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THE PRESBYTERIAN QUARTERLY.

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I. BAPTISM UNDER THE TWO DISPENSATIONS.¹

Of the three definitions of baptism given in our Westminster Standards, the most complete is that found in the Larger Catechism. It constitutes the answer to Question 165, and is in these words: "Baptism is a sacrament of the New Testament, wherein Christ hath ordained the washing with water in the name of the Father, and of the Son, and of the Holy Ghost, to be a sign and seal of ingrafting into himself, of remission of sins by his blood, and regeneration by his Spirit; of adoption, and resurrection unto everlasting life; and whereby the parties baptized are solemnly admitted into the visible church, and enter into an open and professed engagement to be wholly and only the Lord's."

This definition has primary reference, of course, to ritual baptism, but it distinctly indicates that "the washing with water in the name of the Father, and of the Son, and of the Holy Ghost," derives its significance from the fact that it has been appointed by Jesus Christ to symbolize the benefits that come through *real* baptism, which alone introduces to membership in the invisible church.

This real baptism is effected through that operation of the Holy Spirit by which the soul is united to Christ, and thus has secured to it remission of sins and adoption into the family of God; by which it is regenerated and its resurrection unto everlasting life realized. It is to this baptism that the apostle refers in 1 Cor. xii. 12, 13: "For as the body is one, and hath many members, and all the members of that one body, being many, are

¹ *The Great Baptizer.* A Bible History of Baptism. By Samuel J. Baird, D. D. 12mo, pp. 489. Philadelphia: James H. Baird. 1882.

VII. NOTES.

SACRED SONG AS A PART OF SABBATH WORSHIP.

It is proposed, for brevity and definiteness, to discuss sacred song within the boundaries of the above title. As thus limited, sacred song may be defined to be the audible praise of God in his house by an assembly of worshippers, in poetic phraseology, with the accompaniment of melody and harmony, either vocal only, or vocal and instrumental combined.

By melody is meant that pleasing sequence and recurrence of a certain order of musical sounds which is commonly termed tune, and which may be carried by a single voice or instrument. By harmony is intended that agreeable concert of different but affiliated sounds, produced by a number of voices, sustaining the various parts of music, either by themselves or with the accompaniment of musical instruments. By melody and harmony, again, may be understood that liquid undulation of sounds which we style singing, and that recitative movement which, resembling, is yet unlike speech, and which we call chanting.

Although useful and appropriate, poetic language demands neither feet nor rhyme. "Paradise Lost" is a poem, Shakspeare a poet; yet in the one there is no rhyme, and in the other its use is a signal for failure. David's psalms are not cast in any poetic measure, yet they are the finest examples of the best poetry. And neither measure nor rhyme are essential to melody or harmony, as seen in anthems, which use his exalted utterances without the alteration of a word.

Sacred song is, then, the utterance of the musical sounds thus described, as the vehicle of praise to God. "Sing unto the Lord all the earth; shew forth from day to day his salvation." But while it is the expression of adoration mainly, if David's psalms are to be accepted as our guide and Paul's directions have reference to public worship, then it is proper to express by it almost any religious emotion, or to dwell upon any truth, which directly or indirectly excites in the worshipper the frame of mind whose final and highest utterance is praise. That canon of Scripture criticism, which has perhaps banished from our

hymn-book a few cherished hymns, as for example, "Sinners, this solemn truth regard," may have no warrant in either Old or New Testament Scripture. While, therefore, sinners may be admonished and saints exhorted, prayers offered and confessions made, in sacred song, its principal aim is the adoring mention of the divine glory. "Give unto the Lord the glory due unto his name; bring an offering and come into his courts."

