

great man." "Similarly," remarked Prof. Dyde, "are teachers favored with the wonderful opportunities of giving to our land the great men, and this, alone, should add dignity to the profession."

One of the greatest impulses of Millet's life was the words of his grandmother who urged him never to forget that he was painting for eternity and to keep the presence of God and the sound of the last trumpet ever in his mind. For many years he did not receive public recognition and his life in Paris was extremely trying. He produced many works on mythological subjects including the nymphs, and satyrs and achieved the title of "le maitre du nu." The political unrest of 1848, in which he took no part, finally drove him from Paris and for the greater part of the rest of his life lived at Barbizon, near the noted Forest of Fontainebeau. The forest made an indescribable impression upon him and furnished him with his "wood-cutters," "faggot-carriers," and others—but even a deeper impression, deeper partly because of the indelible associations of his childhood, was made on him by the compogne-like plain lying between the forest and Chailly, on which he found his "Sowers" "Gleaners" and "Reapers." From here Prof. Dyde gave us an appreciation of Millet's paintings which a mere synopsis would come far short of doing justice to and which for want of space we must omit. Suffice it to say that the poignantly human note is observable in almost all Millet's work; his passionate sympathy with his fellow-man is the keynote of his art. The "wood-cutter" in his arduous toil, the shepherd in his solitariness, the peasant sowing his seed,—all carry the same message for him of that strong and incomprehensible mingling of joy and sadness which we call life.

The student after having preached his trial sermon has no need to speak thus. Little mannerisms previously undetected have been revealed. Faults which have become a habit are shown up. Friends do not or will not tell him of these, but the trial sermon brings them to light. Surely it is an advantage to be able to set his course anew, to correct former errors and deviations, to consult the compass with more deference. Finally it is the only devotional service which the church demands of her students. Each summer students have to submit a sermon to the Presbytery in which they reside. During the session at college, a homily and an expository sermon are required. But this is the only occasion in his course that the student is examined upon his conduct of the whole devotional service.

It remains only to speak a few words in regard to the alternatives mentioned above. It is obvious that the suggestion of preaching the sermon in the class-room robs the student of the opportunity to conduct the devotional exercises which are of supreme importance in church service. Besides there would be a certain amount of pretence about it which would make one feel as unnatural as under the present method. The other suggestion is farther astray since it allows for no public demonstration of the student's ability and accomplishes only that which is provided for in other ways. Although by no means perfect, we hold that the trial sermon has its proper place, and should receive our support until something better is found. We do well to