

lighted emotion, we have leaned back in our chairs, with closed eyes, in some of England's grand old cathedrals, and heard the clear, sweet soprano of the boy choristers wafted down the dim aisles, bearing to our ears some such soothing melody as Mendelssohn's "O, for the wings, for the wings of a dove," &c, or the majestic tones of the organ reverberating amongst the carved pillars, and seeming to lose themselves in the vastness of the nave. But the very similarity of the emotions which are generated, must make us beware of mistaking the mere temporary enrapture of the senses, for the deeper working of the Holy Spirit: an inconceivable amount of harm has been wrought in the Church of Christ, by mistaking emotion for conversion and faith. Of course, the article in question did not long await a reply; a criticism appeared in the columns of the last number of that admirable journal, *Arcadia*, but we think that the writer has missed the real point at issue. It is not so much the question whether good music will, by its own inherent power, make a people moral, which we think will only admit of a negative answer; as, how far may music be introduced into our spiritual devotions without usurping the office of the Holy Spirit, giving a false and temporary emotion for that genuine conviction which the operations of the Holy Spirit alone can accomplish.

Again, we would say that we recognize the permanent claims of music as a factor in man's moral education, under proper conditions, and within recognized limits, but woe to that church which practically, if not avowedly, attempts to displace the preaching of the simple gospel of God's love, and of salvation in Christ, by any art which acts merely on the æsthetic faculties, and which would attempt the regeneration of mankind, not by the mighty agency of the Holy Spirit, but by selections from Beethoven's Sonatas, or a Wagnerian opera, with all its weird, fantastic beauty, or from some of the rapturous melodies in Gounod's *Faust*, even if it is the very human soul transformed into a rhythmical succession of melodious tones. When music does occur in public worship, it should be rendered as well, and as much in accordance with the recognized canons of musical taste, as the circumstances will admit of, but participation in it should be possible to all, not confined to the few who constitute the choir; and in this connection, we would remark that it does not seem in accordance with the prerogatives of a Christian congregation, that the Psalms, as appointed for Morning and Evening Prayer, should be sung, unless suitable books containing the "pointing" be distributed amongst the congregation, so that they too may take part in what is called, and should, in reality, be Common Prayer. The primary idea of Church music, is not faultless execution, but the praise of God with the voice of melody, and, given the choice between a cold, dumb audience, which stands passively listening to some well-rendered solo or anthem, and the hearty singing of a congregation of two or three hundred healthy, vital