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And, lastly, experimental authority. Christ never imposed Himself upon us authoritatively. On the contrary, He always invited His hearers to put His doctrine to the test. This is still our task, and as we accomplish it we are constrained to render due homage to His personality. We recognise the wonderful transformation it has wrought in the world, bringing with it the progress of a higher civilization, and the regeneration of the individual by the principles which He came to reveal. If we are living Christians we shall become better as we come into closer contact with Him; we shall feel that His presence in our hearts is so mighty as to take possession of our whole being, in order to transform and fashion it to His life.

Does this authority, then, incur the reproach of subjectivism? We cannot think that it does; for what we find in our communion with Christ is neither ourselves nor the frequently vague results of Christian speculation. What we find in Christ is God Himself stooping down to us. "Nulli prosit qui cognoscit Deum in gloriâ et majestate, nisi cognoscat eundem in humilitate et ignominiâ. Sic Joh. xiv., cum Philippus juxta theologiam gloriæ diceret 'Ostende nobis Patrem,' mox Christus retraxit et in seipsum reduxit ejus volatilem cogitationem quærendi Deum alibi, dicens, 'Philippe, qui videt me videt et Patrem meum.' Ergo in Christo est vera theologia et cognitio Dei."[1]

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ART. IV.—THE DEVELOPMENT OF ANGLICAN SERVICE-MUSIC FROM THOMAS TALLIS TO SAMUEL SEBASTIAN WESLEY. (*Concluded.*)

PART II.

III. AND now, as we proceed with our study, there rises into view that brilliant constellation, in which it is Henry Purcell's highest praise that he shines with surpassing glory. Humfrey, Blow and Wise are the other lights, not to be called lesser but in comparison with him; and of Turner and Tudway it is enough to say that their individual brightness is not extinguished in the blaze of light. The first three were choirmates in the Chapel Royal in 1661, under Captain Henry Cook; and the others only a few years later. Humfrey was

[1] Luther.

sent by Charles II. to study music in France, that the King might revive some of the joys that had beguiled his exile. In this way the influence of Carissimi and Lulli was powerfully exerted upon the music of this country.

This is the golden age of English music. And yet, withal, it is a period of transition, when our musicians were advancing in new paths towards a goal of perfection which the pioneers might perhaps enable their successors to reach, but could hardly attain in their own lifetime. There are two distinct directions in which the movement can be marked: (1) polyphony is yielding place to monody, and (2) the sublime is not now the aim of the composer so much as the beautiful and the ornamental. What, then, will happen in a domain of art where, in the nature of things, full-voiced harmony can yield but little ground to the melody of a single part, still less of a single voice, and where the sublime cannot but be the composer's aim? It is impossible, on the one hand, but that these great contemporary musicians, all bred in the ecclesiastical school of music, will make a new epoch even in so secluded and strictly guarded a domain as Anglican Service-music; yet, on the other hand, it is not here that their genius and enterprise will find fullest scope, or achieve the most distinctive and enduring results.

This new stage in the development of Service-music has been termed, for the want of a better name, the LATE CONTRAPUNTAL. The characteristics of the school are best described in the words of Hullah: "In the place of the overlapping phrases of the old masters, growing out of one another like the different members of a Gothic tower, we have masses of harmony subordinated to one rhythmical idea; in place of sustained and lofty flights we have shorter and more timorous ones, those even relieved by frequent halts and frequent divergences; and in lieu of repetition and presentation of a few passages under different circumstances, a continually varying adaptation of music to changing sentiment of words, and most fastidious observance of their emphasis and quantity."[1]

We can now understand the evolution of that new feature in the setting of the Canticles to which allusion has been already made—the Verse Service. Passages were written for voices *soli*, alternating with, and sometimes beautifully contrasted with, the music of the choruses, and occasionally instrumental *ritornelli* were introduced. In art, as in life, love will find out a way; and so the field was found where entrancing melody, exquisite expression, and sprightly ornament might all be used to the utmost advantage, and the aspirations of the modern school be abundantly satisfied.

[1] Hullah's "Modern Music," Lecture IV., "On the Transition Period."

Pelham Humfrey wrote a Service in E minor, full of beautiful expression; in which respect we see the fruit of earlier efforts made by Henry Lawes, whose skill in wedding music and verse is renowned by Milton.[1]

Wise wrote an Evening Service in E flat, adding melody to science, and setting the words with no less judgment than genius.[2] He contrived also to avoid the besetting weakness of this school, which betrays itself in a "meaningless collection of short points" with no sustained dignity and no completeness of design.