Worshipping God in sacred song has a foundation in nature. Whatever is universal, or nearly such, must be natural, for it implies some ground in our common constitution. That the disposition to worship thus is almost, if not quite universal, will appear from the following incontestable facts: Music in both its forms, vocal and instrumental, is of ancient date. Authentic history does not attempt to fix the time of its birth. It was known as an art long before it was reduced to a science. Pythagoras has the credit of first expounding its principles, but it existed long before him. Among the ancient Greeks poetry and music were always conjoined. The poets sang, or recited in a kind of chant, their odes. Bruce pictures from the mural paintings on Egyptian tombs, harps with from thirteen to twenty-one strings, as large and as elaborate as, and of much the shape of our modern instrument. In the oldest book in existence, and in its most ancient part, Job, there is early mention of singing and musical instruments, as accompaniments of feasts. "They take the timbrel and harp, and rejoice at the sound of the organ." Indeed, the origin of music is so lost in the obscurity of the past, that the ancient Greeks, and the Egyptians, who have nearly the same tradition, ascribed its discovery, as they did all that was inexplicable, to the gods; holding that Mercury invented the harp, from a happy hint suggested by the musical sounds given forth to a blow upon the sinews of a tortoise stretched across its empty shell. Holy Scripture, which knows nothing of a mythical age, ascribes the invention of musical instruments—and instrumental music was probably posterior to vocal—to a grandson of Adam, Tubal Cain. It may be that music is as old as creation, and is in more than one sense "a divine art."

Not only is music ancient, but the power to make and enjoy musical sounds is almost universal as to nations and individuals. Alike among savage and civilized peoples we find it in existence, in various degrees of cultivation. Even among the tribes of Africa Du Chaillu found songs, and a rude harp strung with vegetable chords. As for individuals, the talent for music is almost as general. An amusing instance is recalled of its

utter absence in a minister, who never seemed baffled in his purpose of singing God's praise, no matter how new the tune; when, lo! the mystery was explained in the confession that he thought all the hymns were sung to one tune, as certainly he had hummed no more. A whole family was once known to the writer, the boys of which could not whistle "Yankee Doodle," as the girls could not sing "Hail Columbia." But these are exceptions, notable by their very rarity. Almost every one has the power of making some simple music; children sing their lessons, and sometimes their requests to their parents. Music pleases young and old. Witness the groups of children gathered around the hand-organ, the boys following the band through dust and mud. The influence of a patriotic song in producing uncontrollable home-sickness in the Switzer Guards is a well-known historical fact, as is the power of "Dixie," or "Star Spangled Banner," or "Marsellaise" to stir the soldier to deeds of valor. Luther's hymns shook Europe, and religious hymnology has produced greater effects than were ever ascribed to Orpheus of old.

But it is more to our purpose to remark that music, vocal and instrumental, has been generally used in the worship of all nations. Classic Paganism had its odes to the dwellers upon Olympus, the immortal gods. Nebuchadnezzar collected instruments and employed a grand choir of singers, and of musical instruments of every known kind, in dedicating his golden image. Nor is this to be wondered at when we remember that music has been ever and universally recognized as the appropriate language of human emotions, running through the entire gamut of feeling, from the tender strains of human love to the swelling notes which lift the soul into the immediate presence of the living God.

Now, it would be passing strange if the religion of the Bible, which sanctifies, ennobles, and glorifies every other part of our common nature, should have overlooked this. That it has not, will be seen in the inquiry which we now proceed to institute into the Scripture warrant for vocal and instrumental music as a part of the stated worship of God in his house. It will be necessary to divide the question, and first consider sacred song unaccompanied by instrument and its biblical authority.

The first mention of song as used in divine worship occurs in the Lord's challenge of Job: "Where wast thou when I laid the foundations of the earth? Declare, if thou hast understanding, when the morning stars sang together and all the sons of God shouted for joy." It would seem that those morning stars, the angels, the elder sons of

creation and of light, sang a dedicatory hymn when the foundation of our world was laid by the great Architect.

