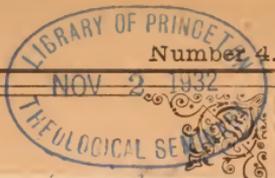


Volume I.

New Series.

Number 4.



—PSALMS, HYMNS AND SPIRITUAL SONGS....
By Rev. A. D. LORD, Batavia, N. Y.

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The present state of the Romanists in Madura is deplorable in the extreme. In the year 1773 the order of Jesuits was dissolved, and from that time, till 1830, their missionary operations were suspended. But so greatly were Protestant missionaries and their converts increasing, that Rome, in the face of all that had taken place in the past, called to their aid the Jesuits, and they have been sent out in considerable numbers, and have taken the place of the Goa priests who entered into the labors of the former Jesuits when they were disbanded, and carried on the work, though on a greatly reduced scale. This has caused great dissatisfaction and many lawsuits.

In the year 1853 the number of Roman Catholics in the district of Madura was 150,000, and the clergy 38; but in consequence of a continuance of heathen rites among them, and their aversion to education, they are, both in intelligence and civilization, far below the heathen with whom they are surrounded. And this state their guides seem to desire. In the year 1835 or 1836, when the Jesuit missionaries re-entered Madura, their first labor was to collect into heaps the school books of the American mission schools, where Roman Catholic children attended, and burn them in the streets, nor did they establish any schools in their stead.

ART. IV.—PSALMS, HYMNS, AND SPIRITUAL SONGS.*

By REV. A. D. LORD, Batavia, N. Y.

FROM this twice stated enumeration, it would seem that the inspired Apostle intended to recognize and approve a three-fold classification of the sacred lyrics then used, or thereafter to be employed, in the services of the Christian Church. Commentators have done but little to settle the meaning of the terms here used; most of the older writers have dismissed these passages with some general expression on the subject, without attempting to justify the classifica-

* Eph. v, 19; Col. iii, 16.

tion, or determine the grounds on which it should be based. Ellicott leaves it thus undecided, Prof. Hagenbach, of Basle, in an interesting article on "Church Music and Song" (*Theolog. Eclectic*, Vol. IV, p. 237), says, "The Apostolic Church recognized Psalms, Hymns and Spiritual Songs. How these were related to one another, it is hard to determine; yet, by Psalms, we are obliged to understand either the Old Testament Psalms, or Christian Psalms modeled after them; by Hymns, songs of praise; and by Spiritual Songs, hymns of a more general character. Olshausen sees no distinction in them, but considers them as being only different terms for one and the same thing." Dr. Lange, as quoted by Prof. Harbaugh, (*Am. Theolog. Review*, III, 272,) gives a curious and interesting disquisition on the subject, but it is rather theoretical than practical.

Believing the careful statement of the classification to indicate that it rested upon important distinctions clearly apprehended by the apostle, and that the grounds of these distinctions may be ascertained and understood; feeling confident that the subject is one of no little practical importance to the Church, we propose, without reference to abstruse theories, or nice æsthetic distinctions, to investigate facts; and to do this by examining our sacred lyrics for the purpose of ascertaining what differences may be found in the matter they contain, on which such a classification can be based.

A slight examination of the hymns, so called, in any one of our collections, will show, first, that a large proportion (about one-half) of them contain no address to the Deity; and second, that an equal number have, in one or more stanzas, a direct address to God. In the greater part of these, the address is in the form of prayer or supplication; while a smaller number contain no petitions, but are filled with devout and adoring views of the character and attributes of God, accompanied with thanksgiving, or ascriptions of praise, honor and glory to him, as Creator, Preserver or Redeemer.

The objects of the class first named, those not addressed to God, are either to state important religious truths, or, when addressed directly to the human soul, to secure its attention

to these important themes, to arouse the dormant energies of its spiritual life, to kindle its emotions, to warm its affections, to intensify its desires, to strengthen its purposes ; and thus to cheer it onward in its pilgrimage, and encourage it in its warfare ; or prepare it to enter the presence chamber, and present its prayer, or offer its adoration and praise, at the footstool of its King. In the forms of address first named, the soul, deeply impressed with a sense of its want, its weakness, its dependence, comes to God, with faith in his ability to supply all its needs, to ask for that supply. Prayer is therefore the distinguishing characteristic of this class. In the other form of address we find the utterances of the soul, when, its own wants and those of the body being for the time fully supplied, it is filled with a sense of the abounding goodness and mercy of God, and can only pour forth its devout emotions, and express its glowing affections in ascriptions of thanksgiving, adoration and praise. This is the highest style of sacred verse : it is closely allied in character, indeed identical in matter and spirit, with the music of the heavenly world.*

Have we not, then, three distinct classes of sacred lyrics, differing widely in the matter they contain, the purpose for which they are intended, and the frames of mind to which they owe their origin ? What names shall we apply to each of these classes ? Since Psalm has always been regarded as a sacred word, and, by almost universal consent, has been applied to lyrics used by worshipers of the true God ; and Hymn was applied by the Greeks and Romans to the odes used in the worship of their deities ; while Song, without the epithet spiritual or sacred, is appropriately applied to any secular lyric poem ; it will, doubtless, be admitted that the names in one title are arranged as an anti-climax. We propose, then, that the highest style of lyrics above described be called Psalms, the next, Hymns, and the third Spiritual Songs.

