

ten: And God saw the light, 'Ki tob,' which means nothing else but 'the righteous.' (Vide Isaiah iii: 10.) Imru tsadik 'Ki tob:' Say ye, the righteous, 'who is good.'" I must mention here the comment of the Talmud on the words, Imru tsadik Ki tob: "Is there a righteous man who *is* good, and one who is *not* good? But he who is good to God and good to men, he is 'tsadik tob,' a good righteous. Good to God and not good to men, he is 'tsadik she'no tob,' a righteous who is not good."

Beautiful is the exposition of the Midrash to the words, "And God called the light day, and the darkness He called night." "God does not connect His name with the evil, but only with the good; for it says, 'God called the light day;' but it says not 'God called the darkness night.'"

Again, God called the light day—this is Jacob; and the darkness night—this is Esau.* "One day," *i. e.*, the day of which the prophet Zachariah speaks. (xiv: 7.)

And God divided between the light and the darkness, *i. e.*, between the works of the righteous and the works of the wicked. The Talmud allegorizes this very* nicely, as follows: "The cock said to the owl, 'I hope and long for the light of the morning, because it belongs to me—is there for my welfare. But to thee, owl, indeed the light does not belong—thou must shun it.'"

That the Jewish teachers of old were fully convinced of the existence of the world before the beginning of the biblical era, is plainly shown in the following exposition: "'And it was evening.' It does not say here, *יְהִי עֶרֶב*, Yehi ereb, and it shall be evening; but *וַיְהִי עֶרֶב*, vayehi ereb, and it *was* evening; whence we conclude that there must have existed an era before."

* Jacob represents the true belief in God—light, day; while Esau represents heathenism—darkness, night.

ONE pound of learning requires ten of common sense to acquire it.—*Persian Proverb.*

THE THINGS NEW AND OLD.

NO. VII.

By REV. A. McELROY WYLIE.

WE have spoken of the *old* as identified with the unchangeable truth; of the *new* as relating to the methods and factors in its presentation.

In the present day the impression more or less widely prevails, that he who adheres to the old must necessarily grow uninteresting by reason of want of variety; and that, to awaken attention and prolong the interest, one must join the Athenians in the Agora, and be ever alert for the new. Hence, not a few of our younger clergy have revealed a dangerous tendency to seek the new as well in substance of doctrine, as the new in their methods of presentation.

Nothing could be more erroneous than such a notion.

Light can be broken into just seven colors, and these can be yet further reduced to three primitive hues. If any one wants to receive a lasting impression of the endless variety of tints and shades, let him go, in Paris, to the famed manufactory of the Gobelins Tapestry, and let his eye dwell with rapture on the collection of some fifteen hundred or two thousand distinct shades which the cunning of French chemistry has produced and spread out before the vision; and let him ask himself whether there is any limit to the combinations and variations of such tints. He reflects that all these possibilities of artistic effects can be traced to the original seven, and, less still, to the primitive three.

Let him rid himself of the notion that it is necessary to abandon or treat lightly the *old* in order to secure variety and fix the attention. No greater mistake could be made.

Our previous line of thought led up to this point. In the region of the *flexible new*, one's *personality* must hold the foremost place. Let us be pardoned if we think this part of our subject will bear further illustration. The weak things are the imitations. The personality is powerful when conse-