

council is thus announced: "it seemed good to the Holy Ghost and to us."

The same thought is so constantly found in the Epistles that it is unnecessary to dwell upon it, as it forms the basis of all exhortation and remonstrance. "The Holy Ghost dwelleth in you," and the preciousness and value of the truth rests upon His taking Christ's place as "*Paraclete*" with the Church on earth, while Christ discharges the office of "*Paraclete*" with the Father. Thus the promise of another Comforter is fulfilled in the abiding presence of the Holy Spirit, quickening, sanctifying, comforting, strengthening, and blessing the Church,—revealing and glorifying Christ. "He shall glorify Me, because He shall take of Mine and declare it unto you."

R. C. W. RABAN.

ART. III.—THE HYMNS OF THE CHRISTIAN AGES
COMPARED WITH EACH OTHER AND THE BIBLE.

THE two latest Charges from the Metropolitan chair in Canterbury have made noticeable reference to Hymns. Archbishop Tait, with characteristic large-heartedness, when recommending that use by various denominations of the parochial grave-yard which has since been peaceably adopted, drew an argument in favour of the practice from the readiness with which churches, differing in ecclesiastical discipline, have borrowed from each other spiritual songs. "There is something like a liturgy," he said, quoting, in an appendix to his Charge, from a speech which his Grace had made in the House of Lords, "in which Churchmen and Dissenters may unite."

I hold in my hand a book of hymns of great value. It is the compilation of my noble friend whom I see opposite (Lord Selborne). I turn to the index of these hymns, and I find the name of Isaac Watts as the author of forty which have been selected. I go farther, and find the name of Philip Doddridge as the author of many more. Then I come to a portion of the book in which the noble lord has collected hymns that are suitable for the burial of the dead. I find there the name of Bishop Heber and of Henry Hart Milman; again the name of Isaac Watts and Philip Doddridge.¹

Archbishop Benson, whilst stating certain praiseworthy particulars in the present condition of Church of England Psalmody, referred, with less laudation, to the system occasionally followed in the selections of hymns for the Sunday services. Complaining of "serious disproportion in the worship of many churches," he cited, in illustration, this instance:

Some time since I was two Sundays in an important parish of the North. Thirteen hymns were sung. In all these there was but one stanza

¹ "Some Thoughts on the Duties of the Established Church of England," 1876, p. 153.

of one hymn which was addressed to the Eternal Father. To Him was addressed one seventy-eighth part of the spiritual songs of His people. That one stanza invoked Him as the Giver of dew and dewy sleep. Everything else, except certain eulogies on the Church, was addressed to our Lord, and almost entirely to His human nature. Now, when we consider that our Lord's mission was, as He described it, to gather "true worshippers to the Father," we must, whatever allowances or explanations we make, admit that the divine offices of those two Sundays lack proportionateness.¹

The advantage of such "proportionateness" will be allowed by all thoughtful Christians. The best model when seeking it, they will, I suppose, as readily agree to find in the inspired Book of Psalms, which has been well called "the first hymnal of the universal Church."² Dean Stanley says, in his own graphic style :

There is no one book which has played so large a part in the history of so many human souls. By the Psalms Augustine was consoled on his conversion and on his deathbed. By the Psalms Chrysostom, Athanasius, Savonarola were cheered in persecution. . . . Locke, in his last days, bade his friend read the Psalms aloud. . . . Lord Burleigh selected them out of the whole Bible as his special delight. They were the framework of the devotions and of the war-cries of Luther ; they were the last words that fell on the ear of his imperial enemy, Charles the Fifth.³

I propose, therefore, after classifying the Psalms, so as to show "the proportionateness," as Archbishop Benson would say, which they embody, to inquire how far the hymns of Christian times have followed, or deviated from, that inspired standard.