* A short time before his death, Toplady, the author of "Rock of Ages," said, "I can not tell the comforts I feel in my soul; they are past expression. The consolations of God are so abounding that he leaves me nothing to pray for. My prayers are all converted into praise."

Remembering that the Psalm contains praise, the Hymn prayer, or a declaration of faith in God, and that the Song is generally addressed to created beings, no one will find it difficult to classify the contents of any Hymn-book. True, we shall find some of mixed character; this might be expected. Some are Psalm-hymns, Psalm-songs, or Hymn-songs; while a few have the characteristics of all three. Yet it will be found that four-fifths, if not nine-tenths, may be appropriately referred to one or another of these classes. To be satisfied of this, it will only be necessary to examine forty or fifty of the hymns of any collection.*

Adopting this classification, it will be found that the Psalms need no subdivision. Hymns may be divided into four classes: first, those containing prayer only; second, those containing confession for sin or negligence in duty, followed by prayer; third, those in which a meditation upon religious truth is followed by prayer; and fourth, those in which a similar meditation upon the attributes of God, or the work of Christ, is followed by a declaration of trust or an act of self-consecration. Spiritual songs are divisible into three classes: first, those containing statements of doctrine or truth, without the form of address; second, those of warning or exhortation to the impenitent; and third, those addressed to believers.†

*PSALMS:	"Eternal wisdom! thee we praise,"	Church Psalmist, Hymn 12.
	"Great God! how infinite art thou,"	" 13.
HYMNS:	"Father whate'er of earthly bliss,"	" 434.
	"Lord, we come before thee now,"	" 428.
SP. SONGS:	"My soul, be on thy guard,"	" 407.
	"Nor eye hath seen, nor ear hath heard,"	" 684.
†HYMNS:	Class I—"Father of heaven! whose love profound,"	Hymn 224.
	"Lord! when we bend before thy throne,"	" 437.
	II—"O thou, whose tender mercy hears,"	" 281.
	"Lord! at thy feet we sinners lie,"	" 289.
	III—"Since all the varying scenes of life,"	" 368.
	"Oh! where shall rest be found?"	" 672.
	IV—"Majestic sweetness sits enthroned,"	" 145.
	"I'm not ashamed to own my Lord,"	" 419.
SP. SONGS:	Class I—"Faith is the brightest evidence,	" 385.
	"Nor eye hath seen, nor ear hath heard,"	" 684.
	II—"Sinners, the voice of God regard,"	" 270.
	"Return, O wanderer, now return,"	" 273.
	III—"Bless, O my soul, the living God,"	Ps. 108.
	"Come ye that love the Lord,	H. 330.

Hoping that an examination of the hymns, etc., referred to in the note, and of others which they may suggest, will show that the distinction claimed really exists, let us turn to the Book of Psalms. These inspired lyrics have usually been regarded as Psalms, without reference to their contents, or the purpose for which they were really intended. They are often spoken of as containing only "matter of praise;" yet it can not have escaped notice that many of them contain no address to God. More than sixty of them accord with our definition of a Spiritual Song, nearly seventy contain prayers, and only about twenty have the form, or contain matter of *praise* to God. An examination of their *titles*, (which Dr. Alexander regards as authentic) will show that the classifications here proposed are recognized in them; four are entitled Prayers, and at the close of the seventy-second, many others are, impliedly, so named; seventeen are called "Songs," and thirteen others have the title "Song or Psalm," so that one-fifth of the whole number are thus designated.

Among these sacred poems we find the types not only of the three great classes of lyrics, but of all the varieties of the Hymn and the Spiritual Song. The 65th, 89th, and 145th, are the grandest specimens of the Psalm. The 17th, 35th, and 143d, are examples of the first class of Hymns; the 51st and 102d of the penitential; the 19th is a most admirable model of the meditative Hymn; the 91st, 119th,* and 139th belong to the same class; and the 73d and 92d are Hymns of faith and trust. Of the didactic Song, the 1st, 2d, 23d, and 37th are good examples; the 52d and 53d belong to the second class; and the 33d, the 95th-100th, the 146th-150th, and many others, to the third class of Spiritual Songs.

"Whoso offereth praise, glorifieth me." One important object aimed at in the presentation of these views, is to call attention to the subject of praise in connection with the services of the sanctuary. Are Christian people aware how seldom any thing in the form of praise to God is sung? Having observed with care for some years, we can affirm that

* All but three of its sections contain petitions.

it is not uncommon to attend church for weeks in succession without hearing in the singing a single ascription to God. True, many ministers are accustomed to exhort us to "sing to the praise of God," and this not unfrequently when the selection is addressed entirely to human beings, or does not contain the name of God!

