## ely colbury.

| ME IV.] |  |  |  | [NUMBER 51. |
| :---: | :---: | :---: | :---: | :---: |
| 引octrn. | with the passionate fervour, and self-confidence, with which so many of these hymns are deeply imbued. One thing is very evident, that they are of a nature most in-consistent with the temper and spirit of our own ancient | way, that, doing those things wherein we delight, we may learn that whereby we profit!' |  | little of its nature; and they required only to know it to wash their hands of the stain. It may have been, too, for this reason, that, of all unsuccessful wars, the Anierican was the least marked |
| ALE CRUCIS ABBEY. <br> V. FREDERICK WILLLAM FABER |  |  | arises, it will disappear when the heart is fully enlightened by the presence of Christ. |  |
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|  |  |  |  |  |
| of God, the Help of the unclean; | $\begin{array}{r} \text { rmm } \\ \text { ein } \end{array}$ |  | Howerer dark the moring may be, it ushers in the day.- |  |
| Cistercian servie books, 1 Iotler, as the nights gre | oly Gost, |  | $\left.\right\|_{\text {seek }} ^{\text {wait }}$ | hat undisguised and unregarded ven. falling. |
| mor beadsmen oft | song. The desertion and neglect with which the cathe- |  |  | m, |
| momken pots in movese of | from different motives and causes are found within their |  |  |  |
| meek bearts re-join the broken threa Church books, like ore in jealous beds. | equent sub- |  |  |  |
|  |  |  |  |  |
|  | timable a gift of God as the inspired poetry |  |  |  |
|  | $\begin{aligned} & \text { in- } \\ & \text { on, } \end{aligned}$ |  | friee |  |
| the perresesenes of bee | of such a living instrument for hallowing the affections? |  |  |  |
|  | banish poetry from the state which he planned as the |  |  |  |
| There comes a soul into these ruins lone, Where the clean-watered Dee his woodland chime | best for the good man; but why? It was because, whilst |  |  |  |
|  | mind, in his unenlightened condition, he felt the diffi- |  |  |  |
|  | ulating it for |  |  |  |
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| Whil harmestes moon he foul wite ort hath set, |  |  |  |  |
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| THE Poetry and music of the church.* |  |  |  |  |
| He means whicht |  |  |  |  |
| ritying the general tone of her members, and exalting it |  |  |  |  |
| more and more towards her own high and heavenly standard is found in her palmody and hyms, her spi- |  |  |  |  |
| dit |  |  |  |  |
|  | geniaity and accordance with them." What a pregrant |  |  |  |
| The effect of popular airs, not only in producing im- |  |  |  |  |
| ate | infuence of that poetry, which cannot be eril, and of |  |  |  |
| been proverbial. It is well known how important a |  |  |  |  |
|  | f |  |  |  |
| and, much more hym | of the heathen moralist, with the words of one who had |  |  |  |
| combined iofuence | known, and felt, and valued, in inods sacred house, that which the other could only have contemplated in ina- |  |  |  |
| of the human beart. And as we find on every matter |  |  |  |  |
| $y$ Seripture the same is invested with a mysterious | sp |  |  |  |
| blime interest by being introduced in its relations | "In liarmony," he writes, "the very image and cha- |  |  |  |
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| seem, indeed, as if mmsic had some profound and secret |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  | with those cleepp segge and heroess the whole land was thick with |
|  |  |  |  |  |
| freshed, and the evil spirit departed from him." It is |  |  |  |  |
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| The eloquence of oratory it recommends not, but peetry, |  |  |  |  |
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| Reason and experience, therefore, and the Divine | able both to move and to moderate all affections. The |  |  |  |
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|  | If musi, therefore, itself is to be thas spoken of for |  |  |  |
| amongst a people than the popular music and |  |  |  | bility, Church, and Crown of the British empire. |
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|  | are to man. Human productions will generally partake |  |  |  |
| the sky, though to the beholder at a distance the colours. |  |  |  |  |
|  | truly beeneficial. What has been said applies inded |  |  |  |
| oral songs, or in such as it of course evident haw | more particularly to the Psalms, as they are used ac- | of sin, against whieh the clilidren of Gad berra remedy in their |  |  |
| indicate the teniper of those who are under the | lations, and especially in chanting; yet it may lead us |  |  |  |
|  |  |  |  |  |
| erident lest | David, adapted to rhyme and metre, a custom in our |  |  |  |
|  |  |  |  | have had no orators (though hem must or might have hea |
| face of religion itself, coming forth | chanted in public worship derive a new power of access |  |  |  |
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| distinguisted by a want | soing of the same by the addition of poetic phrase, and |  | tremendous accumulation of guilt, this hidcous abuse of the powe |  |
| , and no where is this more displayed than in its |  |  | African; and witu what solem j jutice may it not have anserered |  |
| r |  |  |  |  |
| the language and the musie, is litule compatible with a | rit |  |  |  |
| serious sense of what may be hereater. We shirink, |  |  |  |  |
| And in our own day the tone of religion which has pre- |  |  |  |  |
|  |  |  |  |  |
| those without the Church, have at length found |  |  |  |  |
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| wish to guote any of them to show their Character and tendences, which would be an eas, but painful task; |  |  |  |  |
|  |  |  |  |  |
| h pervade them be only compared with the Catholic |  |  |  |  |
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