The subject is so wide that it cannot be fully discussed within the limits of a periodical. Only a brief glance can be taken at the sections in which the inspired songs can be arranged, and in making a comparison between them and the hymns of later ages, only a cursory reference is possible to successive periods of Church history. But the lesson to be learnt by the comparison is worth seeking, and as the Editor of *THE CHURCHMAN* has been generous in the number of pages which he has offered me in two monthly numbers, I may, perhaps, be able so to use that space as, in the first place, to frame an analysis of the Book of Psalms sufficiently accurate for the required test, and afterwards to apply that test as sufficiently by dividing the Christian centuries into the five following ages of unequal length : (1) The Ante-Nicene age ; (2) The age from the Council of Nice to the dawn of the Reformation ; (3) The Reformation age ; (4) The age of the later Evangelical Revival ; and (5) The more recent age (since that revival) in which we live.

¹ "The Seven Gifts," p. 168.

² King's "Anglican Hymnology," p. 4.

³ "Jewish Church," vol. ii. 123. See also Hooker, "Ec. Pol.," bk. v. 37, as cordially quoted by Bishop Horne in his preface to his commentary on the Psalms.

I am not forgetting that some Church historians, who have had to take into account political as well as ecclesiastical events, have adopted a different division of the Christian era.¹ But, in the matter now under consideration, it should be constantly borne in mind that genuine hymns have always had their origin in a special impulse of the Holy Ghost, who has constantly given among the signs of His refreshing presence, in seasons of religious progress, an evident eagerness, in the community, for the use of spiritual songs. It is, therefore, reasonable to arrange hymn-writers according to periods, in the history of Christians, which have been remarkable either for the comparative absence, or for the prominence of spiritual life.

I. Now, the inspired writers of the HUNDRED AND FIFTY Psalms so often allowed the main subject of their songs to spread into other themes, that it is difficult to arrange them under perfectly distinct divisions. I shall, however, I suppose, supply an analysis for the purpose in hand with which Scripture students will be content, if I roughly separate the Psalms into SEVEN classes, reckoning that *thirty-five* extol the excellence of the God of Israel in creation, providence, or Divine purpose; *thirty* give the response to His love of penitent believers, notwithstanding their occasional perplexity in the crookedness of the present life; *thirty* describe the character and conflict of God's people in an untoward generation; *eight* descant on man's worthlessness and hopelessness when unrenewed; *eight*, being songs of instruction as to the history of Israel, or as to means of grace, might be called, according to modern nomenclature, "Children's Hymns"; *thirteen* relate to the humiliation or subsequent glory of Messiah; and *twenty-one* unfold the future glories of His earthly kingdom. The last of these seven themes may be called the main topic of the inspired Psalms. Those which start with any other subject generally pass, before the finish, into this topic, and to this a considerable number of them entirely relate.

The 24th verse of Psalm civ., for example, is an utterance of reverent adoration amidst the wonders of the world which now is, but a later verse is an exulting anticipation of the world to come:

¹ Archbishop Trench, for instance, makes three subdivisions in *ancient* Church history, which he supposes to begin with the day of Pentecost and end with Gregory the Great, A.D. 590; three more in the *Middle Ages*, understanding them to commence with Gregory I and to close with Gregory VII., A.D. 1050; and two more in *modern* Church history, from Gregory VII. to the present time. See Trench on "Mediæval Church History," pp. 13-18.

Verse 24.

How manifold, Lord, are Thy
works,
In wisdom wonderful:
Thou ev'ry one of them hast
made;
Earth's of Thy riches full.

Verse 35.

From earth let sinners be con-
sumed,
Let ill men no more be;
O thou my soul, bless thou the
Lord,
Praise to the Lord give ye.

So, in the beginning of Psalm xxii. Messiah's woe is anticipated with awful vividness, but ere it closes it describes His delight in a completed victory.

Verse 1.

My God, my God, why leav'st
Thou me,
When I with anguish faint?
Oh, why so far from me remov'd,
And from my loud complaint?

Verse 27.

Then shall the glad converted
world
To God their homage pay;
And scattered nations of the earth
One sov'reign Lord obey.

Whilst other psalms—notably the 45th, the 72nd, the 98th to the 100th, and the concluding six—are wholly occupied as “new songs,” with rapturous forecasts of the Redeemer's eternal reign. Bythner reports as to the 145th: “The Jews used to say that the man was already enjoying the felicity of the age to come, who daily recited it three times with the mouth and heart.”¹ And the justice of this Rabbinical comment it is not very difficult for those to feel, who only hear an echo of the Hebrew original in such English words as these:

Verse 3.

