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take them out of this world, but that Thou shouldest keep them from the evil, They are not of the world, even as I am not of the world." Christians then are saved, that they may save others, or be instruments in God's hands, of leading souls to the Saviour. They are to feed the hungry; clothe the naked; to visit the fatherless and widows in their affliction, and to keep themselves unspotted from the world.

This is the sublime mission of that great company of Redeemed souls, called by Paul, the "TEMPLE OF GOD."

Now let us consider the purposes and ends of the "IDOLS," we have before enumerated. The Saloon exists for the sole purpose of making money, and blood-money at that. Its proprietors are as a class, the lowest minded men in creation, being in numerous cases ex-convicts. They are the Murderers of husbands and sons, defiant of law, and when law gains the upper hand, they will murder even a Minister, when he stands in the way of their infamous business.

That Brewer's pistol, which in July 1886, fired a bullet into the brain of the Rev. George C. Haddock of Iowa, is a true translation of the foul policy, that actuates the liquor vendors in their soul-destroying trade. This idol having hundreds of millions of money in his coffers, can and does buy up the votes in Legislative halls, thus corrupting the nations representatives, and sailing the national honour. He bribes voters at the ballot box, and sends a current of hellish power through every community, where he can get liquor into the place. He delights to make homes wretched, children orphans, and send men hurling into eternity, drowned in the fire-water of the distillery. The Lunatic Asylum receives a large number of his victims, and the Jails would be comparatively empty, were it not for his dark work of destruction.

Every Theatre is built to make money. Those who build theatres are never God-fearing spiritually minded people. Those who own theatres, and those who carry out theatrical performances, are generally men of sorlid minds. A Public Hall, and an Opera House built with foot-lights, with space above for folding up curtains, with spaces at the sides for shifting scenery, with robing rooms for actors, and private entrances into those robing rooms, and on to the stage, without going into the Auditorium, are entirely and undeniably TWO different places. Whoever built a Theatre for the Public welfare? Whoever built an Opera House to purify the morals of the rising Youth? Every man who builds an Opera House, with all the facilities for the performance of tragedies, farces, dramas, knows that those who play parts in them are as a rule impure, immoral and shameless characters. And he becomes an ally with them, in the curse which they leave in every town they visit, by his having provided a house with all the arrangements for theatrical performances. Is not that Logical? Men of intelligence, judge ye what I say.

When a converted Actor was passing a theatre in Brooklyn, New York, in company with Dr. Cuyler, he said, "BEHIND