It has been stated that we have but few true Psalms; probably none who have not given special attention to the subject are aware how few there are. A Doxology is a brief Psalm. The three elements of a Doxology, (as given, in substance, by Prof. J. A. Alexander, Sermon X, Vol. I) are: It is always and exclusively addressed to God; it should contain an ascription of praise, and a wish that others may join in praising him; but a large part of the stanzas, called Doxologies, are mere *exhortations* to others, to praise God, without even the form of a direct address to Jehovah! Can the singing of such *exhortations* be regarded as praise to God? Will he accept it as such? When the minister invites the congregation to sing praise to God, the response should be, We praise thee, O God! But we shall not now indicate the changes that need to be made in our Psalmody in order that *praise* may become a part of our worship; we leave this topic without further remark, hoping that the subject will receive such attention as it deserves.

It is proper to add that, as might be expected, the tunes appropriate to each of these classes differ as widely as the lyrics to which they should be sung. Psalms should be sung to tunes of a grand, stately and majestic movement, like Old Hundred, Park Street, Missionary Chant, Patmos, Shawmut, etc. Hymns should generally be set to tunes of a quiet, smooth, gliding character, and having but a very moderate compass, as Hamburg, Malvern, Ward, Naomi, Balerna, Boylston, Dennis, etc. Spiritual Songs, (with a few exceptions) require the most lively, animated tunes, and those having the greatest range of notes properly employed in sacred music; as Uxbridge, Duke Street, Deerfield, Christmas, Coronation, St. Thomas, Laban, Ariel, Lucas, etc.

A little attention to the subject will convince any one that

our tunes differ in character as here represented. It is one of the most painful inflictions to be compelled to hear a humble prayer, or a penitential hymn, sung to a lively song tune, or to one so difficult or intricate that all thought of the meaning is lost on the part of the choir, in the effort to execute the music, and on the part of the congregation in their sympathy for the execution perpetrated.

We confidently believe that the practical recognition of this classification of the hymns and tunes will aid greatly in solving the problem of congregational singing. It will be found that three or four psalm, hymn, and song tunes in each of the three most common metres, and one or two of each in metres less frequently used, together with four or five good chants, (which all could easily learn) will answer all purposes; and such a number of tunes could be learned so generally and so thoroughly, that they could soon be sung well by the great body of a congregation. The secret of the good singing in the Protestant churches in Germany, and in many of the Lutheran churches in this country, may be found in the fact that all learn them.

In regard to social meetings, we believe that a selection of twenty psalms, fifty or sixty hymns, and as many sacred songs, could easily be made, which would meet the wants of such meetings better than any existing collection. The tunes needed for such a selection, would not number more than twenty-five or thirty.

Of the practical bearings of the foregoing views, the aid which a clear understanding of the proposed classification may afford to those who conduct the services of the sanctuary, or lead in social meetings, we do not propose to speak. We leave the subject with those who love the courts of the Lord, hoping that its discussion may do something for the improvement of one of the most important departments of public worship.

ART. V.—TRACES OF AN EXPECTED REDEEMER IN
PROFANE LITERATURE.

By REV. ISAAC S. HARTLEY, New York.

EVERYTHING pertaining to Jesus Christ, his person, history and doctrine, is important. None will question this, who are familiar with the religious thoughts and opinions, which, through the ages, have exercised dominant influence in the world. Aside from their relations to a future life, it is a self-evident proposition, that the doctrines and teachings of Christ, as founded in righteousness and aiming at the well-being of mankind, rise immeasurably above all other theories and doctrines which philosophers and teachers have endeavored to impress upon the race.

The world by wisdom knew not God. What more have the wisest uninspired men achieved, than to confute each other's systems? The world has advanced, but the elements which have entered into its progress, may all be traced to the historic person of Jesus Christ. He alone is its real centre, and every line of truth and light proceeds from him. Thus has it ever been, and thus will it be in the world's future.

But it is not our purpose to write the history of Jesus Christ, nor to show the necessity of his advent, nor yet to demonstrate wherein consist the elements of his power: rather admitting Christ's real nature and character, that he is the Son of God—"God manifest in the flesh," let the inquiry be confined to a consideration of this leading question: Does there not run through, and has there not been apparent in nearly every religious creed or belief, the idea of a Saviour, and a coming Saviour; and is not this same Saviour, he whom the Scriptures introduce to us as Jesus Christ, the Son of Joseph and Mary, the only-begotten Son of God? Such is the question it is proposed to consider.

It has been said that Christ's claim as the Saviour of the world rests purely upon his own testimony; whereas that man can be the real Saviour of Mankind, who is witnessed to, not by himself but by the testimony of all peoples. Grant this

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