

invited by our Divine Sovereign to come into His courts, the holy place separated from the world, and consecrated as the presence-chamber of the Great King of all the earth. On entering the sacred portals, a voice is heard by the sincere worshipper, "The Lord is in His holy temple, let all the earth keep silence before Him." Human inventions and their melodies, however agreeable to the ear of man, must there keep silent. The human spirit is now to commune with its Heavenly Father, and the feelings and wants and sorrows of that spirit can be expressed only by means of that faculty which God Himself bestowed for that purpose. Human aids and inventions are here out of their proper place, and all the individuals of the human race are here on a level.

Having thus defined what we mean by the term worship, in the question at present discussed, we may glance at the different passages which meet us in the Old Testament where instrumental music is referred to. With regard to the trumpets, it is scarcely necessary to refer to them. They were used in times of war, for the calling of assemblies, and for intimating the beginning of their feasts and the coming in of the new moon. Their use is superseded in war by the drum and the bagpipes; in the calling of assemblies, by our church bells; and for the announcement of the new moon, by our almanacs. The first instance in which we read of instrumental music, is when, after the deliverance from the bondage of Egypt and the cruel pursuit of Pharaoh, Miriam took a timbrel in her hand, and, followed by the women, went out with timbrels and with dances. I do not see anything here in common with, or resembling, our sanctuary worship, but the recognition of God and the spirit of devotion and gratitude which, I believe, pervaded it. Any plain reader of the Bible can judge the matter for himself. Let him just imagine that he is standing, as a spectator, in view of that scene. There has just transpired a great national event—a glorious deliverance, and that event and deliverance are celebrated with music and dancing and great gladness. There is a large procession, there are musical instruments, and at every pause their joy is expressed by dancing. All this was very right, in the circumstances; but had Miriam and her friends brought their music and dancing into the solemn worship of God, as above defined, that worship would be seriously disturbed, and their conduct would not very easily be held consistent with either piety or decorum. Scenes like that of Miriam are, and have been, common in all ages of the world. A great deliverance, any great national event, and any great and decided victory, are always celebrated in a similar manner, with feasting and processions and great rejoicings. Here we have musical instruments and dancing not unfrequently, too, and, so far as the spirit of

true piety prevails, our processions and rejoicings and bands of music are as truly a worshipping of God as in the case of Miriam. When the tidings of that most glorious of England's victories reached its great metropolis, and it was known that the dread tyrant of Europe was prostrate at Waterloo, would there not ascend, with every boom of the cannon, and with every martial strain from the bands of music that paraded the streets of London on that memorable night, from the depths of many thousand christian hearts, gratitude and praise the most fervent, the purest and most unfeigned? Here was worship. It was, as in the case of Miriam, the celebration of a great national event and a glorious deliverance; and here we have, as in that case, processions and musical instruments. Acceptable to God was this public expression of a nation's gratitude, in so far as that expression was a sincere and humble recognition of His mighty arm, and proceeded from the spirit of true devotion; but it was worship not becoming the sanctuary. It must remain outside the holy place. Among all nations, such events were thus celebrated, with processions and songs and rejoicings, professedly in honor of the Deity, who gave the deliverance or secured the victory. In proud and pagan Rome, in Christian cities, and in the straggling Indian village, you will witness rejoicings and processions and instruments of music, when the arms of the nation or the tribe have triumphed.

If I have succeeded in rendering the above case clear and intelligible to the reader, and if I am correct in the views I have given of Miriam's worship, it may save me the trouble of referring particularly to the various other occasions on which we find instrumental music employed. It will be necessary merely to point them out,—excepting one or two which may require a few remarks.

You will find musical instruments in the hands of Jephthah's daughter, when going out to meet her father on his triumphant return from the war with the Ammonites; when David and Saul were returning from the war with the Philistines, after the death of Goliath; and again, when Jehoshaphat came back in triumph after defeating the combined hosts of Moab, Ammon and Seir. I need not speak of these. Every reader can easily see that musical instruments were then employed, as we and all other people still employ them on such occasions. They were employed in the expression of praise for the victory, and with the strains of the tabret there ascended the pure incense of praise from the pious and grateful heart; but did there not ascend praise and gratitude as fervent from the hearts of the brave defenders of Lucknow, with the stirring and martial strains of the pibroch, as Sir Colin's brigade of heroes marched the streets of the now delivered city? I doubt it not. I believe that every heart was stirred to its depths, and that eve-