

Rev. Chas. Alex. Richmond, in the *Chautauquan* for September, says on "The Church Choir and Organ": "There is room for the highest artistic excellence in the rendering of choir music, there is room for the phenomenal voice with its rare compass and beauty, room for the most perfect part singing, but there must always be a recognition of the limitations of religious music, a clear appreciation of the purpose of the singing. Let the members of the choir always ask themselves, Are we singing to please the congregation or are we worshipping God with our voices? Let the prima donna who prides herself on her high notes or on her bird-like trills and runs, ask herself if she is thinking more of these technical beauties than the beauty of religious emotion which her singing ought to express. Let each voice, instead of trying to make itself distinctly heard, aim to sing into the other voices, to produce a more perfect sympathy and unity of tone.

And then let the congregation cultivate another feeling toward the choir. Do not think of the singers as so many paid machines to worship for you by proxy, do not leave them to do all the singing while you sit idle and indifferent in the pews. Do not think of the anthem as a musical performance and criticise the solo as a concert piece. But think of the choir as fellow-worshippers, and judge of their music according to its power to produce devotional feeling and to lift the people into a purer and more worshipful frame of mind.

Of organ music an English writer says: "The great advantage of an organ is that it pours a stream of correct tones into the volume of sound coming from the congregation, neutralizing and overpowering the incorrect tones, filling up the cracks and crevices, making the combined music soft and liquid, and drawing the ear of the congregation to better expression."

This is one of the uses of the organ, but there is a place for organ music alone in the church service—the prelude, the offertory, the postlude are valuable religious helps.

But let us have religious music from the organ, and let the organist never forget that he too is a worshipper. Sentimental moonlight themes are out of place. All tender, subdued music is not religious music. Catching arias from operas, thunderous postludes, show pieces of every kind, are all a prostitution of a sacred instrument."

*The New World* for September, has the following strong list of articles in its field of religion, ethics and theology, where it represents the liberal sentiment of all the churches: "Universal Religion," John W. Chadwick; "The Influence of Philosophy on Greek Social Life," Alfred W. Benn; "Animism and Teutonic Mythology," P. D. Chantepie de la Saussaye; "The Roots of Agnosticism," James Seth; Giordano Bruno's "Expulsion of the Beast Triumphant," William R. Thayer; "The Service of Worship and the Service of Thought," Charles F. Dole; "The Resurrection of Jesus," Albert Reville; "Truth as Apprehended and Expressed in Art," G. F. Genung. More than fifty pages of careful book reviews maintain the high reputation won by the *New World* in this direction.

In *The Thinker* for September, under Biblical Thought, Paion J. Gloag continues "The Synoptic Problem," and considers in this, the fifth article, "The Two-Document Hypothesis." Rev. F. T. Penley, begins a reply to "Internal Evidence on the Authorship of the Pastoral Epistles," and Rev. F. Watson contributes a first article on "Difficulties in the Way of Ascribing Deuteronomy to the seventh century B.C. Expository and Theological Thought contains some excellent articles, and the selections from American, German and Scandinavian thought are good.