

And when the millions of Asia shall again hear the gospel of Christ, that spot, not less than the tomb of Martyn at Tocat, will be visited with grateful veneration, as the last resting place of the "Seraph missionary."

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## ARTICLE VII.

### HYMNOLOGY.<sup>1</sup>

A good Hymn Book must be a good manual of religious experience. The Ideal of a perfect Hymn Book is that of a perfect expression of the real life of the church, in forms perfectly adjusted to the service of song. It excludes, on the one hand, lyric poetry which is *only* poetry, though it be on sacred themes; and, on the other hand, it is equally unfriendly to devotional rhymes which, though truthful, are so unworthy in respect of poetic form as to degrade the truths they embody; and yet again, it rejects, as unbecoming to the sanctuary, those religious poems which are both true to the Christian life and unexceptionable in their poetic spirit, and yet are of such rhythmic structure as to be unfit for expression with the accompaniment of music. Genuineness of religious emotion, refinement of poetic taste, and fitness to musical

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<sup>1</sup> "The Sabbath Hymn Book: For the Service of Song in the House of the Lord." Edited by Edwards A. Park, Austin Phelps, and Lowell Mason.

The present Article is designed in part as a more extended Introduction of this volume, than could properly be published in a Manual of Psalmody for public worship. The writer of the Article is indebted for its historical notices to Warton's History of English Poetry; Burder's History of Music; Burnet's History of the Reformation; Holland's Psalmists of Great Britain; Hooker's Ecclesiastical Polity; Milner's Life of Watts; Southey's Life of Watts; Conder's 'Poet of the Sanctuary'; Montgomery's 'Christian Poet'; Lightfoot's Temple-Service; Works of Isaac Watts; Carey's Early French Poets; Turner's History of England; Eusebius's Ecclesiastical History; Augustine's Confessions; Perthes's Life of Chrysostom; and Lateinische Hymnen und Gesänge — von Königsfeld.

cadence—these three are essential to a faultless hymn, as the three chief graces to a faultless character. Yet “the greatest of these,” that grace which above all else vitalizes a true hymn, is that which *makes* it true—its fidelity to the realities of religious experience. Every true hymn is a “Psalm of Life:” some soul has lived it. A manual of such psalmody is the guide which the church needs in her worship of God in song.

Such a manual must therefore be pervaded by a historic spirit. We must search for its materials along the track which a living church has trodden; and must expect to find them in the richest profusion, where the life of the church has been most intense. The search cannot disappoint us. It is a signal fact that the history of hymnology and the history of piety are synchronous in their development. Hymnology has not been swayed mainly by the mutations of literature as such, but by those of the religious vitality of the church. The rise and fall of the one have been the invariable exponent of the ebb and flow of the other. Hebrew piety created the Hebrew literature, and that found its chief expression in the Hebrew psalmody. The “Psalms and Hymns and Spiritual Songs” of the apostolic churches, were an out-gushing of the new spirit of Christianity, which does not seem to have restricted itself to the ancient songs of the temple, or of the synagogue. Even the miraculous endowments of the first Christian age, appear to have manifested one class of their phenomena in the inspired improvisation of psalms. The earliest Christian historians agree in affirming, that the Christian communities of their times employed in the worship of the sanctuary, not only the Psalms and other metrical passages of the Old Testament, but also hymns original to the age, and which the religious character of the age demanded for its own expression. Tertullian states that each participant in the ancient *agapæ* was invited, at the close of the feast, to sing as he might prefer “either from the holy Scriptures, or from the dictates of his own spirit, a song of adoration to God.” Contemporaneous heathen writers, also, recount in the same breath, the mild

virtues of the new sect and their custom of "singing hymns, of antiphonal structure, to Christ as to a God."

In the emergencies of the early church, the spirit of martyrdom found solace in hymns which the sufferers sung in dungeons, and on their way to the cross or the stake. Augustine speaks of the effect he experienced in listening to the psalms and hymns, on his first entrance into the church at Milan after his conversion. He says: "The voices flowed in at my ears, truth was distilled in my heart, and the affection of piety overflowed in sweet tears of joy." He adds that the custom of chanting hymns and psalms had been introduced from the East, among the Milanese Christians, "that the people might not languish and pine away in sorrow," under the Arian persecution by the empress Justina. Others of the Fathers remark that the singing of the ancient churches often attracted "Gentiles" to their worship, who were baptized before their departure.<sup>1</sup>

An evidence of the pious usage, which must already have become general among Christians in the East, appears in the abuse of the usage in the time of Chrysostom, when bands of Orthodox and Arian choristers were organized to perambulate the streets of Constantinople, singing hymns upon the rival doctrines, in imitation of the processional singing of the pagans. Some of the hymns thus claiming for theology an alliance with song, Chrysostom himself composed. During the eclipse of faith which succeeded, the most conclusive token which remained, to come down to our day, in proof that the vitality of the church had not died out, was the voices from the cloisters, here and there, in spiritual songs which the church still welcomes as treasures. One might trace out, truthfully, both the corruption and the life of the church, through that whole night of the Middle Ages, by the line of hymnological literature alone. If indeed we must choose between the creeds and the songs of the church, for a test of her growth or deca-

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<sup>1</sup> Upon this fact, an English writer of the last century observes: "The generality of *our* parochial music is not likely to produce similar effects; being such as would sooner drive Christians with good ears *out* of the church, than draw Pagans *into* it."

dence in spirituality, we would select her songs, as her most honest utterances.

The most remarkable, because the most sharply defined, illustration of the sympathy of hymnology with the piety of the church, appears in the history of the Reformation. One of the first symptoms of that great awakening, was the revival of a taste and a demand for religious songs in the vernacular tongues. The demand was sudden, and the result of no visible design. It does not seem to have followed the labors of the reformed clergy, so much as to have been simultaneous with them — the working of a hidden force which moved both the clergy and the people. Its first manifestation on a large scale, was attended by one of those anomalies by which the providence of God often attests its secret agency, in the selection of singular and improbable instrumentalities. The history of the phenomenon, already well known as one of the "Curiosities of Literature," is worthy of review. Clement Marot, "a valet of the bedchamber to king Francis the First, and the favorite poet of France, tired of the vanities of profane poetry, or rather privately tintured with the principles of Lutheranism, attempted with the assistance of his friend Theodore Beza, and by the encouragement of the professor of Hebrew (Vatable) in the University of Paris, a version of David's Psalms into French rhymes." It was about the year 1540. The amorous ditties of the poet had previously been the delight of the French court; and in dedicating his version of the Psalms in part "to the ladies of France," he apologizes to them for the surprise they would experience in receiving from him such an offering to their literary taste. No evidence appears that the "tincture" of Lutheranism which, it is said, Marot had privately imbibed, was such as to give to this literary "coup d'etat" the character of a design to revolutionize the ballads of the nation, or to aid the dissemination of the reformed faith, or even to express his own. It was rather a freak of poetic license, sobered somewhat by the personal influence of Beza, who may have entertained more intelligent hopes respecting the result. But the most sanguine Re-

former could scarcely have indulged anticipations equal to the reality. The publication of Marot's Psalms marked an epoch in the history of the times. His previous contributions to the polite literature of the day were forgotten in the enthusiasm with which the court of Francis received the "Saintes Chansonnettes," as the poet termed his versions from the Hebrew Psalter. No suspicion was, at first, awakened of the tendency of the work towards the heresy of Wittenburg and Geneva. The Catholics were among the most eager purchasers of the volume, and the press was overburdened to meet their demands. The doctors of the Sorbonne saw no reason for withholding their sanction from that which they seem to have regarded as only a literary innovation, bold and fascinating to the frivolous, but probably destined to a brief notoriety. The consequence was, that "in the festive and splendid court of Francis, of a sudden," as we are told, "nothing was heard but the Psalms of Clement Marot. They were the common accompaniment of the fiddle; and with a characteristic liveliness of fancy, by each of the royal family and the principal nobility of the court, a psalm was chosen and fitted to the ballad tune which each liked best. This fashion does not seem, in the least, to have diminished the gayety and good humor of the court of Francis." Such, regarded merely as a literary phenomenon, was the adventure of the ballad-singer into the field of Hebrew Psalmody, for the entertainment of the "ladies of France." But in the providence of God it had a deeper meaning.

The apostles of the Reformation were, just at this time, meditating improvements in their liturgical services. Luther in Germany and Calvin at Geneva, were intent upon abandoning the antiphonal chanting in which the people took no part. Before the publication of Marot's "Chansonnettes," Luther, in a letter to Spalatinus, had said: "I am looking out for poets to translate the whole of the Psalms into the German tongue;" and Calvin had proceeded so far as to project, with the advice of Luther, the translation of portions of the Psalms into the French language, and the

adaptation of them to melodies, by which all could share in the public service of song. The juncture of events was most opportune. Calvin, with characteristic promptness, availed himself of Marot's gallantry, and instantly introduced the poet's thirty metrical versions from the Psalter into the reformed church of Geneva. On a certain Sabbath of the year 1540, might have been heard, probably, the noble ladies and lords of the court of his most Catholic majesty, and the humble congregation of the heresiarch of Geneva, singing the same words from the new psalm book!

