

so in the cases which we cite from the Book of Revelation; and in these cases also, it should be noticed, that instrumental music is spoken of immediately side by side with other parts of the ritualistic system of the Jewish temple, not with those of the synagogue or New Testament system.

Rev. v. 8: "And when He had taken the book, the four beasts and the four and twenty elders fell down before the Lamb, having every one of them harps and golden vials full of odours which are the prayers of saints." Here the golden censer or goblet of incense, and the musical instrument of the temple, are connected together; and we think the symbolical meaning of each is made unmistakably plain. If the censer symbolizes prayer, we should say the harp symbolizes praise; for the purely material censer and harp cannot be conceived of as being literally in the hands of the purely immaterial spirits.

We refer the reader to other passages in the 8th, 14th and 15th chapters of the same book, as furnishing instances, more or less of the same character, and confirmatory of the same principle as the above.

In short, in whichever way we survey the question, it becomes evident that instrumental music, being outward and sensuous, is symbolical in its character and fully in keeping with that objective system of worship first instituted at the Fall, and wholly out of harmony with that simple, spiritualized system established by Christ at His Advent.

III. The next proposition to which we call the reader's attention is:—That instrumental music, as heretofore shewn, being symbolic and in perfect keeping with the sensuous, objective system of worship first instituted at the Fall, and being, as we shall now shew, either from the usage of the pious or direct divine injunction, employed exclusively in connection with that system, when used in solemn worship at all, was part of that dispensation and was swept away with it.

How instrumental music was to be lawfully employed may be determined from two sources: (1) from divine precept, if any exist respecting its use; and (2), that test failing to apply, from the practice of the pious so countenancing it, that we may reasonably conclude it had the divine sanction.

Probably, therefore, the best way to effect our end will be to make a general survey of those passages of Scripture which seem, in any way, to connect instrumental music with the solemn worship of God. We are not, however, to expect that we shall find all the parts of ritualistic worship in every case associated together, any more than we should expect all the parts of New Testament worship in every case present in our own day. In the present day there may be prayer offered sometimes when there is no praise, or praise and prayer without the reading and exposition of the Word, etc. So also in regard to ritualistic times, we may find sacrifices offered without the praise of either song or instrument, as in the case of Abel, or there may be prayer or the praise of song and instrument without either sacrifice or altar, or they be all associated together as at the temple. Varying circumstances, of course, affected the various elements of worship, that might be offered at the time. Neither may we expect that, in a brief history like that of the Bible, all the concomitants in every act of worship would be mentioned. These things however do not affect the general bearing of the question under consideration.

It is not necessary to touch every case, wherein instrumental music is mentioned in Scripture. It was used on occasions of secular rejoicing; we are mainly concerned with those in which it was connected with the worship of God. The first pages of the Bible, being a brief and succinct history of the times, do not of course furnish us with much account of either the praise of song or of instruments; and the song of Lamech and the instrumental music of Laban, we may reasonably suppose not to be of a religious nature, and to have nothing to do with our subject.