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"THE SEVENTH DAY IS THE SABBATH OF THE LORD THY GOD."

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WHOLE NO. 1186.

it teaches. Thoughtful Master Talbot was at the bottom of it all.

ANECDOTES OF QUEEN VICTORIA.

Grace Greenwood contributes to the first number of the Weekly Advocate the following, among other anecdotes of Queen Victoria:

Another little anecdote, which shows her simplicity of character and shrewdness of perception, was told by a gentleman who once enjoyed the pleasure of a very formal interview with her, under rather peculiar circumstances. My friend, Mr. W., is a person of very artistic taste—a passionate picture lover. He had seen all the great paintings in the public galleries of London, and had a strong desire to see those of Buckingham palace, which, not being a "show-house," were inaccessible to an ordinary commoner. Fortune favored him at last. He was then a brother of a London carpet merchant, who had an order to put down new carpets in the state apartments of the palace, and so it chanced that the temptation came to my friend to put on a workman's blouse, and enter the royal precincts, while flag indicating the presence of a fugitive family floated defiantly on the roof. So he effected an entrance, and when once within the royal halls, dropped his assumed character, and devoted himself to the pictures. It happened that he remained in one of the apartments after the workmen had left, and, while quite alone, the Queen came tripping in, wearing a plain white morning dress, and followed by two or three of her younger children, dressed with like simplicity. She approached the supposed workman, and said:

"Pray, can you tell me when the new carpet will be put down in the Privy Council Chamber?" and he, thinking he had no right to appear to recognize the Queen under the circumstances, replied—"Really, mistress, I cannot tell, but I will inquire." "I say," she said abruptly, but not unkindly, "who are you? I perceive that you are not one of the workmen."

Mr. W., blushing and stammering somewhat, yet made a clean breast of it, and told the simple truth. The Queen, smiling much, amused with his risqué, asked for the sake of his love art, forgive me, that I had smiling—"I know, for all your dress, that you were a gentleman, because you did not 'Your Majesty' me. Pray look at the pictures as long as you will. Good morning! Come chicks, we must go."

Another anecdote, illustrating Victoria's admirable good sense and strict domestic discipline, came to me directly from one who witnessed the occurrence. One day, when the Queen was present in her carriage at a military review, the princess royal, then rather a willful girl of about thirteen, sitting on the front seat, seemed disposed to be rather familiar and coquettish with some young officers of the escort. Her Majesty gave several reproving looks, without avail—"winked at her, but she wouldn't stop winked." At length, in flitting her handkerchief over the side of the carriage, she said:

"I will do it, Master Talbot. I would do it, even if it were to cost me my life." "This way, boys and girls," he said to the crowd of young folks surging over to where he stood.

"Hello! Talbot," cried one, "have you turned street preacher?"

"Mr. Auctioneer," cried another boy, "when will the sale begin?" "I say, George Mundy," chimed in a third, "I'll bet," said still another.

"Will you please listen to me?" said Master Talbot. "Be quiet, boys!" cried a boy of girls, reprovingly.

"You all remember little Ella Parker, don't you?" asked Master Talbot. "She used to tend the loom for lankey Joe Scroggins. Well, she is dead. She died at five o'clock this morning. She is to be buried day after to-morrow. She was a dear, sweet little thing—so trusting, so uncomplaining. Did you know, like her? I propose that we attend her funeral in a body."

"How are we to get off?" asked one of the boys. "We can get up a petition," answered Talbot.

"How would it do to appoint a committee to wait on the proprietor of the mills?" suggested Jimmy Lawrence.

"That's it! that's it!" echoed half a dozen voices. "I move that a committee of five be appointed," said Aggie Burns, one of the older girls.

The motion was immediately seconded. "Am I president of this meeting?" asked Master Talbot. "No," said Dick M'Allister. "You are chairman—and spokesman."

"Then I appoint John Talbot—myself—Dick M'Allister, Jimmy Lawrence."

"You must 'pint dose' the girls, too," said Dick. "So I will, Dick. You are a ladies' man, if you are rough. It is a rule, I believe, at least a matter of courtesy, to make the one moving the appointment of a committee chairman thereof. Miss Burns made the motion, so I shall do the best I can now, and add her to the committee."

"I would suggest, that the committee be instructed or allowed to make all other arrangements that may be necessary to make."

"Just so, thoughtful Master Talbot," said Dick. "I'll do my sheer

OUR BEST FRIEND.

