

were used by the Jews at this great feast, and tradition says that the tone to which He and His disciples sung it was the *Tonus Peregrinus*, or Pilgrim's Chant. (The Nunc Dimittis was sung to it in the Choral Union Service at Rothsay in 1886.)

The chief instruments of music used were silver trumpets, blown perhaps only by the priests; cymbals of brass, somewhat like our modern cymbals; psalteries and harps, stringed instruments; and pipes and flutes, which were, of course, wind instruments.

Again, Jewish worship being modelled after Heavenly worship must needs have been conducted *with great beauty and magnificence*. And so it was. Every means was used to render the services as stately and beautiful as possible, not of course merely to please men, but as man's highest and best offering to the God of Beauty and of Glory. Colours, lights, sweet odours, gold and silver, beautifully embroidered vestments, rich carvings and ornamentation of all kinds; costly woods, precious stones, the most valuable products of the loom; all were employed to add brightness and dignity to the worship, and to make it approach as nearly as was possible on earth, the indescribably glorious worship of Heaven.

The chief *colours* used in the worship of the Temple were gold, blue, purple, scarlet and white. The Vail which hung before the Holy of Holies, the same Vail which was rent in twain at the death of Jesus on the Cross, was of "blue and purple and scarlet and fine twined linen of cunning work," ornamented with embroidery representing "cherubims." The High Priests' robes were "of gold, and blue, and of purple and of scarlet and fine twined linen, with cunning work."

The symbolic *lights* consisted of seven, all fixed to one "candlestick" or lamp-stand with seven branches, all of pure gold, and the lights were fed with the purest olive oil. These seven lights undoubtedly had somewhat the same meaning that the seven golden candlesticks seen by St. John in Heaven had (Rev. i. 12); or the seven lamps of fire burning continually before the Throne (Rev. iv. 5), which we are told symbolize the Seven Spirits of God; or the sevenfold action of the Holy Spirit.

The *sweet odours* consisted of fragrant incense, which was burned in censers of pure gold. It was from God Himself that the composition of this incense came. He said to Moses: "Take unto thee sweet spices, stacte and onycha and galbanum; sweet spices with pure frankincense; of each shall there be a like weight; and thou shalt make of it incense, a perfume after the art of the perfumer, seasoned with salt, pure and holy," (R. V). This

was to be beaten very small, and was to be used at the Temple services only; it being death for any one to use it in private.

The *vestments* of those who ministered in the Temple differed according to the office of those who ministered and the occasion. The *priests* during their ministrations were vested in a white linen robe or cassock, which came nearly to the feet and which "was gathered round the body with a girdle of needlework." On their heads they wore caps "in the form of a cup-shaped flower, also of fine linen." "In all their acts of ministration they were to be barefooted." The *High Priest's* robes were much more complex and beautiful. He wore a *broidered coat* or tunic of linen, held in by a linen girdle. Over this he wore the *Robe of the Ephod*, which was "all of blue," with no sleeves, but only slits in the sides to allow the arms to pass through. The hem at the lowest part of this robe was ornamented with pomegranates in blue, red and crimson, with golden bells between each pomegranate. The bells sounded as the High Priest moved to and fro during his ministrations. Over the Robe of the Ephod was worn the *Ephod*. This was double, one part covering the back, the other part the front of the body. The two parts were joined together at the shoulders by clasps of onyx stones set in gold; the names of the twelve tribes of Israel being engraved on them, six on each. There was also a "curious girdle" for the Ephod of the same colours as the Ephod, viz., gold and blue and purple and scarlet. Then on the breast, above the Ephod, was worn the *Breastplate*, which was held in its place by golden chains and on which were set twelve precious stones, corresponding to the twelve tribes. Lastly, on his head the High Priest wore a *mitre*, to the front of which was fastened a golden plate engraved with the words "HOLINESS TO THE LORD." We can hardly realize the splendour and richness of these vestments. The reason for their use doubtless was, not only to mark the high position of him who wore them, but to do honour to the Presence of God vouchsafed in the Holy of Holies, and to typify the Glory of CHRIST, mankind's true and eternal High Priest.

On the construction of the Temple and on the different "ornaments" or articles of furniture of the Temple, such as the *altar of burnt offering*, the *altar of incense*, the *brazen laver*, the *table of shew-bread* or the *golden mercy-seat*, overshadowed by the golden *Cherubim* and covering the *Ark*, in which latter was placed the two Tables of stone inscribed with the Ten Commandments, "the golden pot that had the manna, and Aaron's rod that budded"—on all these we have not space to dwell.