

two trumpets of silver, of a whole piece shalt thou make them; that thou mayest use them for the calling of assemblies, and for the journeying of the camps." And again: "The sons of Aaron, the priest, shall blow with the trumpets, and they shall be an ordinance to you *for ever* throughout your generations." Again: "Also, in the day of your gladness, and in your solemn days, and in the beginnings of your months, ye shall blow with the trumpets over your burnt-offerings and over the sacrifices of your peace-offerings; that they may be to you for a memorial before your God." In the time of Solomon, the trumpeters increased to a hundred and twenty. Ezra and Nehemiah also restored this institution in all its ancient glory. The trumpeters joined with the other performers in praising God upon all manner of instruments in the temple worship. So that the institution of the trumpets is to be viewed as the commencement of an arrangement which expanded, under David, Solomon, and the reformer Ezra, into a vast choir of instrumental and vocal music.

The service of God seems to have been conducted without much instrumental aid except the trumpet, and probably the cymbal, for a period of about four hundred years. During this period, the dissensions among the tribes stood in the way of order and regularity in the service of song. As the history is very brief, however, we are not to infer that, though there is no express mention made of the use of instruments of music in the service of God, they were not used. Such a variety of performers as was introduced by David, could not have been procured without extensive previous cultivation. As proof of this, reference may be made to 1 Samuel x. 5, where Saul is told that when he should come to a certain city, he should meet "a company of prophets coming down from the high place with a psaltery and a tabret and a pipe and a harp before them, and they shall prophecy." It thus appears that they were habitually used in the "schools of the prophets," or those colleges where promising young men were taught by one or more prophets. In this instance, we are taught that prophesying, or the utterance of solemn and sacred truth in that poetic diction common to the prophets under the guidance of the Spirit of inspiration, was not considered as deprived of its force, and far less *polluted*, by the use of an instrumental accompaniment to aid the weak and variable voice.

The age of David and Solomon was evidently the golden period of poetry and song among the Hebrews, as it was the time of their greatest renown as a nation. The momentous incidents of that time—their wars and conquests—their sufferings and successes, produced deep impressions upon their minds, and called forth corresponding echoes in many grand historic poems and feeling odes, in which the devout mind gave utter-

ance to lamentation, hope or joy. Amid the turmoil of a life which was spent under persecution, in war, in victory, in banishments, and often in grievous straits, the great Psalmist David comforted his soul in the composition and use of odes which remain imperishable monuments of his piety, genius, and Divine inspiration, and form the prayer-book and hymn-book of the Church to the end of time. Were they only sung as he and the ancient church sung them, in the very words dictated by the Spirit, and not broken up into fragments, there would be no need of liturgies and hymn-books filled with pieces of questionable sentiment and still more doubtful taste. Be it remembered that the use of a good hymn of human composition in private, or in a Sabbath School, is a different matter from its use in the solemn service of a large congregation worshipping God.

Though the titles prefixed to the Psalms are not considered inspired, it would be mere affectation of scepticism to suppose that those to which his name is prefixed were not David's inspired compositions. It will thus appear that he is the author of a large part of the Psalter. There is abundant evidence, also, that he wrote and sang them with instrumental aid. It is not hard for us to believe this, if one whose skill in the use of the harp was so remarkable that, out of all Israel, he was the musician who was selected to soothe the disturbed mind of Saul. There is direct evidence of this in many of the Psalms themselves. As, for instance, "Awake psaltery and harp: I myself will awake early." There is, indeed, direct evidence that all the Psalms were written and sung in this way. The Hebrew word translated "Psalm" is "mismor," rendered in the Septuagint, "psalms," and means an ode sung with an instrument. The first meaning of the verbal form is to sing, and the second to play, according to Gesenius, the great Hebrew lexicographer, and hence, as the word is used only in the headings of the Psalms, it is natural to conclude that it means an ode so accompanied. That this was the opinion of the Septuagint translators, cannot be doubted for a moment. For the word "psallo," from which "psalmos" comes, and by which they translate "mismor," means to play upon an instrument, and nothing else. Let all who sing Psalms remember that, when employed for praise as at first, and as intended, they are most strictly and appropriately accompanied by an instrument.

The titles of the Psalms, which are mostly left untranslated, in our common version, indicate the extent to which instruments were employed in the singing of them. These titles are of great antiquity, as the Septuagint translators, in many cases, did not appear to know how to render them. Their historical accuracy is generally received. Many of these specify the instruments with which they were to be led, and the particular tune to be used. The Psalms were thus solemn odes,