

can boldly turn over the sacred pages of the New as well as the Old Testament, and tell you that his views are supported there. The Universalist can pick out passages which he will assert are on his side. The Unitarian can do the same. The priest of Rome can prove Transubstantiation by saying "This is my body," and, in proof of his middle state, he will quote, "He went and preached to the spirits in prison." The Arminian will go to the New Testament in proof of his "Entire sanctification," &c. The Baptist will find Dipping there. And all the other small heretics make bold to follow. Even the wretched Mormon will quote from the New Testament. The Organist alone appears to shy off when that Book is opened. I would be far indeed from wishing to be understood as desiring to place the organist on a level with the above. I mean nothing of the kind. I merely state the fact; and while that fact remains,—and it will remain until the New Testament will say something decidedly, however little, in favor of instruments,—we must not be charged with ignorance or bigotry for expressing our intention to refuse the invitation to enter on paths unknown to our fathers and to the records of our Christian dispensation. In harmony with the view above given, of the service of praise in apostolic times, is the history of the early Christian Church. They sang the Psalms of David, and, frequently, hymns of praise and thanks to God and Christ. The celebrated Pliny, proconsul of Bithynia, writes to the Emperor, early in the second century, that the Christians were accustomed to meet together, on a certain day, Sunday, and that they sang together a hymn of praise to Christ, as God. Tertullian, at a later date, when describing their feasts of charity, gives the following account:—"The supper being ended, lights are brought in, and every one is invited to sing, either from Holy Scripture, or from the prompting of his own spirit, some song of praise to God, for the common edification." I copy the following from the pamphlet lately referred to in the *Record*:—"Riddle, an Episcopalian writer on Church Antiquities, says:—"The orthodox fathers strongly recommend the use of David's Psalms, in preference to the new and enthusiastic effusions of the sectarians of their day." Again, the whole congregation joined in plain song. Bingham says:—"Men, women and children united, with one mouth and one voice, in singing Psalms and praises to God." This was the most ancient and general practice, till the way of alternate singing was brought into the Church. St. Chrysostom, comparing the Apostolic times with his own, says:—"Anciently, they all met together, and all sang in common." Flavian, who lived about 350, was the author of the alternate way of singing, and Lingard says:—"Centuries passed before the improvement was introduced of dividing the singers into

choirs, who should alternately answer each other." The practice of alternate singing, or chanting of Psalms, was thus an innovation of the 4th century, and it was, by no means, universally acceptable. Bingham says:—"The clergy of New Cesarea were such admirers of the old rule (that of plain singing,) that when St. Basil had introduced the alternate way into his own Church, they were offended at it, and objected against him, that it was not so in the days of Gregory the Great." The writer adds:—"Our present practice, in this respect, is in perfect accordance with that of the early Church, for hundreds of years. The Church of Scotland agrees also with the primitive Church, in not employing instrumental music in public worship. They who object to organs have, at least, this to say for their opinions, that there were no organs in the Christian Church for ages,—that, when introduced, they were strongly objected to, and that, from all the Eastern Churches, they are still excluded." The above facts are very important. We find, in the history of the Church, that, very early, great attention was given to the improvement of Church Psalmody. In the seventh century, we see Gregory the Great, a Pope of Rome, and one of the heat of them, devoting his energies to this work. As late as the beginning of the ninth century, the chair was pointed out in which Gregory was wont to sit when he presided over the class of boys received into the school of singers. Before this time, choirs and chanting were introduced into some churches, and against the innovation many of the most eminent bishops strongly protested. Among these, Agobard, Archbishop of Lyons, took a prominent part. He was opposed to the artificial character of the Church music. He would prefer the plain old way, when men, women and children all sang, with one mouth and one voice, the praises of God. But the spirit of innovation was abroad. Artistic praise, the chanting and the choir engaged the attention of bishops and princes. The king of France, Pipin, who ascended the throne by treason and by the help of the Pope, devoted great attention to this. In his time, it seems the style of singing in the Church of France was much inferior to that of Rome. He desired to have it improved after the Roman model. About this time, the middle of the eighth century, the organ was first introduced into the Church, and that same Pipin had the honour of introducing it. It happened in this way: The Eastern Emperor made him a present of an organ—a very fine one, of course—and, being much pleased with its melody, he thought it would be an improvement on the Church singing, and had it accordingly set up in the Church. Under this stimulus, the French singers improved so much, that Rome was willing to take lessons from them. About a century later, Pope John sent to the Church at Treysingen to obtain an organ and