Blow wrote no less than fourteen Services; and those in E and A and his Gamut Service are highly extolled. His style is bold and forcible; and if sometimes it lacks gravity, it rises at times into true grandeur.

But every achievement of that age is overshadowed by the transcendent genius of Purcell. In sacred and in dramatic music he is equally supreme. In his anthems, perhaps, there is now and again a touch of obtrusive realism that savours of the secular; but in his Services his stately dignity is ever worthy of his theme. The Service in B flat is a work of consummate learning and skill; and elaborate, imitative writing of every species abounds throughout. The "Gloria Patri" in the "Deus Misereatur" is a canon *per arsin et thesin*, and the reply to the leading part is made by inversion. It is a specimen of art where, perhaps, the art is a little too apparent; but Horsley in the introduction to his original collection of Canons gives it unstinted praise. In Vincent Novello's edition of Purcell's "Sacred Music" there are two other Services, besides the famous "Te Deum" and "Jubilate" in D, that were written for St. Cecilia's Day in the year 1694. This is the first "Te Deum" in English that had full orchestral accompaniments; and in this, as in much else, Purcell was Handel's forerunner,[3] and made ready his way. The alternating use of wind and stringed instruments, the one resolving the discords struck by the other, produces a marvellous effect, and shows a skill and knowledge which, so early in the history of instrumental music, are beyond all praise.[4] The majestic chorus "All the earth doth worship Thee" and the expressive melodies "When Thou tookest upon Thee" and "When Thou hadst overcome the sharpness of death"—but what can we say?

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[1] Sonnet XIII., Milton's "Poetical Works"; Masson, vol. ii., p. 482.

[2] W. H. Husk, in Grove's "Dictionary."

[3] The Utrecht "Te Deum," 1712, the Dettingen "Te Deum," 1743 Blow and Croft also wrote a "Te Deum" with instrumental accompaniments.

[4] W. S. Rockstro, on "Schools of Composition," in Grove's "Dictionary."

Majesty and beauty are everywhere. Of one passage, however, we must make a special note, so noble an example is it of the characteristic feature of this school—the alternation of Verse and Chorus. "To Thee Cherubin and Seraphin continually do cry" is set as a Verse for two parts; "Holy, Holy, Holy," is rendered by the full chorus. It is a heavenly inspiration; and what music has accomplished there, mere words can never tell. But such a Service is for High Festival. We need to remember this; else, in comparison, very noble work seems insignificant.

Golding and Weldon both deserve honourable mention, the former for his Service in F, and the latter for the Communion Service, with settings of the "Sanctus" and "Gloria in Excelsis"—the first compositions of this kind since Gibbons.

We will mention but two other writers of this period, Croft and Greene. The "Te Deum" and "Jubilate" in A by William Croft are among the very finest music of which the English Church can boast. The expression is apt and varied—pathetic, penitential, placid, jubilant: and yet there is no patchwork; the whole is perfect and harmonious. The fugal writing in the "Gloria" is a splendid climax; and for grandeur of effect, this work has seldom been surpassed. Maurice Greene wrote a Service in C, printed in Arnold's "Collection"; and a "Te Deum" in D with orchestral accompaniments, composed for a thanksgiving service after the suppression of the Scotch Rebellion in 1745. He lived on into that period of decadence of which we have now to treat; but he may fairly be ranked with the great ones of a former generation, for his music combines the learning and power of the earlier writers with the melody of the best German and Italian masters of the first half of the eighteenth century.[1]

IV. We enter now upon the fourth stage in the history of Service-music, though hardly can we call it a stage of development. Greene lived till 1755, and witnessed the career of Charles King, a chorister at St. Paul's Cathedral under Blow, and afterwards the master of the boys and Vicar Choral. This man possessed no special musical gifts, and certainly no originality; but he exerted a great deal of influence on the character of Services. The style of writing in which King led the way has been called the LATE SIMPLE HARMONIC. Its characteristic feature is not harmony, but simplicity; and by simplicity is meant, not that positive but indefinable quality which is the stamp of genius, and in itself sublime, but the mere absence of large design or elaborate treatment either in counterpoint or harmony. The popularity of King's Services is difficult to

[1] The *Harmonicon* for the year 1829, p. 72.

explain; but they were easy for the singers to render, and easy for composers to imitate; the melodies were often pretty and the choruses sprightly. His Services in C and F are the two most popular.