While there is no mention of song in either the patriarchal or tabernacle worship, the silence is not conclusive. As examples of sacred song in divine worship before the temple, we instance the songs of Moses and of Miriam and the women at the Red Sea. In the Davidic period the allusions to it abound; in fact, David made elaborate arrangements for a temple choir of Levites, whom he divided into twenty-four courses, who attended at the tabernacle night and day, and who, while thus engaged, were, like Hezekiah's, supported at the public charge—the first example probably of a paid choir. The most celebrated of these were Heman, Asaph, Ethan, and Jeduthun. In this tabernacle choir females as well as males were employed. The first mentioned are “the three daughters of Heman, who, together with his fourteen sons, were under the hand of their father for song in the house of the Lord,”—a family affair, and it is hoped harmonious, and a scriptural example, and perhaps the earliest, of a choir of male and female voices, and all under the control of a choir-master, the father of all the singers! We even read of a musical director, and to whom more than one of David's Psalms were dedicated in the formula, “to the chief musician; a Psalm of David.” The term “selah” is supposed, not without reason, to be a musical notation, directing the singers to raise their voices. Some of the Psalms in their structure seem to bear witness to their use in divine worship, as chanted by alternate sections of the choir. “For his mercy endureth for ever” sounds much like a chorus, while the artificial arrangement of the acrostical Psalms was probably intended to aid the memory of the singers in committing them for use in the tabernacle worship.

This part of divine worship was in the temple, and upon the basis of David's arrangement brought by his son Solomon to great perfection. That must have been a grand hymn of praise chanted at the dedication of the temple, “when all the Levites who were singers, all of them, of Asaph, of Heman and Jeduthun, with their sons and brethren, being arrayed in white linen,” in concert praised the Lord in the chorus which has come down to us, “For he is good, for his mercy endureth for ever.” During the captivity the use of song in divine worship is touchingly alluded to: “How shall we sing the Lord's song in a strange land?” “Singing men and singing women” were among the exiles whom Nehemiah brought back to their native land. As for the Psalms, composed by various authors, but mostly

by David, they are not only full of allusions to sacred song, but call, not only upon Israel, but upon all nations, to praise God. "Let the people praise thee, O God, let all the people praise thee;" "O praise the Lord, all ye nations; praise him, all ye people." Our Lord, who was with his church in the wilderness, when he came in the flesh, took part in the temple worship, and closed his own sacramental feast by "singing a hymn," by chanting one of David's Psalms. And while we have no historical account of song as a part of the Sabbath worship of the New Testament, but read only of preaching and breaking of bread, the silence is no proof of its absence, for there are New Testament precepts which establish the duty, as they perhaps prove the practice. "Let the word of Christ dwell in you richly, in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs."

And lastly, sacred song enters largely into the perpetual service of the white robed ministrants before the throne. They "sing a new song," "the song of Moses and the Lamb." That which is a part of the worship of heaven needs no other warrant for its introduction into the worship of earth.

It is not without significancy that history, as, for example, Pliny's Letter, describes the early Christians as distinguished by the practice of singing hymns in honor of Christ, and Jerome gives us the interesting information that they sang everywhere, and certainly, therefore, in their assemblies. "You could not go into the fields but you might hear the plowman at his hallelujahs, the sower at his hymns, and the vine dresser singing David's Psalms."

And this brings us to our second point, the warrant for instrumental accompaniment to the voice in God's praise. There is no question as to its lavish use, not only on irregular occasions, in individual and national life, but in the divinely appointed services of David's tabernacle and Solomon's temple. When the ark was brought up from the house of Abinadab, the voices of the Levites were accompanied by the sound of instruments. "They played before the Lord on all manner of instruments, made of fir wood, even on harps and psalteries, and on timbrels and on cornets." In the lay of the exile we are told of the unused harp, hung upon the willow trees by the river, which the captive had not the heart to employ, could he have forced himself to strike its chords, in connection with the Lord's song in a strange land. In the temple worship there was a large use of instrumental music, beginning with its dedication, of which we have this graphic description: "Also

the Levites, which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen and having cymbals and psalteries and harps, stood at the east end of the altar; and with them an hundred and twenty priests, sounding with their trumpets; it came even to pass as the trumpeters and singers were as one, to make one sound, to be heard in praising and thanking the Lord with the trumpets and cymbals and instruments of music, and praised the Lord, saying, For he is good, for his mercy endureth for ever, that the house was filled with a cloud, even the house of the Lord."

