

But, it is replied, this hardly touches the question. If we admit all this, see what still remains. What about anthems, some of them by the great composers, and beautiful, no doubt, as far as the music is concerned, where the same words are repeated over and over till they lose all meaning, and are evidently only intended as a means of conveying the music? What about the music of the organ, unaccompanied by words of any kind? It is evident that we are on new ground here. We now have to face the task of defending the use, in our services, of music as music, the art of music itself, unassociated with words which might be supposed to express praise, or convey instruction. Can there be any service in a mere art such as this?

Let us put the answer to this, first, in Mrs. Browning's words, which probably sum up the whole line of argument in favour of the affirmative.

Art's a service, mark!

A silver key is given to thy clasp,
And thou shalt stand, unwearied, night and day,

And fix it in the hard, slow-turning wards,
And open so that intermediate door
Betwixt the different planes of sensuous form,
And form insensuous, that inferior men
May learn to feel on still through these to those,
And bless thy ministration.

The beauty of this, all will admit. But possibly some may question its truth. If we accept it as true and use its line of thought in defending the use of the art of music in service, we must make good two positions. We must show, in the first place, that this art which we defend does open a door between the sensuous and insensuous, through which "inferior men" may pass—in other words, that there is a power in this art of music to raise men higher, to lift their thoughts God-ward. And then, secondly, in order that this may be of any practical use, we must be able to show that men will take advantage of this means of elevation;

the art must not only open the door, but must in some way attract men to use it.

Taking up the last mentioned point first, it will not be hard to prove that there is an *attractive* power in music. How often do we hear the fine playing of the organist, and the beautiful singing of the choir spoken of as among the inducements to attend a particular place of worship. But it is needless to multiply instances in defence of a statement which probably none will deny, namely, that well rendered anthems, a finely played organ, and, in short, all the artistic element that can be introduced into the service, helps to entice stragglers and fill the seats. May we ask now, is not this enough? Is it not extremely desirable that every means should be used that will draw in the indifferent, so that sometimes even "fools who come to scoff may remain to pray?"

But evidently this is not conclusive. For many things might be introduced into our churches that would be very efficacious in attracting people there, but would still be altogether unsuited to a solemn service and the proper observance of the Lord's day. And this brings us to the other point which those who defend the use of the musical art must establish. We must show, now, that this music has not only the power of attracting careless people to church; but that it has a positively helpful effect as well, in forming a devotional spirit, in putting one in harmony with the rest of the service, in short, in opening "that intermediate door" between the sensuous and the insensuous. If we can do this, we think a fairly strong argument has been brought forward in favour of the use of appropriate and properly rendered music in our public worship.

To investigate this thoroughly, in a theoretical way, would involve a pretty deep dip into psychology. But this