Among the writers of this school there are many names to record; but little need be written. Kent, Travers (who wrote a Service in F and a "Te Deum" in D), William and Philip Hayes, Nares (who wrote a Service in F), Jackson of Exeter, (whose Service in F is a useful monument of the degeneracy of this period), Dupuis, Jones, Battishill, Stafford Smith, and Chard—these have all left a name that will not easily be forgotten, nor is it just to judge them solely by comparison with the giants of a former age.

Three names have been reserved for special notice: Cooke, Boyce, and Arnold.

Dr. Benjamin Cooke, who was organist at Westminster Abbey in 1762, wrote a very bright and impressive Service in G, which is a great favourite, and one of the finest specimens of this school.

It is not given to every age to produce works of the highest excellence; but it behoves every age to admire such works, and preserve them with reverent care. This is William Boyce's great distinction. The two volumes known as "Boyce's Own" are a fair memorial; but the three volumes of cathedral music, "Boyce's Collection," do him more honour, and make his name immortal. He wrote two short Services, one in A and the other in C, which are both very beautiful. "A man must know all schools," said Samuel Sebastian Wesley, "to write unexceptionally in any." This is the secret of Boyce's power. There are other Services in E minor and G; and a Service in A, "Te Deum," and "Jubilate," which Arnold completed.

And not thus only did Arnold take up Boyce's mantle. He published four volumes of "Cathedral Music by the English Masters of the Seventeenth and Eighteenth Centuries," and so carried on, in his turn, the work which Boyce had received as a solemn trust from Greene.

When such works as these were being compiled, the dawn of a brighter day, though it might tarry, was assured. It is useful, however, to inquire what were the causes of this marked decadence. Even when all has been granted that is true touching the inferior genius and ability of this generation of composers, other causes were certainly at work to depress the art of Church music. And as these causes distinctly affected the style of Service-music, they are a proper subject of our inquiry. Now Boyce and Arnold, in making their noble compilations, and discharging a task that surely should have won

the grateful interest of every English Churchman, both suffered pecuniary loss. And this, be it remembered, was but a salient instance of a very general spirit of indifference and neglect. Moreover, the depreciation in the value of money greatly reduced the remuneration of the musical staff in the Cathedral Churches. No new endowments were granted either from public or private sources; on the contrary, funds originally assigned for the maintenance of the musical service were otherwise appropriated. Hence the number of singers in cathedral choirs was often shamefully low, and some of the singers often shamefully inefficient. In "Musick's Monument," published by Thomas Mace in 1676, that eccentric but truly amiable man tells an amusing and significant story, "not," as he protests "from any Jocundity, or Jolly-light-humour (God knows), but only to show what Confidence Ignorant Clarks have grown up unto, meerly as it were to shroud their Insufficiency; and seemingly likewise to justify the same, only for the want of better or more sufficient allowances." Such an ignorant clerk had been sharply reproved by the Dean for his "Great-Dunstical-Insufficiency in singing of an Anthem alone; whereupon this Great-Jolly-Boon Fellow vented himself in these very words (for I myself was both an Eye and Ear witness) with a most stern Angry Countenance, and a vehement Rattling Voice, even so as to make the Church Ring withall, saying: 'Sir-r-r (shaking his head), I'd ha' you know I sing after the Rate of so much a year (naming his wages), and except ye Mend my Wages I am resolved never to sing Better whilst I live.' Whereupon," says Mace, "the Dean was silenced and retired discomfited; and all his choir-mates fell straightway upon that Great-Jolly-Boon Fellow and hugged him in ecstasies of admiration and delight."[1]

To this effect, though in another style, did S. S. Wesley write in the year 1849, when he published his pamphlet entitled "A Few Words on Cathedral Music, and the Musical System of the National Church, with a Plan of Reform." It is a work that in every line reveals a love of art, reverence for religion, and a refined and gentle nature. "To suit," says he, "the reduced choirs of cathedrals, composers have departed from the true school of composition. Their recent anthems have not been *choral;* they have been devised simply to exhibit particular singers. Solos, duets, etc., and the 'Te Deum,' 'Jubilates,' and 'Magnificats,' etc., commonly used in Cathedral Service are more like 'glees' than Church music; and these seem, moreover, to have been written simply for the amusement of