Whilst I Thy glory and renown
And wondrous works express,
The world with me Thy might
shall own,
And Thy great power confess.

Verse 13.

His steadfast throne, from changes
free,
Shall stand for ever fast;
His boundless sway no end shall see,
But time itself outlast.

II. (1) Taking, then, for the proposed testing of later hymns, those seven characteristics of the ancient Psalms, we may, I think, safely conclude, as to the first era of Christian history (the ante-Nicene), that, for most of that period, all the seven were apparent in its spiritual songs. “The Primitive Church,” says Bishop Taylor, “would admit no man to the superior orders of the clergy unless, among other pre-required dispositions, they could say all David's Psalter by heart. Tertullian, in the second century, tells us that the Christians were wont to sing Psalms at their Agapæ, and that they were sung antiphonally. From the earliest times they formed an essential part of divine service.”² The early Christians, there-

¹ See the appropriate remarks of Bonar when he refers to this quotation in “Christ, and His Church, in the Book of Psalms,” p. 439.

² Quoted from a convenient summary of the evidence in Canon Perowne on “The Book of Psalms,” vol. i. 13.

fore, would easily learn to acknowledge, as David or Asaph did, the wonderful goodness of the Lord. Dr. Pressensé gives¹ a literal rendering of a Twilight Hymn (used in the family), for which he is, I think, indebted to Bunsen's "Analecta Antenicæna," and which may be described as New Testament adoration in Old Testament style :

Calm light of the celestial glory,
 O Jesus, Son of the Eternal Father,
 We come to Thee now, as the sun goes down,
 And before the evening light
 We seek Thee, Father, Son,
 And Holy Spirit of God.
 Thou art worthy to be ever praised by holy voices.
 O Son of God, Thou givest life to us,
 And therefore does the world glorify Thee.

The peril often connected in their day with an open confession of Christ, amidst opposing Jews and heathen, must have given abundant occasion for Davidic expressions of trust in time of conflict. A specimen is perhaps traceable in one of St. Paul's epistles :

For if we died with Him,
 We shall also live with Him.
 If we endure,
 We shall also reign with Him.
 If we shall deny Him,
 He also will deny us.
 If we are faithless,
 He abideth faithful,
 For He cannot deny Himself.²

The "Gloria Patri," which, again, is a New Testament following of Old Testament praise, may have been, at an early date, "the result of familiarity with the last verses of St. Matthew's Gospel," though it may not have been used so soon with the recitation of the Psalms; and the clause, "as it was in the beginning," etc., was not generally known for several centuries.³

The survival, for many years, of those who had witnessed the marvellous works, the precious death, and the glorious exaltation of the Lord Jesus must have encouraged an enthusiastic thanksgiving in His honour, which would closely resemble that of the son of Jesse, when speaking of the things which he had made touching *the KING*. The few fervent lines in the New Testament—

He Who was
 Manifested in the flesh,
 Justified in the spirit,

¹ "Early Years of Christianity," vol. iv. 230.

² 2 Tim. ii. 11-13, R.V.

³ See article "Doxology" in Smith and Cheetham's "Dictionary of Christian Antiquities."

Seen of angels,
 Preached among the nations,
 Believed on in the world,
 Received up in glory¹—

may be a sample of countless songs (not handed down, but) heartily sung by believers in a long succession of years before Pliny could write to the Emperor Trajan, as to the head and front of the offending of Christians, that "*they met on a fixed day, before sunrise, and answered each other in the singing of a HYMN TO CHRIST AS GOD.*"²

One of the earliest hymns preserved (Στόμιον πῶλων ἀδαῶν) is by CLEMENT of Alexandria, about A.D. 200; and though he has been suspected of Gnostic error, there is no trace of such heresy in that production. The original has been described as "a catalogue of epithets applied to Christ by one who, disappointed elsewhere, found the 'all' in Him." Some idea of its commencement may be obtained from two renderings of the opening lines: the one more literal, the other a paraphrase:

Mouth of babes who cannot speak,	Shepherd of tender youth,
Wing of nestlings who cannot fly,	Guiding in love and truth,
Sure guide of babes,	Through devious ways;
Shepherd of royal sheep,	Christ, our triumphant King,
Gather Thine own	We come, Thy name to sing,
Artless children	Hither our children bring,
To praise in holiness	To shout Thy praise.
Thee, O Christ, Guide of children.	

