

produced a bloody sweat which dropped upon the ground, he "kneeled down and prayed."

The Hebrew word most frequently employed in the Scriptures to express the act and object of devotion, literally means to "bow the knee." The following are examples of its use:—

"When thou hast eaten and art full, then thou shalt bless (literally, bow the knee to) the Lord thy God, for the good land which he hath given thee." When David heard of Nabal's death, he said, "Blessed be (literally, let the knee be bowed to) the Lord, who hath pleaded the cause of my reproach." "Bless the Lord (literally, bow the knee to the Lord), O my soul, and all that is within me bless (literally, bow the knee to) his holy name." "Bless the Lord (bow the knee to the Lord), O my soul, and forget not all his benefits."

No other posture in prayer, public or private, is so impressively recommended by Scripture precept and example, and we may add, no other posture is so well suited to the feelings and wishes of the sincere worshipper. The early Christians recommended on the Lord's Day and during the fifty days from Easter to Pentecost, the practice of standing in prayer, "as a symbol of the resurrection, whereby through the grace of Christ we rise from our fall;" but kneeling was still recognized as the fitting attitude for penitential and adoring approach to God. May we not hope that in all our congregations due attention will be given to whatever will help us in reverent and successful worship; that the call to prayer will universally meet the response the Psalmist anticipated, when he said, "O, come, let us worship and bow down, let us kneel before the Lord, our maker." "We will go into his tabernacles, we will worship (lit., bow the knee) at his footstool."

Paul's argument applies also to devotional singing, as an aid to the public worship of God. He introduces an illustration from musical instruments; "Even if the lifeless instruments of sound, the flute or the harp, give no distinctness to their notes, how can we understand their music? If the trumpet utter an uncertain note, how shall the soldier prepare himself for the battle?" The object to be obtained must be kept in view, and as this varies in different cases, the means must be varied to suit. When the object is the pleasurable effect of melody and harmony, the tones of the flute or harp must be such as to produce this result. When the object is to summon the soldier to the battle, the