

great wonders," and so on till every trumpet sounding and every bosom heaving, all would lift up their voices and exclaim, "O, give thanks unto the Lord for he is good, for his mercy endureth for ever?"

Why the prominence of music and song in worship? Because of the essentially emotional character of all true worship, and poetry is essentially the medium of emotion, and music is the poetry of the soul. In all ages and among all men music and song have thrilled the heart and stirred the soul. Great emotions, whether of joy or of sorrow, have ever sought expression in some form of song, and always will. How, then, shall the hymnology of the Church become a part of the worship? Just in so far as it is expressive of our deepest and tenderest feelings toward the God of our salvation, who at the creation's dawn caused the morning stars to sing together, and all the sons of God to shout for joy.

The power of music on the human soul to strengthen and soothe, to inspire and support, has been recognized more or less fully by all the world. Even in heathen nations music, though often of such a character as hardly to deserve the name, has influenced when everything else failed. And in civilized nations, though perhaps not classed among the highest arts, yet from the fact of its power to appeal to the whole personality of one's being, music is one of the most efficient influences to refine and cultivate the nobler parts of our spiritual natures. What would our public services be if the music portions were to be withdrawn; and what worshipper has not felt the power and inspiration the soul has received from the strains of some familiar song of Zion.

How often, when alone, perhaps in the ordinary routine of daily life, has the Spirit of God Himself in

the still small voice been wafted in upon our being through the medium of some hymn or musical strain?

These are the means, too, whereby patriotism and earnest national feeling has been sustained. Every nation, every army officer, every general knows the power of martial strains to inspire fresh courage and strength into the hearts of soldiers on the field of battle. So we have great national hymns and patriotic airs of the nations, of the world—the "Marseillaise" of France, Germany's "Wacht am Rhein," the Russian National Anthem, and our own "Rule Britannia." We might pause to note the debasement to which music and song have been put by the devil and his agents in the world, and stop to learn the lesson that we ought to be accordingly anxious to ennoble song as far as we can.

It is clearly our duty to make this heavenly-bestowed gift of music as perfect and as true to the real feelings of the human heart as is possible. When we join in the hymns of the public service let us feel that it is from the heart and understanding, as well as from the lips, that the praise is swelling. This and none other is acceptable unto God, and only as it is truly pleasing in His sight will it be capable of appealing to and stirring up the best in those who hear it.

All our churches, perhaps, need arousing on the subject of sacred song. All are ignorant of the power that is latent here—a power which, if fully evoked, would fill our churches and make our people strong in God and in the power of His might. Listen to Jonathan Edwards: "As it is the command of God that all should sing, so all should learn to sing, as it is a thing which cannot be done decently without learning. Those, therefore, when there is no natural inability, and there seldom is, who neglect to learn to sing, live in sin, as they