

could say, with perfect truth, that it was not typical, and he could add, too, that its existence was far prior to the institutions of Moses, and why, therefore, should it be supposed to terminate with them? But, unfortunately for Milton's theology, the New Testament would not sanction his conclusions, nor would the statute book of old England tolerate his views in practice.

With regard to instrumental music, there is not, in the establishment of the Mosaic economy, any allusion whatever to any such thing; but supposing there had been a distinct command rendering it a part of the Jewish ritual, we might feel that such a mode of worship would not be inconsistent with the character of that dispensation. Under that dispensation, the outward and public worship was, to a great extent, indirect. They saw the Saviour indirectly, by means of sacrifices offered and the blood of slain beasts. Indirectly, too, their public confession of sin was made once every year, and laid on the head of the scape-goat, after which the high priest entered into the holiest to make intercession. And if it could be shewn that they were enjoined to render praise indirectly, also, by means of instruments, we would not feel surprised. But that outward and indirect worship passed away. Our privileges are more exalted, and our access to God is near, and it is direct. We behold our Saviour not through the medium of shed blood and sacrifices, and we are invited to come into the holiest—the veil was rent when Jesus died—each one for himself, to confess our sins, and to ask for every grace. It is our great privilege to come directly, as children to a father, and enjoy the closest communion. Shall we, then, when rendering praise, come with an instrument in our hands? Must we, in order to be accepted, take a piece of human machinery, no matter how beautiful to the eye and rich its tones, and apologize for doing so by saying, this instrument helps to improve the sound? Will not the thought be banished before the solemn utterance, "God is a spirit, and they that worship Him must worship Him in spirit and in truth, for the Father seeketh such to worship Him." What are these sounds in the ears of the great Jehovah? Sweet melody it may be in the ears of men, but what He values is the utterance of the broken heart and the contrite spirit. Let that be wanting, and the rest is an abomination. It is true, that, in the worship of God, care must be taken that every thing be done "decently and in order," and, in order to sing His praises, we must improve our natural faculties as our opportunities will enable us. As the man who speaks in public and leads the devotions of the sanctuary is required to improve the gifts given him, that he may discharge his duty aright, so is it the duty of all who praise to labor in the cultivation of the gifts bestowed for this purpose. If this is done—and it may easily be done

in every Christian congregation—then we can have all that good taste demands, and our service of praise may be solemn and spiritualizing, and every individual may participate in it. The advocates for instrumental music, in laying so much stress on what they take for granted is found in the Mosaic economy, appear to lose sight of the solemn fact that in this they are pursuing the same line of argument followed by the erring Fathers of the second and third centuries of the Christian Church. No sooner did the spirit of worldly ambition and the desire for show and sound begin to creep into the Church, than the eyes of men were turned to the Temple worship and its gorgeous services. The simple and unpretending services of the Synagogue would not satisfy. The idea was eagerly caught hold of, that the Christian clergy succeeded to the position of the Jewish priesthood. Hence the term priest, still retained in the Church of Rome, and also of England. Hence the different grades, so numerous, from the lowest up to the high priest, represented by his holiness of Rome. There, too, was found the idea, that the priest could intercede for and absolve the sinner from his guilt; for the high priest made intercession once in the year for the people, and laid their sins on the head of the scape-goat. If I mistake not, the Pope of Rome tries to imitate that to this day. He appears before the people of Rome, in his splendid pontifical robes, and pronounces a benediction upon them. And what the holy Father does, with all this solemn and pompous show, is attempted, in a small way, by every parish priest. If Neander is correct, even the doctrine of celibacy was derived from the same source. In this way was the primitive Church drawn aside from the simplicity of the Gospel, and led into the depths of corruption and darkness. With this fact to warn us, we cannot be too careful, in our forms and modes of worship, to keep tenaciously to our Christian Directory, the New Testament. It is by its guidance, and by the clear light it affords, we can rightly understand the mysteries, the rites and the ceremonies of the Old.

I have, thus far, treated the subject on the assumption that the statement is correct which asserts that instrumental music was interwoven with the whole worship of the ancient Church for fifteen hundred years. And I have endeavored to shew, that, even were it so, there can be no sound reasons drawn from it to prove the same mode to be binding upon us. In my next, I think I shall be able to shew that the statement referred to is not correct, and that the Mosaic economy affords instrumental music very little countenance indeed—not much more than the New Testament does. I believe this is the fact. I will give my reasons for that opinion, and the readers of the *Record* may