The fashion of the court was short-lived. Not so the usage introduced by the Genevan worshippers. Marot soon added twenty to the thirty versions of the Psalms which he had first translated, and the whole were published, with a preface written by Calvin, in 1543. The new movement by which the people were to be made participants in the service of song, by means of metrical psalms in their own language, was thus fairly inaugurated. Its effect was electric. The Scriptures, which had long been shut up in a dead language, were thus released, in part, to the understanding and heart of the worshippers, in metrical forms which, however rude, were not so to the taste of the age. They were welcomed with unbounded enthusiasm. That cardinal principle of the Reformation, by which responsibility was individualized, was thus infused into the theory and practice of worship, and the heart of the people opened to receive it, gratefully. The new method of worship struck deep to the supply of wants, of which nothing could have made the popular mind sensible, but a revived spirituality of faith. It spread itself like the light. The golden candlestick at Geneva sent forth its rays far and wide. In the language of Warton, "France and Germany were instantly infatuated with a love of psalm-singing. . . . The energetic hymns of Geneva exhilarated the convivial assemblies of the Calvinists, were commonly heard in the streets, and accompanied the labors of the artificer. . . . They found their way to the cities of the Low Countries, and under their inspiration many of the weavers and woollen manufacturers of Flanders left their

looms and entered into the ministry of the gospel." German, Dutch, Bohemian, and Polish versions of the Psalms, in metre, and both French and German hymns, were soon multiplied to an almost fabulous extent. The enthusiasm of Luther in the work is well known; and the popularity of his sixty-three hymns may be inferred from the fact that spurious Collections were hawked about the cities of Germany, under his name. Hymns in the vernacular dialects became a power in the Reformation, coördinate with that of the pulpit. Upon the masses of the people they were far more potent than any other uninspired productions of the press. At Augsburg, in 1551, "three or four thousand singing together at a time," was "but a trifle." The youth of the day sung them in place of ribald songs; mothers sung them beside the cradle; journeymen and servants sung them at their labor, and market-men in the streets, and husbandmen in the fields. At length, the "six thousand hymns" of a single poet, Hans Sachs, bore witness to the avidity of the demand and the copiousness of the supply.

Meanwhile the doctors of the Sorbonne had second thoughts respecting the Psalter of Clement Marot. They marvelled to see it published with the *imprimatur* of Calvin and affixed to the Catechism of Geneva. They bethought themselves of the peril of allowing the people to sing the word of God in their mother tongue; they induced the king to forbid Marot to continue his work; and the use of that and all similar versions of the Psalms was interdicted to the Catholics, under severe penalties. The use of metrical psalms, in the vulgar tongue, became a test of Protestantism. "Psalm-singing and heresy were regarded as synonymous terms." Marot himself was apprehended on suspicion of heresy, and thrown into prison, from which he was released only on condition of his renewed adherence to the mother church. Such was the Protestant reputation of his Psalms, however, in their proximity to the Genevan Catechism, that he found it necessary to retire from France, though he said of himself: "I am neither Lutheran nor Zuinglian. I am one whose delight and whose labor it is to exalt my Saviour and his all gracious mother."

The historian of English poetry ingeniously attributes this entire movement, and the rapid propagaation of Calvinism consequent upon it, to the address of Calvin in planning a "mode of universal psalmody," the rudeness of which could draw converts "from the meanest of the people," and which should take the place of the Catholic pageantries and pictures, in the indispensable work of "keeping his congregation in good humor by some kind of allurements, which might enliven their attendance on the rigid duties of praying and preaching." But a wiser criticism will discern in it no human strategy. It was the spontaneous uprising of a demand which the Spirit of truth had aroused by the revival of pious faith, and to which the providence of God responded, in such means for its supply as the literature of the times could be made to furnish. The quickened heart of the people awoke to an experience which they could express only in Christian song. They sung it because they must sing it; and as soon as they could find words and measures in which they *could* sing it with the spirit and the understanding, however uncouthly to the taste of a later age, when it required no superior literary discernment in Voltaire to say, that "in proportion as good taste improved, the Psalms of Clement Marot inspired only disgust." A living scholar has observed, more truthfully, that "the Divine Spirit has always employed the ministry of *that* poetry which was the poetry of the age . . . . as he has hallowed the prevalent dialects of speech." We probably shall not greatly err in believing, that those metrical versions of the Psalms which the Reformers commended to the use of their churches, were the best that could have been created by the taste, and appreciated by the piety, of that generation. They certainly did not offend the one, and they did express the other. All things considered, we may venture to think of them, as an old English critic said of an English metrical Psalter: "Match these verses for their age, and they shall go abreast with the best poems of those times."

Wherever the spirit of the Reformation went, there followed the new system of popular participation in the ser-

vice of song. It soon passed over from the Continent to England. And here its history is marked by the same sympathy with spiritual piety, that characterized its origin in the reformed churches of Germany and Switzerland. Two centuries before, the prelude of it had been heard in the psalmody of the disciples of Wicklif, and now as then the quickening of religious life uttered itself in the revival of sacred melodies. Among the dignitaries of the English church and state, the innovation was approved by those who were friendly to the spirit of reform, and opposed by the adherents of Rome. The people generally were jubilant at its introduction. Those refugees from the intolerance of queen Mary, whom the accession of Elizabeth had restored to their benefices, had returned full of zeal for the Genevan modes of worship, and especially psalm-singing, as well as for the Genevan theology. The sympathy of the people with the continental innovations in worship, is described by Thomas Warton as "this infectious frenzy of sacred song." Says bishop Jewel: "As soon as they had commenced singing in public, in one little church in London, immediately not only the churches in the neighborhood, but even towns far distant, began to vie with each other in the practice." At St. Paul's Cross, six thousand persons, of all ages, might be heard singing the new songs; which, in the shrewd judgment of the bishop, was "sadly annoying to the mass-priests and the devil." Puritanism, then in embryo, throbbed with the popular exhilaration. The church of England, with her characteristic spirit of compromise, retained the choral mode of singing in the cathedrals and collegiate churches, and continued the use of the liturgic hymns in her prayer-book; but provided for the popular demand by a metrical version of the Psalms, which were "set forth and *allowed* to be sung in churches of all the people together." Such was the origin of the metrical Psalter which still bears the names of its chief translators: "The whole Booke of Psalmes, collected into English Metre by T. Sternhold, J. Hopkins, and others, conferred with the Ebrue, with apt Notes to sing them withall." The use of metrical psalmody instantly be-

came the badge, and the test of sympathy with the new life which the Reformation was breathing into the churches of Great Britain. "It was a sign by which men's affections to the work of the Reformation were everywhere measured, whether they used to sing [David's Psalms] or not." As psalm-singing and heresy were synonymes on the Continent, so psalm-singing and Puritanism became synonymes in England. The Psalms in the vulgar tongue were, on the one hand, stigmatized as "Geneva Jiggs" and "Beza's Ballets," and on the other hand they were numbered among the national ballads, and at length among the war-songs of the people. The proclamation against the Queen of Scots, in London, in 1586, was received with the "ringing of bells, making of bonfires, and *singing of psalms*, in every one of the streets and lanes of the city." The forces of the Parliament "in Marston cornfield, fell to *singing psalms*;" and after the battle of Dunbar, the "republican soldiers, with their general Lambert, halted near Haddington and sung the one hundred and seventeenth Psalm." A comedy of the times represents the "Roundheads" as being "used to sing a Psalm, and then *fall on*." They were not only used with "ravishing effect," in the public worship of the sanctuaries, but were sung at weddings and at funerals and at national festivals.

It was in the public service of song on the Sabbath, however, that the spirit of the age proclaimed itself most vigorously on the vexed question of psalm-singing. We cannot more vividly picture it, than by citations (the length of which will be open to no censure, at least from the advocates of modern congregational singing) from the pen of George Wither, a poet of the seventeenth century, and one of its many versifiers on sacred themes. In 1623, he published a volume of "Hymns and Songs of the Church," for which he obtained a royal patent that sounds strangely enough to modern editors of hymnology. It not only gave to the author "full and free license to imprint said book," but it also forbade that any *other* English psalm book, in metre, should be "uttered or sold, unless these hymns were coupled with

it;" and he was at liberty to confiscate any metrical collection of psalmody which was found destitute of his hymns! In a "Preparation for the Psalter," which this privileged poet issued not long before the publication of his hymn book, he defends the rendering of the Psalms in metre, by argument which the sturdy convictions of the age appreciated "The Divell is not ignorant," he says, "of the power of these divine *Charmes*; that there lurks in *Poesy* an enchanting sweetness that steals into the hearts of men before they be aware; and that (the subject being divine) it can infuse a kind of heavenly *Enthusiasm*, such delight into the soule, and beget so ardent an affection unto the purity of God's Word, as it will be impossible for the most powerful *Exorcisms* to conjure out of them the love of such delicacies, but they will be unto them (as *David* saith) *sweeter than hony or the hony combe*. And this secret working which verse hath is excellently expressed by our *drad Sovereaigne* that now is (James I.) in a *Poem* of his, long since penned:—

' For verses power is sike, it softly glides  
Through secret pores, and in the senses hides,  
And makes men have that gude in them imprinted,  
Which by the learned worke is represented.'

By reason of this power, our adversaries feare the operation of the divine Word expressed in *Numbers*; and that hath made them so bitter against our versified *Psalmes*; yea (as I have heard say), they term the singing of them in our vulgar tongues, *the Witch of Heresy*." Thus were the early psalmists of Britain accustomed to contend for the popular participation in the service of song. The question, in their robust faith, lay between the pope and the "witch of heresy;" between a "heavenly enthusiasm" and "exorcisms" from the nether world; between "divine charmes" and the "Divell."