EPHREM SYRUS, about a century and a half later than Clement, extolled in like manner the goodness of God. The first line of one of his Syriac hymns in English dress is:

To Thee, O Lord, loud praise ascendeth.

And whilst such hymns magnified the goodness of God, or the Redeemer's person and offices, others must have expatiated on the coming glories of Christ's earthly kingdom, after the manner, not only of the ancient Psalms, but of the three canticles (of the Blessed Virgin, Zacharias, and Simeon) which are embalmed in the Gospel of St. Luke. Those three New Testament believers, though uttering their praises before the Saviour's birth, or whilst He was yet an infant, rejoiced already as confidently as if evil had been swept for ever from the earth, and the blessedness of Eden had been fully restored. "He *hath* showed strength with His arm. He *hath filled* the hungry with good things. The Lord God . . . *hath visited*, as He spake by the mouth of His holy prophets. Mine eyes have seen Thy salvation, which Thou hast prepared . . . the glory of Thy people Israel."

¹ 1 Tim. iii. 16, R.V.

² "Essent soliti statō die ante lucem convenire, carmenque Christo quasi Deo dicere secum invicem."

Even so in the Christian Churches, during the three hundred years which immediately followed Pentecost, there were, at least, some who could sing lustily in hope of paradise regained. The *Ter Sanctus* and the *Gloria in Excelsis*, now used when communicants are proclaiming the Lord's death "till He come," are confessedly very ancient. The *germs* of them (though not the actual texts as we now possess them) must have been used at the end of the first or the beginning of the second centuries; and each of them may be interpreted as a bright anticipation of the blessedness promised to Christ's saints at His second advent. One version of the *Ter Sanctus* gives as the explanation of "Holy, Holy, Holy, Lord"—"FOR the heaven truly is full, and the earth, of Thy holy glory, through the appearing of our Lord and God and Saviour Jesus Christ." A Syriac liturgy, which is extant in Latin, has the remarkable addition, immediately after the *Ter Sanctus*, "Hosanna in the highest! Blessed is He who cometh, and who is to come, in the name of the Lord! Hosanna in the highest!" whilst the *Gloria in Excelsis* has at its beginning (what, indeed, for several generations was the whole of the canticle) the angels' song, as to the PEACE ON EARTH, which will not be enjoyed till the Saviour's reappearing; and, in its closing clause, "Thou only art THE LORD," etc., may refer to the long-expected END, when, at the name of Jesus, ever knee throughout the universe shall bow, and every tongue shall own Him to be supreme.¹

II. (2) The next stage in the proposed inquiry—condensed as my narrow limits necessitate—embraces (from the Council of Nice to the dawn of the Reformation) many centuries, which were marked in their progress by vehement controversy, fierce persecution, spiritual declension, divine chastisement, or increasing superstition. Each of these circumstances unmistakably affected the character of the psalmody.

Towards the beginning of this period appeared—about A.D. 370—the brilliant cluster of hymns by AMBROSE, Bishop of Milan, who did much to overcome a prejudice (not unknown since) against any but Scriptural words of praise in public worship, and who used the power of Christian hymns (as Chrysostom and others also did in their generation) against the influence which heretics had acquired by a similar use of singing.²

¹ I entered more fully into this interesting subject in a pamphlet published in 1883: "Isaiah's Vision of the World to Come considered as the Basis of the *Te Deum* and other *Hopeful Songs of the Prayer Book*."

² Robertson's "History of the Christian Church," vol. i., p. 172: "Both in the Church and among heretical sects it [psalmody] was found a very effective means of impressing doctrine on the minds of the less educated members."

I have only space to quote sometimes a verse, sometimes only a line, of his compositions; but even such brief extracts may show that most of the subjects of the inspired Psalms reappeared in the hymns of this period. Some idea may be formed of the impression produced by the Milan singing of the fourth century from a famous passage in the confession of Augustine after listening to it:

The hymns and songs of Thy church moved my soul intensely; Thy truth was distilled into my heart; the flame of piety was kindled, and my tears flowed for joy.¹

Amongst the dozen or more of hymns attributed to Ambrose are: the morning hymn, *Splendor Paternæ gloriæ*—

O Jesu, Lord of light and grace,
Thou brightness of the Father's face.

