

revival which her husband had predicted with his dying breath. Her eyes had seen the goodness of the Lord in the land of the living, and she was ready to depart in peace.

On July 23rd, 1742, the end came. In John Wesley's journal the scene is thus described: "About three in the afternoon I went to my mother, and found her change was near. Her look was calm and serene, and her eyes fixed upward while we commended her soul to God. From three to four, the silver cord was loosing, and the wheel breaking at the cistern; and then, without a struggle or sigh or groan, the soul was set at liberty. We stood round the bed, and fulfilled

given to the world a rich legacy of grand and beautiful hymns, eminently tuneful and melodious. But Charles Wesley stands pre-eminent as a poet, who, in his hymns of penitence, faith and hope, has most expressively and successfully embodied spiritual religion, as illustrated in the experience of those who have passed through the gateway of repentance into the new life. No other hymnologist has so fully and spiritually voiced all phases of spiritual life from the agony of burdened and guilty seeking souls to the gladness of those who "rejoice with joy unspeakable and full of glory."

As John Wesley wrote only a small part of these hymns, we do not ignore his contributions or those of other writers when, in speaking of the influence of Methodist hymnology, we regard it as virtually the production of Charles Wesley. Because this influence relates to what takes place in the sphere of the spiritual, we are in danger of failing to rightly estimate its potency in moulding life and character. National songs inspire and strengthen patriotic feeling. Fletcher, of Saltown, said, if he could make the songs of the people he cared not who might make their laws. However that may be, we may safely say that those who make the hymns of religious devotion of the people, contribute more to their spiritual life than the theologians who formulate their creeds.

If, in these days, with the large additions to Christian hymnology and ample supplies of religious literature, the Wesleyan hymns are still "a liturgy and a confession of faith" for us, we can hardly realize all that these hymns were to the less privileged early Methodists. They called the wandering prodigal back from the error of his ways. They clearly set forth the way of salvation through Christ. To the weary and heavy-laden they proclaimed the rest that remains for the people of God. To the new converts they supplied the simple and thrilling language, in which they told what God had done for them, as no words of their own could have told it. The sermons they heard might be only dimly remembered; but the saving truths of the Gospel embodied in the hymns they sang, were enshrined in their memories as perennial sources of comfort and strength. And still in these later times they spiritualize the worship of great congregations, impart strength for life's battles and burdens to multitudes of God's children, and to thousands their triumphant notes of assurance shed the light of immortal hope on the valley of the shadow of death.

Charles Wesley was five years younger than John, but died three years before him at the age of eighty. He was the first to be called a "Methodist." Most of his poems seem to have been written to give expression to his fervent religious feeling, rather than purposely to furnish hymns to be sung to music. But the author of—

"Jesus, lover of my soul,"
"Oh, for a thousand tongues to sing,"
"Jesus, the name high over all,"
"Arise, my soul, arise,"
"My ceaseless, unexhausted love,"
"Thou Shepherd of Israel and mine,"
"See how great a flame aspires,"

and many more of similar character, has given to the Christian world a treasury of devotional song, which entitles him to rank as "one of the few—the immortal names—that were not born to die."

Toronto, Ont.

Charles Wesley,

The Poet of Methodism.

BY REV. E. H. DEWART, D.D.

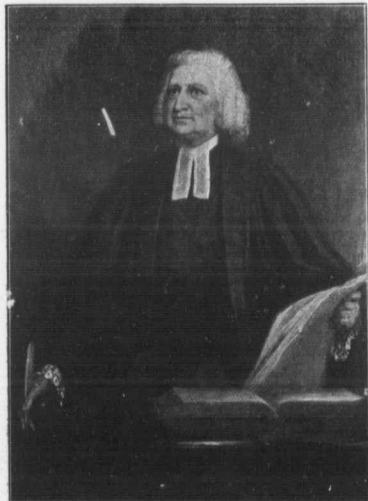
THOUGH John Wesley and George Whitefield were the leading figures in the great religious awakening of the eighteenth century, any account of that movement which does not recognize the influence of Charles Wesley on its character and progress must be defective and incomplete. He was an earnest and impressive preacher, and for many years took an active part in the evangelistic work of those stirring times. But as a man rarely becomes known to fame for more than one characteristic distinction, he is destined to live in the thought of the Christian churches as "the sweet singer" of our Methodist Israel.

In the number and excellence of their hymns Charles Wesley and Isaac Watts outrank every other writer of sacred song. It would be invidious and unjust to depreciate either one of them in order to exalt the other. Each has his own excellences, which do not admit of comparison. Watts has

John Wesley's Personal Appearance.

THE following sketch of John Wesley's personal appearance was given by John Jackson, R.A., an eminent artist of London.

"The figure of Mr. Wesley was remarkable. His stature was low, his habit of body in every period of life was spare, and expressive of strict temperance and continual exercise. Notwithstanding his small size, his step was firm and his appearance, till within a few years of his death, vigorous and muscular. His face, for an old man, was one of the finest we have seen. A clear smooth forehead, an aquiline nose, an eye the brightest and most piercing that can be conceived, and a freshness of complexion scarcely ever to be found in his years, and impressive of the most perfect health, conspired to render him a venerable and most impressive figure. Few



From Mr. J. W. L. Pore's painting

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REV. CHARLES WESLEY.