

for human comfort and happiness—we would expect that the invention of instruments producing sounds of greater compass than the human voice, would be attained at an early period. Accordingly, the Divine Word informs us that Jubal, a son of Lamech, invented the harp and organ (or pandean pipe). This discovery is mentioned in connection with the arts of cattle-feeding and brass and iron manufacture. Lamech himself gave utterance to the first piece of poetry on record, about 3,000 years before the immortal Homer sang his Epic through the cities of Greece and Asia Minor. In this remarkable antediluvian family of Lamech, there sprang up and flourished two of the productive and two of the fine arts: farming and iron-working, music and poetry. What is worthy of notice here is, that the invention of instruments of music to aid the human voice is considered of sufficient importance by the Spirit of God to be mentioned in so brief a narrative, and that it is ranked with the discovery of arts so indispensable to human life as agriculture and iron-manufactures, as, in its own place, either equally essential to human happiness, or as a convincing proof of the progress of the human mind in primeval times.

The instruments of which the Scriptures make mention most frequently, are the "kinnor," or harp invented by Jubal and improved by David; the "nebel," or psaltery, a stringed instrument; the "keren," or horn; the "shophar," or trumpet; the "chalit," or pipe; the "ugab," translated "organ," but meaning the "mouth organ," or pandean pipe; the tambourine, or "toph"; and the "metzilloth," cymbals. It will appear that these were all employed in the worship of God in ancient times.

The most important instance wherein instrumental aid is employed in public praise is the triumphal song of Moses, composed immediately after the overthrow of the Egyptians. This ode has never been surpassed for sublimity, vividness and devotional sentiment, embodying the idea of a spiritual victory over sin and all the hosts of evil. The Church in the Apocalypse is represented as at some future time celebrating its victory over the beast in a song of similar sublimity—"the song of Moses and the Lamb"—instrumentally aided by "the harps of God." On this occasion, Miriam and the women sang the chorus: "Sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea." They used timbrels, or tambourines, which enabled them to give the time to such a large multitude singing,—the most serious difficulty in large congregations. Thus the Church of God sang the sublimest of inspired odes under the direction of an inspired legislator and psalmist. And thus we are assured the Church will celebrate her triumphs at some future day.

How much has religious opinion changed since then! There is hardly a Church in Christendom out of which Miriam and her timbrel would not, at the present day, be rapidly and furiously ejected. Yet it is obvious that the multitude could never have sung together, and kept time, without instrumental aid addressed either to the eye or to the ear.

(To be continued.)

A. P.

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How Knox and Luther Prayed.

DURING the troublous times of Scotland, when the Popish court and aristocracy were arming themselves to suppress the Reformation in that land, and the cause of Protestant Christianity was in imminent peril, late on a certain night, John Knox was seen to leave his study, and to pass from the house down into an inclosure to the rear of it. He was followed by a friend; when, after a few moments of silence, his voice was heard as if in prayer. In another moment the accents deepened into intelligible words, and the earnest petition went up from his struggling soul to heaven, "O Lord, give me Scotland, or I die!" Then a pause of hushed stillness, when again the petition broke forth, "O Lord, give me Scotland, or I die!" Once more all was voiceless and noiseless, when, with a yet intenser pathos, the thrice repeated intercession struggled forth, "O Lord, give me Scotland, or I die!" And God gave him Scotland, in spite of Mary and her Cardinal Beaton; a land and a Church of noble Christian loyalty to Christ and His crown. How could it be otherwise?

So Luther, when Germany and the Reformation seemed to be lost, and of human help there was none; this was the prayer which that second Moses went and laid down at the foot of the eternal throne: "O God, Almighty God everlasting! how dreadful is this world! behold how its mouth opens to swallow me up, and how small is my faith in thee! If I am to depend upon any strength of the world, all is over. The knell is struck. Sentence is gone forth. O God! O God! O thou my God! help me against all the wisdom of the world. Thou shouldst do this. The work is not mine, but thine. I have no business here. The cause is thine, and it is righteous and everlasting. O, Lord, help me. O, faithful and unchangeable God! I lean not on man. My God, my God, dost thou not hear? My God, art thou no longer living? Nay, thou canst not die. Thou dost not hide thyself. Thou hast chosen me for this work. I know it. Therefore, O God, accomplish thine own will. Forsake me not, for the sake of thine own well-beloved Son, Jesus Christ, my defence, my buckler, and my stronghold."

But he had not done. Once more the tide