.*

THE Rev. W. Beckett of Rutherglen's jubilee is to be celebrated at the end of the year. He was ordained in St. Paul's Street, Aberdeen, in November, 1837, and is the father of the Glasgow South United Presbyterian Presbytery. He was Clerk of the Relief Synod, and afterward of the United Presbyterian Church, which office he still holds *emeritus*.

## British and Foreign.

THE membership of Broughton Place U. P. congregation, Edinburgh, is now 1,370.

FOR a new church in Robert Street, Westminster, the Duke of Westminster has given a freehold site worth about \$125,000.

THE income of the congregations in the U. P. Presbytery of Edinburgh was \$141,025 in 1862; last year it was \$303,705.

SINCE the cession of Lagos to England the liquor traffic has assumed tremendous proportions; 1,231,000 gallons were imported last year.

DR. STEWART of Ballachulish, "Nether Lochaber," is to conduct the next quarterly Gaelic service in Crown Court Church, Covent Garden.

DUBLIN Presbytery has unanimously nominated Rev. R. McChesney Edgar, M.A., as a candidate for the chair of Christian Ethics in Belfast College.

THE Falkirk Free Church congregation, of which Mr. Adamson is pastor, has resolved to erect a new church at a cost of between \$20,000 and \$25,000.

THE Rev. J. W. Whigham, ex-Moderator of the Irish Presbyterian Assembly, and Dr. and Mrs. Black, of Inverness, left recently on a short visit to Spain.

THE Rev. R. M. Davies, of Oldham, on account of the pressure of pastoral and other duties, declined to be nominated for the chairmanship of the Congregational Union.

THE Edinburgh Lord Provost's committee recommend that the first Mondays in May and October be held as holidays in place of the fast-days, to begin in October next.

THE Belfast theological faculty have conferred the degree of D.D. on Revs. A. B. McCay, Castlemaine, Victoria; J. H. Orr, Antrim; W. Irwin, Castlerock; and Thomas Hamilton, Belfast.

PRINCIPAL CUNNINGHAM had his church at Crieff adorned with flowers on Easter Sunday. In the evening he preached a sermon to the volunteers in regard to the iniquity of war.

THE Rev. John S. McPhail, Free Church, Kilmuir, has accepted the call to Benbecula. He says he will sacrifice \$500 a year by the change, but he finds the work at Kilmuir too heavy for him.

IT is stated that Martin F. Tupper will write no more. He is entirely broken down in health, and can neither read, write nor speak intelligibly. He is reduced almost to actual want in his dying days.

THE only British hospital in Palestine is situated at Jaffa. It can admit only forty patients owing to the want of funds. It is superintended by a Christian lady, the daughter of Mr. C. E. Newton of Mickleover.

MR. SCRYMGEOUR's overture about the co-operation of Presbyterian Churches for Christian work has been accepted by Glasgow Free Church Presbytery, though Dr. Adam said he did not think it was practicable at present to attain the object aimed at.

THE Free Church Presbytery of Biggar and Peebles has transmitted an overture about the Confession of Faith being made a subject of popular study, so that question will be brought before the Assembly. It was moved by Mr. Banatyne of Culter.

THE Rev. David Waters, Burghhead, the oldest minister in the Free Church in respect of years, has died in his ninety-fifth year. A native of Caithness, he became a teacher in his seventeenth year, and after sixteen years' service was appointed parish minister of Burghhead in 1826.

DR. COLIN VALENTINE, on his arrival at Agra to take up his duties as superintendent of the medical training institute, received applications from forty native Christian young men and thirty-five native Christian women to be examined as to their ability to undertake the work of medical evangelists.

ROSEHALL United Presbyterian Church, Edinburgh, of which Mr. Munison is pastor, is conducted on the purely voluntary principle. There are no collectors or seat rents, only free-will offerings. The seats are allocated to applicants, who may pay the treasurer quarterly whatever they see fit.

THE Rev. William Graham, of Newhaven, died recently. A native of Leith, he was ordained at Wallacetown, Ayr, in 1846, and removed to Newhaven in 1850. He took a great interest in the fishing population, and was an ardent supporter of the reconstruction of the Scottish Presbyterian Church.

IN some of the old feus of the Shaw-Stewart family, at Greenock, there is a clause running thus: It shall not be lawful (lawful) to erect on the said ground a tan-work, soap, or candlework, kirk of relief, or Sunday meetinghouse, playhouse or any other kind of nuisance whatever, under pain of forfeiture.

MR. WILLIAM CONNALL, Glasgow, has placed a stained-glass window in the West Church, Stirling, in memory of his father and grandfather, the latter of whom was provost of Stirling. Last week a dedication service, mostly choral, was held; and Mr. Connall was afterward presented with the freedom of the burgh.

THE historic church of Bethelsfield, Kirkcaldy, has been celebrating its third jubilee. Principal Cairns and Professor Johnston assisted Mr. Marwick. The congregation was formed in connection with the Secession Church in 1737. The first minister was Mr. Nairn, Abbotshall. His successor was Mr. Shirra, the well-known pulpit humorist.

MR. JOHN A. SMITH, teacher evangelist at Livingstonia, at present home on furlough, returns to Africa early in May; and in accordance with the request of the Assembly's Foreign Mission Committee, who desire that all teacher evangelists at Livingstonia should also be office-bearers, he was ordained an elder in Pollokshields Church after an appropriate discourse by Mr. Wells.