That the "divine charmes" had the best of the argument practically, will hardly be doubted by one who reads the testimony of Thomas Mace, a practitioner on the lute in the seventeenth century, distinguished among lovers of music in his day by a folio, whose title, for its entertaining egotism,

might stand as a model of a modern advertisement: "Music's Monument; or a Remembrancer of the best Practical Music, both Divine and Civil, that has ever been known to have been in the World." This simple hearted musician speaks of the siege of York in 1644, which continued for eleven weeks, and during which, on every Sunday, the old Minster was "even cramming or squeezing full." And "sometimes a cannon bullet has come in at the windows, and bounced about from pillar to pillar, even like some furious fiend or evil spirit." But "now here you must take notice that they had then a custom in that church, which I hear not in any other cathedral; which was, that always before the sermon, the whole congregation sang a Psalm, together with the quire and the organ; and you must also know, that there was then a most excellent, large, plump, lusty, full-speaking organ, which cost, I am credibly informed, a thousand pounds. This organ, I say, when the Psalm was set before sermon, being let out into all its fulness of stops, together with the quire, began the Psalm. But when that vast concording unity of the whole congregational chorus came, as I may say, thundering in, even so as it made the very ground shake under us; oh! the unutterable, ravishing, soul's delight! in the which I was so transported and wrapt up in high contemplations, that there was no room left in my whole man, viz. body, soul, and spirit, for anything below Divine and heavenly raptures; nor could there possibly be anything to which that very singing might be truly compared, except the right apprehension or conceiving of that glorious and miraculous quire, recorded in the Scriptures, at the dedication of the Temple."

Abating much from the religious character of the psalm-singing of England in the seventeenth century, on account of the political passions of the day, it still admits of no reasonable question, that the religious element prevailed over all others in introducing and *perpetuating* the innovation. For, the innovation has *lived*, as nothing of the kind can, which is not an exponent of religious vitality. The passions of that age have passed away, and with them the excres-

censes they created in and around the national psalmody; but that psalmody, improved by a purer taste, has become *popular* literature, to an extent which cannot be affirmed of any other department of English poetry. The ancient English and Scottish ballad can sustain no comparison in point of power over the national character, with the English hymn. Next to king James's version of the Scriptures, it has been the chief power in defining and fixing the English language. It has received the reverent labors of men whom the world delights to honor, — of such as Sir Philip Sydney, lord Bacon, Milton, Addison, of bishops and archbishops of the established church, as well as of men who loved to subscribe their names to their devout effusions, by the title of "some-time minister of the gospel." Wherever the English language has gone, it has carried with it the English hymnology, with the taste to appreciate it, and the heart to use it; and every new baptism of religious life, like that which resulted in the rise of Methodism, has given a new spirit to that hymnology, and enlarged its compass. To this day, in this new world, a "great awakening" never vivifies the churches, without renewing the ancient fervor in the service of song, and extending the range of hymnological literature, because of a new *experience* of evangelical life, which can express itself in no other way.

We illustrate thus, at length, the sympathy of hymnology with the vital condition of the church, because its recognition is elemental to the true theory of a manual of psalmody for the sanctuary. We turn, now, to the consideration of certain features of such a manual, which, if it be true to its aim, are necessitated by the principle we have observed. We employ the "Sabbath Hymn Book" as illustrative of the views we propound.

In the first place, the alliance of hymnology with the real life of the church, suggests the preëminence which must be given, in the truthful construction of a hymn book, to the choicest lyrical versions of passages from the Scriptures. Divine Wisdom has made the Bible a compilation of human experiences. This feature of its construction is signally ex-

hibited, in the proportion in which inspiration has adopted into its own service the devotional workings of the hearts of the writers, and of others whose experiences they record. Thus, truth is revealed not only through the medium of inspired histories and biographies, but of inspired autobiographies. The profoundest personal life of hearts swayed by divine grace, is expressed in the thoughts and language of minds inspired with divine truth, and speaking only as they are moved by the Holy Ghost. The inspired poems must therefore be the model of every good collection of devotional poetry; still more, of every such collection designed for the service of praise in the sanctuary. No other development of the life of the church has been so expressive of the depths of regenerate experience. No other is so affluent in suggestion of experiences which it does not express. No other penetrates so profoundly the individual soul, and yet no other is so comprehensive of multiform piety. No other could have illustrated so aptly the discipline of its own age; yet no other, as a whole, is so faithful a mirror to the spiritual consciousness of this age; and no other is pervaded by such truthfulness of proportion as to render it, like this, an epitome of regenerate life in every age. And no other has been authoritatively uttered and recorded. The church can never outlive it — it is for all time. Hymnology has thus a foundation and a model such as no other treasures of song, in any literature, can claim.

We affirm but truisms in speaking thus of the devotional poems of the Bible, and especially of the Book of Psalms. We can scarcely exaggerate the worth of these, as the church of Christ has *felt* it in every period of *genuineness* in her history, and has expressed it, saying with Augustine, “they are a kind of epitome of the whole Scripture;” and with Luther, “they are a miniature Bible;” and with Calvin, “they are an anatomy of all the parts of the soul, since there is no emotion of which one can be conscious, that is not imaged here as in a glass;” and with Hooker, “they are the choice and flower of all things profitable in other books;” and with Watts, “they are the most artful, most

devotional and divine collection of poesy, and nothing can be supposed more proper to raise a pious soul to heaven ;” and with a living divine, “they are the thousand-voiced heart of the church.”

Yet, an intelligent attachment to the devotional poems of the Scriptures, will discriminate in its use of them. Especially should we weigh well the relations of the Hebrew psalmody to hymnology in its restricted sense. We think it the most brilliant service of Dr. Watts, that he established the authority of a *hymn*, in the hearts of the churches, so as fairly to earn the title which Montgomery gives him, of “almost the *inventor* of hymns in our language.” A vast advance was made in spirituality of attachment to the Scriptures, when the theory of Watts respecting the proper use of inspired poems in modern worship, obtained a lodgement in the English churches. Before that time, hymnology as distinct from psalmody, can scarcely be said to have existed in English literature ; and psalmody itself changed its character in the hands of Watts, so that the etymological distinction was well nigh obliterated. The “frenzy of sacred song,” which Warton lamented as an importation of fanaticism from Geneva, was confined, in England, almost wholly to translations of the Psalms and other portions of the Scriptures. The more literal the version, if it preserved the metrical structure requisite for the mechanism of song, the more truthful it seemed, in the judgment of the time, to the inspired model of worship. No such latitude of usage had been tolerated in England, as that which had flooded Germany and Switzerland with uninspired hymns. The religious temper of the times would have metrical versions of the Psalms, and nothing else. A relic of this feeling still exists in the well-known pertinacity of the Scottish churches, in resisting all inroads of hymnology upon their ancient psalmody.

Watts, as is well known, stoutly contended for the larger liberty. That was an innovation, the boldness of which it is difficult to appreciate now, in which Watts projected the publication of “The Psalms of David,” not metrically trans-

lated, but "*imitated* in the language of the New Testament, and *adapted* to the *Christian* state and worship;" and bolder still was the previous publication of "Hymns and Spiritual Songs," avowedly for the purpose of meeting necessities of modern worship, which the letter of the Hebrew psalmody could not satisfy. He lamented that his predecessors "in the composure of song," had so generally imprisoned the spirit of Christian worship, in what he regarded as a superstitious reverence for the letter of the Jewish Scriptures. "Though there are many gone before me," he writes, "who have taught the Hebrew Psalmist to speak English, yet I think I may assume this pleasure, of being the first who hath brought down the royal author into the common affairs of the Christian life, and led the Psalmist of Israel into the church of Christ, without anything of a Jew about him." His "Hymns and Spiritual Songs," too, were composed because he could not understand why "we, under the gospel," should "sing nothing else but the joys, hopes, and fears of Asaph and David." He believed that "David would have thought it very hard to have been confined to the words of Moses, and sung nothing else, on all his rejoicing-days, but the drowning of Pharaoh, in the fifteenth of Exodus." The third book of his hymns was the fruit of his pain in having often observed "to what a hard shift the minister is put to find proper hymns at the celebration of the Lord's supper, where the people will sing nothing but out of David's psalm book;" and because he believed that even in those "places where the Jewish psalmist seems to mean the gospel, excellent poet as he was, he was not able to speak it plain, by reason of the infancy of that dispensation, and longs for the aid of a Christian writer."

We should be slow to subscribe to all the applications which Watts made of his theory, in the zeal of his honest heart, against its opposite. But the principle which lay at the bottom of his innovation was, beyond all question, true and vital to the spirituality of Christian praise. We state it at length, in the uncompromising language of its author, because it has a broader application than even he attempted to

give to it. The principle, reduced to its simplest form, is that the Scriptural Psalmody is not designed as a *restrictive formulary* of the worship of God in song. Not even the Psalms of David have any such office in the plan of inspiration. Watts applied the principle, and in the general we think justly, to a discrimination between the Psalms themselves. They are not all equally worthy of use in public Christian worship. We have no evidence that all of them *were* used in the ancient service of either the temple or the synagogue. The Psalter was the grand collection of Hebrew devotional poems, not the hymn book of the Hebrew sanctuaries. Lightfoot has collected the psalms used in the temple service, adopting as the basis of his calculations, the Scriptural account of that service, and the Rabbinical traditions. The result is, that the largest number of distinct psalms, of the actual use of which, in the temple service or in that of the synagogue before the coming of Christ, we have any record either scriptural or traditional, is less than forty. The introduction of the entire Book of Psalms as a book of song, into public worship of the Christian church, occurred at an uncertain period *after* the time of the apostles. The legitimate inference from these facts is, that the use of metrical versions of the Psalms in modern public worship, must depend upon the intrinsic fitness of them, severally, to such a use, and not upon any supposed prerogative appertaining to them in the mass, as an inspired formulary of worship in all times. We have no authoritative example in which any such prerogative is recognized. Watts, and other psalmists who succeeded him, were right therefore in omitting portions of certain psalms, and certain other psalms entire, because they are intrinsically inexpressive of Christian worship.