The authorship of the following beautiful hymn of trust is unknown. It was found treasured up in a humble cottage in England. In the midst of the soulless night, When chased by airy demons, the slumbers flee, Whom, in the darkness, doth my spirit see, O God, be these.

Or if he heaviness that comes In token of anticipated ill, In broken takes no heed of what it is, Since 'tis thy will.

For O! in spite of past and present care, Or anything besides, how joyfully Passes that most weary hour.

More tranquil than the stillness of the night, More peaceful than the stillness of the hour, More fleet than any breeze from heaven's height, Breathe thy power.

For the Sabbath Recorder.

DIGNITY AND PURITY OF STYLE IN THE PULPIT.

An Essay read before the General Conference, at Leonardville, N. Y., Sept. 11th, 1867.

By GEO. C. TOMLINSON.

The subject assigned for my essay, if treated fully, would cover almost the entire ground of homiletics. I shall therefore endeavor to meet the supposed design of my appointment by making some practical suggestions, only surveying a portion of the field that the subject covers.

The term dignity, as technically used by rhetoricians, means simply the right use of metaphors. I apprehend, however, that in the assignment of this subject, it was not designed that the term should be confined to this narrow signification. Like other words, it has an inner and an outer meaning. The inner is the fundamental signification; the outer the superficial meaning; the latter is sometimes true, but often deceptive.

The full force of the word dignity is found in the primary use. Its Latin root, *goodness*, is its natural order. Goodness is worthy, that to which alone homage or respect is due. Goodness, then, is worth, and worth is dignity. Dignity is then an internal quality. It manifests itself externally, and when seen is always respected. But it cannot be put on from the outside. Because it is valuable, it will be unthoughtful; but the imitation is worthless, and only current with the unthinking. No man can be really eloquent by trying to be. True eloquence is spontaneous. "Intense expression, the pomp of declamation," an assumed earnestness, or the effort to become earnest, none nor all of these combined constitute eloquence. Webster said well, "It must exist in the man, the subject, the occasion."

The stream comes from the fountain, does not flow toward it. It is with dignity as with eloquence. If it exists at all, it exists in the man. Though its presence is always seen by its results, it is not itself an external quality. The lofty air, the magnificent strut, the grandiloquent speech, do not constitute it. It has no pomp, though it is always seen. Its worth, though fearless, is always modest, so its dignity, because it is the unstudied, unconscious expression of a man's actual merit. There is, then, not much use in trying to be dignified. It would be like the effort of many to appear natural when sitting for a picture. The very effort to appear natural makes it impossible. Naturalness is not self-conscious, nor is dignity.

We have now a basis upon which to build. Dignity is intrinsic worth, expressing itself with the freedom of naturalness, and without self-consciousness. This definition may be applied to sacred oratory in two ways. There is proper dignity of style in the pulpit, when the style is the true exponent of the Christian preacher's character, and when it is adapted to the truths of the Gospel.

There is dignity of style when it is worthy of the speaker, or in other words, when it is natural. Affectation, always disgusting, is even more so in the pulpit. There are some who can do nothing, apparently, without putting on airs. The only natural thing about them is, that it seems natural for them to be affected. Their style may, in this sense, be natural, and still affected. But such men have no place in the pulpit, and we pass them by. A man must rest on his own merit, trying to be all he can, but not trying to appear more than he is. The effort is vain, for, soon or late, men come to be estimated at about what they are worth. Reputation almost invariably, in the long run, coincides with character. Modesty is a background to the character, whose shade is just deep enough to reveal the picture in all its loveliness. The absence of it makes the picture such that we do not care to look at it. One is natural, or true to himself, he will be original. All differ, each having his peculiar points of strength. If the speaker is natural, these will manifest themselves. There will be a strength and freshness that will interest. Originality is not eccentricity. The former pleases; the latter seldom, if ever. But many, through fear of being regarded eccentric, fail to manifest their own individuality. To be original, or natural, requires independence. There will be the constant temptation to conform to the common-place standard. This, in so far as yielded to, will cripple. We are not alike, we ought not to be alike, for a diversity of gifts is needed; why then strive to seem alike? Let every one be brave and strong enough to break away from the fetters of custom, and use the method of presenting truth that nature has made his own.

