

that age are not minutely described. We meet however at an early period with music and poetry, the two arts employed for the expression of the religious sentiment of praise, and the latter at a very early age associated with religion, being the language of inspiration or prophecy and other exalted themes.

The most probable view of the origin of this Institution of praise is that it originated in man's state of innocence. We know that in that state man must have had worship, and praise is the most natural expression of the exercises of the holy soul, as it will form the most exalted service of man as restored. What more probable than that it should have been the exercise of our first parents in Paradise. Milton invests them with the powers of extemporaneous poetical utterance accompanied with corresponding musical expression; and represents them as hearing celestial natures uttering the praises of their great Creator.

How often from the sleep
Of echoing hills or thicket have we heard
Celestial voices in the midnight air,
Sole or responsive to each others note,
Singing their great creator.

But laying conjecture aside, we know that God has made provision in our physical constitution for music, and that it is natural to connect music with measure and modulated language—to marry music to voice. And that any such exercise of these powers in man, while in a state of innocence must have found its object in the great Creator. As our first parents enjoyed not only innocence but the highest bodily perfection, for sickness and death were yet strangers to man, their voices must have been of greatest compass, and sweetest tone, so that when God met them "in the cool of the day" or on the returning Sabbath, it was to receive from pure hearts such exalted ascriptions of praise, as alas! he has never since received from the inhabitants of our earth.

The knowledge of this exercise must have continued after man fell. True, at first the sense of guilt prevented any approach to his maker. "He hid himself among the trees of the garden," and the voice of praise was silent. But when he had received the hope of mercy through

the promised seed of the woman, and when through the divinely appointed symbol of sacrifice, he was restored to fellowship with his creator, not only must his heart have naturally expressed its emotions in praise, in strains similar to those with which his tongue was familiar ere his fall, but as a partaker of redeeming love, in a new song, such as only the redeemed can feel or utter.

The first notice of music however, in the Bible is in connection with the invention of musical instruments, "Tubal, he was the father of them that handle the pipe and the organ." As these originated among the descendants of Cain it may be naturally inferred that their use was secular rather than religious. It may be noticed that the first specimen of poetry on record is Lamech's address to his wives, and he was the father of Jubal. Though thus both musical instruments and poetry are first presented to our notice among those who had "gone out from the presence of the Lord," that is, the place of divine manifestation, yet we know that at an early period poetry was associated with religion, and even previous to this, the pious descendants of Seth had that divine and most perfect of musical instruments, the human voice, and when they assembled "at the end of days," or at stated intervals, probably the weekly Sabbath, to call on the name of the Lord, (Gen. iv. 26) we doubt not their voices were heard "hymning their great creator."

These arts we may suppose were not lost during the flood, and did not need to be reinvented. Among the patriarchs after the flood we find music cultivated. Thus Laban when reproving Jacob for his sudden flight says,—*"Wherefore didst thou flee away secretly and steal away from me; that I might have sent thee away with mirth, and with songs, with tabret and with harp."* Job describing the wicked says,—*"They send forth their little ones like a flock and their children dance. They take the timbrel and harp and rejoice at the sound of the organ."* Job also an upright man, "who feared God and eschewed evil," also rejoiced at the sound of the organ, and expresseth the painful change that has taken place in his circum-