We are told that even the wood of which the temple harps were made was imported at great cost from distant Ophir in ships of Tarshish—"algum trees." It is said that it was Asaph's place "to strike the cymbal." As many such instruments were used by the other singers, may not the meaning of this be, that he, as leader of the temple choir, with the "high sounding cymbal" "marked time?" We are, therefore, not surprised to hear the worshippers of the old economy called upon to praise God in language which recognizes at once the rightfulness and usefulness of instrumental accompaniment. "Sing unto the Lord with the harp, with the harp and with the voice of a psalm, with trumpets and with sound of cornets; make a joyful noise before the Lord the King."

So much for the use of instrumental music in the divinely appointed service of David's tabernacle and Solomon's temple. But now occurs the question, Is it lawful as a part of New Testament worship? And this by some is confidently denied. The silence of the New Testament must be admitted; but is it conclusive as to its absence? Is there any distinct mention of song as a part of worship in the historical account of the assemblies of the apostolical church? What if it be said in regard to other allusions in the epistles that "the songs and psalms" of these early Christians refer to the vine dresser at his labors and not to him as engaged in worship of the assembly? It may be that, in the first ages of the church, when its membership, according to Paul, consisted largely of "the poor of this world," and when it was the common lot to endure persecution, Christians left off a part of worship, never really essential, and which required more musical education and means than they probably possessed. If it be said that what is not commanded is forbidden, then another saying of equal authority may be quoted: a command includes permission to do what is necessary to carry out fully the will of the Lawgiver; and there are reasons,

presently to be given, which would seem to show that instrumental music is necessary to the fullest expression of the highest form of praise.

Again, if instrumental music was not detrimental to the spirituality of worship in the Old Testament, can it be in the New Testament?

When we study the scope and spirituality of the sacred lyrics of the ancient church, we can hardly be surprised that the most advanced Christian resorts to them for the expression of his highest emotions, or that one denomination of Christians professes to find their terminology adequate to the utterance of all evangelical sentiments,—a claim which would be stronger did they confine themselves, as they cannot, to David's Psalms in the original. The Psalms, why, they are full, not only of the gospel, but of him who is the substance of it, Christ; they are pervaded by what is usually considered a peculiar feature of New Testament times, the missionary element. True, the light-ship had not been sent upon its mission of illumination round the earth, and was for ages anchored to Mount Zion. But its position was in the very centre and heart of the old world, just between the two great kingdoms which divided with Israel the empire of the earth, Egypt and Assyria. Who will doubt that her beams penetrated the surrounding darkness, and that not a few of the heathen, whom the psalmist so often addresses and invites to praise God, "came to her brightness!" Where have we in the word more exalted conceptions of God, where more abundantly the very sentiments which lift the soul into the presence-chamber of the King?

Now mark it well, that all through the Psalms, whether David chants these sacred lyrics all alone on the house-top, under an Eastern midnight sky, "the heavens declare the glory of God," or in unison with his fellow worshippers in the Sabbath assembly, it is in the one case to the sound of the harp, such as he played upon before the unhappy king, and in the others to the accompanying melody of harp and cymbal and cornet. Now, did these instruments aid or did they hinder his devotion? How comes it that what were *wings* to David's soul are *weights* to ours?