[1] "Musick's Monument," chaps. xi. and xii., "Concerning Cathedral Musick."

their own authors, no official demand having proceeded from the Church."[1]

In the same spirit of reverence for the ideal of Church music the Rev. J. Jebb had, in 1844, protested against that very modern innovation which is found in Dr. Nares' Morning Service, and Ebdon's Evening Service—the singing of solo parts.[2] This reverend gentleman's lectures, and the writings of the Rev. William Mason, Precentor in the Cathedral Church of York, 1782, must be taken to qualify Dr. S. S. Wesley's reproach that "the clergy have never recovered that just appreciation of the claims of Church music which they lost in the reign of Elizabeth." Praise, too, is due to Mason for his earnest desire to obviate the old Puritan objection against the Cathedral Service, even when he would do this by means that we cannot commend. For instance, not only must fugal writing vanish from Service-music, but musical rhythm and full harmony must succumb to the inexorable demand for clear articulation and an intelligible rendering of the words. Under his direction, Dr. Camidge, the organist of York Cathedral, being at that time young and pliable, composed several Services, and wrote no single phrase of melody till he had first written out the Canticles as a time-exercise to the monotoned recitative of the good Precentor. These well-intentioned efforts, however, are not to be derided; and Dr. S. S. Wesley, in his most famous Service, has rendered the words "the goodly fellowship of the prophets" and "Thine honourable, true and only Son" in a manner that wholly subordinates the rhythm to the just length and accent of the syllables.

V. And now let us see the fulfilment of the hope and promise of darker days. Let us seek to apprehend, as clearly as possible, the features of that modern school of Church music which is the heir of all the ages. It is not easy to find a term that both aptly and concisely describes it, and Dr. Stainer has been content to call it the MODERN DRAMATIC. Its characteristic aim is this: to express, by bolder means and with more vivid effect than ever before, the emotional character of the words in the music that embodies them. The exponents of this school are many, and we cannot attempt a complete enumeration. It includes such names as these:—Attwood, Beckwith, Crotch, Bennett, Walmisley, Smart, Goss, Cusins, Dykes and Tours: Mendelssohn and Gounod have a fellowship in it: but Samuel Sebastian Wesley is its typical representative and distinctive glory.

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[1] "A Few Words on Cathedral Music," S. S. Wesley, p. 37.

[2] "Three Lectures on the Cathedral Service," by the Rev. J. Jebb, p. 126. Solo parts and symphonies are found, however, so early as 1620, in an Evening Service by Peter Rogers.

As we said at the beginning of this essay, every great movement in the history of music bears its influence within the secluded and mysterious borders of Anglican Service-music. Accordingly, in this latest style of Service, it is possible to trace the influence of the outer world, of secular music, and of the romantic and imaginative schools of composition.

Aims, too, that had been originated and achieved in schools of instrumental music were now pursued in the music of the Church. Examples of this we find in Attwood, Crotch and Sterndale Bennett, who all achieved great successes both in instrumental and ecclesiastical music;[1] and Beckwith showed that the organ was capable of that tone-painting which is so marked a feature of the dramatic school.

Attwood, like Pelham Humfrey a century before, enjoyed the patronage of princes, and studied abroad. The Prince of Wales, afterwards George IV., sent him to Italy; and before he returned to England he became the pupil of Mozart. In later years he cherished a personal friendship with Mendelssohn, who often, at his invitation, played on the organ at St. Paul's. Attwood wrote a fine Service in D, and several others were edited after his death by his godson Walmisley. To Attwood, also, we are doubtless much indebted for Mendelssohn's "Te Deum" and "Jubilate" in A, the "Magnificat" in B flat, and the "Nunc Dimittis" in E flat. The "Magnificat" contains some noble fugal and contrapuntal writing, and the "Te Deum" is very majestic, and in the latter portion full of tenderness and pathos.

Henry Smart has written some admirable specimens of this modern style, notably the "Benedictus" and "Nicene Creed" in his Service in F, while other parts of the same Service belong rather to the late simple harmonic school.

