

**LIGHT ON  
THE HILLS**

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Light on the Hills by Charles Carroll Albertson

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**CHARLES CARROLL ALBERTSON**

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# Light on the Hills

EDITED BY

CHARLES CARROLL ALBERTSON, D.D.



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## FOREWORD



POETRY is truer than history. History records what has been seen and heard. The senses are less trustworthy than the feelings. Lyrical poetry expresses what has been felt. The Prophet foresees and foretells. The Poet fore-feels and forthtells. The Prophet and the Poet are twin souls.

Why do the Hebrew Psalms compose so large a part of the devotional reading of Christendom? In an age passionately fond of facts, why do we go back to Judea, where there was no scientific spirit, for the statement of our faith? Because those songs embody the interior facts of human life. They are history "writ large."

Sin and sorrow and strife and death; pardon and comfort and peace and the dream of deathless life;—these constitute the biography of the soul.

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## FOREWORD

Science has done much for us in diminishing labor and increasing productive power; in the relief of suffering and the improvement of general conditions. But Death remains unconquered. We still must yield to "the oldest custom of the race." No art can touch the mouldering lip to speech, nor stir the pulseless heart to beat again. Until the end of time must mourners sit by wayside graves, uncomforted save by those inner hopes, desires, longings, of which the Poet is the best interpreter.

It is true, the science that teaches the conservation of energy renders immortality antecedently probable; the philosophy that assures us of the survival of the type offers us a kind of life after death; a certain sense of justice whispers "It should be so;" and even the agnostic echoes, "It may be so." But the Poet speaks in no uncertain tone. Whether relying on the validity of consciousness, as in "The Pagan Questioning Death," he says,

"Yet has my soul within the gift of seeing,  
I know I cannot die;"