

where it was so dishonestly dropped by this anything but scrupulous controversialist. After the words 'and becomes a Protestant,' Wiseman continues: 'Now, in all this, the man was a Protestant from the beginning; he started with the principle that whatever is not in that book cannot be true in religion or an article of faith—and that is the principle of Protestantism. He took Protestantism, therefore, for granted before he began to examine the Catholic doctrine. He set out with the supposition that whatever is not in the Bible is no part of God's truth; he does not find certain things in the Bible; and concludes that, *therefore*, the religion that holds these is not the true religion of Christ. The work was done before; it is not an instance of conversion; it is only a case of one who has lately, and perhaps unconsciously to his own mind, had his breast filled with Protestant principles, coming openly to declare them.' The man who could lift a passage out of its context and by wilful suppression make it convey a meaning directly opposite to that intended by the author is absolutely without conscience. We have only to add that our copy of Wiseman's work is at the *Outlook* Editor's service if he has any doubts as to the genuineness of our quotations, or as to the disgraceful fraud which has been perpetrated upon him and upon his readers by this Tooting exponent of 'our Protestant faith.'

CHURCH MUSIC

On the occasion of the unveiling of a mural tablet in St. Patrick's Cathedral, Melbourne, to the memory of the late Professor F. W. Beard, his Grace the Archbishop took 'Church Music' for the subject of his discourse. His Grace said: 'To-night a graceful and grateful compliment is to be paid to the memory of Professor Beard, late conductor of our Cathedral choir. It is to be paid not only by the members of the Cathedral choir, but also by the members of the Victorian Festival Choir and of the National Operatic Society. Professor Beard played many musical parts, and in each part he was eminently successful. But it is as the best exponent of correct Church music that he is honored to-night. It seems appropriate, therefore, that something should be said on the object and characteristics of Church music, both vocal and instrumental. Man, as you know, is a composite being, composed, as he is, of body and mind and soul. Between the body and the mind there is a most intimate connection, by virtue of which they act and react on one another. Hence, the senses of the body are said to be the windows of the soul. Through the senses most of our impressions, good or evil, come to the soul. Amongst the senses there is no one wider in its scope, more delicate in its perception, or more efficacious in its suggestions, than the sense of hearing. It is through this sense that musical sounds are conveyed to the mind. The cultivation of music from the very creation of man, and the cultivation of sacred music from the foundation of the Christian Church, prove how efficacious it was regarded in ministering to pleasure or spiritual profit, in every stage of man's existence. Cardinal Newman bids us to think on 'the emotion which some gentle, peaceful strain excites in us, or how soul and body are rapt and carried away captive by the concord of musical sounds.' The attraction of many a Roman citizen, as he walked along the Appian Way, was arrested by hearing sweet sounds seemingly proceeding from the bowels of the earth, and he was lost in amazement if he did not know that

The Early Christians Sang Hymns

and canticles in their religious assemblies, in the worship of God, or in honor of the martyrs, whose bodies were interred in the Catacombs. So early and so universal was the use of music to give higher expression to the human voice or more pleasure to the human ear, that we may regard it as a natural instinct. Hence, from the very beginnings of the Christian Church music was used and prized as a valuable auxiliary. Thus we read of the establishment of a school of music in Rome by

Pope Sylvester early in the fourth century. Before the close of that century St. Ambrose had reduced Church music to a definite form, in what came to be known as the Ambrosian Chant. But it is to St. Gregory the Great, two centuries later, we owe a reformed and codified Plain Chant, which reduced the music of the Church to one harmonious whole. He prescribed rules which should be observed in rendering the musical services of the Church. He compiled the Antiphonarium, which contains the chants of the different parts of the Mass as sung at the present day, and is known as the Gregorian Chant. He had it chained to the High Altar of St. Peter's, in Rome, in order that it might remain an exemplar of the authorised chant of the Church.

But the introduction of counterpoint in the thirteenth century had a double effect. On the one hand, it served to give greater variety and sweetness to the harmonised Masses, which were set for different voices; and, on the other, it opened the way to the introduction of florid and figured music entirely inappropriate for the solemnity and sacredness of the liturgical chant of the Church. So great was the abuse that the Council of Trent repudiated the innovation (1562), and two years later Pius IV. appointed a Commission of eight Cardinals to suggest means of remedying the prevailing abuse. Fortunately, St. Charles Borromeo was a member of the Commission, and by his influence the prohibition of all harmonised music in the Church was not imposed. St. Charles Borromeo was anxious to prove that harmonised chants might be made by a master-mind quite consistent with the most appropriate Church music. He, therefore, turned to a composer commonly known as Palestrina (from the place of his birth), who was then conductor of the choir at St. Mary Major's in Rome, and requested him to compose a Mass which might serve as a model of

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Palestrina did so, and the Mass of Marcellus II., the Pope to whom it was dedicated, is said to be 'the most solemn and the most truly devotional Mass that has ever been dedicated to the service of the Church.' This is said to have been the golden age of ecclesiastical music.

Later on an extremely florid style of music was introduced by such composers as Haydn, Mozart, Weber, and Rossini. According to the custom of the time, they composed Masses as well as secular music. Unfortunately, in treating sacred themes they subordinated the words to the music, instead of making the music the expression and inspiration of the words. But again a great reformer appeared in the person of Canon Francis Xavier Witt. From Ratisbon radiated the reform. Then the Society of St. Cecilia was established, and from this centre it spread throughout the Continent of Europe. But the greatest of

Church Music Reformers

will probably prove to be the present illustrious Pontiff, Pius X. In a well-known Motu Proprio he has laid down the lines for permanent reformation. He has eliminated all the music that was inappropriate for Church purposes, and he has brought into distinct view the music that can be used with profit to the people, dignity to the Church, and glory to God on high. Continuing, his Grace said that the object of Church music was to illustrate and impress the meaning and sentiment of the words on the mind. Hence, appropriate Church music, instead of distracting the mind, fixed it on the words. If there was any distraction, if it was the music rather than the words that affected one, then such music lacked the true liturgical spirit. There was so-called Church music in which the words—often much dislocated to suit the purposes of the composer—were simply used as so many pegs to hang harmonies upon. It was essential, however, that the music should always be subordinate to the words it accompanied. The Church had always been at pains to cultivate the most appropriate music.

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