Again, the principle upon which he uses instrumental help is clearly stated at the very close of the collection, whose arrangement is doubtless providentially directed. David, not satisfied to praise God with his soul in its unity, summons all its powers to the work: "Let all that is within me bless his holy name." Not content with the united worship of all the faculties of one individual, he invites his fel-

low-men to take part with him: "O come, let us worship!" Not satisfied with one assembly, or even one people, he calls upon "all the people," and then upon "all nations," to engage in praise. Still unsatisfied, he sounds his voice into the very heavens, and bids the angels join him in the chorus of adoration: "Bless the Lord, ye his angels that excel in strength;" and then, to leave nothing out of the universal worship that he feels is due, he cites all nature to his help: "Kings of the earth and judges, young men and maidens, men and children, sun, moon and stars of light, dragons, and fire, and hail, and snow, and vapor, and stormy wind fulfilling his word, mountains, and all hills, fruitful trees, and all cedars, beasts, and all creeping things, and flying fowl;" and concludes with man's musical inventions: "Praise him with the sound of the trumpet, praise him with the psaltery and harp, praise him with the timbrel and dance, praise him with stringed instruments and organs, praise him upon the loud sounding cymbals, praise him upon the high sounding cymbals;" and then, to leave nothing out, he sums up the invitation in the all-comprehending command: "Let everything that hath breath praise the Lord; praise ye the Lord." Have we not here a scriptural warrant for the use of any and every proper instrument of music in the worship of God, especially of such as are suited to the expression of solemn joy?

Objections might be properly raised to some instruments of music, because of their utterly secular associations; for instance, the brass band, although it has one of the instruments employed by David—"the loud sounding cymbal"—but surely the bass viol, the cornet, and above all, the organ, have no such associations, or at least seem suited to the expression of sentiments of worship. It were hard to say for what purpose the last was providentially invented, unless for use in the high praises of God. You cannot render a waltz upon it without a sense of degradation of the instrument; it is, if such a term may be applied to a thing, distinctly religious. Perhaps it were well if our worship, so often cast in the minor key, were oftener set to the major key of exultant joy which marked the Old Testament worship, and which should be more appropriate to the service of the New, since now it commemorates the gladdest fact in all the ages, "Christ our Lord is risen to-day."

But it may be said that instrumental music, which confessedly formed so prominent a part of worship, private and public, under the elder dispensation, was a type of the joy of the Holy Ghost, and has therefore passed away with the other shadows of the law. Now it is

implied in this very statement, that if it be not a type, then it survives among the many other things of permanent value in the constitution of the church of the former dispensation. What proof is presented that it was designed to be a type of spiritual joy? Is there any scripture which may be cited in proof of the theory, or any marked resemblance between type and antitype, which, without it, shall prove the alleged fact? Christ is the authority for the belief that the brazen serpent was intended to be a type of the crucified; Paul, that the Jewish high priest is of Christ, the Son of God passed through the veil into the heavens; but of the assertion that the cymbal is a type of joy of the Holy Ghost, I find no scripture cited in proof. Without scripture I would know that Aaron was a figure of Christ; but where is the likeness between the blast of a cornet, or the strumming of a harp, and the joy the blessed Spirit inspires? Then, farther, is joy of the Holy Ghost the exclusive privilege of such as dwell under the gospel dispensation? It was David who prays, "Restore unto me the joy of thy salvation; uphold me with thy free Spirit." Greater effusion of the Spirit undoubtedly marked the ascension of Zion's king to his throne; but the joy of the Lord was his people's strength under the law no less than under the gospel.

And, finally, in the worship of the heavenly temple there is a union of sacred song and instrumental music. "And I heard a voice from heaven as the voice of many waters, and as the voice of a great thunder, and I heard the voice of harpers harping with their harps." Now grant, for argument sake, that this is figurative language, how is it to be explained if the New Testament worship, stripped of all instrumental accompaniment, is the flower of which the Old Testament service, with its cornets and cymbals, was the unopened bud that a New Testament writer describes the most perfect of all worship, that of heaven, in the terminology of the rudimentary instead of that of the mature?

But why believe that it is all metaphor? "The doctrine of correspondences" of Emanuel Swedenborg may be a foolish canon of interpretation, but here, modified, we may apply it. Surely as there is something in the heavenly worship corresponding to our service of song, there must be also in it something answering to the instrumental accompaniment of the Levitical Church, or else there is no meaning in John's wonderful pictures of the ceaseless service of the heavenly world; a figure implies a substance.

