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CAUSES OF THE LOW STATE OF RELIGION IN THE CHURCH.

BY REV. ISAIAH FARIS.

The present state of the church suggests the question, "Is there no balm in Gilead? Is there no physician there? Why then is not the health of the daughter of my people recovered?"

This question is not intended to suggest a doubt as to either the existence or the skill of the physician, nor yet as to the efficacy of the remedy which he prescribed, but only astonishment that, under such favorable circumstances, the health of those who profess to have submitted themselves to the treatment of the great physician is not recovered. Where there is no ground for doubt of either the character of the physician or the fitness of the remedy, there is room for suspicion that the patient is either refusing or neglecting to appropriate and apply the remedy put in his hand.

The beginning of our spiritual life is our being born of the Spirit, and its development is the effect of the continual communication of his influences in the "sanctification of the Spirit." The cause of the low state of religion might then be told in few words—the *lack of the Spirit*. But to answer the question in this summary way, would be talking to little more purpose than if a physician would tell you that his patient was dying for *want of vitality*. You would still want to know the *cause* of this lack of vitality. As the Spirit is the source of all life, if we lack the Spirit we must be lifeless. But why do we lack the Spirit? Our Saviour represents God as more willing to give the Holy Spirit to those who ask him than an earthly father is to give his son bread. There can then be no doubt that one cause of the low state of religion in the church is the *want of prayer for the Spirit*.

When Jesus departed from his disciples after promising to send them another comforter before many days, it appears that they never rested, but continued instant in prayer till the promise was

*Read before Iowa Presbytery and published at its request.

roused them from sleep, and put them upon asking, "What shall we do?" But as for us, preaching is our profession; we are satisfied if we please our people and secure our salaries. If we would see the prime cause of the lukewarmness of the church, let us look within. A live preacher in the pulpit would almost certainly kindle some of the coals in the congregation, and these again would re-act on the pulpit; and when this state of things shall become common, the church will be kindled into such a glow as to become really, what it is theoretically, "the light of the world." That we may be more fit for the Lord's work, we should continue to observe our rule to have an opening sermon at each meeting of Presbytery, and also to make religious conferences and devotional exercises a special feature of our meetings, in which we should take pains to stir up each other to more zeal in our work, and make special prayer for the outpouring of the Spirit on ourselves, and on the churches to which we minister.

THE BEAUTY OF GOD.

BY REV. JAMES KENNEDY, NEW YORK.

In our efforts to apprehend the nature and character of God, there is no richer field of study and research than the many terms which the Spirit has borrowed from objects with which we are familiar, to help us to correct ideas of divine attributes and perfections. These terms, almost innumerable, and gathered from the wide sweep of the universe, are a revelation of God, more especially in two aspects, first, of his nature and being, and secondly, of his relations to his creatures, particularly to the members of his redeemed family. Thus to reveal his nature and being we have terms taken from light, heat, space, time, duration, gravity, beauty, sublimity, majesty, purity, &c., &c.; whilst his relations to his creatures are set forth by such terms as creator, preserver, father, king, judge; and his peculiar covenant relations to his redeemed are indicated by terms taken from human relationships, natural objects and processes, human pursuits and from almost everything suggestive of the security, happiness, enjoyment and unending good, flowing from his being our God and we his people.

Among the terms setting forth the divine character and perfections, there is none more peculiar and interesting than that of beauty, and yet perhaps none less frequently considered, although the underlying idea is often expressed both in substantive and adjective form. Thus in the substantive form we have it in such expressions as, "To behold the beauty of the Lord," (Ps. 27: 4,) "Let the beauty of the Lord our God be upon us," (Ps. 90: 17,) "Thine eyes shall behold the king in his beauty," (Isa. 33: 17,) "For how great is his goodness, and how great is his beauty," (Zech. 9: 17). In the adjective form we have, "Fairer than the children of men," (Ps.

'45 : 2,) "Behold thou art fair, my beloved," (Song 1 : 16,) "Altogether lovely," (Song 5 : 16,) and "fair to, or as God," (Acts 7 : 20). Whilst, however, such terms in relation to God are sufficiently common and familiar, the difficulty is to get hold of the underlying idea so as to attain to definite thoughts and conceptions of him from the use of the words we employ. What do we mean by the term beauty and its correlatives as applied to God? How can we designate him, either essentially or mediatorily considered, as "altogether lovely"? In considering such questions it may perhaps help us a little to inquire what has been thought and written about beauty in the abstract.

