

How differently speaks St. Paul! (ii. Thess. 11, 8.) "And then shall that wicked be revealed, whom the Lord shall consume with the spirit of His mouth, and shall destroy with the brightness of His coming." See also Daniel vii. 26, 26, and Revelations xviii. and xix. If so, let no latitudinarianism seduce us into the idea of a union between the two diverse creeds, for such intermarriage is unlawful. What God and things have so widely separated, let no one ever think of uniting.

—ii. Cor. vi. 14.

A. W. H.

Pictou, 16th Dec., 1863.

Sacred Music.

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IN relation to this important subject there may be said to exist two classes of persons. The one class are those who have made music their study as an art and a science, and the other are a very large class who have given it little more attention than merely to listen to its sweet sounds, or to hum over the untutored strains of their natural ears. It is of great importance that they should be convinced of one great and indisputable truth—that physical power, however strong and unvaried in its movements, can properly accomplish its end only when under the control of knowledge, and that it is in this combination that knowledge becomes power. This truth is verified daily in all our mechanical pursuits, in our various innocent amusements, and in the results of science and art; and in none is it more apparent than in the scientific performance of a skilful and experienced musician, compared with that of a person who follows the lawless vagaries of an uninformed and untaught ear. I do not depreciate the importance of an acute discriminating ear for both good time and tune, and a flexible and comprehensive voice for easy and efficient execution; but how much superior are these under the control of knowledge and experience; and in addressing this class of readers, I must deal with a difficulty, for I am at times constrained to use terms with which they are not familiar, even though I am making every effort to avoid terms peculiar to the science, that I may as far as possible be understood by all; for my wish is to persuade every one to examine the subject for himself, and take his proper place in society in this advancing age. The subject on which I am entering is the proper adaption of music to the matter of praise, which can be done only under the guidance of a correct knowledge of the major and minor modes, and by a judicious selection of appropriate tunes from these two orders of tunes, and it requires both sound judgment and correct science to make a proper adaptation, and a mistake here is a very great error and most fatal by perverting the true design

of psalmody. This portion of my letter should, therefore, be particularly addressed to preceptors, for they are most closely connected with it; but it is a matter about which all others may form a sound judgment, as the effect of proper adaptation is most palpable and obvious, and the importance of this matter demands that it be well understood by all, and minutely and extensively brought out. And let it be carefully noted that the brisk and plaintive modes are not a conventional or scientific invention; they have their origin and their immutable fixture in nature—they spring from the sympathy of the human heart, and it is the business of science to discover and explain the law from which nature cannot and never does deviate, and all that I purpose in this letter is to prepare the minds of ordinary readers to understand and appreciate the value of proper adaptation. There is not a greater error than the supposition that music is a mere invention of science, confined to a gifted class of persons, and enjoyed only by cultivated nations. Music is an attribute of human nature, it is a universal language which addresses itself to all men, and the more it is cultivated according to the dictates of unbiassed nature, it becomes the more simple and expressive. Proper pitch, time and tune, accent and rhythm, are not the creation of science; they have their native and unchangeable foundation in nature. Science has done much by giving music a visible form, and the construction of a written language which addresses the whole human race, and makes the productions of one nation accessible to another; and no language on the face of the whole earth is so extensive and powerful. It oversteps the barriers fixed by the curse of unknown tongues, and it addresses and entrances the hearts of all men and inferior animals in every climate under the sun. It is a peculiar language, more minute and tender, more powerful and comprehensive, more delightful and entrancing than any other known to the human race, more than the whole numerous family of ancient Arabian tongues now and forever silent, more than the singular mystic hieroglyphs of scientific Egypt, than the Sanscrit so blindly venerated for centuries by the Brahminism of Hindostan with all its eastern progeny, than all the isolated and multitudinous vocables which exclude the millions of China and Japan from intercourse with other nations, or than the sonorous gutturals, with their gruff, forbidding baritones, which proclaim the barbarity of the rude tribes of the north. In a word, music is a language not formed by dire necessity and human convention, but framed by the infinite wisdom and unerring power of our Great Creator. It is the pure offspring of heaven, and its influence is divine; for the attendants of pure and unaffected music are wisdom and kindness, love and hospitality, purity and good will among all men, and profound veneration, ceaseless gratitude, heart-