

Three objections are often urged against the use of instruments in divine worship, which I am induced to notice, from a persuasion, that they do not possess that weight which their authors attach to them. The first is, 'That sets of singers and players are usually found to be persons of shallow, or no piety: amongst whom dissections frequently arise, disgraceful and injurious to the cause of religion, and often issuing in the dissolution of the party, and their abandonment of the house of God.' Now, if this be a correct statement of this objection, it appears to lie as much against singing as playing: It is, in fact, an objection both of singing and playing. Persons of superficial piety, &c. may confederate together as singers in a place of worship, as well as players—but, as it would be absurd to charge the evils of such a confederation upon singing so it would be equally absurd to charge them upon playing.

The second objection to which I allude is, 'that instruments were not used by the first Christians.' This objection assumes that no forms or usages are lawful in the church, which were not in existence amongst the first converts to Christianity—an assumption, not only unauthorized but absurd, inasmuch as it makes no allowance for the difference of circumstances between the primitive Christians, and those who live in Christendom at the present day. By this argument, we might prove the unlawfulness of an elegant, and even a commodious church or chapel, of a liturgy and forms of prayer, and a variety of other matters which obtain in the present, and are allowed at least to be indifferent, although no traces of them can be discovered among the original disciples of Christ.

Lastly, it is objected, that 'instrumental music is defective in simplicity—that the art and skill displayed by the performers, and offers the very agreeableness of the music, renders it more adopted to gratify the taste, than to improve the devotional feelings of the worshipper.' It is acknowledged that many listen to and perform sacred music, merely as a pleasing art, without designing thereby to glorify God, or attempting to make it subservient to their devotion—but it must be remembered, that every pleasing singer, a tasteful reader or eloquent preacher, may be listened to with exactly the same views and im-

pressions—and we might say, that the more talent is displayed by these several performers, the more are their performances calculated to gratify the taste of the hearer, and the stronger is the temptation thereby offered to confine his attention to such display of talent, to the manifest injury of his spiritual edification—but all this, we know, forms no argument against good singing or speaking. The only debatable point of the case then is, whether instrumental music be more obnoxious to this charge than singing. Perhaps, in certain cases, there may be something in the sight and sound of instruments, that renders them unfavourable to deep and recollected devotion—these cases are, when the instruments are too numerous, of an improper description, or when the individual is unaccustomed to hear music. If the writer might be allowed to illustrate the last mentioned case by a reference to his own feelings, he would observe, that the use of an organ in a place of worship, he generally finds an incumbrance rather than a help to his devotion, yet this personal fact he does not feel at liberty to construe into a general objection against the judicious use of that instrument—because it is only very occasionally that he hears an organ, which circumstance, he thinks, furnishes the reason why the sound of that instrument takes his attention more than those he is regularly accustomed to hear. The mention of feeling leads him to remark, that some people lay undue stress on their individual feelings in the determination of the question at issue. To determine the point as a matter of feeling, is impossible, unless we could collect the faithful and agreeing testimony of all mankind on the subject. The testimony of a single person is but the fractional part of a conclusive argument, in the proportion that he bears to the rest of mankind.

TRAVELS.

RUINS OF BALBEC.

(Concluded from page 403.)

“The magnificence of the corridor can scarcely be imagined. Its western aspect is towards the plain—and at your feet, lie masses of broken pillars, capitals and friezes, over which you must pass to approach the temple. From the north you look down on the vast