Come, very Sun of heavenly love,
Come in Thy radiance from above,
And shed the Holy Spirit's ray
On every thought and sense to-day;

the evening hymn, *Te lucis ante terminum*—

Before the ending of the day,
Creator of the world, we pray;

and a hymn for strength in the Christian battle, *Deus tuorum militum*—

O God, Thy soldiers' great reward,
Their portion, crown, and faithful Lord.
From all transgressions set us free
Who sing Thy martyr's victory.

The charm which Augustine felt in these sacred songs may be owing to the assured confidence which they express of being on the conquering side, like the unwavering trust of Psalm cxviii. 6—"The LORD is on my side: I will not fear;" or, to use the words of Archbishop Trench: "The faith which was in actual conflict with, and was just triumphing over, the powers of the world, found its utterance in hymns such as these."

Amidst much forgetfulness of Christ in nominal Christians, a few, enlightened by the promised Comforter, delighted (like the little flock in other eras) to rejoice in Him as SAVIOUR. Ambrose so exults in *Jam Christus astra ascenderit*:

Above the starry spheres,
To where He was before,
Christ had gone up, the Father's gift
Upon the Church to pour.

STEPHEN, the Sabaite monk, took up the same theme in Greek

¹ Chapter ix., Dean Milner's translation.

verses (κόπον τε καὶ κάματος), since widely spread in Dr. Neale's very free rendering :

Art thou weary, art thou languid,
Art thou sore distress?
Come to Me, saith One, and coming,
Be at rest.

The plaintiveness of this hymn is hardly up to the joyous style of the ancient psalmists; but we should remember that it was written not only *when* (about A.D. 720) the circumstances of the poet darkly threatened, but *where* a dreary solitude supplies in scantiest measure the physical refreshment for which most human bodies crave.¹

Our own Venerable BEDE had sounded a few years earlier a brighter note in some verses for St. John Baptist's Day—*Præcursor altus luminis* :

The great forerunner of the morn,
The herald of the WORD, is born;
And faithful hearts shall never fail
With thanks and praise his light to hail.

JOHN DAMASCENE (A.D. 780) was as cheerful in his Easter song, 'Αναστάσις; ἡμέρα :

The day of Resurrection :
Earth, tell it out abroad ;
The Passover of gladness,
The Passover of God.

PETER THE VENERABLE, an abbot in Burgundy at the beginning of the twelfth century, was equally joyful in a Christmas hymn :

Cœlum gaude, terra plaudē
Nemo mutus sit in laude,
Auctor rerum creaturam
Miseratus perituram.
Præbet dextram libertatis
Jam ab hoste captivatis, etc.

But BERNARD OF CLAIRVAUX, whom Luther called "the best monk that ever lived," is pre-eminent, at this period of Church history, for his fervent praises of the Redeemer. Affectionate language to Christ the Lord may easily become irreverently extravagant. The Dean of Llandaff, in a recent address to clergy whom he had trained, very justly complained : "Many popular hymns address Him too familiarly. Language

¹ Dr. Geikie says (in his recent volumes on "The Holy Land and the Bible") as to the convent at Mar Saba : "It has often been plundered and laid waste. . . . Even in this century it has been once more surprised. . . . The birds and wild animals which frequent the neighbourhood are the only companions the monks can be said to have. . . . Canon Tristram noticed a . . . olf, which came every evening, as the bell tolled six, to get a piece of bread, dipped in oil and dropped over the wall to him by a monk at that hour."—Vol. ii., pp. 124, 127.

inadmissible towards an earthly master, however deeply beloved, is put upon the lips of the newest convert, the youngest child." But the fervent words of this Bernard, especially if restricted to private devotion, are scarcely open to condemnation on that score; and the almost countless renderings of his hymn, *Jesu! dulcis memoria*, seem to show that many calm and thoughtful Christian scholars have keenly sympathized with his sentiment in

Jesu, the very thought of Thee
With sweetness fills the breast;
But sweeter far Thy Face to see,
And in Thy presence rest.