What is beauty, and wherein does it consist? are questions which have been considered and discussed at length by a long succession of thinkers and writers, from the times of Plato and Aristotle till that of Sir William Hamilton and his critics. Without, however, waiting even to mention the theories regarding beauty by such eminent writers as Baumgarten, Kant, Schiller, Schelling, and more recently by Reynolds, Allison, Jeffry, Ruskin, Blackie, Sir William Hamilton and many others, it may be sufficient to state that the differences of opinion among them chiefly regarded one point: Is beauty objective or subjective? Some have strongly maintained that beauty is a quality in objects, a constant quality, inherent and potential, to the operation of which we owe all the pleasurable emotions and delight, which the contemplation of such objects awakens. Others, again, considered beauty as something almost wholly subjective, and, as put by Jeffry in his Critique on Allison's "Principles of Taste," "The emotions excited by the contemplation of certain objects are not original emotions, nor due to any quality in the object that excites them, but merely reflections or images of other original emotions, which external objects may suggest or reveal, by the laws of association, as mere accidents." Thus they held, as in the case of the artist, that beauty, properly speaking, was merely the working of an internal faculty, to which some gave the name of a sixth sense, alleging that its absence in the inferior animals was the reason why they have no idea of beauty and sublimity. Neither of these views, however, is now fully accepted. It is generally admitted that, in this respect, as in our other experiences through our senses, there must be something in the object contemplated capable of acting on us and exciting an emotion, and also some faculty in ourselves capable of receiving an impression, and that beauty, as a realized experience, is the joint action of the two. Just as in any other experiences through sensation, as for example, in sweetness or bitterness. The thing we call sweetness or bitterness is not in the object alone, nor in our organs alone, but in the contact of the object with the organ which it can affect. Place honey on the hand there is no sweetness, rub it on the eye or pour it into the ear and there is no sweetness, but bring it into contact with the nerves of the mouth and sweetness is a realized experience. So it

is with beauty. If it were objective alone all would receive the same impressions from the same objects, which is far from being the case; whereas to hold it to be subjective alone is simply to fall back on the idealism of Bishop Berkeley, and to conclude that for one of our experiences through our senses it is not necessary to suppose the existence of a material universe at all. It is plain that the state of the faculty perceiving must harmonize with the quality in the object perceived so as to make beauty a part of our experience, therefore some see beauty where others see none. And, as we shall afterwards more fully see, this is just as true in the moral as in the physical world, as exemplified in the judgment of some concerning him, who is to others "altogether lovely," when they declared, "There is no beauty why we should desire him."

These hints will enable us to understand something of the attribute of beauty in the three applications, in which we use the term, namely, physical beauty in nature and art; personal beauty in the living subject; and moral beauty in the spiritual world. And first to begin with physical beauty in nature and art, there are chiefly two channels, the eye and the ear, through which we receive impressions of the beautiful. Our impressions through our other senses touch, taste and smell may be pleasant and delicious, but we never call them beautiful. As, however, through the eye or the ear our æsthetic faculty is reached, we become conscious of feelings either of intense pleasure and enjoyment or of loathing and disgust. As it enters through the eye physical beauty consists principally of three elements, color, form and the combination of color and form. From our earliest experiences we associate beauty with color in the landscape, the flower, the picture, and the many changing aspects of the heavens and of the earth. And as color is only light broken up and reflected, light thus comes to be, in one shape or other, an essential element in the beautiful. Form also is always associated with our ideas of physical beauty, so much so that, at one time, "the waving line of beauty" was supposed to constitute its very essence. And it is a striking fact that beauty in the natural world—and the same may be said of art—hardly ever appears in right angles and straight lines. The mountain and valley, the wave and the beach on which it breaks, the grandest flora, and the fauna of richest plumage, most admired shapes, and most graceful postures, and even "the human form divine," are all rounded off and made of wavy outline, the more delightfully to impress us with a sense of the beautiful. And then combination of color and form also gives endless variety to the beautiful, and like the kaleidoscope, makes every turn in nature and art present some new views of beauty and loveliness not enjoyed before. And it is this that enables the artist to go on, almost *ad infinitum*, in constructing objects to gratify our æsthetic faculties, and enlarge the sphere of our enjoyments. Then through the ear also impressions of the beautiful are continually made. These also are chiefly of three classes, first, sounds that

express pleasing, strong emotions; secondly, pleasing successions of sounds; and thirdly, harmonious blending or combination of sounds. The first charms us by its power over our feelings, the second because it produces melody, and the third because it produces harmony; and the three taken together furnish an ideal of beauty—unity in diversity, and diversity in unity—which runs through all our conceptions of the beautiful, whether physical, personal or moral.

