

the Philippian prison, (Acts xvi, 25.) But *Psalms*, as already noticed, were expressly intended for instrumental accompaniment; and are here evidently intended to represent something different from hymns and spiritual songs.

2. The outward service in which they are to be employed. (1.) "Speaking to yourselves in them. They are to be used in social and public worship; and, probably, there is intended here the use of them in alternate or antiphonal singing, which Pliny refers to as the common practice of the primitive christians. (2.) "Singing and making melody." In the original Greek the word for singing is "*adontes*," and both parties agree that it refers simply to the use of the voice in the praise of God. The English words "making melody" are as expressed in the Greek by the one word, "*psallontes*;" and it is maintained that this Greek word, which the Apostle employs, is one which implies and expresses not only the use of the voice, but also and chiefly the use of a stringed instrument. It is the word from which *Psalms* is derived. It occurs in three other places of the New Testament. In (Rom. xv, 19; and in 1 Cor. xiv, 15;) it is rendered, in our English version, simply by the word "sing," but in James v, 13; it is more fully translated by the words "sing psalms." The New Testament Greek Dictionary gives these three meanings of the word, namely, "To touch or strike the strings or cords of an instrument; to play on a stringed instrument as a accompaniment to the voice; also, to sing praise." But it is maintained that the Apostle having just exhorted us in the preceding word to "sing" with our voice, must mean something different by this word; and the only difference which the word allows is the use of instruments in praise. The advocates of the organ translate the word "*psallontes*" by the English word "lyre-playing," and maintain that the "melody" in our common translation means *instrumental melody*.

3. There is the inward or spiritual service, "in your heart." The whole service of song is to be performed *heartily*; with the spirit and the understanding also. We are to sing in our hearts and play the lyre in our hearts: the outward service being but an expression of what is in the heart.

4. The whole service is to be done "to the Lord" Not to gratify our musical taste, not to catch human admiration; but to honor God.

IV. It is maintained that there is nothing Romish or ritualistic in instrumental music; for the following reasons:—

1. In the Pope's own chapel, at Rome, there is no instrumental music; and the same absence of such music may be found in hundreds of Roman Catholic churches and chapels throughout the world; which shows that it is not an essential or needful part of the Romish or ritualistic system.

2. Instrumental music has long been employed in the worship of God by the leading Protestant denominations; such as the Lutherans, the Dutch Reformed, the Waldenses, the Church of England, the Old School Presbyterians, the New School Presbyterians, the Congregationalists or Independents, the Baptists, and various kinds of Methodists. Now, it would be wrong to charge all or most of these denominations with Romanism or ritualism, since we find among them some of the most intelligent and zealous defenders of Protestantism.

3. As to that particular kind of instrument, called by way of eminence the organ, it is true that it was introduced into Europe, between the seventh and tenth centuries, when Romanism was dominant: Romanism did not originate it, but, on the contrary, opposed it. Prof. Karl Hase, in his History of the Church, says "it was introduced in face of continual opposition to all instrumental music." Professor E—— says that, before organs had been brought into Europe, "they had long been in use in the