In vindication of this liberty, Watts puts the case, very forcibly, to the experience of "pious and observing Christians," who have been accustomed to sing the psalms of David indiscriminately: "Have not your spirits taken wing, and mounted up near to God and glory, with the song of David on your tongue? But, on a sudden, the clerk has

proposed the next line to your lips, with 'dark sayings' and 'prophecies,' with 'burnt offerings' or 'hyssop,' with 'new moons,' and 'trumpets,' and 'timbrels' in it, . . . with complaints . . . such as you never felt, cursing such enemies as you never had, giving thanks for such victories as you never obtained, or leading you to speak, in your own persons, of the things, places, and actions that you never knew. And how have all your souls been discomposed at once, and the strings of harmony all untuned!" Strict *versions* of *all* parts of *all* the Hebrew psalms cannot properly be employed in modern worship. The introduction of them must often depend on the freedom of departure from the original *thought*, as well as the original expression. Such departure may be so great that the poem ceases to be a psalm; it is only an uninspired hymn. In other cases, the admission of a strict version of a psalm, into a modern manual of song, must depend upon the lyrical quality of that version. We may not acquiesce in the severe judgment of the poet Mason, that "a literal (metrical) version of the Psalms may boldly be asserted to be impracticable;" but does not a meditative and didactic poem, like the first Psalm, require for use in English metre, a more mellifluous version, than a precativè psalm, like the fifty-first? The poetry of *form* is more indispensable in the one case than in the other, to breathe into a translation the vivacity of song. He is a rare poet who can compose a spirited English hymn on the basis of the first Psalm. He is no poet who can compose any other, on the basis of the fifty-first.

It is a further inference from the principle of liberty in the use of inspired psalmody, for which the Christian world is indebted to Isaac Watts, though it is an application of his principle which does not seem to have occurred to him, that in the arrangement of a manual of hymnology, psalms and hymns need not be distinguished from each other. Aside from the obvious inconveniences of the distinction, it is not true to the facts of hymnology as now existing in the usage of the churches. The English lyrical poems which we call psalms and hymns, have no such uniform difference of char-

acter, as this distinction in title implies. The principle of "imitation," rather than of translation, which all our modern psalm books, except that of the Scottish churches, have inherited from Dr. Watts, virtually destroys the truthfulness of the distinction, by destroying its uniformity. On the contrary, certain so-called "Hymns" are more truthful versions of certain of the Psalms of David, than other so-called "Psalms" of the inspired lyrics which they profess to "imitate." The seventy-ninth Hymn of the first book of "Watts's Hymns" ("God of the morning, at whose voice," etc.), is a more accurate expression of certain verses of the Psalmist, than any version we have seen in modern use, of the fifty-ninth Psalm of David. The one hundred and thirty-sixth Hymn of Watts, Book I ("God is a spirit, just and wise," etc.) approximates more nearly to a version of the one hundred and thirty-ninth of the Hebrew Psalms, than Watts's own version of the seventy-fifth Psalm approaches *its* original. Why should we distinguish as a "Psalm of David," a poem which, as is the case with the seventy-fifth Psalm, Watts applies to "the glorious Revolution by King William, or the happy accession of King George to the throne;" and which Barlow, whose version is still used in some American churches, applies to "the American Revolution?"

The history of this distinction between psalms and hymns is most instructive. Its origin was very natural, almost inevitable. It grew out of a hostility to the use of *anything* in sacred song, but the language of the Scriptures. An indiscriminate reverence for the letter of the Bible, exhibited itself in a most determined opposition to the introduction of uninspired hymns, in the very earliest period of Christian hymnology. "Original hymns," as they were termed, were deemed, by many of the early Christians, a perilous innovation. The conflict for their exclusion, associated them with the introduction, also, of heathen tunes. We find very early evidence of a distinction, in the usages of worship, between the *singing* of hymns and the *chanting* of psalms. The admissibility of hymns, into the liturgy of the church, was con-

tested for several centuries ; and finally the dispute seems to have died away, partly through the triumph of some of the noble hymns of the ancient church, and partly through the gradual exclusion of the people from the public service of praise. But it was vigorously revived, with the revival of popular "psalm singing," which we have sketched. The musical German ear did not long tolerate the controversy Hymnology, as the correlative of psalmody, was overwhelmingly triumphant. It was not so in England, till the appearance of Dr. Watts; and to this day is not so, north of the Tweed. "Psalm singing" and "hymn singing" were, to the English and Scottish conscience, very different things. It was objected to George Wither, when he published his "Hymnes and Songs of the Church," that he had "indecently obtruded upon the divine calling;" to which he gave, in reply, the substance of the whole argument, when he said: "I wonder what 'divine calling' Hopkins and Sternhold had, more than I have, that their metrical *Psalms* may be allowed of, rather than my hymnes."

The great achievement of Dr. Watts, was that of establishing the right of a hymn *to be, at all*, in the public worship of God. What, then, could have been more natural, and for the times more expedient, than this distinction between "Psalms" and "Hymns"? By this distinction the Psalms, of which that age had no conception as being any other than *paraphrases* of the inspired original, seemed to receive superior honor; the hymns being tolerated in supplementary collections. Watts himself published his volume of "Imitations of David's Psalms," piously hoping not only that "David [would be] converted into a Christian," but that the Psalms, thus christianized, would escape some of the objections to "Hymns and Spiritual Songs." Yet the principle for which Watts contended in his "imitation" of the Psalms, virtually abrogated the distinction, by destroying its uniformity, and in many cases its reality. The practice of modern churches, under the wing of Watts's muse, has reduced the distinction to a shadow. Why then retain it? We think it an advance in spirituality of reverence for the

Scriptures to abandon it. It is virtually conceded, by the sanction the church has given to the innovation of Watts upon the ancient psalmody.

Again, it follows from the views we have advanced of the relation of hymnology to the Scriptures, that a Hymn Book should comprise the choicest metrical paraphrases and "imitations" of other portions of the Bible, than the book of Psalms. The versification in English, of other than the lyrical compositions of the Scriptures, was a favorite project with many of the early Psalmists of Great Britain. It was often attempted with no regard to the fitness of the materials to poetic form, or to the service of song. Not only the historical but the statistical portions of the Old Testament were brought into subjection to lyric rhymes. One of the varieties in which the popular reverence for the letter of the Scriptures developed itself, was the favorable reception which many gave to the first fourteen chapters of the Acts of the Apostles, when, as Milton described some of his own versifications of the Psalms, they were completely "done into metre," and were sung in the royal chapel of Edward the Sixth. They were commended to other pious uses also by the title of "The Actes of the Apostles, translated into Englyshe metre, and dedicated to the Kynges moste excellent maiestye, by Christofer Tye, doctor in musyke, and one of the Gentylnen of hys graces moste honourable Chappell, with notes to eche chapter to synge and also to play upon the Lute, *very necessarye for studentes after theyr studye to fyle theyr wyttes*, and alsoe for all Christians that cannot synge, to read the good and godlye storyes of the lives of Christ hys apostles." The Books of Kings and Genesis were in like manner reduced to metre. There is still extant in the Bodleian Library, "The summe of every chapter of the Old and New Testaments, set down Alphabetically in English Verse, . . . By Simon Wastell, . . . Schoole-master of the Free Schoole in Northampton, 1623." We cannot but be amused at the imagination of the scene, in which a grave assembly must have sounded their way resolutely through the thirty-sixth chapter of Genesis — "Now

these are the generations of Esau," etc., or through the fourth chapter of the first Book of Kings, "so king Solomon was king over all Israel; and these were the princes that he had; Azariah the son of Zadok, etc.;" — the worshippers grimly resolute, the while, against the profanation of praising God by the singing of such "unauthorized" lyrics, as "Welcome, sweet day of rest" — "There is a land of pure delight," — "Great God! how infinite art Thou!" — "My dear Redeemer and my Lord."

But Dr. Watts was not deterred by the "mob of religious rhymers," from appreciating the richness of many portions of the Bible, abounding with the materials of lyric conception, though not inspired in lyric form. On select groups of inspired thoughts, he founded some of the choicest gems of song in the language. What would our modern hymnology have been, without the first Book of Watts's hymns! We might better retain all its excrescences, including its songs from the Canticles, than to part with some of its unequalled strains. Turning to the selection from this source in the Sabbath Hymn Book, our eye falls upon the following :

- Hymn 89, "Come, dearest Lord, descend and dwell."
- Hymn 337, "Behold the glories of the Lamb."
- Hymn 338, "Come let us join our cheerful songs."
- Hymn 342, "What equal honors shall we bring."
- Hymn 504, "Come hither, all ye weary souls."
- Hymn 724, "No more, my God, I boast no more."
- Hymn 754, "Oh for an overcoming faith."
- Hymn 797, "I'm not ashamed to own my Lord."
- Hymn 886, "Let me but hear my Saviour say."
- Hymn 1002, "Behold what wondrous grace."
- Hymn 1266, "Lo what a glorious sight appears," —

and upon a multitude of others, which are either paraphrases or imitations of choice paragraphs of the Scriptures, not in the book of Psalms; and which must live, surely, while the language lives. They suggest the inexhaustible Scriptural resources, from which hymnology may yet gain expansion of range through the labors of future lovers of holy song. It is in this direction that we specially desire to see our psal-

mody improved. We believe that untold affluence of lyric thought yet lies in the word of God, unuttered in lyric verse. Volumes of Scriptural hymns are yet unwritten. Paraphrases, liberal versions, imitations, motto-hymns, replete with Scriptural thought, radiant with Scriptural imagery, and fragrant with Scriptural devotion, are yet to augment the opulence of our hymnological literature. Every new metrical paraphrase of such a passage, for example, as the fifty-third chapter of Isaiah, if it be worthy of its original, we welcome, as an addition to the Songs of Zion. Such a hymn *must* express with some new fidelity, the experience of Christian hearts. Christians will love it; they will sing it. It will become a joy to them in the house of their pilgrimage; it will linger upon their lips in their last hours.

