

arguments here employed in regard to the temple, at least, are not worthy of one so well versed in the Scripture as Mr. Johnson. There is no doubt that instrumental music was by Divine command, (2 Chron. xxix. 25), used for the praise of God, (2 Chron. v. 12-13), as an accompaniment and help to song and apart from sacrifice, (1 Chron. xxv. 1-7). The argument based on the statement that the instruments mentioned in the first chapter quoted, ceased with the sacrifice, would apply equally to the singing, and thus turn ordinary Jewish Services into Quaker's Meetings. We are not arguing for the organ but against the wresting of Scripture. The second section of the first head illustrates the statement that "Instrumental Music is contrary to the practice of Christ and His Apostles, who rendered a worship in spirit and truth as opposed to the sacrificial and typical of the former dispensation." Chrysostom agrees with our author here, for he says: "Instrumental Music was permitted to the Jews as sacrifice was, for the heaviness and grossness of their souls, God condescended to their weakness because they were lately drawn off from idols; but now instead of instruments we may use our own bodies to praise Him withal." Some of Mr. Johnson's arguments drawn from passages of Scripture speaking of praise as song, however, are as much to the point as the quotation of the enthusiastic organist. "Let everything that hath breath praise the Lord." We think at the same time that he has strong ground in this section. Nor is it less so in the next, which holds that instrumental music is contrary to the practices of the primitive Christians and early fathers as Church history teaches. Of course the best of patristic authorities will be very much reduced by throwing out the negative or silent witnesses, among whom are all the apostolic fathers, with several others; yet still the catalogue is a respectable one and is well supported by the names of such men as Thomas Aquinas, among the schoolmen and the leading Reformers. The Rev. Dr. Cumming of London, who grants that instrumental music is perfectly lawful in public worship, but holds that when good congregational music can be had organs are not expedient, in his Exeter Hall, lecture of 1859, thus corroborates the statements of Mr. Johnson: "I do not find in the fathers of the Nicene Church, (period we suppose) any reference to the use of musical instruments in places of Christian worship. The first organ used in divine service was built by a priest, A. D. 826, and placed in the church of Aix-la-Chapelle. What is somewhat remarkable the introduction of organs into public worship, roused a storm in the twelfth century, worthy of a Puritan of the seventeenth." A monk of that age, thus protests: "I ask what means this forcible blowing of bellows, expressing rather crashing of thunder, than the sweetness of the human voice? Thomas Aquinas the Angelic Doctor, describing the practice of his day, says." "Our Church does not use musical instruments, lest she should seem to Judaize." "The Greek Church is still unfavourable to instrumental music, in public worship." To the practice of the fathers, schoolmen and reformers, Mr. Johnson, said that of the great majority of the Reformed Churches of Britain, Ireland and America. Mr. Johnson, undoubtedly means *original* practice, and not that which now obtains. Other sections under this head are that which makes the use of instrumental music contrary to the spirit of the answer to the 109th question of the Larger Catechism; the impracticability of initiating the Old Testament service of praise owing to the absence of the models; the statements that such music is contrary to the cultivation of piety even when no Scriptural idea attaches to it, to what is calculated to produce peace in the church of God, to the proper scriptural and prayerful appropriation of the funds of God's people, and to the increase of God's declarative glory. All of them are fully dwelt upon and important material for thought is furnished in connection with each section.

The second head is "an attempt to show the true position of instruments of music in the days of David, Solomon, Hezekiah and other Kings of Judah, and also the meaning to be attached to them in this dispensation." The same grounds touched upon under the first head is here fully gone over. The attempt is to