If a man have right ideas upon this subject, and then can be independent, he will be natural. Said Burns, "The style is the man." The person of cultivated taste, whose soul is in full communion with universal beauty, and whose mind has had a generous culture, will possess a chaste and flowing diction. He whose mind takes an accurate view of things, will be accurate in his selection and use of words. All study, discipline, culture, all that the man has become by his years of toil, will be manifest in his style, so far as he is himself. Mind can only influence

mind as it impinges on it. The mind that uses its own resources in its own way, will do this most effectually. If the style be the weapon which one can best use, let him use it, although others employ a sword or a rifle. But there is not only he to come in the general standard, but to others the temptation to imitate celebrities. But the effort to imitate is beneath the dignity of any one. The armor of Goliath was good for him, but not for David, and he would certainly not have appeared very dignified in it. The imitations are well nigh worthless.

Among the questions that crowd before us upon this part of the subject, we can only stop to answer one. If dignity be the unconscious expression of intrinsic worth, and a person can, therefore, only be dignified as he is natural, in how far should emotion be exhibited in the pulpit? We answer, in accordance with our definition, only so far as it is felt. On the one hand, dullness is not dignity. Truth is the natural stimulant of the mind, and the truths of the Gospel are of such a nature that the soul of the preacher will naturally be intensified by energized by them, and this energy should be manifested. There should be enthusiasm. A fashionable idea of dignity in the pew, is the suppression of all evidence of emotion, or special interest. But this is unnatural; therefore unwholesome and undignified. So is the so-called propriety of the pulpit, that is sometimes demanded. The preacher is not a machine performing, but an emotional man. His soul should be all aglow under the power and warmth of divine truth, and the effect of this is not to be fastidiously suppressed. There ought to be a melting pathos or a fiery earnestness. But this earnestness, to be effective, must be controlled. By this it will gain new efficiency, as the steam by its dam. Like the fiery steel, it is to be whipped up, and then held back with the strong rein and the firm hand, and thus not allowed to be a master, but made a servant. Emotion, controlled within proper limits, is a power, for while mind speaks to mind, it is heart that speaks to heart. But the moment a speaker loses his self-control, he loses his power over his audience. But, on the other hand, while a speaker is not to suppress but control his emotion, and make it his effective power, he is not to attempt the exhibition of what he does not himself feel! Sudden, spasmodic attempts to be earnest, amount to nothing. Monstrous labor and a mouse's tail effort at tears is especially disgusting. It is not meant that tears are always to be suppressed. But there are some who can get up a cry to order. We merely utter our protest against cultivated tears.

In short, the worthy man has simply to be true to himself, and he will be dignified. But sanctimoniousness, an assumed appalling solemnity, anything whatever savoring of affectation, or the effort to appear "ministerial," will never confer dignity in the pulpit.

2. Dignity of style arising from its adaptation to the subject-matter. We say "worthy of the subject," rather than the pulpit, because the pulpit is nothing aside from the truth spoken in it. Nor can we see why an illustration not in itself improper, that would naturally be used elsewhere, there to enforce a truth, should not be employed there as well, nor why all our mental faculties ought not there to be used against error. It is a wrong idea of dignity that forbids this.

Not only is the style the man, but the subject is the style. If the style be the outgrowth of the preacher's own character, adapting itself to the subject, there will be dignity. Truth is the natural food of the mind. As hunger can only be satisfied with food, and thirst with drink, so can the needs of the mind be supplied only with truth. But, as looking at food, enjoying its savory odor, will not satisfy hunger or give strength, so merely contemplating truth in its beauty, or theorizing about it, will not satisfy or invigorate the soul. It must be approached as "believed" in the heart, as well as in the mind. Then comes inspiration, enthusiasm. The minister must intensely believe the truths of the Gospel, and then resolutely preach them. Lecturing is not preaching. The doctrines of religion must be the basis. If doctrinal preaching be "dry," it is wholly the fault of the preacher. He does not see and feel the grandeur and terrific force of the truths that he proclaims. All practical questions and duties hang upon them as the clusters upon the vine. If the vine be drawn, these come at once. Doctrinal preaching may be, ought to be, the most practical.

As man is emotional, so is God. The fact of his personality necessitates the susceptibility of both anger and love. Each emotion must be called forth by its proper object. No one can love warmly who does not hate vigorously. Now there is not much danger at the present day that the preacher will fail to present the fact of God's love, though he may inadequately portray its features. The danger is, that he will not present the other side of God's character—Christianity, in many pulpits, is degenerating into a sickly sentimentalism; that has but little power, and prepares the way for Universalism. The tendency of the age is to demand an emasculated Christianity. The preacher is to guard against this, by presenting the naked truth that God hates sin, and is angry with the wicked, even though superficial men may regard it as a work of supererogation to do what they sincerely call "showing the exceeding similitude of sin."

