

SPIRITUAL WORSHIP WITH A CARNAL INSTRUMENT.

The Apostle while contrasting the Jewish and the Christian altar, Heb. 13, contrasts also Jewish and Christian praise. For if not, why does he so emphatically enjoin the praise of the heart and lips alone; and limit it to them; evidently in opposition to the praise of instruments, which have neither heart nor lips, excluding all Levitical instruments from Christian praise, as well as all Levitical victims from the Christian Altar. We see here vocal praise enjoined, but fail to see instrumental praise even permitted; whereas, we might suppose if instrumental praise be Scriptural, it would be injunctive too. In Eph. 5, 19, the original is "Adantes kai psallentes en te kardia..." Now if any difference should be made in the translation of these Greek participles, that difference must be made in the music and not in the instrument, for both participles refer to the same instrument—kardia, the heart of the worshipper, and kardion is in the Divine of Instrument by the Rules of Greek Grammar, and whether we translate psallentes psalming, having, singing, or playing, the instrument is the same—the kardion of the worshipper, and nothing else and both participles are equally connected with it, and refer to it as the only given and prescribed instrument. Nor can it be proved by sound criticism from New Testament development that adantes refers to vocal music, and psallentes to Instrumental Music, as the pro-organists maintain; more than it can be proved, that desis—prayer, refers to vocal prayer, and hiketria—supplication, refers to instrumental prayer, nor that these Greek participles refer to different instruments—the one natural, and the other artificial, more than it can be proved, that prayer and supplication in Heb. 5, 7, refer to different individuals, or that the one refers to animate and the other to inanimate objects. And judging from the practice of the Apostles and primitive church which must have understood the scriptures better than we, it would appear as probable that David in 150th Psalm, meant the organ of nature in the Christian church, as that he, in 40th, meant the incarnation of Jesus, or that he in 41st meant Judas, the traitor, and if it is urged that David in the spirit dictated to the Christian church the use of artistic instruments in divine worship, it must be admitted, that the apostles in their time, and also the primitive church, violated that precept for the first 670 years, which is incredible. But if so be, that the inspired penman intended by the verb psallo, in this connection to teach the church the adoption of an instrument as an accompaniment to vocal psalms during divine worship, it must be one of divine mechanism—the heart of the worshipper, for without it no worship is acceptable to Jehovah, and no other instrument is essential to spiritual worship, Judges 4, 24, the only worship which the apostle teaches, and which he always enjoins. Nor can we for a moment suppose, that the apostle taught the church the adoption of an instrument not essential to spiritual worship while inculcating that duty, or that the Deity could be spiritually worshipped by the aid of human mechanism. In the New Testament there is not a single text which favors mechanical worship. God demands spiritual worship, other worship is mere mockery, but to render spiritual worship with a carnal instrument, which is the substance of the organ question, is impossible. The Psalms are the only portion of the Bible that was made for praise, and the lips accompanied with the heart and understanding of the worshipper are the only instruments authorized by the New Testament, and the W M Confession of Faith for singing them. That the voice should be accompanied with an instrument no Bible reader can candidly deny, and that the apostle taught that, is evident, but his language combined with his practice, proves that it is an instrument whose mechanism is divine. Then the question is not as to the use of an instrument, but as to the nature of the instrument to be used, whether one of human or divine mechanism should form the model of our practice, as an aid to singing. Instrumental aid should be used in a preparatory institution, not in the church of God. Further the verb psallo is used in Ro. 15-9, and in Js. 5-13 in both passages in the English Bible it is "translating, sing, for in Js. the word psalms is not in original. Now had the venerable translators of our version understood it to refer to artistic instruments, they would have rendered it play, as in such connection it would be sufficient to render it sing. But we have more than human authority for concluding that psallo is not to be understood artistically in this connection. For our model the Lord Jesus with his disciples, while praising God Math. 26-30, Mar. 14-26 used the verb humano for which artistic connection is never pleaded; Paul and Silas used the same verb humannontem Theon Acts 16-25, but what is conclusive is the fact, that the apostle while quoting the words of David in the Christian church, in the Christian Church uses the same verb. "In the night of the church humano S. I will praise Thee" Heb. 2-12. Now let it be observed that it is the Son who is here addressing the Father whose praise he promises to sing in the midst of the church, that is in public worship, and let it also be observed, with what instruments He did sing his praise as the last supper, the institution of the Christian church, and how scrupulously his inspired agents adhered to his example. In Ro. 16th the apostle quotes the Son as promising the Father to praise him among the Gentiles. And as the Son was not personally among the Gentiles, the praise there spoken of must refer to the praise of the church, the verb psallo is the one used to express the promise and for which artistic connection is pleaded. Now let the reader carefully peruse Paul's instruction to a Gentile church I. Cor. 14-15 in reference to the instruments and mode of praise, and he cannot fail to see, that the Apostle's plan of our opponents in this case, and the same in which the apostle of the Gentiles understood and used it. The other verb psallo in the Greek Testament for praising God by angels and men is aino both in its simple and compound