In passing to the second application of the term beauty, the personal, it is to be observed that while we often speak of the inferior animals as beautiful, yet it is in a sense very little higher than that in which we speak of inanimate objects or works of art, a sense almost exclusively physical. No doubt there are lilies and other flowers of the garden and field, as also insects, birds and other animals, of which it might be said that for brilliant colors and magnificent forms, "Solomon in all his glory was not arrayed like one of these." And yet there is in an ordinary child a beauty not possessed by the rarest flower or the most highly adorned animal, a beauty human and personal, that gives us a pleasure in contemplating, and awakens an emotion in beholding, which the others cannot impart. The human and personal is therefore a higher order of beauty, and while it may embody all that belongs to the physical in color and form, it rises far above it in intrinsic excellence and the emotion it awakens. It principally consists of three things, complexion, symmetry and expression. In relation to the first, complexion, the important place it holds in personal beauty is obvious from the fact that in one of the most complete pictures of human beauty ever drawn (Song 5: 10-16,) it is the first particular mentioned: "My beloved is white and ruddy." It is true that this may not be the standard of complexion to the whole human family, for different races have, no doubt in this respect, different standards, but whatever comes up to our ideal, that is to us beauty. One may prefer the blonde and another the brunette, but it is enough to make beautiful that one's ideal is reached. A much more important element, however, in human beauty is to be found in symmetry, that is, in perfect harmony and proportion of all the parts. If any, even an insignificant, part be wanting or deformed, in so far personal beauty is defective. The loss of the nose, of an eye, or even of a tooth, is sufficient to mar the beauty of an otherwise lovely person. We all know the story of Lord Byron, who, with the rarest graces of person, had so much trouble with his deformed foot, showing that symmetry in personal beauty is to be "*altogether* lovely." And then the third thing in personal beauty is expression, which also lifts us above the physical in nature and art. The reason is, expression implies life. Not in a corpse or statue, but in a face, voice and person, from which there is the outflow of thought and feeling, and of the finer, nobler, purer impulses, sympathies and emotions of our nature, is personal beauty to be found. Tenderness, kindness, affection and goodness make even the homeliest face charming.

When the eye beams with love, and the voice is tender with emotion, and the whole face and person express the higher and better sensibilities of our heart, we all feel the beauty that is in such expression, and even a child will willingly yield to its attraction and power.

In passing to the third application, in which we speak of the beautiful, namely, the moral, we may perhaps experience more difficulty in making the matter clear, as few think of beauty in that aspect at all. And yet with Young in his *Night Thoughts* we may ask and reply:—

“Has virtue charms? I grant her heavenly fair.”

In fact in striving to reach the highest ideal of beauty we have to fall back to the *to kalon* of Plato, which at once meant the beautiful and the good, or as Victor Cousin afterwards enlarged Plato's idea, and made it, “the true, the beautiful and the good.” Without such moral elements physical, and even personal and intellectual beauty, is of a low order. Imagine two men equally perfect physically, and equally gifted mentally, but the one God-fearing, chaste, temperate, charitable, upright and a pattern of virtue, and the other godless, intemperate, unchaste, cruel, dishonest, immoral and profane, and in comparing the two, as seen in life, do you need to ask, “Has virtue charms?” Compare David with Saul of Gibeath, or John with Judas Iscariot, or the poet Cowper with Lord Byron. Besides think of the terms by which we designate vice and vicious courses, as hideous, abominable, filthy, vile, corrupt, &c., and is not beautiful a suitable word for virtue, as the opposite of these? In fact, “Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure,” these are the things that are “lovely and of good report.” Therefore in the truest sense of the term we may say of a disposition, a grace, a habit, a character or a kind deed, that it is beautiful. And thus our ideas of the beautiful commencing with the physical, pass into a higher order in the personal, and develop into the highest form in the moral and spiritual. Moral beauty must embrace the following elements, (1) conformity to the highest known standard of moral rectitude and perfection; (2) moral symmetry, nothing wanting, nothing superfluous; (3) the exercise and expression in word and deed of perfect moral feelings and sentiments toward all to whom we hold moral relation. And as these three elements enter into our whole being, character and active existence, we will be characterized by the “Beauty of Holiness.”

