

**SOON AND SAFE: A
SHORT LIFE
WELL SPENT**

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Soon and Safe: A Short Life Well Spent by Wesleyan Conference Office

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WESLEYAN CONFERENCE OFFICE

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—
1864.

Perhaps *adult* minds may find in this small production something of interest and instruction. If so, this will be more than was specifically intended. The *youth* of the Sunday-school and the sanctuary are those immediately and especially sought to be addressed; and this purpose will account for a style of language and thought, which, it is hoped, will in some degree be successful. It is only necessary to add, that, while it is deeply felt what a solemn thing it is to influence the minds and hearts of young but never-dying spirits, it is earnestly prayed that what has been imperfectly executed amidst many interruptions may, under the influence of the Holy One, be made a rich and saving blessing to the church's baptized but unregenerated children.

KENTISH TOWN,
1864.

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CHAPTER I.

The Babe and the Boy.

"And the child Samuel grew before the Lord."

1 Samuel ii. 21.

WHEN some choice and beautiful work wrought by human hands has excited our wondering attention, and a careful survey has filled our minds with a deep conviction of its loveliness and worth, we cannot forbear to inquire into its origin and history. We see the end, and we immediately ask for the beginning. The leap may be a long one; but mind is very fleet and agile, and soon makes it, and ere we are aware we demand the narrative of its rise and progress. Nor is such an inquiry without advantage; for in many instances this knowledge of the "how" and the "whence" is indispens-

ably requisite to a right and sufficient estimate of the work itself. The painting of some great master hangs on the wall. The colouring, the expression, the feeling, the glowing life of the picture—all entrance us. But, immediately we have recovered from the first spell of the enchantment, we ask for the name and history of the artist. These given, the picture acquires new charms and loveliness as we discover that, in the gaiety or sobriety of the colouring, in the beauty or sublimity of the conception, the artist has really been painting himself, as well as his subject. So, when we look at one of those human characters which disclose so much of beauty, and purity, and grace as to fascinate our attention, we are naturally led to ask, “How was this beauty gained, this purity won, this grace acquired?” Nor until these questions are answered, and the beginning, growth, and culture of such a character are all unfolded, do we really see all its charms, or feel all its enchantment. An exquisitely beautiful flower stands in the vase, and fills the air with sweetest