But conspicuous among all the achievements in this latest style is Wesley in E. The music is wonderfully powerful both to evoke and express the emotions appropriate to the changing words. And the insight of true genius is equally manifest towards the close of an elaborate composition in such words as "numbered with Thy saints in glory everlasting," or "we worship Thy name ever world without end," and in that sublime opening strain, "We praise Thee, O God," where the musician proves himself the master of a deep mystery, and makes us feel that high ecstasy and heavenly serenity can be perfectly at one. Dramatic, romantic, imaginative—all such terms are feeble and inappropriate. He knew all

[1] W. S. Rockstro, on "Schools of Composition," in Grove's "Dictionary."

schools, and turned all he knew to good account. But his style is his own, matchless in beauty, awe-inspiring in its solemn majesty, and withal a noble "illustration of the reform which he was always urging."[1]

Our appreciation of this great masterpiece is heightened when we turn from it to consider the efforts that Wesley made to meet the more limited abilities of parochial choirs, and yet to give us of the best. Goss, with a like intent, wrote unisonous Services, a "Te Deum" in A, and a "Cantate Domino" and "Deus Misereatur" in C. But there are no compositions that better attain the end in view than the Recitative Services[2] which Wesley wrote, founded on Gregorian melodies. The reciting note is always within the average compass both of choir and congregation, and the cadences are simple, solemn and very beautiful.

This is a class of writing hardly within the region marked out by our definition; but the majestic organ-accompaniment, written after the best traditions of Church music, makes these Services something more than chants, and justifies the mention of them here.

And now our task is ended. But our studies inspire hope and forward-looking thoughts, which we cannot willingly leave unexpressed.

The schools which we have reviewed are, doubtless, in their styles, to a certain extent, mutually exclusive; yet nothing is plainer than this—that to a very great extent their excellences can be combined. Did not Gibbons unite learning and elaboration with perfect lucidity and clearness? Did not Purcell unite with all these qualities most beautiful and expressive melody? And if many composers since Purcell's day have written below the level of the dignity and gravity which Church music demands, did not Wesley show that a learned and elaborate style of composition, the most tender and expressive melody, the most vivid and dramatic harmonic effects, could all be made subservient to worship, and conducive to the fit utterance of a spirit of earnest and reverent devotion?

The progress of Anglican Service-music is, therefore, to be compared, not to a highway which, traversing a fair country, compels the wayfarer to leave behind him many more beauties than in one prospect he can ever see again; but finds its aptest illustration in the river, which ever in its onward course is deeper, fuller, broader, more majestic, till it lose itself in the vastness and mystery of the shoreless sea. The music of the Anglican Service has proved itself a fit adjunct of religion.

[1] Sir Herbert Oakley in Grove's "Dictionary."
[2] Dr. Spark's "Lectures on Church Music," 1851.

Man's service to God, in the broadest and best sense, has thereby been ennobled, and his hope of a higher service hereafter immeasurably assured.

But Music has its own career and destiny, apart from the individual history of the souls of men. In the progress achieved in the generations past, we see something of God's purpose in the ages; and Music must still bear a part, one among many, all ordained of God, to prepare and consummate the

> One, far-off, divine event
> To which the whole creation moves.

ATHERTON KNOWLES.

ART. V.—THE DEVELOPMENT OF ALTRUISM.

ONE of the most characteristic features of this extraordinary age is its excessive altruism. There are many things, no doubt, that will bear upon the future historian, when he takes in hand the latter half of the nineteenth century, with a weight which he cannot ignore; some which are so apparent that we see them now, others which are steadily permeating the vitals of society, subtle and unseen; but this regard for the feelings of others is so instilled into our religion, our social ethics, yes, and even our politics, that perhaps it will be held as the predominant note of our era. We all know what is meant by altruism. It is regarding the happiness of others as of equal importance with our own. Other people's feelings are as sacred as our own; their opinions, if not the same as ours, even if diametrically opposite, may perhaps be all right, while our own are all wrong. And it is remarkable that this phase of the *zeit-geist* does approach very nearly to the actual meaning of the word, *i.e.*, thinking only, or chiefly, of others. One's self is quite subordinate; the motto is *vivre pour autrui*. Utilitarianism aims at the happiness of the whole, or the greatest number, but reckons the personal unit of equal importance with the other units; but, strictly speaking, altruism altogether sinks consideration of self. No doubt such a state is practically impossible; our natural instincts rebel against it; nor does it seem to be Scriptural; but it is curious and remarkable how it struggles for assertion in our writings and actions of to-day, and not altogether without success.

But it will readily be seen that such altruism may easily pass into a maudlin and unscientific condition. Even where