

whole ceremonial was framed to exalt the priesthood and to magnify their intercessory power. The praise service was in an unknown tongue and was chanted by ecclesiastics or by semi-official choirs, as it is to this day in the Roman Catholic Church. Praise in the highest sense was confined to the monasteries to which most of the best men of the time had withdrawn themselves; sick at heart. There they mingled labor and worship, and at their appointed hours chanted together. Sometimes, alas! with cold, formal, lip-labor, but often with rapt, glowing hearts, the ancient psalms and the hymns of later time. From these cloistered saints we have many sweet echoes of sacred song, sometimes breathing the antagonism between the flesh and the spirit which had driven them into seclusion, an utter disgust with the present and a weary longing for the future; and sometimes holy, reverent awe at the Redeemer's matchless affection and the inscrutable mysteries of redemption.

We have "Art thou weary," from a rocky cliff overhanging the Kedron; "O, Sacred Head once wounded," and "Jesus the very thought of Thee" from Bernard of Clairvaux; and "Jerusalem the Golden," from his shadowy namesake of Cluny. Indeed, our indebtedness to these pious men is only beginning to be seen. Bernard has been called with good reason the real author of the modern hymn—the hymn of faith and worship.

Lutheran Praise.

"The Church hymn in the strict sense of the term as a popular religious lyric in praise of God, to be sung by the congregation in public worship, was born in Germany." [Schaff.] The fresh devotional life and joyous spiritual freedom of the Reformation found expression in the doctrine of the general priesthood of believers and in gladsome congregational praise. Luther was the father and patron of modern sacred song. He was himself passionately fond of it. "Music," he says, "is a fair gift of God and near allied to divinity." His celebrated hymn based on the 46th Psalm was the battle song of the Reformation. He constantly refreshed himself after the strain of his severer studies by composing and singing Christian hymns. These were printed as tracts, carried through the country by peddlers, and sung at all kinds of work in every corner of the land. The Romanists complained that the new doctrines were reaching more people through these hymns than through all the books and sermons of the Reformers.

The hymns of the Middle Ages had breathed at best a sad longing for a good not to be attained in this life. Luther's hymns, and those of the Reformers following him, rang with a confident assur-

ance of personal salvation, a hearty communion with Christ, and an unwavering certainty of victory for the truth in this world and among all affairs of men. The Latin language and the priestly idea passed away and a flood of congregational melody transformed and inspired public worship. Three hymns, at least, were sung at every service, and the music-loving people of Germany entered heart and soul into the change from the old to the new order of things. To this current of vernacular praise every section of the Reformed Church contributed its share. The persecutions to which the Anabaptists were unfortunately subjected produced among them a devotional intensity and elevation of spirit that found vent in hymns dwelling on the inner life of the Christian, his union with Christ, and the divine consolations which serve to strengthen him for the trials of this life.

Genevan Praise.

Calvin, both in Strasburg, and afterwards in Geneva, recognized the value of congregational singing. He believed that it was an excellent means of kindling the heart and of making it burn with ardor in prayer. But, he says, we should take heed lest the ear be more attentive to the sound than the soul to the hidden meaning of the words. In his Church, and in the churches modeled after his system, the Psalter was the sole hymnal, because it was thought that everything sung in public worship must be taken directly from the Scriptures. He adopted the metrical version of Marot, the greatest French poet of the time. A music master who was paid by the State gave three lessons a week to several choirs of children, that they might be well fitted for taking part in public praise. Marot's version of the Psalms was afterwards revised and enlarged by Beza, and enriched by the melodies of Claude Goudimel. These tunes were based in part on the popular songs of the day and had a simplicity and directness which gave them a wonderful hold on the common people, and made them the sole vehicle of praise among the Protestants of France and Switzerland for centuries. Crowds sang them in the streets, they formed the war songs of the Huguenots, and the consolation of the martyrs at the stake—nay, they were sung with relish in the dissolute court of France, and a dignity of Rome suggested that their effect should be counteracted by an equally spirited translation of the Odes of Horace!

Scottish Praise.

Scotland and England followed the Swiss precedent, and for a long time after the Reformation, only Psalms were used in