

mysterious conflict by the brook Jabbok we find the type of spiritual conflict in every age of the Church. The soul in mysterious conflict with the Angel of the Covenant can still say,

“Wrestling, I will not let Thee go
Till I thy name and nature know.”

Wesleyan hymnody is distinguished by great and varied metrical excellence. The popularity of many of the most valued hymns of the Christian Church is largely due to their metrical structure. Such hymns as “Rock of Ages,” “Nearer my God to Thee,” and Oliver’s fine stanzas in “The God of Abraham praise,” could not on this account, without irreparable injury, be altered in form. In all such compositions there is an exquisite adaptation of cadence to thought. Charles Wesley had an ear for melody as well as poetic fire, and his musical genius was consecrated to the cause of sacred song. Thought of the most elevated kind, and language of terseness and strength are poured forth in strains of sweetest melody and in sounds of choicest harmony.

Variety of metre is a marked feature of Wesley’s hymns. A comparison with the compositions of any other hymn-writer will make this clear at a glance. The critical and practical value of this variety is in the harmony subsisting between thought and expression. They fully exemplify the acknowledged canon of lyrical literature; “each stanza should be a poetical tune played down to the last note.” They have pre-eminently the excellence which Isaac Taylor deemed essential to good hymns, “rhythm, rhyme and music.” In measures solemn and subdued,

“O thou to whose all-searching sight;”

buoyant and exhilarating,

“How happy are we who in Jesus agree;”

brave and strong as the march of battle,

“Come on, my partners in distress;”

how perfect the correspondence and how clear the chime between sound and sense, and between music and theme

The correspondence between metrical expression and the subject—between chime and cadence and thought and mental