

Coming, however, to the deliverance of the Israelites at the Red Sea, we find a case clearly in point. It will hardly do to describe this occasion, which we find recorded in Exod. xv, as one of a secular character; for the Lord's people engaged in a solemn act of religious worship, and one in which instrumental music was used; for while Moses and a number of the men sung the praise of God, Miriam and the women, with their instruments, answered them responsively, saying, "Sing ye to the Lord," etc.

This music attended with dances on the part of the women, is, to our mind, clearly a case of instrumental praise, outward and sensuous to be sure, but yet in perfect keeping with the ritualistic form of worship then prevailing.

As the song of Deborah was probably uttered in the camp, before the victorious Israelites returned to their homes, we are not surprised that no mention is made of either instruments of music or of dances on the part of women, as neither women nor instruments might be expected to be present with a host fresh out of battle.

The case of Jephthah's daughter, like the greeting of Saul and David on their return from the slaughter of the Philistines, was likely an act of homage to the returning victor, and had no religious worship in it.

The passage in the tenth chapter of I. Samuel, in which Saul is represented as meeting the prophets coming down from the high places with musical instruments and prophesying, just shews this much, that the sacred work and worship in which the prophets were engaged during that ritualistic age, were often attended with instrumental music.

In II. Sam. 6 chap., we meet with another distinct instance of instrumental music and dancing being used in the solemn worship of God. The occasion was solemn indeed; but, though God was displeased with Uzzah for putting profane fingers on the ark, we have no reason to believe that He was displeased with David and others that played on instruments or danced with him. This is clearly a case of worship; for we read in the 5th verse, that David and all the house of Israel played before the Lord. Again, when Michal found fault with David for so playing and dancing, he answered that "it was before the Lord." Such a mode of worship as this was fully in keeping with the ritualism of the dispensation, to which it belonged.

Still further on in Scripture, we read of David inventing new instruments of music, and of the players on instruments and of the singers being organized into something like bands and choirs in the regular services of the sanctuary.

Also when the temple of Solomon was completed, the same organization was continued, or perhaps still more perfectly developed; and from that time forward, it maintained its place in all the regular ritualistic services of the temple. We cannot agree with those who regard David as introducing this order of things without divine sanction. Though David was not permitted to build the temple, yet to him God had committed all things respecting the pattern of things in it (I. Chron. xxviii. 10-13). And as David had good reason to know from the death of Uzzah how exacting the Almighty was in regard to any breach of the divinely appointed service, we cannot suppose he would have dared to introduce such innovations without the divine sanction. Instrumental music was no innovation in ritualistic worship, but a part of it.

In the days of Hezekiah, II. Chron. xxix. 25, we find instrumental music still occupying a place in temple worship; so also when the building was restored after the captivity, in the times of Ezra and Nehemiah, it still maintained its place (see Ezra iii. 10; Neh. xii. 36).

In the Book of Psalms we find the use of instrumental music in the praise of God again and again directly enjoined. The symbolical import of such language to gospel times, in which worship is purely spiritual, is quite plain; but the symbolical itself unquestionably arose of the literal, sensuous use of