

symbolized in the old dispensation; and here he lets the Galatian church know also, by the peculiar words he employs.

Instrumental music then is typical of the melody of the heart, that is, the spiritual joy, love, adoration, etc., of the saints, which we have defined as true praise.

A type can never properly be identical with the thing it typifies; song, as an instrument of general mental expression, could be no type of praise; and then its two functions of melody and of expression would be in constant danger of being confounded together; but instrumental music, being in no sense any part of true praise, is just the very thing to typify it.

In all the form of worship under the Mosaic dispensation, the inner spiritual was always concomitantly associated with the outward typical; but under the new, the outward typical has been cancelled, and we have left only the purely spiritual. In this manner, the typical instrumental music has been swept away with the dispensation to which it belonged, and we have now alone, without its concomitant type or ceremonies, the true praise itself, the melody of the heart expressed to God.

There could be no objection to this view, even supposing praise should be typified by other symbols than instrumental music; in that case, even, it would be nothing singular, as in Scripture we frequently find the same thing indicated by a variety of types.

Instrumental music then, typical of spiritual joy and of the whole melody of the heart, was in perfect keeping with the ritualistic system to which it belonged. A symbolic meaning, in various places of Scripture, is given to instrumental music, in common with the other parts of the Mosaic ceremonial.

Thus, "Purge me with hyssop, and I shall be clean" (Ps. li. 7). "I will offer to Thee the sacrifice of thanksgiving" (Ps. cxvi). "Let my prayer be set forth before Thee as incense" (Ps. cxli). "I will also praise Thee with the psaltery, even thy truth, O my God; unto Thee will I sing with the harp, O Thou Holy one of Israel" (Ps. lxxi. 22). We invite special attention to the preceding quotation; mark the connection between psaltery and truth. May not truth mean here the play of Scriptural ideas in a pious heart, of which the psaltery is typical? Other passages may be quoted, such as, "Praise Him with the timbrel and dance," "Awake psaltery and harp," "I will open my dark sayings on the harp," etc.

Our modern poets frequently speak of their harps and lyres in this symbolic figurative way; the symbolism, no doubt, having its origin in the harp or lyre of ancient bards.

Pro-organ men will hardly be willing to admit that David literally refers to the outward form of modern solemn worship, when he says, "Praise God with the organ and with the dance." They will require a symbolic loop-hole for the dance at least, but then the organ will escape at the same outlet.

Granting, however, that some of these passages might be understood literally, and not symbolically with a reference to the spiritual thing typified, it does not invalidate the argument against pro-organ men in the least; for supposing them literally understood, the psalmist could only encourage those living in that ritualistic age to praise in the ritualistic form; this would be no argument at all for the use of instruments in the present spiritualized system, from which they are entirely excluded.

Again, in the parable of the prodigal son,—whether the music and dancing at the prodigal's return be regarded as merely secular, or religious, it is evident that our Lord gave them a symbolical or typical implication, in perfect harmony with that we have defined, when he makes use of them to represent the joy of our heavenly Father, etc., at the sinner's return.

The literal signification is undoubtedly not employed here, nor can it be