The renowned hymn invoking the presence of the Holy Spirit, Who alone can show the things of Jesus to His people, *Veni, Creator Spiritus*, so often sung, from Bishop Cosin's translation, in our Ordination Service—

Come, Holy Ghost, our souls inspire,
And lighten with celestial fire,

is supposed by some to be "of the Ambrosian era," but perhaps had for its author Gregory the Great (about A.D. 600), and is an exquisite echo of the ancient prayer in Psalm cxliii. 10: "Teach me to do Thy will, for Thou art my God: *Thy Spirit is good*; lead me into the land of uprightness."

GODESCHALCUS (about A.D. 950) was, according to some authorities, the author of the specially jubilant *Cantemus cuncti melodum*. It has been called "the Alleluistic sequence," and was evidently formed on Psalm cxlv. 10: "All Thy works shall praise Thee, O LORD, and Thy saints shall bless Thee." A few selected lines from the favourite rendering by Dr. Neale will suffice as specimens:

The strain upraise of joy and praise,
Alleluia.

Ye clouds that onward sweep,
Ye thunders, echoing loud and deep,
Alleluia.

First let the birds with painted plumage gay
Exalt their great Creator's praise, and say
Alleluia.

Then let the beasts of earth, with varying strain,
Join in Creation's hymn, and cry again
Alleluia.

Now from all men be outpoured
Alleluia to THE LORD.

Praise be done to the THREE in ONE,
Alleluia, Alleluia, Alleluia. Amen.

The *Dies iræ, Dies illa* (perhaps by Gregory, though often ascribed to Thomas of Celano in the thirteenth century), is in close accordance with the forecast of "the Great Assize" in the 50th Psalm. Its rendering by Dr. Irons—

Day of wrath! O day of mourning!
See fulfilled the prophet's warning—

retains much of the awful solemnity in the original; but the impressive translation by Sir Walter Scott is also frequently used in modern churches:

That day of wrath, that dreadful day,
When heaven and earth shall pass away.

And the brighter *anticipation of the future* in which the Psalmists delighted, though not as common in the dark centuries (when the Bible was rarely studied, or even possessed), was never entirely banished from the thoughts of the spiritually intelligent.

The *Te Deum* (said, in an unsubstantial legend, to be the work of Ambrose and Augustine) may be the form into which a hymn to Christ as God (as ancient as the days of the Apostles) had gradually expanded about the fourth or fifth century; and this canticle of canticles, like the song of the seraphs heard both by Isaiah and St. John, is a hopeful forecast of the long-promised time when the whole population of the world shall worship "the Father Everlasting"—when this earth, as well as heaven, shall be "filled with the majesty of His glory."

The other BERNARD (of Cluny), at a later day than that of the *Te Deum* (about A.D. 1150), expressed the same "blessed hope" in his rhythm of three thousand Latin lines on the celestial country, selected portions of which have been formed by Dr. Neale into several modern hymns. The monk of the Middle Ages was thinking, not of Hades, but of the resurrection of the saints, when he wrote his *Hic breve vivitur*:

Brief life is *here* our portion, brief sorrow, short-lived care;
The life that knows no ending, the tearless life, is *there*.

He was looking on, like the writers of so many hopeful psalms, to the future inheritance of Christ's people on the new earth, when he rapturously sung:

O bona patria,
Urbs Syon aurea.

Jerusalem the golden, with milk and honey blest,
Beneath thy contemplation sink heart and voice opprest.

For thee, O dear, dear country, mine eyes their vigils keep;
For very love, beholding thy happy name, they weep.¹

¹ Canon Kingsley, in the preface to his Westminster Abbey sermons, has, with *some* reason, lamented that youths in full health should sing,

