

THE INSTRUCTOR.

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ORIGINAL DEPARTMENT

TO OUR READERS.

IN closing the first volume of the INSTRUCTOR, we feel constrained to acknowledge our obligations to our respective subscribers, for the support and encouragement with which we have been favoured during the past year. Although our subscription list is not so large as we anticipated, yet, at the earnest solicitation of a number of our friends, who have kindly expressed themselves highly pleased with our humble labours, we have concluded upon commencing a new volume. We, therefore, take this opportunity of assuring them that our best endeavours shall be used in order to render this little work still more deserving of a larger share of public patronage; to this end we have ordered a few of the most interesting literary works of the United States, and have elicited promises from several literary gentlemen of this city to furnish us with occasional original articles. The exertions of our friends to increase our list of subscribers are respectfully requested.

N.B.—A reasonable price will be paid for the following numbers of the Instructor—Nos. 16, 26, 31 and 40.

TO CORRESPONDENTS.

We have great pleasure in acknowledging the receipt of the first of a series of letters illustrative of the "Anatomy and Physiology of the Vegetable Kingdom, relating more particularly to Theology," from the pen of a professional gentleman of this city; which we have reserved to grace the first number of a new volume.

REMARKS ON THE USE OF INSTRUMENTAL MUSIC IN DIVINE WORSHIP.

(Concluded from page 402.)

But singing, by means of the articulate language of which it permits the use, may be the vehicle of sentiment as well as of emotion. This we confess is an important consideration

in favour of vocal music: for sentiment is the groundwork of emotion. Our feelings on any particular subject, arise from the views and convictions that we entertain concerning it; and therefore, the clearer is the view, the deeper will be the impression. The impression of adoration, for instance, depends upon a solemn recognition of the divine perfections—and such a recognition will, doubtless, be greatly assisted by the opportunity which the devotional singer has, of using the language of a suitable hymn. In this particular, instrumental music labours under a disadvantage of an apparently formidable bulk—but it will be considerably reduced by the following considerations;—

1. The disadvantage in question is confined to the individuals who use instruments and who always compose a very small part of a congregation. 2. There may be a mental recognition of sentiments when there is not a verbal one; and 3. Those who use instruments in public worship have generally the opportunity of hearing the hymn read, or given out by some person—in which case their circumstances are not much more disadvantageous than that of the singer.

Pursuing thus the progress of our reasoning on this subject, we seem to be conducted to the following conclusions—namely, that musical instruments may be used in divine worship with propriety and advantage, but that singing is, in general, preferable. This conclusion binds us to admit, that singing ought always, if possible, to prevail in this department of public worship—but it does not require the universal exclusion of instruments. For circumstances may exist to render the proper use of a few suitable instruments obviously advantageous. For example, when there is not one or more leading voices—or when there is a general paucity of good voices—in these cases, the judicious use of an instrument or two, will, I presume, have the effect of introducing more variety, stability, and melody, into congregational singing.