

East, and also in some parts of Africa." In the Imperial Dictionary of the Bible, edited by the Rev. Professor Fairbairn of Edinburgh, there is an article on Music by Professor Lorimer, D.D., in which it appears that the Temple of God, at Jerusalem, had probably its organ. He says, "Innovations upon ancient usage were from time to time introduced; and, among these, mention is made in the Talmud of the use of an instrument in the later Temple, which would seem to have been of the nature of a wind-organ, provided with as many as a hundred keys, and the power of which was such, according to Jerome, that it could be heard from Jerusalem to the Mount of Olives, and farther."

4. The use of the organ is not ritualistic at all. Its use is to guide the voice in singing; give the proper pitch in the music, and sustain the voice at that pitch; enrich the music, and embolden timid singers. "Nobody ever thinks of praising God by the mere sound of the organ."

The organ is therefore neither Romish nor ritualistic, although Romanism and ritualism have both abused it.

V. The organ is found to be a great help in congregational singing. In support of this assertion, the following proofs are given:—

1. There is nothing in the nature of instrumental music to injure or destroy the music of the voice.

2. The natural tendency of all good instrumental music is to excite or prompt us to sing; especially, as the Apostle says, when "we know what is piped or harped."

3. There are now not a few Presbyterian congregations in Britain which never could get good congregational singing until they introduced instrumental music. (See Rev. Alex. Cromar's Vindication of the Organ.)

4. There are hundreds, nay, thousands of Christian congregations, including those of the Methodists, Congregationalists, Baptists, Episcopalians, Lutherans, Dutch Reformed, Old and New School Presbyterians, Waldenses, Scotch and English Presbyterians, in which there is hearty congregational singing, accompanied by instrumental music.

5. In those cases where the use of the organ is attended by the decay or lack of congregational singing, the true cause or causes of the evil complained of must, consequently, be traced elsewhere than to the organ. It will be found that such causes as the following are at work, namely:—deadness of religion; the proud and foolish opinion that it is not fashionable to sing in church; the erroneous opinion, that it is not the people's duty and privilege to sing; the want of musical training and taste among the people; and, above all, the introduction of new, strange, and difficult music, which the people cannot sing. Even choirs and precentors, without organs, may thus destroy congregational singing. The remedy for this is found, not in the rejection of the organ, but in placing organists, choirs, and precentors under the control of the sessions or spiritual rulers of the Church, that the leaders of our sacred music may be restricted to simple and well-known tunes.

VI. It is agreed by both parties that we should employ our *best music*, as of everything else, in the service of God. The advocates of the organ, however, maintain that the best music is the combination of the instrumental with the vocal. In support of this opinion, they adduce the following facts:—

1. That all nations, since the days of Jubal, have preferred this kind of music.

2. That our choicest public musical entertainments are conducted according to this opinion.

3. That our houses are furnished with musical instruments, in accordance with this opinion; and we think that even our household concerts are rather tame and flat if without instrumental music.