The "Sabbath Hymn Book" is enriched by some such new treasures of Scriptural song. The first Hymn in the volume, is a new version of the Lord's Prayer, in which the very severity of its faithfulness to the original may conceal its poetic merits, till we reflect or rather *feel*, that fidelity to the original *is* the poetry of *such* a prayer. Hymn 245, is a paraphrase of the doxology to the Saviour with which the visions of the Apocalypse open. Hymns 313, and 321, are simple and touching versions of a portion of the fifty-third chapter of Isaiah. Hymn 339, is founded upon the "New Song," in which the four and twenty Elders worshipped the Lamb in the midst of the throne. Hymn 689, we think, is a beautiful expression of communion with Him, whom "having not seen, ye love." Hymn 779, is a versification, which some struggling disciples will welcome, of the prayer of Thomas. Hymn 868, is a faithful version of one of the most compact representations of the dignity of the Saints, found in the Epistle to the Hebrews. Hymns 1273 and 1275, are paraphrases of two very dissimilar passages suggesting the Resurrection. The one is the representative of the old dispensation; the other, that of the new. We do not know where to find hymns superior to them, on that doctrine. They illustrate so aptly the truthfulness of our faith that *new* paraphrases and imitations of

the Scriptures may be expected to increase the wealth of our hymnological literature, that we refrain from naming others which deserve attention in the Sabbath Hymn Book, in order that we may quote these entire. The first (Hymn 1273), is an imitation in Christian song, and as many interpreters would regard it, a paraphrase, of the literal meaning of Job, 19: 25, 26, "For I know that my Redeemer liveth, etc."

My faith shall triumph o'er the grave,  
And trample on the tomb;  
I know that my Redeemer lives,  
And on the clouds shall come.

I know that he shall soon appear  
In power and glory meet;  
And death, the last of all his foes,  
Lie vanquished at his feet.

Then, though the grave my flesh devour,  
And hold me for its prey,  
I know my sleeping dust shall rise  
On the last judgment-day.

I, in my flesh, shall see my God,  
When he on earth shall stand;  
I shall with all his saints ascend,  
To dwell at his right hand.

Then shall he wipe all tears away,  
And hush the rising groan;  
And pains and sighs and griefs and fears  
Shall ever be unknown.

The other (Hymn 1275) is a paraphrase of 1 Thes. 4: 14—17, in which the apostle announces, in its fulness, the Christian doctrine of the Resurrection of Saints.

As Jesus died and rose again,  
Victorious, from the dead;  
So his disciples rise, and reign  
With their triumphant Head.

The time draws nigh, when, from the clouds,  
Christ shall with shouts descend;  
And the last trumpet's awful voice  
The heavens and earth shall rend.

Then they who live shall changed be,  
 And they who sleep shall wake ;  
 The graves shall yield their ancient charge,  
 And earth's foundation shake.

The saints of God, from death set free,  
 With joy shall mount on high ;  
 The heavenly host with praises loud  
 Shall meet them in the sky.

Together to their Father's house  
 With joyful hearts they go ;  
 And dwell forever with the Lord,  
 Beyond the reach of woe.

Such hymns, though they do not rise to the rank of the highest style of psalms of *worship*, appear to us to be among the noblest of meditative and didactic hymns. Are they not worthy to receive the apostolic commendation appended to the text on which one of them is founded: "Wherefore, comfort one another with these words?"

Some approximation to an estimate of the Sabbath Hymn Book as a collection of Biblical Song, may be obtained from the fact, that more than five hundred and fifty of its pieces are composed of either the literal text or of paraphrases and imitations of the Scriptures; and that nearly the whole number of its Hymns are referred in its Scriptural Index, by no fanciful resemblance, to inspired passages; and that nearly two thousand such passages are thus illustrated in the volume, each being, in many cases, the centre of a cynosure of hymns which radiate the glow it has imparted to them. This is as it should be. The most hearty hymnology of any age, that to which the most genuine religious life will always respond feelingly, and which in return will be most tonic to any living experience in the church, must be that which is most intensely pervaded with Biblical thought. This should be exhaled from it everywhere, with richer than "Sabeian odor." It should be like the mist of Eden, which 'went up from the earth, and watered the *whole* face of the ground.'

The sympathy of hymnology with the religious life, sug-

gests further, the value of those uninspired hymns which time has *proved* to be truthful to the general experience of Christians. These may be emphatically entitled the Hymns of the Church; for, they are the production of the church, as distinct from the temple and the synagogue. As the Hebrew faith created the inspired psalmody, so Christianity as we have seen, very early began to create its own hymnology, and has refreshed itself by outbursts of lyric devotion, all the way down the ages of its pilgrimage. Many of these effusions from the heart of one age and country, have stood the test of time, and of migration to other lands. Different nationalities and different generations of Christendom have given their suffrage to the same strains. Some of them are from the very earliest periods of the church, and were first sung by voices which were almost the echo from apostolic lips. The earliest Greek poem on a sacred theme, from any writer whose name and writings have survived to this day, is a song of praise to "Christ the Redeemer." Others are hymns of the Reformation, on which the venerableness of age is fast gathering, and which are still sung affectionately by devout Christians in Europe, after the lapse of three centuries. Some are "voices of the night," from the Middle Ages, breathing a spirit like that of the old prophecies, anticipative of the time of the end. Reasoning *a priori*, one might say 'there surely must be some gems which the church of every age will delight in, in this treasury of old songs.'

Yet English Hymnology has not drawn very largely upon the resources of other lands and tongues. Cranmer expressed faintly the hope, that some future English poet would translate for his countrymen the hymns of the first Christian centuries. A very few, as we have seen, remained in liturgic form, in the English church. The Wesleys translated nearly thirty hymns from the German language, and some of these are among the most spirited that now bear their names. But, aside from this, the Ancient Hymns have but a meagre representation in the manuals of psalmody now used in the churches of Great Britain and America. Comparatively little of our hymnology, as actually used in the public ser-

vice of the sanctuary, with the exception of the Psalms by Tate and Brady, date back beyond the time of Watts and Doddridge. The bulk of sacred song in our language, is by at least two centuries, less ancient than that of Germany. Two causes have especially contributed to this result. One is the tendency of the English mind to *insular* tastes in literature and theology. The other is the peculiar intensity of the spirit of reform in Great Britain, in the sixteenth century. The religious spirit of the nation sprang with a rebound from the papal church, when once the bonds were loosened. A positive hostility was felt, not only as we have seen, to "uninspired hymns" in the general, but to the ancient hymns of the church in particular, because many of them had become identified with the Roman missal. The fire which inflamed the iconoclasm of the Scottish Reformers, burned out the leaves of the ancient hymnology from their liturgy. It was by dint of royal authority that the "Gloria in Excelsis" and the "Te Deum Laudamus," remained in the English church. The metrical version of the Psalms by Sternhold and Hopkins, met with stout resistance, from one party, *because* it would expurgate the church of many of the old liturgic hymns.

The same conflict over the ancient Breviary was waged on the Continent, but with this difference, that an original hymnological literature was speedily created there; and this was founded to some extent upon the old hymns of the church. Even before the Reformation, the germs of such a literature existed in the hymns of the Albigenses and the Bohemian brethren, whose *melodies* originated in the chants to which the Latin hymns of the West were sung. The current of Continental Protestantism was early and strongly *set* in the channel of an original hymnology, and that too a hymnology which made the Breviary and other collections of ancient song pay tribute to its own inspiration, long before English hymnology as distinct from psalmody was in existence; and when the religious mind of England and Scotland was agitated with the question whether psalmody had any *right* thus to expand itself beyond the books of Genesis

and the Revelation. Luther felt no scruples of this sort. The singing of the Hussite brethren had fixed his judgment of the value of original hymns, to the reformed faith. He not only set about the composition of hymns with his own pen, but urged his friends to do the same; and engaged the services of poets and the most eminent musicians of the time, to create the staple of Christian song. He would also *take* a good hymn or a good tune wherever he found it, though it were from the teeth of the Pope. "I am far from thinking," he says, "that the Gospel is to strike all Art to the Earth; but I would have all Arts . . . taken into that service for which they were given." He accordingly enriched the German psalmody with many reprisals, both of text and tune, from the Latin hymnology. He versified thus the "Te Deum," "Veni Redemptor gentium," "Veni Creator Spiritus," "Media Vita," "O lux beata Trinitas," and many others, some of which are still used in German worship. His example was followed by many of the multitude of German hymnologists who followed him in the seventeenth century; and this eclectic spirit has made the Christian song of Germany what it is.

