

perly songs of praise, one of a public and the other of a private nature. The first is the song of Deborah and Barak in which they praised the Lord for the avenging of Israel, when the people willingly offered themselves," and which for this season, as well as from its being composed under inspiration, was a divine hymn as well as a patriotic song. This contains the clearest marks of responsive singing, portions being sung by the soldier and those with him, and corresponding portions by the prophetess and her companions—

"Awake, awake, Deborah,
Awake, awake, utter a song.
Arise Barak,
Lead thy captivity captive, thou son of
Abinoam.

The other is the song of Hannah, 1 Sam. ii. 1-10. It is a sacred triumphant ode, undoubtedly composed under the guidance of the spirit of prophecy, in which she rejoices in her deliverance from domestic persecution, praises God for the honor of maternity and glorifies the sovereignty of God in the dispensations of his Providence, which so often illustrate the sayings of Jesus—"Whosoever exalteth himself shall be abased, and he that humbleth himself shall be exalted." Probably also she spoke of deeper things than she knew. One cannot but be struck in reading this song with its resemblance to that of the Virgin, Luke i. 46-55. The last stanza is explained by supposing a Messianic reference.

"He shall give strength to his king;
He shall exalt the horn of his anointed,"
(or Messiah.)

As there was no king in Israel at that time who can be meant, but the long expected deliverer, the promised seed of Abraham, in whom all the families of the earth were to be blessed. The last line is almost identical with Psalm lxxxix 24, which describes the exaltation of Christ.

The close of this era is connected with the establishment of the prophetic office as a permanent institution in Israel. The prophetic gift and the prophetic office had been previously exercised, but in an occasional, and it might be said irregular man-

ner. But from the establishment of the monarchy the prophets became an established order in the nation, who, until the days of Malachi, a period of about 700 years occupied a prominent place in all the public affairs of Israel, civil and sacred. Of this order Samuel may be regarded as the head. "He gave them judges until Samuel the prophet." "All the prophets from Samuel and them that follow after." Under him we first hear of schools of the prophets in which persons were trained for their calling.

All we have to consider at present however, is the connexion of the institution with the service of song. The Hebrew word translated prophet is derived from one signifying to boil or bubble over, and applied to man denotes the pouring forth of excited utterances. It is applied to the frenzied excitement of the priests of Baal, 1 Kings xviii. 28, 29, and to the violent actings, probably ravings, of Saul under the influence of an evil spirit (1 Samuel xviii. 10.) Its ordinary religious use is to denote men speaking or singing under a divine impulse. The Greek word *prophetes* which is Anglicised as *prophet*, denotes one who speaks for another, as an interpreter or medium of declaring his will. It did not originally mean one who foretold future events, and in scripture it especially meant those who spoke in the name of God as declaring his will. But it was characteristic of them that they did so under the influence of the spirit of God.

From the very first the expression of the thoughts in the form of poetry seems to have been part of the conception of the prophetic office. Thus Jacob's last blessing to his sons, and Balaam's prophetic announcements regarding Israel and the surrounding nations, are in poetry of a very elevated character, so as we have seen, are the utterances of Moses and Miriam; and so are the writings of most of the subsequent prophets. Indeed in more than one of the ancient languages the same word is used to denote both poet and prophet.

A secondary sense of the word prophesying is the celebrating the praise of the Almighty in elevated strains and with mu-