

So sang the bard, inspired, to greet the day.

When to the earth Redeeming Love was given—

So, joyous hailed the barriers swept away,

Which erst had closed the portal gates of heaven.

Long had the earth in deepest blindness slept,

Bound in rebellion's adamant chain;

While "dead in sin" the child of sorrow wept,

And tear chased tear o'er his worn cheek in vain.

Hail, then, the hour—let songs of triumph sound,

And choral hymns the Saviour's birthday tell;

Pour the pure incense of the heart around

And every voice with grateful gladness swell.

Now, hail we the hour

When to earth HE was given,

And rejoice that the power

Of the "Dark One" is given.

There's a voice in the breeze,

While around us 'tis sighing,

When the tired spirit flies

From the frame of the dying,

And it speaketh of rest

When the earth shall have faded—

Of a sun for the blessed

That shall ne'er be o'ershaded—

A sun that forever

Unobscured will shine,

On souls that shall never

In sorrow repine.

Then hail we the hour

When the Saviour was given,

And rejoice that the power

Of the Dark One is given.

And our tribute of praise

We will gratefully bring,

To the Herald of Peace

From the Heavenly King.

Montreal, Dec. 25.

J. G.

ON INSTRUMENTAL MUSIC IN SACRED WORSHIP.

[To the Editor of the INSTRUCTOR.]

DEAR Sir,

I was not aware how great a man I was attacking in my remarks on "a Vocal Musician's" publication. I supposed that I was

merely engaged with himself—but I discovered, by reading a letter of his to you, published in the last number of the *Instructor*, that I had encountered no less a personage than the learned and justly celebrated Dr Adam Clarke, from whose works your correspondent has introduced into his letter an extract, which contains, almost verbatim, all that can be justly denominated arguments of the remarks accompanying the enquiry now under consideration, and one additional, which is, that the "Syriac and Arabic versions give the passage Chron. 29, 25, a "different turn" to the one given to it in the English translation. Unfortunately I do not happen to be acquainted with those tongues—but I know it was in neither of them the book containing the passage was first written, so, of course, they are only translations,—but I have a slight knowledge of two other languages, into which the Holy Scriptures have been, with much care, translated, viz. English and French, and they both give the same "turn" to it. I have also consulted all the marginal readings I can find, and they render even more apparent the sense given to it in the English text. Moreover the Rev. Doctor says, "The author of this book (meaning 2 Chron.) states, &c." By the "author" I presume he means the person by whom it was originally written; hence I infer that the sense we have received is the one intended by the inspired person who wrote it; and if two translations are found to differ from an original, to which ought we to give the preference? Is a reply needed?

There is also a piece of circumstantial evidence, which may be adduced; the services offered by Hezekiah and his people at the time alluded to were accepted by the Lord—which would not have been the case had there been any thing unlawful in them.

But to go a little more closely to the question. Are the psalms of David inspired writings? Dare "a Vocal Musician"—dare any one claiming the name of Christian, deny that they are? I presume not; and this admitted, one plain sentence in them is a sufficiency to serve us as a guide in forming our opinions. Let our friend peruse the 150th Psalm, and then say if it is unlawful to use instruments of music in the praises of God.

But it is argued, "This does not prove that they ought to be tolerated in Christian worship: I answer—God is still the same.