

**THE OMNIPOTENCE OF
THE DEITY; A POEM,
AN THREE CANTOS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649325528

The omnipotence of the Deity; a poem, an three cantos by John Young

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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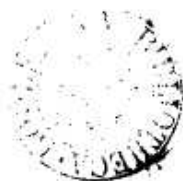
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JOHN YOUNG

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THE
OMNIPOTENCE OF THE DEITY;

A POEM,
IN THREE CANTOS.



BY THE
REV. JOHN YOUNG, M.A.,
AUTHOR OF "SCRIPTURE BALANCES," "RECORD OF PROVIDENCE,"
"SCRIPTURE LYRÆ," ETC. ETC. ETC.

"ALLELUIA; for the LORD GOD OMNIPOTENT reigneth."—Rev. xix. 6.

LONDON:
JAMES S. HODSON, 112, FLEET STREET.

1840.

412.

PREFACE.

THE motives by which we are influenced in the production of any work, cannot, at all times, be ascertained by the perusal of the work itself; and yet few condescend to peruse an Author, without affixing some motive to the production of his brain. For the purpose of escaping the offensive charge of being influenced by a wrong motive, as well as at once to explain and illustrate the views which have furnished the basis of the following Poem, the Author begs to offer the appended observations.

It has long appeared somewhat singular to the writer of this Work, that, although there have always been numbers eager to run for the prizes awarded to the several kinds of inferior *prose* composition: and, although the taste for poetry, and the

original feelings of the mind on which that taste is dependent, graduate as much, probably, as the taste for prose composition; yet, that there should, nevertheless, have been so few poets, who have *professedly* written for any but the *higher* classes of society. A very large majority of those who have courted the Muses, have displayed an undisguised eagerness to obtain, as the award of their labours, the most distinguished wreaths which their judges could confer: and, in order to give validity to their claims, or insure the prize for which they contended, a specious display of learning has been resorted to, in which to array the offspring of their fancy, thereby rendering that the exclusive property of the *few*, which might, with more propriety, have been made the possession of *all*; while beauty, rank, and influence,—the elite of fashion,—have exhibited as breathless an anxiety to support the aristocracy of the Muse, as the Poet has of vanity and ostentation.

The Author of the following Poem, although he professes not to be a stoic, in reference to the opinion and approbation

of others, avows it, nevertheless, as having been his intention to write for those readers of poetry who move in the less elevated spheres of life, but whose taste for song may be as natural, if not so polished, as the taste of those who can sit down with an unmingled pleasure to the proverbially greatest poems of England, produced by the master spirits of the present age, or by those who have strung the lyre in days of yore.

Notwithstanding the above unvarnished avowal, the Author ventures to hope, that while this is his main intention, there will be found in his Poem no sensible approaches to vulgarity, no outrage of the sensibility of correct taste, and, still less, any thing of those equivocal statements, which *Infidelity may as fairly claim as truth*. And in conclusion, if he cannot felicitate himself with the assurance that he may hereby materially *advance* the union which should subsist between *Literature* and *Religion*, yet he does cherish the inspiring assurance, that it will be proved that he has not *retarded* it; but that it may be useful, in some degree, by having

brought down one of the most sublime of *all* themes, into an aspect of practical bearing, among the humbler classes of the readers and lovers of Poetry.

If he should have over estimated his production, he will be thankful to fair and manly criticism to correct his error—criticism of a kind which he would ever wish to value; while he holds the adulations of a party, and the bitterness and coarse contempt of the mere critic by trade, to be among the things which are unworthy of notice, and will soon pass away.

LONDON.

CANTO I.

ANALYSIS OF CANTO I.

AN apostrophe to the Deity—His assistance supplicated—The Omnipotence and Immutability of God—His eternity—Christian comfort derived from the contemplation of the character of God—The power and paternal care of the Almighty, as seen in his works; in the heavens, on earth, in the air, and seas—The folly and impiety of man, in rejecting the light with which he is favoured—The inefficiency of any power less than that possessed by God to create—The Omnipotence of the Deity, as displayed in the ten plagues of Egypt—The destruction of Pharaoh and his army—The support of a Christian, derived from the consideration of the Omnipotence of the Deity—His providential government veiled in mystery—A Christian character in deep affliction considered; his consolation found in communion with God, elucidated by a comparison of his mental gloom with the storms of nature—The power of the Deity as seen in a future state—The happiness of the righteous, the misery of the wicked—Twilight—Stillness favourable to devotion—The aspirations of a pious mind prove the existence of God—Impressions of this sublime fact on the savage mind—The charms of a calm evening—Sun-set—Night; its influence on devout feelings. Midnight—The power of God in preserving every class of being—Moonlight and the starry heavens—The folly of Atheism—Address to the Deity.