

is thus facilitated, and upon the mind, susceptible of the emotion, the song never fails to leave the impression intended. But to carry into the Church the lesson, which the children of the world teach, the time must have come, when the Songs of Zion shall fill the hearts of believers, as fully as "Scots wha hae, &c." the breast of the patriotic Scotchman, or "Home, Sweet Home," the man who seeks and enjoys his most refined and elevated temporal gratification, in the domestic circle. Moreover, as the character of some of the Psalms changes, as the song proceeds, from sorrow to joy, from deep depression to animation, such would require the application of the skill of the composer, to prepare a tune, whose successive parts should undergo transitions corresponding to the changes in the characteristics of the successive verses. These reforms accomplished, the house of worship shall, without forfeiting its true distinction, neutralise the temptations of the theatre; and songs of praise shall at once stir the affections and elevate them to their proper object. The occupation of the believer shall no more seem to the mere onlooker (whatever judgment he may form of its real nature), a heartless and joyless service. Family exercises will then demand the song to complete the feast of faith and love. There would be no more a mere form of words, but something to quicken dead hearts, and rouse slumbering ones, in such lines as—

Whom have I, in the heavens high,  
But thee, O Lord, alone;  
And in the earth whom I desire,  
Besides thee there is none.

As thousands forget the Scotticisms of Chalmers, in the fervour of an eloquence that rose above nationality; much more would the sometimes rough verses of Rouse be unobserved, while the soul is brought under the influence of the very spirit of the true poet, whom God taught and not man.

NOTE P.—Page 143.

For an exhibition of the errors and absurdities to be found in our most popular Hymns, the reader may consult an interesting work by J. Smith, M. A., of Glasgow, Scotland, entitled "Public Worship, or Praise, Prayer, and Preaching." He is one of the many who seem afraid to acknowledge, that the difficulty of exhibiting an unexceptionable Hymn Book, for the use of the Church, amounts to an impossibility, in the hands of an uninspired writer; as the acknowledgment would virtually recognise the obligation to exclude every uninspired song from the sanctuary.