These general statements about beauty in the abstract will help us to form some idea of what is meant by that term in its highest application to the nature and being of God. They also help us to understand how in a language, so rich and picturesque as the Hebrew, so many distinct words are employed to express the beautiful. Some nine or ten different words are thus employed, sometimes as verbs, at other times as substantives and adjectives, and the finer

shades of meaning they express seem as if intended to carry us around the objects we contemplate, the more fully to impress us with their beauty as seen from many standpoints. Of these, however, only four are used of God, sometimes of God essentially, but more frequently of the Son of God as Mediator, and are, in many respects, a revelation of the nature, being, and relations of God, as well as of the persons in the Godhead. It is true there is a fifth word for beauty in connection with the Messiah, (Isa. 53 : 2,) but as its use in the passage is merely negative it is not necessary to refer to it farther. There is also a term, sometimes put for beauty, and frequently applied to the Mediator in the song, but as it is also a name for the roe or hart, and so translated, its use is evidently entirely figurative. Of the four directly applied to God, to characterize him, the first, (noam) signifies sweetness, pleasantness, delight, and is that employed in two passages already referred to, "To behold the beauty of the Lord," (Ps. 27 : 4,) "And let the beauty of the Lord our God be upon us," (Ps. 90; 17). The second, (yophi) fairness or attractiveness to the eye, is the term for beauty in two other passages, to which we have also already referred, "Thine eyes shall see the king in his beauty," (Isa. 33 : 17,) "How great is his goodness, and how great is his beauty!" (Zech. 9 : 17). It is this word also that is used to describe his dwelling-place, "Out of Zion, the perfection of beauty," (Ps. 50 : 2,) and the church, his beautiful spouse, "So shall the king greatly desire thy beauty," (Ps. 45 : 11). In the verbal passive form also, signifying to be made or become exceedingly beautiful, it is applied to the great Bridegroom himself, "Thou art fairer than the children of men," (Ps. 45 : 2). The third term, (hadarah) conveying the idea of honor, majesty, glory, is at least once put for God himself, "That they should praise the beauty of holiness," (II. Chron. 20 : 21). It is also the word so often used to express a feature of divine worship, without which it would be unbecoming the majesty, glory and character of God, "Worship the Lord in the beauty of holiness," (Ps. 29 : 2). The fourth term for beauty, in its application to God, from a verb signifying to desire intensely or long for, is, as a substantive, (chemdah) a name for the expected and longed for Messiah, "The desire of all nations shall come," (Hag. 2 : 7,) and in another form, (machmad,) also a substantive, it is used to describe our Redeemer, "Yea, he is altogether lovely," (Song 5 ; 16,) or to be desired. The term, however, in its many shades of meaning, when used of persons, signifies beautiful, lovely and desirable, especially in relationship.

Now we think it somewhat remarkable about these four terms, that while used to express something about God, they are also employed to express all kinds of beauty, physical, personal, moral and relative. The first is used of places, (Joshua 15 : 41,) of palaces, (Isa. 13 : 22,) of plants, (Isa. 17 : 10), of the delights and delicacies of men, (Ps. 141 : 4,) and even of the glories and enjoyments of heaven, (Ps. 16 : 11). The second is used almost exclusively of

personal beauty, and of cities and communities only as personified, (Ezek. 16 : 15). The third expresses every form of social and moral beauty, while the fourth, especially when used of persons, always expresses what is desired and longed for in relationship, of which many examples might be given. And it is interesting to know that it was from this fourth term, used by Haggai and the spouse, (in the latter case machmad,) to characterize Messiah, that the false prophet of Islam assumed the name Mohammed—the desirable one—his name originally having been Halabi—claiming that these passages had reference to himself and his coming. Now in view of all we know these four words to express by way of beauty, is it not reasonable to conclude that, when we find them often applied to God, it must be taken to indicate that to him must belong all the elements, physical, personal, moral and relative, to which we attach the idea of beauty.

