

riod of over six hundred years, there is utter silence regarding the harp. Thus it seems, if we must appeal to the ancient Church, the organ will not gain much by it. During four thousand years, the most zealous of its friends can claim for it only about four hundred and twelve; and even during these years, as I have already shewn, its claims are very obscure and doubtful. It was only fitted to the condition of such as were rejoicing and could dance. The broken-hearted, the poor in spirit, and the sorrowing, could take no part in it. Regarding the two passages which intimate a divine sanction for instruments, I stated in my last that the reading of these is disputed. I made no attempt to change readings to suit my views. I stated the simple fact, and the truth of God can never suffer from stating the truth. It is a truth that these readings are disputed. As a general rule, I think it improper to be too ready to bring forward different readings, but these are exceptions to this rule, and in no case can that be more clearly so than when, in controversy, an important superstructure is built on a certain reading. If that reading is a disputed one, the dispute must be first dealt with and set at rest before the reading in question can be laid down as a sure foundation. But these "two passages are only a portion of many," proving the same thing. It is true there are many passages which shew that instruments were used on certain occasions, but these two passages are the only ones that can, so far as I remember, be cited to prove a divine sanction. The language found in the Psalms, where David calls for praises from the harp, is sufficiently explained by the fact that, in similar terms, he calls upon the fire and hail, the dragons and every deep, to render praise. The reference to the words of Amos deserved, I think, more consideration than it has received. True, it condemns spiritual coldness, and, in addition to that, it shews what are the fruits of that coldness, and condemns them. "At ease in Zion" represents spiritual coldness, and then follows the desires and doings of those who are thus at ease. Their hearts are set on luxury and the indulgence of appetite. They lie on beds of ivory, and drink wine in bowls, and, to regale the ear, they invent musical instruments, like David. A similar description will be found in the Book of Job, 21st chapter. I think I have thus shewn that the large claims made by the advocates of instrumental worship on the ancient Church, cannot be sustained; and that if they rest their theory on the Old Testament, all the support they can get will not secure a safe foundation.

I will now briefly enquire what the New Testament reveals. The only passage that I have seen quoted from it, in favor of instruments, is that which represents the redeemed as singing the praises of God on golden harps. From the scene there described, I do not see how any man could conceive the idea of form-

ing an argument in favor of the organ in the Church on earth. The phraseology in this scene is eminently Jewish, and to the Jewish mind there was a peculiar force and beauty in the description thus figuratively given. The redeemed have come out of great tribulation. They were engaged in a long and terrible conflict. They fought the good fight. They have finished their course. The enemy is vanquished and the victory is secured, and now they are entered on their rest and the enjoyment of their glorious and everlasting triumph. To the Jews, who were accustomed to see the victor, when returning in triumph, celebrate his victory with the timbrel and the harp, there was a meaning in this figurative language which conveyed the most impressive and glorious truth. It represented victory, triumph, security, peace, rest and joy. But, while the advocates for instruments in the solemn worship of God may as well not approach that glorious scene, there is another scene described in the same Apocalypse which might be profitable for them to pause over for a little. This will be found in Revelations, 18th chapter and 22nd verse. There will be seen there a Church, very unlike the Church of the redeemed, and very passionately fond of the harp and the organ. Of her it may be affirmed, with truth, that instrumental music is interwoven with her whole worship. I think it will be admitted that, whatever the mode by which the apostles and their fellow-christians sang their hymns of praise, it was a mode which they found in use and to which they were accustomed. Neander says: "Singing also passed from the Jewish Church into the Christian Church." The account given of their praises forbids any other opinion. They required no directions. No questions were asked. The whole appeared natural and easy, and gives undoubted evidence of early training. On the night of Christ's betrayal. He and His disciples sang an hymn. Paul and Silas sang praises in the prison. It was a part of their regular worship when they met, and they were commanded to sing with psalms and hymns and spiritual songs, singing and making melody in their hearts to the Lord. And when thus singing, the mode was the same with that of Christ Himself and His disciples, and of Paul and Silas at Philippi. With this mode, we, too, may be satisfied, nor on such an example can it be safe to improve. The advocates for the organ cannot approach the New Testament for support. All that the utmost ingenuity can do is to assume that the organ was employed, and that perhaps some of the apostles may have been players on the harp. Something like this, it is said, may be assumed, unless we can prove the contrary. The organ occupies, in this respect, a solitary position. Every other theory can get, in the opinion of its advocates, some passage, if not passages, to favor it—the organ, none. The advocate for Slavery