Man is a sinner, and ought to be punished; God is under no prior obligation to forgive by providing a way of redemption, but by providing a way of redemption, the sinner's salvation through Christ, full, free, and glorious as it is, is itself, in its gifts and requirements, evidence of God's perfect abhorrence of sin; and mercy itself, as the author of "Ecco Homo," well claims—though the claim is nothing new—is pity and indignation mingled. These great gifts, running through the Gospels, and lying back of it, must not be lost sight of, if we would to-day have a vigorous Christianity. And if the preacher be true to these great truths, there will be in his style a sublimity and force and fervor that will sound with startling power through all the chambers of the soul.

And when we say that the doctrines of sin and grace are to be the basis of preaching, we do not mean to say that these are not to be carried out and forcibly brought to bear upon all forms of sin—of present sin. It may possibly be well now and then to lecture the antediluvians upon the enormity of their sins, or to preach to the ancient Jews, who "killed the prophets;" but we are also to remember, that among us to-day are found "the children of them that killed the prophets." Every sin, every error, degrades, enslaves. It is only the truth that makes free. And he who loves the truth as it is in Christ, and feels its quickening power, can speak with a dignity that will make itself felt, for he will speak with the authority of truth, with the authority of his great commission.

We pass now to a briefer consideration of purity, regarding it as one of the elements included in our definition of dignity. We have but to apply the principles already established.

1. Glass is pure when perfectly transparent. This transparency, or clearness, is an important element of purity of style. It is often technically termed propriety. But this term represents merely the Latin idea, that thought should be clearly seen through speech, as a picture through clear glass. But the more philosophical Greeks used a term that means vividness, with the idea that thought should be exhibited, clearly bounded, rounded out in full form, not merely as a picture, but like statuary. To secure the power of thus presenting thought, they labored with a persistency of which moderns know little. Better lack any quality of style than this. The writer or speaker who is not clear, should stop writing or speaking nothing at all, and atone for this deficiency. Of course, to write or speak clearly, one must think clearly. People often complain of an inability to express their ideas. The difficulty is not so much want of words as want of thoughts. Distinct, definite ideas, clothe themselves in language spontaneously. The object of language ever is to make known our thoughts—not, as certain diplomatists conceive, to conceal them. The preacher should be ashamed for his trumpet to have an uncertain sound. Whatever may be his defects, or whatever people may think of his opinions, one thing should always be certain, viz: that they can know from his sermons what his opinions are on the subjects of which he treats. It is not to be wondered at, that people do not understand what he says, or what he means. Lincoln said he could bear almost anything without becoming angry, except that want of clearness which left him in doubt what were the real sentiments of a speaker. Men sometimes seem to mistake their lack of clearness for depth of thought, and silly people are found ready to take them at their own estimate, and regard them as deep thinkers, when they are only muddly thinkers. Want of clearness is conclusive evidence of either a radical mental defect, a lack of mental discipline, or both. The clear thinker, however deep may be his investigations, will always be able to make the common mind clearly understand him. It is never a complication, but always a simplification, a speaker, to have it said of him, that the uneducated, common mind, cannot understand him. It shows that he is weaker than they.

2. Water is pure when unminged. Beauty of character consists to a great extent in its simplicity. The beauty of a machine, a painting, a poem, is found in its simplicity. It is so with a sermon. Its construction is to be simple as possible, all parts directly tending to the enforcement of a central truth, and all else omitted: Simple words, those of the heart, of the life, are those of power. There must be accuracy and precision in the use of epithets. Those whose meaning is already implied in the words with which they are connected, as so many are, must be omitted, if there is to be true beauty or force. It is curious how much of pentameter English verse can be changed into the octosyllabic, by simply dropping from the line the superfluous epithet. Time for this illustration by the application of this critical test, the injury to style from needless epithets. They show habit of fondness for the use of "words of learned length and thundering sound," seldom succeed in convincing an audience of any truth, except the fact of their own want of good taste. It is not meant that we should confine ourselves to monosyllables; yet there is a force and beauty in small words that the large have not. The best writers and speakers almost universally show their preference for such. The writer once received a letter, fourteen pages long, of singular force and beauty, upon a difficult literary subject, in which there were but two words of more than one syl-

lable. The following lines are an example of what they teach:

"Think not that strength lies in the big round word, Or that the brief and plain—must needs be To whom call this be true who once has heard The cry for help, the tongue that all men speak."

When want or fear or woe is in the throat, So that each word gasped out is like a shriek From the sore heart?—No! it is more strength that the short word boasts."