First, the beauty of God must embrace all those elements that gave origin and being to physical beauty. We do not mean that God is in any sense material, but all those perfections and powers that made matter what it is, and moulded it into the innumerable forms of loveliness in which we often behold it, must belong to him. As the artist has the concept of color, form and combination in his own mind before he applies the brush or chisel, and in his picture or statue only materializes his own previous mental states or ideas, so all that has ever entered into realized, physical beauty in nature, must have been previously in the divine consciousness, and creation has only materialized so much of God. Indeed as much may be said of every aspect of God's works. All the laws of physics, of motion, affinity, mathematics, numbers, and of every kind of relation, must first have had a place in him before they could have existence in his works; and indeed it might perhaps be said of all these, that they are only God immanent in his creatures. "He that planted the ear shall he not hear? He that formed the eye shall he not see?" "For in him we live and move and have our being." It has been said of himself by a successful discoverer and inventor of the present day, that the way he achieved success in anything he was induced to undertake, was that he first had a suggestion that it was possible, and this suggestion he followed up by research and experiment, examined everything, tried everything, till the original idea was realized, and that such is the secret of success in all discovery and invention. But all this is but the groping and stumbling of imperfect knowledge. God, however, is neither discoverer or inventor. "Known unto God are all his works from the beginning of the world." "For what may be known of God is manifest in them." Therefore in what we most admire and enjoy in his work, we have only imaged what in an infinitely more glorious manner and degree originally belonged to God himself. We can, therefore, realize the suitableness and strict truthfulness of the words of worship, put by Milton into the mouth of our first parents:

“These are thy glorious works, Parent of good,
Almighty! Thine this universal frame,
Thus wondrous fair. Thyself how wondrous then
Unspeakable!”

Secondly. The beauty of God is personal beauty. This, as we have previously suggested, is a higher order of beauty than anything merely physical. There is a beauty in a lovely child, or expressive human countenance, of a higher order than in the rarest flower, gaudy peacock, or bird of paradise. Just so with God. *As a person* he is far more beautiful and glorious than in all the abstract elements or first principles that belong to his nature. Nothing derogates more from the glory of God than to represent him as a principle, a force, a law, or any combination of these. He is not a bundle of attributes, but a personal God with personal character, will, affections, relations and acts. As a person he is the *living* God, and his personality is not only necessary to give meaning to our devotional acts, but lends them a beauty and charm without which we could have no enjoyment in them. And it is to express this beauty and perfection of personal attributes and qualities that the anthropomorphic mode of describing God is so often employed, and we read of his hands, feet, eyes, ears, &c. Without this idea of personality, our conceptions of God would degenerate into mere pantheism, and there would be no joy in approaching him, or anything beautiful and attractive to engage our heart's affection, stir our emotions, or enable us to realize fellowship with the object of our worship. And, without touching on controversy, we think the idea of tri-personality in the Godhead adds immensely to our conceptions of his beauty. We remember at one time reading an *a priori* argument for a plurality of persons in the Godhead, founded on the fact that God's moral nature and character are the basis of moral law, and that moral law supposes and demands relationship to its application, and that hence in eternity, before there were any moral creatures, God could only have been active in such a relation as is implied in a trinity of subsistences in himself. And such a view of God, implying in all his works of creation, providence and redemption, the idea of communion, counsel and co-operation certainly exalts wonderfully our ideas of God's personal beauty.

Thirdly. God's beauty largely consists in the highest measure and degree of unchangeable moral excellence and perfection. The good is alone the truly beautiful. “For how great is his goodness and how great is his beauty!” And how closely this is related to the idea of his personal beauty is obvious from the fact, that to the personal alone belongs the moral. Moral character is an attribute of personal identity. And in this respect God has a beauty of infinite, unchangeable, moral perfection that cannot pertain to any creature. No creature is all light, but has some part dark. Even beings created pure had the possibility of falling away to detract from absolute perfection, such as is possessed by God. Even the seraphim, seen by the prophet, confessed conscious imperfection by