II. (3) THE REFORMATION PERIOD, for the purpose now in hand, must be extended beyond the fifteenth century on either side. If the early streaks of its brightness are traceable in A.D. 1400 among the followers of JOHN HUSS (who wrote, with a fervour like that of Bernard of Clairvaux, *Jesus Christus, noster salus*, "Jesus Christ, our true salvation"), the remains of its illumination, before the beginning of a fresh awakening in the Church, may be discerned even later than A.D. 1700; and as every fresh quickening of Christians by the abiding Comforter has been accompanied by a special delight in sacred song, so it came to pass then. In England, it must be confessed, few impressive hymns were composed for several decades after the glorious Reformation. Queen Elizabeth issued a mandate to the clergy, "for the comfort of such as delight in music, there may be sung an hymn, or such like song, to the praise of Almighty God . . . having respect that the sentence of the hymn may be understood and perceived." Nevertheless, her Protestant congregations were, at least for a while, "content," as has been pointedly said, "though under the clear shining of the Sun of the New Testament, to sing to the Head of the Church only in poetry in which the Name which is above every name is not found."¹

In Germany, however, the recovery of Gospel truth was marked by a lively outburst of new song. To provide the people with suitable canticles in their own tongue, LUTHER not only translated some of David's Psalms, but, to use his own expression, "put together a few hymns, in order to bring into full play the blessed Gospel, which, by God's grace, hath again risen." His vigorous paraphrase of Psalm xlvii., *Ein feste burg ist unser Gott*, has been styled "the national hymn of Protestant Germany." A translation of one verse may show the propriety of that title:

A firm defence our God is still,
A trusty guard and weapon;
He bears us free from every ill
Which unto us can happen.

at sacred intervals between their sports, one of the many renderings of Bernard of Cluny's poem. "Stalwart public schoolboys are bidden in their chapel-worship to tell the Almighty God of Truth that they lie awake weeping at night for joy at the thought that they will die and see 'Jerusalem the Golden.'" But though no one, young or old, should express any but a *heartfelt* wish, it must be wholesome for all to sink deeply into their memories the priceless truth that the things which God will give to them that love Him in the world to come will be a desirable exchange from the happiest lot of either youth or adult in this world. Compare Psalm lxxxvii. 3 with St. Mark xi. 9, 10.

¹ See an interesting paper on "The English Hymns of the Elizabethan Era," by Miss Isabella L. Bird (now Mrs. Bishop) in the *Sunday Magazine* for 1866.

That old devilish foe
 Strives us to overthrow ;
 Great might and cunning art
 Arm him in every part ;
 On earth no one can match him.

Compatriots of Luther, as may be seen by English versions, repeated in a splendid succession of hymns,¹ such ancient subjects as "the faithfulness of God," "Faith unwavering," and "the preciousness of the Redeemer;" MARTIN RINKART, for example, in *Now thank we all our God*. EBER in such lines as

Lord, I believe were sinners more
 Than sands upon the ocean-shore,
 Thou hast for all a ransom paid,
 For all a full atonement made ;

PAUL GERHARDT in

Here I can firmly rest.
 I dare to boast of this :
 That God, the Highest and the Best,
 My Friend and Father is.
 From dangerous snares He saves
 Where'er He bids me go ;
 He checks the storms and calms the waves,
 That nought can work me woe ;

and PHILIP HARSDÖRFFER in

When morning gilds the skies,
 My heart awaking cries,
 May Jesus Christ be praised !
 Alike at work and prayer,
 To JESUS I repair,
 May Jesus Christ be praised !

But what I have called THE MAIN TOPIC in the Psalms of David, the future glory of the Redeemer's earthly kingdom, was, at this era in Church history, imperfectly understood. BARTHOLOMEW RINGWALDT's grand hymn on the Judgment Day is marred by an imperfect idea of the close of the present age. So far from saying with St. Paul that all things were made not only *by* Christ, but *for* Him, that He might be the head of all things to His "Church,"² Ringwaldt, using the word "end" in the dismal sense of *finish* instead of the blessed sense of *purpose*, exclaimed—

Great God, what do I see and hear ?
 The end of things created :
 The Judge of mankind doth appear
 On clouds of glory seated.

¹ "Especially numerous," says the thoughtful writer of "The Voice of Christian Life in Song," p. 223, "are those which express trust in God in trial or conflict, which speak of Him, like the old Hebrew Psalms, as a Rock, a Fortress, and a Deliverer. Spiritual songs have once more become battle-songs."

Col. i. 16-18.

