

romance in the man, and it was stirred that morning. The most unimaginative man has got romance in him, if you can get hold of it, else he could not be saved. He looks at it, and you would hardly know the man, he is so different from what he was an hour ago, and what he will be at business. He remembers when he came up to London and tumbled into the church one morning. There was a man at the door—have you such a man?—and he surrounded the lad with good companions, and put him in the way of cultured and religious society. He became a member in that place of worship; he was married there; when God gave him children he gave them to the service of Christ. Do not say it is sentiment, for that is very unreasonable, and the people that affect to sneer at sentiment are sometimes carried away, thank God, by sentiment. If you take sentiment out of literature, what do you leave? The most repulsive realism. If you take it out of politics, what do you leave? Hard, dry doctrinaire theories. If you take sentiment out of religion, let us close religion. It will then have no atmosphere, no heaven, no hope, no beauty. But we are all the creatures of sentiment. Your church looks new to-day, but that cannot be helped. But by-and-by you will have a bit of ivy creeping up the walls there. I hope you will have some flowers placed upon it, so that when you come along the road years after nature will have covered it with her beautiful tendrils, and you also will have covered the inside with your spiritual associations."

Minister and Choir.

We consider it of essential importance in proper adjustment of the intimate and varied relations be-

tween the choir and the minister that it should be clearly understood in the beginning that this control of the music, as of every other part of the service, is to be in the hands of the pastor; that while the musical director is to have the management of the choir, making usually such selections of music as he may desire, yet he is to be always subject to the minister or Session; that nothing is to be introduced which they disapprove; that as regards that which shall be sung; the proportion of time given the music in the general service, the selection of hymns, the whole character and tone of this part of worship, their wishes and directions shall be observed in so far as they care to express them and to exercise such control.

But having this matter of authority clearly understood, the pastor ought to seek to cultivate most cordial and ever intimate relations with the choir. Often ministers leave them severely alone, except when they feel called upon to criticise. If the minister makes the choir feel that he is in entire sympathy with them in their work, that he depends upon them to help sustain the services in their highest aims; if he by his kindly commendation shows his appreciation of their efforts when these have been especially helpful to him or uplifting to the congregation; if he takes occasion to be present occasionally at their rehearsals: and sometimes talk over musical matters with them which he can do in their spiritual and worshipful aspects, at least, even if not always in their artistic features; if he seeks to personally know and gain the good will of each member of the choir, we believe he can by these and similar means, which mainly suggest themselves, establish such cordial relations with his choir as will make pulpit and choir loft inspired with the same spirit and enable them