We have space for only a short reference to the cure of the abuses,

which are not just arguments against the legitimate uses of a thing, and which are much less than is supposed. For instance, among the ten Presbyterian Churches of New Orleans they do not exist. The cure is simple and accessible: it lies in *pastoral instruction* and *sessional control*. Let the pastor and his session assume, as they have, according to our Book, the undoubted right, if they have not already done it, and keep the firm control of the choir. Let them be careful to give the reasons for this exercise of ecclesiastical authority in the matter, and look to it that nothing is introduced into singing or music incompatible with the service of song and the associated worship of the sanctuary; that, as far as they can accomplish it, the singing shall be "a singing *unto the Lord*," and the playing "a playing *before the Lord*," and all the rival and sometimes antagonistic interests of the choir and congregation will spontaneously adjust themselves.

The exercise of this authority will work no injury to the music, vocal or instrumental; for pastor and elders may not be men of either musical taste or cultivation, but it is presumed that they are, or ought to be, men of piety. They may not be judges of time or melody, but they are ordinarily of propriety. If they cannot make music themselves, they can at least prevent its abuse. And where this authority is intelligently and firmly asserted, it will not be resented by any who have any fitness to lead the devotions of the sanctuary. Where this authority is maintained, pastor and session will hold themselves responsible for the right performance by the choir of their duties. They will have a committee of one or more on church music, who shall have direct supervision of this matter, and they will use their delegated authority in at least selecting a pious and competent leader and fit organist, and will require that some regard shall be had, not only to musical gifts, but to piety in the *personnel* of the choir. Then they will see to it that the instrument is kept in its right place. The organ will not be allowed to drown the voices of the singers, but be used mainly to assist articulate speech in sacred song. Nor will it be permitted to absorb too much of the time of the service, or to entertain in its voluntaries the theatre-frequenter with airs from his admired opera. While the organist praises God with "a joyful noise," he should be reminded that the Lord was worshipped of old with a "harp" that had "a solemn sound."

Then the minister and session will see to it that the choir knows and keeps its place. If this part of the service is to be done decently and in order there must be some appointed leader, and it is a matter

of indifference whether that leader be one or twenty, a precentor, or as in the temple, a choir. Let it be constantly taught and insisted upon that the choir's business is *not* to give musical *soirees* to a listening congregation, but to assist the people to praise the living God. Then they will understand that difficult tunes and melodies hard to catch are out of place; that while occasionally they should sing "a new song unto the Lord," it should be sung frequently enough for the congregation to learn it, but that most of the tunes should be such as are familiar and hallowed by a thousand associations. Then the session will require distinctness of utterance in its choir, and correctness of expression. The choir must not be permitted, through sessional neglect, to lay itself open to Augustine's criticism, "They minded more the time than the truth; more the manner than the matter; more the governing of the voice than the elevation of the mind."

And a pastor and session that understand and will do their duty, will insist that, as the province of the choir is to lead, it is no less the duty of the congregation to follow. It is by no means always the fault of choir-singing that congregations are so often silent. It is not uncommon to see an assembly of supposed worshippers sitting mute while a choir, in the use of tunes perfectly familiar, is doing their praise for them! This will not be if the sessional superintendent of the Sabbath-school requires a church hymn to be sung every Sabbath in his school; if they encourage singing schools in the congregation, and provide a sufficiency of hymn books for the use of the sanctuary, and if the pastor takes occasion frequently "to stir up the pure minds of his people" on this subject, and urge them to "praise the Lord with joyful lips." "Let the people praise thee; O God, *let all the people praise thee.*"

There are possibilities in this part of our simple service, vocal and instrumental, undreamed of, which will be realized when pastors and sessions shall strive to bring it to its highest perfection, so that hymn and organ shall mingle without a discordant note in that grand anthem, the first part of which is sung by the heavenly choir only, "Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing" and the last portion by an adoring universe. "And every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying: Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb, forever and forever." (Rev. v. 12, 13.) R. Q. MALLARD.