covering before God their faces and their feet. But in point of moral perfection "God is all light and in him is no darkness at all." In him there is nothing superfluous and nothing wanting, neither excess or defect, but perfect symmetry in all that he is, expresses, or does. In man what often passes for personal greatness is only one power or faculty overtopping and dwarfing the rest, as we often see in close planted young trees, so that greatness on one side produces littleness on the other. But all the divine attributes and perfections are equal and homogeneous and the spirit of each pervades and characterizes all the rest, so that he is merciful in his justice, and just in his mercy, powerful in his wisdom and wise in his power, &c., &c. It is thus that holiness belongs to and characterizes all his attributes, so that in the exercise of any of them there can be no evil, positive or possible. "The Lord is righteous in all his ways, and holy in all his works." And, therefore, as Charnock observes, "his holiness is his glory and beauty; and as when we take the picture of a man we draw the most beautiful part, his face, so when God would be drawn to the life, he is drawn in this attribute, as being his most beautiful part, and most valuable to him. Power is his hand and arm; omniscience his eye; mercy his bowels; eternity his duration; and holiness his beauty." "That should praise the beauty of holiness;" "Glorious in holiness;" "Holy, holy, holy, Lord God of hosts, the whole earth is full of his glory." And how superlatively beautiful the Holy One of Israel is, in this respect, when contrasted with the gods of the nations. Idolaters had "gods many and lords many," and divided among them the attributes of the true God, as far as they knew them, but to none, in any case, did they ascribe holiness. The reason was that in making their objects of worship they carried out the delusion, charged against them by God, "Thou thoughtst that I was altogether such a one as thyself," (Ps. 50: 21). They reversed the order followed at man's creation, when the creature was made after the image of the Creator, and now they attempt to make gods after the image of man, and that of fallen man too. No wonder then that holiness was wanting, the moral character of their deities shamelessly vile, and the worship offered them impure and abominable. But Israel's God is "the Holy One," and his worship is "in the beauty of holiness."

Fourthly. The desirableness of God in saving relation is also very largely an element in his beauty. We have seen how one of the words for beauty, applied to God, means attractiveness and another desirableness in relationship, especially the conjugal. Thus when the tongue of the psalmist became "as the pen of a ready writer," his first glad utterance is, "Thou art fairer—more attractive—than the children of men," and the spouse cries, "altogether lovely," or an object of desire; and the prophet blesses the world by the assurance that, "The Desire of all nations shall come." And perhaps no such attractive and inviting view of God can be presented to the human mind as that of God in Christ "reconciling the

world to himself," and renewing with man those relations which sin had broken off. What glory and beauty shine in such a view of God! His eternal purpose, his everlasting love, his ineffable wisdom, his boundless grace, the wonderful incarnation, the attraction of the cross, the power of his resurrection, the present benefits and prospective bliss of being his, all how full of beauty! To have God restored to us as our Father, his Spirit constantly dwelling in us as our comforter, to be married to the Son of God, and to have him constantly engaged for us in all those marvellous offices and relations that require two hundred words to express; what an object of desire! Something in indissoluble relationship, that can meet every want, satisfy every desire, secure every interest, and cover our whole present with peace, and our whole future with glory; how well calculated to make us exclaim, "Let him kiss me with the kisses of his mouth for thy love is better than wine;" and pray, "Let the beauty of the Lord our God be upon us." How fully also does it explain the glad rapture of soul in being able to say in contemplating the beauty and glory of Christ, "My beloved is mine and I am his."

But "the beauty of the Lord our God" is an inexhaustible theme, and we know no such delightful food for thought as those pictures of our Lord which we have in the Song and Apocalypse. The hints we have thrown out may at least impress us with three things. 1. The need of a highly spiritual state of mind, or spiritual æsthetic faculty, to appreciate and enjoy divine beauty, as exhibited in many forms. This point we had intended to illustrate at length in this paper, but space forbids. 2. That if in saving relation to God his beauty will in some measure be on us, and like the woman in the Apocalypse, we will be "clothed with the sun." 3. That there is enough in God to furnish our minds employment and enjoyment to all eternity.

GOD REWARDS THE WORKERS.*

BY MRS. S. E. BOAL.

There is a promise of reward to all faithful workers, whether in the natural or moral world. Solomon tells us "in all labor there is profit," and "the hand of the diligent maketh rich." Industrious people, whatever be their calling, are generally successful. The man that sows the seed reaps the harvest. Labor and reward are naturally related to each other. The servant looks to his employer for his wages; and all who serve the Lord may be assured they will receive a full reward. "God is not unrighteous to forget your *work* and *labor* of love, which ye have showed toward his name, in that ye have ministered to the saints and do minister." If we expect to obtain the reward, we must do the work.

*Read before the Pittsburgh Presbytery Ladies' Missionary Society, and published at its request.