Good reasons may have existed for the temporary insulation of the psalmody of Great Britain within the resources of her native poets. It is seldom that the taste of a nation is perverted, *all* things considered, under the influence of a quickening of religious faith. That faith has a certain regulative force, which tends to tranquillize those passions that lead to distortions of character, and to forbid the sacrifice of any good, unless the temporary loss be necessary to protection from a greater. We are not disposed, therefore, to mourn over the obduracy of our fathers in clinging to their own national literature, and seeking its growth from within itself, rather than by foreign accretions. We are inclined to regard it as one of the many phenomena which indicate a design of Providence in the tendency to *seclusion* existing in British character, of which the insular geography of Great Britain is an emblem and a cause.

But such reasons for segregation, in respect of religious

sympathy, must be temporary. Now that time has disciplined the mind of the Anglo Saxon churches, not to the toleration only, but to the enjoyment of "original hymns" in their worship, and has created a more discriminative spirit in its judgment of the Past, the old Hymns of the Church come back to us in their true dignity, as *representatives* of a religious life which the Spirit of God never suffered utterly to die out. They are utterances of the experience which "kings and priests unto God," of other times, have thought and felt, and struggled through, and suffered for, and *sung* in triumph. They are the hymns of the early sanctuary, sung by Christians whose fathers had joined with the apostles in psalms and hymns and spiritual songs. They are the hymns of the early morning prayer-meeting, in which the heathen overheard Christians "singing before daylight in praise of Christ as a God." They are the hymns of the early Christian homes, which were sung at marriage feasts, and over the cradles of children, and at the morning and evening fireside. They are the hymns of the Eucharist and of Baptism, in which the spirit of primitive consecration breathed the fragrance of its piety. They are the early pastoral hymns of the church which "you could not go into the country without hearing," says Jerome, from "the ploughman, the mower, and the vinedresser." They are the early burial hymns, sung beside the graves of the saints, young men and maidens, old men and children, by those who sorrowed not as others. They are the hymns of the Martyrs, sung by hunted worshippers, at midnight, in dens and caves of the earth, amidst armed men in ambush, and by prisoners in dungeons and in the flames. They are the battle-songs of the church, sung in hours of forlorn hope, and as the prelude and thanksgiving of victory. They are the claustral hymns through which Truth gleamed in upon "spirits in prison," who, like Luther at Erfurt, struggled with unseen foes. They are Pentecostal hymns, in which the voice of the church has broken out anew, in different ages and lands, whenever and wherever the place has been "shaken," where men were assembled, and they have been "all filled with the Holy

Ghost." They are some of them older than any living language, yet to-day they speak the life of Christian hearts as freshly as when they were first written. Devout men out of every nation under heaven may come together, and every man shall hear them speak in his own language. Some of these ancient hymns have probably been sung by larger numbers of godly men and women and children, embracing wider diversities of nationality, of social rank, and of Christian opinion, and extending over a longer line of ages, than any other uninspired songs. They more than realize the ideal of the "*Laus Perennis*," originated by the Monks of Antioch, whose discipline obliged them to preserve in their monastery a *perpetual psalmody*, like the vestal fire or the perpetual lamps of mythology.

Hymns so necessary as these to the embodiment of its real life in song, the church should not leave buried in dead languages, or secluded in any national literature. They are the rightful inheritance of all future ages, and should be world-wide in their usefulness. It is surely time that they were incorporated with English hymnology. The Sabbath Hymn Book has attempted a beginning of this work, and we hope that future contributors to our hymnological stores will labor in the same mine. Our space will permit us to extract but a few of these hymns, which we present with the Latin originals, and in some examples with the German versions. The first (Hymn 336) is a "*Hymn to the Redeemer*," the authorship of which has been contested, but is traced satisfactorily to Gregory the Great (A. D. 540 — 604). It was one of the favorite hymns of Luther, who pronounced it to be among the standard songs of the church, for, he said, it contained the very essence of Christianity.

O Christ! our King, Creator, Lord!  
Saviour of all who trust thy word!  
To them who seek thee ever near,  
Now to our praises bend thine ear.

In thy dear cross a grace is found —  
It flows from every streaming wound —  
Whose power our inbred sin controls,  
Breaks the firm bond, and frees our souls!

Thou didst create the stars of night ;  
 Yet thou hast veiled in flesh thy light —  
 Hast deigned a mortal form to wear,  
 A mortal's painful lot to bear.

When thou didst hang upon the tree,  
 The quaking earth acknowledged thee ;  
 When thou didst there yield up thy breath,  
 The world grew dark as shades of death.

Now in the Father's glory high,  
 Great Conqu'ror, never more to die,  
 Us by thy mighty power defend,  
 And reign through ages without end.

The following are the Latin original and Luther's translation.

Rex Christe, factor omnium  
 Redemptor et credentium :  
 Placare votis supplicum  
 Te laudibus colentium !

Christ, König, Schöpfer aller Welt,  
 Zum Heil der Gläubigen bestell't :  
 D laß Dir gern der Demuth Fall'n,  
 Und unsern Lobgesang gefall'n.

Crucis benigna gratia,  
 Crucis per alma vulnera,  
 Virtute solvit ardua  
 Prima parentis vincula.

Du hast durch Deiner Gnade Kraft,  
 Durch Deinen Tod am Kreuzes-Schaft,  
 Der angeerbten Sündenhaft  
 Der ersten Eltern uns entrafft.

Qui es creator siderum,  
 Tegmen subisti carneum,  
 Dignatus hanc vilissimam  
 Pati doloris formulam.

Du schufst der Sterne gold'ne Reih'n,  
 Und kamst mit uns ein Mensch zu seyn,  
 Du bildetest, uns zu befrei'n,  
 Des ird'schen Lobes Schmerz und Pein.

Cruci, redemptor, figeris :  
 Terram sed omnem concutis ;  
 Tradis potentem spiritum :  
 Nigrescit atque seculum.

Man schläg't ans Kreuz Dich Heiland,  
 an :  
 Die Erde wankt in ihrer Bahn ;  
 Der Geist entflieht ; „Es ist vollbracht“ !  
 Und alle Welt deckt dunkle Nacht.

Mox in paternae gloriae  
 Victor resplendens culmine  
 Cum spiritus munime  
 Defende nos, rex optime !

Bald aber steig'st aus Todesweh'n  
 Du siegend zu des Lichtes Höh'n :  
 So sey mit Deinem Geist nun dort  
 Uns Schutz und Schirm, Du starker Hort !

The ancient and mediæval hymns are often marked by a subdued depth of pathos towards the person of Christ. This is the very life of them. Hence it is, that they are the voices of Christian hearts to Christian hearts, over continents and through ages. The following is a selection from one of this class, from the pen of St. Bernard (A. D. 1091 — 1153).

Jesus! the very thought of thee  
With gladness fills my breast;  
But dearer far thy face to see,  
And in thy presence rest.

Nor voice can sing, nor heart can frame,  
Nor can the memory find  
A sweeter sound than thy blest name,  
O Saviour of mankind!

O Hope of every contrite heart,  
O Joy of all the meek!  
To those who fall, how kind thou art,  
How good to those who seek!

And those who find thee, find a bliss  
Nor tongue nor pen can show:  
The love of Jesus — what it is,  
None but its loved ones know.

Jesus, our only joy be thou!  
As thou our prize wilt be;  
Jesus, be thou our glory now,  
And through eternity!

The original of these stanzas, and their German version are as follows, viz :

Iesu, dulcis memoria,  
Dans vera cordis gaudia,  
Sed super mel et omnia  
Eius dulcis presentia.

Dein Denken, Jesus, schon verleihst  
Dem Herzen wahre Freudigkeit,  
Doch mehr als jede Lust erfreut  
Ach Deiner Nähe Süßigkeit.

Nil canitur suavius,  
Auditar nil iucundius,  
Nil cogitatur dulcius,  
Quam Iesus, Dei filius.

Kein Liederstrom so lieblich fließt,  
Kein Klang so freundlich uns begrüßt,  
Und nichts so süß zu denken ist,  
Als: Gottes Sohn ist Jesus Christ.

Iesu, spes poenitentibus,  
 Quam pius es potentibus ?  
 Quam bonus te quaerentibus ?  
 Sed quid invenientibus ? !

Jesus, der Sünder Hoffungsstern,  
 Den Bittenden erhörst Du gern,  
 Dem Suchenden bist Du nicht fern,  
 Was dem erst, der Dich fand, den Herrn ? !

Nec lingua valet dicere,  
 Nec litera exprimere,  
 Expertus potest credere,  
 Quid sit Iesum diligere.

Kein Wort genügend sich erweist,  
 Und keine Schrift es würdig preist,  
 Nur fühlen kann's ein gläub'ger Geist,  
 Was es, Dich Iesum lieben, heißt.

Iesu, dulcedo cordium,  
 Fons vivus, lumen mentium,  
 Excedens omne gaudium,  
 Et omne desiderium.

Dich lieben ! süße Herzenspflicht,  
 Du Lebensquell, Du Seelenlicht !  
 Das alle Lust, die in uns liegt,  
 Und alle Wünsche überwiegt.

It is refreshing to find in the very midnight of the Middle Ages, a gleam of spiritual light which gives promise of the morning. Such is the sacramental hymn of Thomas Aquinas (A. D. 1224 — 1274) — a name which we are glad to rescue, in our own minds, from its associations in dogmatic history, by means of so truthful an outburst of communion with Christ, as the following :

O Bread to pilgrims given,  
 O Food that angels eat,  
 O Manna sent from heaven,  
 For heaven-born natures meet !  
 Give us, for thee long pining,  
 To eat till richly filled ;  
 Till, earth's delights resigning,  
 Our every wish is stilled !