In England also, when the power to praise God in hymns had at length gradually developed, after the Reformation, "the blessed hope" was scarcely more prominent in them. Doubtless, what has been expressly called, in German phrase, the *Heimweh* or heavenly longing of believers, was keenly experienced by those who had learnt from Protestant teachers "the truth as it is in Jesus." But in days of controversy with Romish errors, Scriptures which revealed "pardon, peace, and holiness by faith," were, perhaps, more closely studied than those which unfolded the glorious future which God hath prepared for them that love Him.

One English hymn, written, perhaps, early in the sixteenth century, and by a Romish priest, under the initials F.B.P. (on the model of an older Latin hymn), was cleansed from traces of Popery about A.D. 1653, by Dr. David Dickson. It then commenced (much after the fashion of Psalm lxxxvii. 3, *Glorious things are spoken of Thee, O city of God*) in some such yearning words as these :

O mother dear, Jerusalem,
When shall I come to thee ?
When shall my sorrows have an end ?
Thy joys when shall I see ?

But other topics far more frequently appear in the most celebrated sacred songs, during all the reigns of British sovereigns from Queen Elizabeth to William III. Joy in God is the subject of MILTON'S rendering of Psalm cxxxvi. :

Let us with a gladsome mind ;

WILLIAM KETHE'S (or Sternhold's) version of Psalm c. :

All people that on earth do dwell ;

Tate and Brady's paraphrase of Psalm xxxiv. :

Through all the changing scenes of life ;

and ADDISON'S grateful rehearsal :

When all Thy mercies, O my God,
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love, and praise.

Resigned confidence in the Heavenly Father breathes through BAXTER'S oft-quoted lines :

Lord, it belongs not to my care
Whether I die or live ;
To love and serve Thee is my share,
And this Thy grace must give.

Exultation in the day which the Lord hath made (Psalm cxviii. 24) is the essence of MASON'S song for the Sabbath morning :

Blest day of God ! how calm, how bright !

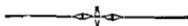
which was more suited for public worship than the beautiful eulogy of "Sunday" by the somewhat earlier British poet GEORGE HERBERT; and Bishop KEN is famous not only for a morning hymn, *Awake, my soul, and with the sun*, and an evening hymn, *All praise to Thee, my God, this night*, which express delight in fellowship with God, but has also supplied in the closing lines of each A DOXOLOGY, which is, perhaps—the thought should be refreshing to all whose charity is as wide as Archbishop Tait's—more frequently sung by all denominations of English Christians than any other uninspired verse in their language. The eulogy of James Montgomery, a later poet, was not exaggerated, when he described it as

A masterpiece at once of amplification and compression: amplification on the burthen, "Praise God," repeated in each line; compression by exhibiting God as the object of praise in every view in which we can imagine praise due to Him;—praise for all His blessings, yea, for *all* blessings, none coming from any other source; praise by every creature, specially invoked, "here below" and in heaven "above;" praise to Him in each of the characters in which He is revealed in His Word—Father, Son, and Holy Ghost.

Observations on the hymns of the two remaining periods of Church History, I must reserve for THE CHURCHMAN of December.

DAVID DALE STEWART.

Coulsdon Rectory, Surrey,
October, 1888.



ART. IV.—THE PROVERBS OF SOLOMON.

THE short, pithy sentences of wisdom which we term proverbs have ever been a favourite mode of expression and of teaching, perhaps in the East more than elsewhere; yet no people has been without them. Among the Greeks we have the so-called Gnomie poets—Theognis, for instance, and Phocylides, the former giving us upwards of twelve hundred lines of sententious wisdom. In the classical writers of Greece and Rome we find proverbs quoted: "One swallow does not make a summer;"¹ and "There's many a slip 'twixt the cup and the lip," were current in Greek. In the Western World one may mention the Welsh as especially rich in this kind. Of Welsh triads and proverbs, upon the whole upwards of twelve thousand have been gathered. Sancho Panza, in "Don Quixote," proves the fondness for proverbs in Spain. In England the successful sale of Mr. Tupper's "Proverbial

¹ *As swallow makes nae simmer* (Ramsay's "Reminiscences"). In referring to the large number of proverbs current in Scotland, Dean Ramsay points out that many of them are mere translations.