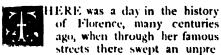
The threat (or the promise) of a permanot as a people, a keen appreciation of nent orchestra in the next world did the the beautiful; and we are inclined to trick. Four hundred of the congregation smile at these old. Florentines because voted in favour of hardening themselves, they had, and were not ashamed to show, to the orchestra on earth, while thirty the feeling which we lack ourselves. It worshippers, who at first refused, with would be wiser to recognize that our want abuse; but they have a high and most drew their objection, and thus wisely of it is a real defect than to try to believe sacred usefulness. "What is falsely made the vote unanimous. Personally, it a virtue. For beauty is a sacrament of I cannot understand why an orchestra God, a fragment of His perfect splendour calways supposing it to be a competent revealed to our dim sight. And every enone, should be deemed less suitable as deavour on man's part to shape or to set an accompaniment to divine worship than forth a beautiful thing is an attempt to an organ. Moreover it is an English give form and colour to his thought of custom; for before money to purchase God. In so far as he succeeds, he has an organ has been raised by the vicar or done a thing no less useful to the people congregation many a country church than if he had drained a marsh, or boasted its performers on the viol, the bridged a river. We thank God for flute, and the recorder in the days or our the success of such works, and we do

Music and Worship.*

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The Beauty of the Lord our God be upon us."



meditated procession of triumph, with singing, and thanksgiving, and every sign of joy. No victory had been won, no prince was born; it was not an anniversary, or a festival of Church or State. A painter had finished a picture; that was all, and at the sight of its glorious beauty. The greatest masterpieces of painting, of his fellow citizens, transported by an sculpture, of poetry, of music, are one presistible impulse of admiration and wonder, litted it from its place, and carried it rejoicing through the streets, to its home above the altar of their great church. And so memorable a day was that, so deep the impression it left upon Florence. that the part of the city through which the picture was carried is called "Borgho Allegri" (The Road of Beauty) even until now.

It is not unlikely, that to the mind of ing more fully understood. the practical Englishman such a story naturally, and rightly considering our may sound a little absurd. He does not greatly like sudden outbursts of popular an aesthetic worship. We fear that some teeling, even when they are called forth peril of idolatry still lurks in a reredos or by some important event; and that a that superstition lingers in a vestment. whole population should be stirred to But in spite of this deep-rooted and not enthusiasm over a picture seems to him to show a childishness and impulsive-

ancestors, and its village wind band even well. But the beautiful embodying of a in our times." and to praise God for, no less than these. A great poem is not less of a treasure than a great invention; a noble picture is as priceless a national possession as the the sword of a conquered king. Shakespeare, Handel, Michael Angelo, these were prophets of God, and servants of man as true and as illustrious as were ever George Stephenson, or Nelson, or Lord Shaftesbury. The poet, the muscian, the painter, are our benefactors no less than the scientist, the warrior, and the statesman. Through them our eyes see something of the King in His beauty; through them the beauty of the Lord our God -though it be but in fragments, as the sunshine falls through stained windows upon this chapel floor—through them that supreme beauty is upon us.

Hence all great art has been inspired by, and has expressed, religious feeling. and all attempts to embody religious truth in an external form; to convey some inward spiritual idea through its outward and apparant symbol. Art is sacramental; and the conscience of Christendom has ever recognized and employed it in the service of God.

Even among ourselves the value of art, as an attempt to show further something of the ineffable beauty of God is becom-We are history, very sensitive to the dangers of peril of idolatry still lurks in a reredos, or which has taken place during the last

keep the externals of Church service in their rightful place. But they have a rightful place. They are not opposed to spiritual worship, but are rather its expression and ministry. They are capable of called a spiritual worship," says Ruskin, "is an attempt to evolve and sustain devotion from isolated powers of the spirit, that were never meant to stand alone. That God is a spirit has not hindered Him from shaping the vault of night, and hanging it with stars, or from clothing the earth with its beauty. They are the works of His creativeness: the appeal of His beauty to our hearts."

There is one branch of art which has always been recognized as foremost among means and helps to devotion. We broke the sculptured figures and painted glories of the saints, that formerly looked down upon the kneeling congregations; but we still sang psalms. covered over the old frescoes upon the church walls with whitewash and plaster; but we developed a noble English school of anthem and service-music. poetry was banished from our Prayerbook, so far as that was possible, when the old hymns were dropped out of it. But music has always remained. The practice of the cathedrals and larger parish churches carrying out as it did the express direction of the rubrics in the Prayer-book, witnessed to the original intention of the Reformers, and to the ineradicable instincts of the people. Our English Church service was meant to be a musical service; and, however imperfectly, the tradition has always been preserved among us. We rejected painting; we destroyed sculpture; we would have none of the divers colours of needlework; we preferred the prosaic and halting measure of Tate and Brady, to the wealth of poetry enshrined in the ancient Latin hymns. But we kept our music. English psalm tunes are the noblest Church medodies in the world; English cathedral music is a development purely national, of the highest artistic value and the deepest religious interest. Through this department of religious art, if scarcely through any other, the beauty of the Lord our God has been upon us.

1. Music is, in the first place, the voice of God to the soul. There are other ways, of preaching the Gospel than by speaking from the pulpit. A singer, altogether groundless prejudice, the change i filled with the power and the pathos of some great spiritual song, can touch the ness of character for which he has no half century in our church and chapel hearts of men who would listen unmoved admiration, indeed, but scanty tolerance. services is proof sufficient to show that to the most eloquent of sermons. The The value of the picture in the market even among people of Puritan inheritance voice of the organ or of the orchestra, inwould interest him much more than the and tradition, it is found impossible to terpreting the consecrated thought of a great enthusiasm of the Florentines over its shut art out of worship. It gradually composer, has carried home, often and beauty.

asserts its right; it slowly but steadily again, the message of the Cross of Christ. We have touched assuredly, a weak makes its way back to its home in the The strange, uplifting power of a mighty point in our national character. We have religious feelings and highest aspirations chorus is familiar to us all; not one of us but "A section preached at the festival of choirs, in King's of men. It is well that we should jealously has felt it; most of us have known it in this College the jet, Cambridge, on Thursday, May 28th quard the purity of spiritual working and valors. And in the passion of the singer guard the purity of spiritual worship, and place. And in the passion of the singer