O Water, life-bestowing,  
 From out the Saviour's heart,  
 A fountain purely flowing,  
 A fount of love thou art !  
 Oh let us, freely tasting,  
 Our burning thirst assuage !  
 Thy sweetness, never wasting,  
 Avails from age to age.

Jesus, this feast receiving,  
 We thee unseen adore ;

Thy faithful word believing,  
 We take — and doubt no more;  
 Give us, thou true and loving,  
 On earth to live in thee;  
 Then, death the veil removing,  
 Thy glorious face to see!

The following original of this Hymn, and its German version, are from a collection of the few hymns certainly known as the productions of this author, of which the German Editor expresses the Christian judgment of his countrymen, by saying, that one of them would be sufficient to preserve the name of Aquinas through all time.

O esca viatorum!  
 O panis angelorum!  
 O manna coelitum!  
 Esurientes ciba,  
 Dulcedine non priva  
 Corda quaerentium.

O lympha, fons amoris!  
 Qui puro Salvatoris  
 E corde profiuus:  
 Te sitientes pota!  
 Haec sola nostra vota,  
 His una sufficis!

O Iesu, tuum vultum,  
 Quem colimus occultum  
 Sub panis specie:  
 Fac, ut remoto velo  
 Glorioso in coelo  
 Cernamus acie!

Labfal der Pilgerreise!  
 O Brod, der Engel Speise!  
 O Manna, Himmelsfrucht!  
 Die Hungrigen ernähre  
 Und Süßigkeit gewähre  
 Dem Herzen, das dich sucht.

O Strom, Urquell der Liebe,  
 Der rein, und niemals trübe  
 Des Retters Herz entfließt:  
 Die nach dir dürsten, tränke!  
 Dem Wunsch Gewährung schenke,  
 Der alle in sich schließt.

O Herr, auf den wir bauen,  
 Den wir verborgen schauen  
 In dieses Brodes Bild:  
 Laß, wenn dies Band gefallen,  
 Uns in des Himmels Hallen  
 Dich sehen unverhüllt!

The Christology of the ancient hymns often exhibits an intense vividness of conception, in depicting the *individuality* of the relation between the Redeemer and his disciples. It is like that of a personal friendship. Some of the Passion-Hymns of the old hymnology are excessively theopathic, in their expression of this conception. But that hymnology contains also many which are only the natural embodiment

in song, of an experience in which the most eminent saints of all ages are "of one mind and one soul." Such is the well known hymn of Francis Xavier (A. D. 1506 — 1552) of which the following are the original, and the English version from the Sabbath Hymn Book :

O Deus! ego amo te,  
Nec amo te ut salves me,  
Aut quia non amantes te  
Æterno punis igne.  
Tu, tu, mi Jesu! totum me  
Amplexus es in cruce;  
Tulisti clavos, lanceam,  
Multamque ignominiam,  
Innumeros dolores,  
Sudores, et angores,  
Ac mortem; et hæc propter me,  
Et pro me peccatore.  
Cur igitur non amem te,  
O Jesu amantissime!  
Non ut in cælo salves me,  
Aut ne æternum damnes me,  
Aut præmii ullius spe;  
Sed sicut tu amasti me,  
Sic amo, et amabo te;  
Solum quia rex meus es,  
Et solum quia Deus es.

I love thee, O my God, but not  
For what I hope thereby;  
Nor yet because who love thee not,  
Must die eternally:  
I love thee, O my God, and still  
I ever will love thee,  
Solely because my God thou art  
Who first hast lovéd me.

For me, to lowest depths of woe  
Thou didst thyself abase;  
For me didst bear the cross, the shame,  
And manifold disgrace;  
For me didst suffer pains unknown,  
Blood-sweat and agony,  
Yea, death itself — all, all for me,  
For me, thine enemy.

Then shall I not, O Saviour mine!  
Shall I not love thee well?  
Not with the hope of winning heaven,  
Nor of escaping hell;  
Not with the hope of earning aught,  
Nor seeking a reward,  
But freely, fully, as thyself  
Hast lovéd me, O Lord!

Luther surely was right, in his eclecticism towards the "Hymns of the Church," when such strains as these could proceed from the lips of a Jesuit missionary, his own contemporary. The vitality of some relics of the old Latin psalmody is finely illustrated in the history of the Hymn 1203, of this collection :

"The pangs of death are near."

The original of this was a Latin chant by St. Notker, a monk of St. Gall in the ninth century.

In media vita  
In morte sumus, etc.

It was imitated in a German hymn which formed a part of the burial-service in the thirteenth century, and was then used also as a battle-song. Luther added to it several stanzas; from the Continent it passed over into England, and a remnant of it still exists in the Liturgy of the Church of England, and of the Episcopal Church of America — a remnant the familiarity and the value of which to the English mind are pleasantly illustrated by the fact, that Robert Hall once sought for it in the Bible, as the text of a sermon. So venerable does a Christian hymn become which has lived a thousand years.

Many others of this class of hymns in the Manual before us, have an impressive history. They not only *have been* the utterances of devout men in a remote age — they *are* on the lips of thousands in the living age. They are among the endeared hymns of Protestant Europe. They are sung often with voices which are, as Ambrose described the congregational singing of his day, “like the blending sound of many waters.”

Hymn 263: “All praise to thee, eternal Lord,”

is a version of one of Luther's favorite hymns on a favorite theme, on which he wrote several that are still used and loved by the churches of Germany, and one which is sung from the dome of the Kreuzkirche in Dresden, before daybreak, on every Christmas morning.

Hymn 899: “Fear not, O little flock, the foe,”

was written by Altenburg in 1631, with the title “A heart-cheering Song of comfort on the watchword of the Evangelical Army in the battle of Leipsic, Sept. 7th, 1631,—“God with us.” It was the battle-song of Gustavus Adolphus, often sung by him with his army, as the Puritans sung the inspired Psalms. One tradition affirms that he sung it before *every* battle, and for the last time before the battle of Lützen, in which he perished. A similar hymn by Lowenstern,

Hymn 1022: “O Christ, the Leader of that warworn host,”

was called forth by the sufferings of the Reformed Church in the "Thirty years' war." It was a favorite hymn of Niebuhr.

Hymn 1181: "When from my sight all fades away,"

is taken from a hymn written for his children, by Paul Eber, a friend of Melancthon. It has long been a favorite hymn for the death-bed. Grotius requested that it might be repeated to him in his last moments, and expired before its close.

Such are the rich memories that cluster around these hymns of the Past. Many, the history of which is not minutely known, bear internal evidence of being themselves a history of struggling or triumphant hearts.

The affinity of hymnology with the religious experience of the church suggests, still further, the value of the best modern contributions to the service of song. As in literature, art, and social civilization, so in religious life, every age has an individuality of its own. That individuality needs, and will have, in some form, an expression. Its normal development is to express itself in the psalmody of the church. If it be denied expression there, it will seek expression in a psalmody without the church. It will force itself into the purest lyric forms of thought, wherever it can find them; and these will be used, enjoyed, loved, as the representatives of an *existing* Christian life. That is an unwise restriction of a manual of sacred song, which admits *only* the familiar and tried hymns of the sanctuary. Especially is that a perilous restriction which is founded exclusively on the taste and the experience of a past age, and is aimed at a retention of all the accumulations of that age, by the force of endearing association. Such a principle must result in the compilation of many hymns which are intrinsically inferior to others of modern origin, and which will be felt to be so by the *heart* of the church, as well as pronounced to be so by the taste of the age. The consequence is conceivable, that certain classes of Christian mind, if not all, should find themselves omitting, or going through by routine, large por-

tions of their Sabbath psalmody, and reverting, on the week day, to "unsanctioned" lyrics, for the invigoration which the 'service of song in the house of the Lord' has not given them.

The same reasons which required the extension of hymnology, by the adventurous labors of Dr. Watts, beyond the letter of inspired poems, and which have again and again expanded its range by the supplementary labors of Wesley, Steele, Doddridge, and Montgomery, require also its further growth by the admission of the best productions of living hymnologists. The question involved is not a question of taste alone; it is a question of the adaptation of sacred song to a various, and a living Christian experience. There must be breadth of range in our hymnology, in order to flexibility in its expression of a diversified religious life. We need hymns for every existing mood of devotion; and for these we must be indebted, in part, to living poets. In no other manner can the *real life* of the church be symmetrically expressed in song.

This view is eminently truthful as applied to *English* hymnology, which, to an extent unparalleled in any hymnological literature but that of the Hebrews, owes its existence and its idiosyncracies to *one* man. The remarks we have already made indicate, we trust, that we yield to none in our reverence for Isaac Watts. Every student of hymnology knows the *refreshment* he experiences, in plodding through thousands of the lyrics of inferior poets, whenever he comes suddenly upon one of the sterling psalms or hymns of this prince of the house of David. How often has his voice been to us like a song in the night!

Still, we cannot but discriminate between the use and the abuse of his productions, in the construction of a modern manual of psalmody. Well-known facts in the history of English psalmody are often forgotten, which yet have an important bearing on the position of Watts among the poets of the sanctuary. He was the pioneer of hymnology in our language. He had no models that were worthy of his imitation. He wrote at an age when *anything* from such a pen as his, was superior to the standard psalmody of the

churches. We do not marvel at the enthusiasm, with which the humble worshippers at Southampton recoiled from the tasteless lyrics of the day, to welcome such a song of praise to "the Lamb that was slain," as the first hymn which the youthful poet composed for them at the suggestion of his father :

"Behold the glories of the Lamb!"