It serves of more than storm or fight to tell, The roar of waves that dash on rock-coast, The crash of tall trees when the wild winds sweep."

The roar of guns, the groans of men that die On blood-stained fields. It has a voice as well For them that far off on their sick beds lie. For them that laugh and mourn and weep the hand."

For joy's quick step, as well as grief's slow tread, The sweet, plain words we learned at school, And though the theme be sad or gay or wild, With such, with all, these may be true. In thought, or speech, or song, in prose or rhyme."

3. The law of purity forbids, in common English discourse, the use of foreign words and idioms. Pedants are fond of foreign expressions; the best writers are not. You may regard the man who often quotes Latin or French as poor in his scholarship, as well as in his taste—just as he who tells how almost every text is "in the original," seldom knows much about the original. We once heard a minister announce his text, and then repeat it in four languages, doubtless to the great instruction and edification of the congregation. We have felt our cheeks burn, and could not help blushing, as we have heard the pompous Latin quotation ring from the sacred desk. If the speaker must inform an audience that he knows little Latin or French, let him frankly tell them so, and then speak English. But we object to the use of foreign words as well as sentences. Bryant said that he had sometimes been tempted to use a foreign word, but had always succeeded in finding a better English one, and one too that all could appreciate. The pulpit is a great educator, and its influence ought to be correct in a literary point of view, as well as intellectually and morally. The same remarks will apply to the use of foreign idioms. The German system of word building, with its compound epithets, the stiffness of the Latin, the peculiar terms of French expression, are not readily engrafted upon the English, and all efforts to do so detract not only from purity of style, but also from force. There is strength and fullness and beauty in the English. We must every purpose of the whole object of the sermon is to reach the understanding and the heart, that mode of expression should be used, which, from its understood significance, is best adapted to produce that result.

It is presumed to be unnecessary to dwell upon the fact that purity of style must exclude from the pulpit all lowness, all vulgarity, either in idea, or in the use of words or phrases of doubtful propriety, however current they may be. No worthy man, who is true to himself and to the Gospel of Christ, needs the enforcement of this truth.

4. Purity of style does not exclude beauty or elegance, provided it be natural and spontaneous. It rejects excess of ornament, all tinsel jewelry, and all artificial words, all ornaments used for its own sake. "Beauty unadorned is adorned the most." The beauty is welcomed, for it brings gladness to the soul. It is the "adornment" that does not beautify, that displeases. The diamond, when polished, loses its lustre. So truth is sometimes so smoothly worded and polished, that it loses its brilliancy and its power to cut into the flinty heart. The form that moves gracefully gives pleasure, but the studied attempt to be graceful does not. So that elegance of style that freely flows from a generous culture and a poetic soul, that comes spontaneously, and is not sought for its own sake, is always attractive, and its influence for good is great. But all artificial words, all ornaments used for its own sake, are "flourishy" style, or a pompous declamation, is more than a failure. Here, as before, we say, let every one be true to himself and to the truth that he proclaims.

In conclusion, you will notice that in all this essay, the term style has been used, not as it is so often popularly, as referring merely to the manner of discourse in distinction from the matter. Had we thus used it, we should have been constrained to say, that important as the former is, the latter is much more so. The success of a speaker depends not so much on the manner of his utterance, as upon the fact that he has clear, forcible, true thoughts to speak. But we have built upon a broader, deeper foundation, that the style is the man, and the subject is the style, and that therefore there can only be the needful dignity and purity in the pulpit, as the sacred orator is true to himself, and the gospel by being wholly faithful. The aim of the preacher is not to present a discourse so exact and concise that no arbitrary rules of criticism will be violated, for men need lines upon lines, statement upon statement, argument upon argument, and appeal upon appeal. The object is not to please the people, nor to discharge a recurring duty by formally presenting some truth. The sole aim of every sermon should be to produce results upon the heart and lives of men. Prayerfully, and with careful discrimination, is each one to select for himself the materials best adapted to accomplish this purpose. With a definite object in view, we are to work understandingly as practical men, on whom there rests a responsibility that angels might well dread

to assume, first to convince, then to persuade.

Is the ideal presented high—the work arduous—the attainment seemingly almost impossible? Is the full heart ready to cry out, "Lord, who is sufficient for these things?" Remember, that in this cause "we are workers together with God," and that "his word shall not return unto him void." Be it our blent toward to know, that "he that converteth a sinner from the error of his way, shall save a soul from death, and hide a multitude of sins."

"IT IS WELL."

Beloved, it is well: God's ways are always right; And loaves over them all, Though far above our sight.

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