

without learning. Those, therefore, (where there is no natural inability) who neglect to *learn to sing, live in sin*, as they neglect what is necessary in order to their attending one of the ordinances of God's worship." In the reign of Queen Elizabeth, according to Neal, a paper was laid before the Convocation, requesting "that the Psalms may be sung distinctly by the whole congregation; and that organs may be laid aside." The Right Honorable Sir Peter King, according to Hall (Gospel Worship), says, "As for the manner of the primitive singing, it was in good tune and concert, *all the people* bearing a part in it." And Buck, on the word *Psalmody*, states that "sometimes the whole assembly joined together, which was the *most ancient and general practice*."

Thus it appears that the advocates of congregational singing are only pleading for the revival of an ancient and primitive practice, against the innovation of the organ and the choir.

With reference to the practice of music and song, the world, in its own department, is in advance of the Church in hers, as in all other cases. The saying of our Lord is true here in the amplest degree: "The children of this world are wiser, in their generation, than the children of light." The children of mirth, in their festive hours; the company of sailors, devoted to their pleasures, after having escaped from the dangers of the sea; and others essentially of the world, would only provoke ridicule, was each one, when it is proposed to unite in the animating pleasure of song, to pull out his *book*, that the necessary exercise of *reading* may subserve his union in the exercise of *singing*. Still more absurd would the repetition of the song, line by line, and the consequent interruption to the music, appear to the most careless observer. In such a case, there is no need of argument, to *convince* every one that both pleasure and effect are sacrificed to indolence: that pleasure would cede her place to a painful sense of drudgery is what may be *felt*. No: the soldier, who celebrates his triumphs; the sailor, who commemorates the dangers and escapes of the sea; the lover, who sets forth the charms of the idol of his affections, must have his song by heart; and the joy, the animation, the impulsive power of song, are sought in the united notes of those, who are able to appreciate the subject, and understand the words in which it is expressed; who can give their whole powers to musical effort, because no exertion is requisite to call up the lines. If Dr. Watts had said that *devotion is flat*, and *all the springs of uneasiness* are touched within us, not because of "the matter and the words, to which we confine all our songs," but because we are *ignorant of both the matter and the words* we are singing, or are about to sing, there would be as good ground to sustain, as there is now to impugn, his sentiments upon the subject of Psalmody.