form, Ro. xv. 11, for which artistic connection is never pleaded, and with which the Head of the Church commands all nations and people to praise him. "Ainoite ton Kyriou, panta ta ethna." Add to this that Isaiah 52, 8, while speaking of Christian praise designates it vocal and congregational, and that the praise of the 3,000 converts while under the inspiration of the Apostle, and while also under the influence of the Holy Ghost on the day of Pentecost is expressed by the verb aino, the original is ainoantes ton Theon, Acts 2, 17, and that it is stated verse 42 to be the doctrine of the apostles. Now, since no exposition of any portion of Scripture can be just or tenable which contradicts what is elsewhere plainly taught, and as it has been proved that Christ and his Apostles used humano and aino frequently to praise God, and that the predication expressed by psallo, Ps. 117, Ro. 15-11 was verified without any artistic accompaniment—and that that mode of praise was declared by the Spirit to be the doctrine of the Apostles, it must appear evident to every unprejudiced reader that the programmatic view of psallo is unfounded. W.

THE CHEERFUL GIVER.

I was lately reading of a little boy who was trying to be like God by being a giver. He loved to give. He would go to his father sometimes half a dozen times in a day, with his bright eyes sparkling, and his little round face all in a glow, and say: "Pa, I want a penny to give to a poor beggar at the door, or to the organ-grinder, or to the little girl that wants cold victuals." And then, on Sunday mornings he would come and ask for something for the Sunday School Missionary Society, and for many other things. His father wanted him to form the habit of giving while he was young, and so he always let him have what he wanted for these objects. But one day when he came to ask for something his father said to him: "My son, don't you think you give away a great deal of money?" "Why, yes, pa," said he. "And I do love to give it." "But then you come to me for all you give. It is not your own money that you are so liberal with." This seemed a new thought to the little fellow, and he turned away to his play, perplexed a little by what his father had said to him. Presently, however, he came running back. "Pa," he asked, "Who gives you the money that you give away?" "I earn it by hard labor, my son." "But who gives you the strength to labor with, pa?" asked the little fellow. "God gives us our strength," said his father. "And, pa, haven't you often told me that God gives us every thing?" "Yes every good thing we have God gives us." "Well, pa, I love to give away the money you give me; don't you love to give away the money God gives you?" The father hugged the little prattler in his arms.

THE MINISTRY AS A PROFESSION.

There has been much said, of late years, in regard to the trials and self-denials of the ministry, and to the reluctance of young men to enter this profession because of the crosses which are to be borne, and the poverty which is to be endured. Undoubtedly there are "crosses" in every "lot," and in some ministerial lots a good collection of them, but it is well sometimes to look at the whole matter from the other side, and to see whether there are not attractions in the ministry apart from those which consist in the satisfaction of serving Christ and doing good to men. A writer in the New York Tribune some time ago gave this aspect of ministerial life in a way which is striking. Referring to a venerable clergyman who retired at the age of seventy, with a salary of \$3,000 for the remainder of his life, he said: "He has enjoyed a handsome income, and has lived in a style that placed him on an equality with the average of merchants, lawyers, doctors, and professional men of his city. In this matter he is a type of the ministry generally. Once in a while there is a church quarrel. But the thousands of churches live in peace. Occasionally a minister is harshly treated by his people—sent adrift at the close of service, or left in old age in want and sorrow. But the greater number are tenderly cared for while in active service, and have a support to the end of life. There is a greater average of business success in the ministry than in any other profession. Out of a thousand merchants two-thirds fail, and reach the close of life destitute. Out of a thousand lawyers, and a thousand doctors, not a third live by their profession. The average of ministers would not have more than average success in business. Spurgeon, Tyng, Beecher, Murray, and men who command great salaries, are men of great talent and ability who would have made their mark any where. The Stewarts, Peabodys, Websters, Choates, Vanderbilts, appear only once in a century. The common mass by countless thousands, toil on for a bare subsistence. There is no class of men better paid, as a whole, than ministers. They live on an equality with the average of their people in all parts of the country. No matter how humble or how obscure a minister's earnings may be, he is admitted to the best society in the land. The doctor, lawyer, and merchant toil for a position which is accorded at once to a young minister. With his first sermon on the doors of all mansions are thrown open to him. As a mercenary business the ministry is worth looking at, in what it offers—the position into which it introduces men; and the fact that though the pay is not large to the pastor, bread is given, and his water is pure.—St. Paul calls it a good work."

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