

tunes are of more recent composition, but have received public approbation; the greater number being the "old and venerable melodies."

We recommend this collection, because we believe it has been carefully prepared; and we press our recommendation, because our congregations have much need of it. With few exceptions the musical department in our congregational worship, is in a condition offensive to taste and injurious to devotion. Preceptors often seem to have no idea of choosing the proper tune for the sentiment of the Psalm, and they do require very much to be taught *what tunes to sing*, as well as the people require to be taught how to sing them. Often there is too much droning or bawling, a dull tune to lively verses, or a rousing one to solemn and plaintive ones, that the heart, instead of being stirred up to praise the Lord, is stirred up in perfect agony by the infliction of a bad preceptor, and an unmusical congregation. Wesley used to say that the Devil gets the best music for his service, and it seems true. The praise of God is an essential part of worship, and proper singing is an essential part of praise; and of all denominations of Christians, Presbyterians have paid least attention to it. There is a dullness, heaviness, lifelessness, a want of religious fervour about our singing that we believe to be opposed both to temporal prosperity and spiritual elevation.

We extract the following from the Prefatory Address:—

"The Singing of Psalms is not an optional department of worship, but a directly-appointed ordinance. It is pleasing to God, and profitable to his people; and, in every time of lively earnest religion—as in the earliest days of Christianity, and the period following the Reformation—much prominence has been given to exercises of united praise.

"The primary duty is, to sing with the heart—for this is worship. But who does not recognize the propriety of singing with taste and understanding too?"

"The object of the present compilation is to facilitate the cultivation of Sacred Music. The thing we deprecate is in the vocal praise of God, is, 'grave, sweet melody.' We never vary from approving of the taste which, of late years, has produced and sanctioned so vast a multitude of Psalm and Hymn Tunes of a light and flippant character,—full of involved passages, ambitious solos, and vain, irrelevant repetitions. We would have them grave without solemnity, simple without dullness, and cheerful without levity. The music we seek must be appropriate to worship—not to anything of operatic or theatrical display. In the following collection, therefore, will be found the *Old Hymns*—precious, not only for their intrinsic beauty, but also for their heart-stirring association,—together with such modern compositions as have received a judicious and general approbation, and by their teaching us how or simple, cheerful, sober, the great end of intelligent and harmonious worship.

"There may be 'bawling' in the Church—but there can be no true and pleasant 'singing,' and Congregations generally make this matter their study, and learn to sing. There are but few to whom the capacity has been suitably denied, and we hope the tide is not far distant when all will learn to sing as regularly as they learn to read. The present collection is published with a view to meet the wants of many Families and Congregations, and to promote a general improvement in the vocal praise of the Church, that there may be more harmoniously celebrated by the worshippers at large, and not confined to choirs or choirs of practiced voices, while the people are dumb, or fall at a halting pace.

"There must always be, in Congregational singing, a harsh, "jang'ing" confusion of sound, so long as the air is sung indiscriminately, by men, women, and children—a few, indeed, imagining that they sing the Bass, when they are only growling out the Air in a groff undertone.

"We would urgently say to all—Take the trouble to study the parts proper to your voices. Then, and not till then, there will be a pleasing harmony. Let the voice come from the chest—not from the nose or throat. Let not the plaintive air be rattled, nor the cheerful tune drawled, and adhere strictly to your own part; sing it as it is written—without any grace notes or ornamental flourishes whatever.

"O come, let us sing to the Lord; let us come before his presence with thanksgiving, and make a joyful noise unto Him with Psalm."

Miscellaneous.

MY FATHER'S AT THE HELM.

"Twas when the seas tremendous roar,
A little bark assailed;
And pallid fear with awful power,
O'er each on board prevailed:

Save one, the captain's darling son,
Who fearless viewed the storm,

And playful, with composure smiled,
At danger's threatening form.

"Why sporting thus," a seaman cried,
"Whist sottish overboard!"
"Why yield to grief," the boy replied,
"My father's at the helm."

Denouncing soul from thence he taught
How groundless is thy fear;
Think on what wonders Christ has wrought,
And he is always near.

Safe in His hands, when seas obey,
When swelling billows rise;
Who turns the darkest night to day,
And brightens lowering skies.

Though thy corruptions rise abhorred,
And outward foes increase;
'Tis but for him to speak the word,
And all is hushed to peace.

Then upward look, however distressed,
Jesus will guide the home,
To that best port of endless rest,
Where storms can never come.

ANON.

SIMPLICITY OF THE GOSPEL.

O how unlike the complex works of man,
Heaven's easy, artless, unencumbered plan!
No meretricious graces to beguile,
No clustering ornaments to clog the pile:
From ostentation as from weakness free,
It stands like the cerulean arch we see,
Majestic in its own simplicity.
Inscribed above the portal, from afar
Conspicuous, as the brightness of a star,
Legible only by the light they give,
Stand the soul-quickening words—Believe and Live!

COWPER.

THE INQUISITION.

The following is from the work of Dr. Achilli, on the Inquisition and the Jesuits, which we noticed in a former number, but had not then room for extracts:—

Let us inquire what is the Inquisition of the present day in Rome. It is the very same that was instituted at the Council of Verona, to burn Arnold of Brescia—the same that was established at the third Council of the Lateran, to sanction the slaughter of the Albigenses and Waldenses—the massacre of the people, the destruction of the city; the same that was confined at the Council of Constance, to burn alive two holy men, John Huss and Jerome of Prague; that which at Florence, subjected Savonarola to the torture, and at Rome condemned Annio Palearia, and Pietro Carnesechini. It is the self same Inquisition with that of Pope Callista and of Fr. Melchior Hostiari, who built the prison called the Holy Office, where so many victims fell a sacrifice to their barbarity, and where at the present moment, the Roman Inquisition still exists. Its laws are always the same. The "Black Book," or *Praxis Sacra Romanæ Inquisitionis*, is always the model of that which is to succeed it. This book is a large manuscript volume, in folio, and is carefully preserved by the head of the Inquisition. It is called *Libro Nero*, the "Black Book," because it is a cover of that colour: or, as an inquisitor explained to me, *Libro Negro*, which, in the Greek language, signifies the book of the dead.

In this book is the criminal code, with all the punishments for every supposed crime; also the mode of conducting the trial, so as to elicit the guilt of the accused; and the manner of receiving the accusations. I had this book in my hand on one occasion, as I have related above, and read therein the proceedings relative to my own case; and I, moreover, saw in this same volume, some very astounding particulars: for example, in the list of punishments I read concerning one, who, as it is called by us, *mandacchio*, which is a very simple contrivance to confine the tongue, and compress it between two cylinders composed of iron and wood, and furnished with spikes. This horrible instrument not only wounds the tongue and occasions excessive pain, but also, from the swelling it produces, frequently places the sufferer in danger of suffocation. This torture is generally had recourse to in cases considered as blasphemy against God, the Virgin, the saints, or the Pope. So that, according to the Inquisition, it is as great a crime to speak in disparagement of the Pope, who may be a very detestable character, as to blaspheme the holy name of God. Be that as it may, this torture has been in use till the present period; and to say nothing of the exhibitions of this nature which were displayed in Romagna, in the time of Gregory XVI., by the Inquisitor Anconani—in Umbria, by Stefanello, Salva, and others, we may admire the inquisitorial zeal of Cardinal Ferretti, the cousin of His present Holiness, who