He wrote in an age when the poetic taste of England was unformed — its taste respecting religious poetry *deformed*. It was a period of literary struggle and transition. The public mind tolerated, even admired, conceits, affectation, coarseness, in the service of song. Watts did much to improve the literary temper of the times; his genius, at the bidding of his piety, often soared above the taste of his contemporaries; yet, he sometimes did so unconsciously, for he himself believed that in some of his compositions, now dear to the church and admired by critics, he was sacrificing literary excellence to pious simplicity. He expected to be censured, he informs us, for a too religious observance of the inspired word, by which the verse was debased in the judgment of literary criticism.

But, powerful as his influence was upon his age, the age had power also over him, and he often succumbed to it, by the production of lyrics which the church *has* practically been willing to let die. The immediate consequence, however, in part, of the transcendent excellences of his poems, and in part of the purblind taste of the age, was, that his "Psalms and Hymns" were received in the mass, by those who accepted them at all. Multitudes sprang to greet them, vaulting over from all the hymnology that had preceded them. Their faults were sheltered by their virtues, to a degree almost unprecedented in the history of our religious literature. They were embraced *as a whole*, in the affections of the church, and from that time to the present, "Watts entire" has been the household word of many lovers of holy song. Hymnologic taste, to this day, has been quickened by the breath of life which the whole body of devotional lite-

rature inhaled from the empyrean to which Watts taught it to soar, but its pulse has beat feverishly in the low grounds in which the pinions of his muse were sometimes draggled.

Meanwhile, our national literature, and especially our poetry, and still more essentially that class of poems which are nearest of kin to psalmody, have been undergoing improvement which our hymnology must feel — has felt. If we repel it or retreat from it, our service of song will be, so far forth, grooved into the past, and all other poetic literature will stride in advance of it, as that literature has done relatively to the psalmody of the kirk of Scotland. If we wisely but cordially welcome it, and try its spirit, and test the past in part by it, and use only that which is good, we shall expand the range of religious song, and keep it abreast with the noblest poetry of our language.

To mention but one fountain of the influence which is working a change in our literature, and which has created the taste that appreciates it — is it possible to believe that Wordsworth has done nothing to advance our national poetry? Has not his influence on *lyric* writers been positive and healthful? Hymnology is moving under an impulse which, so far as its literary character is concerned, owes much to him. We owe to him, indirectly, some characteristics of the poetic forms which modern Christian life needs, in order to express itself in the most becoming song. The impulse must be disciplinary to the public taste respecting the earlier poets. Its tendency is to prune away the excrescences of Watts's effusions, and to reduce the number of them, in our manuals of psalmody, to those which can *live* in the heart of our churches. The influence is salutary upon the reputation of Watts. He will live the longer; his truly vitalized hymns and psalms will be more permanent in the affections of the church, for their separation from those which are unworthy of him, or so inferior to later productions as to invite unfriendly criticism. Two hundred and fifty of Watts's psalms and hymns will live longer, by themselves, than any five hundred *can*. To set ourselves against this tendency to a cautious and reverent retrenchment of "Watts entire," is

to oppose our hymnology to the whole current of our national poetry, and to seclude our churches from the ripest fruits of poetic taste in the future.

This tendency to the displacement of the inferior hymns of the past, by the introduction of modern hymns of superior merit, is sanctioned by the practice of the church from time immemorial. In the English church, the Psalmody of "Sternhold and Hopkins," at first an innovation, became at length the "Old Version," and contested the ground stoutly with that of "Tate and Brady," which was opprobriously termed the "New Version," but which supplanted its predecessor, and in turn has been itself largely encroached upon in the affections of the church, by the popularity of Watts's Psalms and Hymns. These, no compiler of psalmody for public worship since his day, so far as we know, has desired to discard. But, practically, Watts is yielding somewhat in the usage of the churches both of England and America. Compilers of hymnbooks who now omit very many of his once revered songs, do not create, they only express, the existing custom of the sanctuary. Many of both his psalms and his hymns, are virtually laid aside. They are not read from our pulpits; they are not sung by our choirs and congregations. They could not be thus used, as they once were, without exposing the service of song to the incredulity of our children, and the ridicule of profane minds. Who reads them? Who sings them? Who values them for any other than their historic interest? Who that is familiar with the poems of Watts, has not observed how deceptive often are their *first lines*, as an indication of the quality of the subsequent stanzas? The opening couplets of his hymns and psalms often give brilliant promises. They seem to be the preludes of faultless lyrics — outbursts of genuine song, which need only to be *sustained* to be without superiors in uninspired verse. But often they are not sustained. They are followed by stanzas which doom them in every pulpit. A specious but untruthful method of judging of the omissions of the productions of Watts from a modern Collection of Hymns, is to designate them by quotation of the first lines alone. His

very questionable assertion respecting the Psalms of David, is far more truthful of his own. "There are a thousand lines in [them], which were not made for a church in our days to assume as its own." We are reluctant to illustrate this by examples, for we would not seem to subject sacred thought and specially inspired thought to parody. We but follow the example of the *real life* of the churches of our time, in quietly turning aside from such lyrics, and leaving them un-honored and unsung, forgetting the things which are behind.

There are other hymns in our modern Collections, which are retained only for the want of better hymns on the same themes. Every student of sacred song knows the difficulty of finding a variety of good hymns on *all* the topics of Christian experience, and of instruction from the pulpit. On some themes, our hymnology is meagre. The churches retain the hymns they have on those themes, not because they are good intrinsically, but because no others exist which are better. Every good Manual of psalmody, therefore, in the present state of this branch of our literature, must contain some hymns which we could wish to see improved, or displaced by their superiors. But who *has* improved these hymns, or written richer hymns on the same subjects? We must look to future poets of the sanctuary to supply the deficiency, and when it is supplied, we must not say "the old is better." Association alone ought not to perpetuate the life of a poor hymn; and Providence takes care that it shall not do so. For, in nothing is that binary economy which adjusts the laws of demand and supply in the life of the church, more signally illustrated than in the history of hymnology. The Christian life of any age is not long left to pine for a full expression of itself in song. The poet appears when the effusions of his muse are needed, and when the need is felt in Christian hearts. Thus St. Ephrem, Ambrose, Hilary, Clement, Gregory, sung the experiences of the ancient church, because those experiences must have an outlet in song. Thus Luther, Hans Sachs, Heerman, Gerhardt, John Frank, sung the life of the Reformation, because, as one of their successors said of himself, "the dear

cross *pressed* many songs out of them." In like manner Watts created English hymnology, at a juncture at which it is difficult now to see how the life of English Reform could have been developed without the moral forces of his Psalms and Hymns; and Toplady, Doddridge, Wesley, Cowper, Mrs. Steele, Montgomery, and others, have improved the heritage they had received, by accretions of which the modern Christian life has expressed its need, by accepting them.

If, then, we are true to the history of the church, we shall welcome new Psalmists, who express the real life of the church in "new songs." Such songs have no 'associations' to befriend them. They may not appear under the shadow of venerable names. They may be obliged to create the taste that shall appreciate them. A new hymn, like a new doctrine of religion, or a new law in science, or a new canon of taste in literature, may be compelled to abide its time. But if it be a *true* hymn, it need not contend for its existence. It has come into being because Christian hearts need *it* — not because it needs them. They will discover its worth, and will enshrine it. Their decision may be more truthful than that of much that passes for learned criticism. Criticism said of Wordsworth's poems, "this will never do;" but the verdict of the world is wiser. Watts's theory of psalmody was pronounced a destructive innovation; yet for that service to the church, the centennial Anniversary of his decease has been observed as a day of thanksgiving for his birth, by his countrymen.

The Sabbath Hymn Book illustrates, by its materials, in some measure, the views here advanced. While it retains more than two hundred and fifty of the Psalms and Hymns of Watts, and while the large majority of its selections are from the writings of such long-tried poets of the church, as Watts, Doddridge, Toplady, Wesley, Cowper, Mrs. Steele, and Montgomery, yet in addition to the revival of many of the more ancient hymns, it comprises many contributions from living hymnologists. Of these a considerable number have never before been published in a Manual of psalmody for public worship. Among the authors of these "new

songs," appear the names of Bonar, Conder, Elliot, Malan, McCheyne, Duffield, Palmer, and others well-known in the literature of our times. There are some anonymous hymns both in ancient and modern song, for whose authors we now search, as for the lost Pleiad. Some of the choice hymns of this Manual, it is impossible to trace with entire certainty, to their origin. Yet some of these, as well as others from living writers, we think will be accepted by the church as expressions of genuine religious life, which should have a permanent place in our hymnology.

We had designed to remark further, upon the true proportions of hymns on the different themes of a Manual of Song for the sanctuary; and also upon the character which the large majority of hymns should bear, as direct addresses in the worship of the Most High. Upon both these topics, the theory of hymnology as an expression of the real life of the church, suggests conclusions of vital moment. But we have already exceeded the limits allotted to this Article. We cannot more fitly close this review, than by recording a portion of the preface with which Dr. Watts, in the spirit of a true servant of Christ, and of the church, introduced the first Edition of "The Psalms of David, imitated and applied to the Christian State and Worship." "Whensoever there shall appear any paraphrase of the Book of Psalms, that retains more of the savor of David's piety, discovers more of the style and spirit of the Gospel, with a superior dignity of verse, and yet in the lines as easy and flowing, and the sense as level to the lowest capacity, I shall congratulate the world, and consent to say, 'Let this attempt of mine be buried in silence.'"

[To be continued.]