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SPECIAL NOTICE.

Subscribers will find their bills or receipts attached to the inside of the wrappers of the present number. The bills are made out according to the published terms, viz., at \$3.50 per annum, for each past year. With the hope, however, of securing prompt payment, the Proprietors will receive \$3.60 per annum *for each past year from all who remit to this office before June 1st.*; after that time, the bills will be placed in the hands of Collectors, and *no deduction will be allowed.*

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1858.]

Congregational Singing.



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Hervey, George

ART. IV.—CONGREGATIONAL MUSIC.

The writer of the History of Christian Worship in the Nineteenth Century will be liable to just criticism, if he shall omit to notice the reform in church music, which has been going on for the past few years. In some churches, indeed, the work proceeds slowly; in others it has not commenced; but, in many of the more influential ones, it is thoroughly and completely established. This movement, as we all know, is towards the practice of congregational singing, either with or without the aid of the choir. Where the choir keeps its ancient place, it is made auxiliary to the voices of common worshippers; where it is dispersed, the precentor takes his place under the pulpit, to select the tune, give the key-note, and lead the congregation, according to the custom of the English and Scotch churches.

The future historian will perhaps find it easier to chronicle, than to account for the movement referred to. He may not be certain whether it is the result of a deeper and more active spiritual life, or a means of attaining a more heart-felt devotion, or simply an expedient to render the service more attractive to pew-holders. If, however, this reform shall be found by the historian to have been attended by a revival of true piety, he will be at no loss in determining its causes and effects. Thus much is certain, there is a very common conviction that the congregation ought to take a more active part in public worship.

It augurs well for the progress of this reform, that it was set on foot after long preparation. Music has now for a good while been regarded as an important part of general education. It has been taught to untold multitudes of children in common schools, in Sunday schools, and in academies of music. What is better, the music they have learned to sing is social and congregational. These children know what it is to lift up the voice in multitude, and ever fresh in their memories will abide the power of confederate melodies.

One of the first apostles of popular music was Joseph Mainzer. Born at Treves in 1801, he finished his musical education at Rome. Before leaving the Eternal City, he was invited to a farewell party by Thorwaldsen. All the artists of the day were present, and joined in singing his compositions. On returning home, he published his first elementary work—the *Singschule*—which was introduced into the schools of Prussia as the standard text-book. We afterwards find him at Paris, teaching gratuitously three thousand workmen. But government was alarmed. The blended voices of three thousand laborers were terrific to oppression; the police threatened, and left it to Mainzer's choice, either to remain in Paris without these classes of poor men, or to seek elsewhere a field for free popular instruction. He did not hesitate to resolve on the latter. He now very naturally turned his thoughts toward England, where the people were permitted to sing and shout to their hearts' content. He set out for London; and England and Scotland thenceforward became the fields of his musical labors. He died at Manchester in the year 1851.

Mainzer's gift first discovered itself while he was acting as an engineer of the mines beneath the Saarbuck Mountains. Here he would relieve the tedium of endless night, by composing choruses, and teaching them to the miners, whom he thus led both in labor and in song. The popular chorus seems ever to have been the offspring of toil. The Song of Moses, which the children of Israel sung on the shores of the Red Sea, must have been learned in part while they were yet murmuring under their task-masters in Egypt. The Greeks found their Dithyrambics in the land of the Nile, and who shall say that the walls of the pyramids did not go up amid the wild shouting of the same? And who does not know, that the negroes employed in our southern sea-ports are revolutionizing our naval music. Their voice is heard on every sea. Their choruses are sung by all our American sailors with a heartiness that may well make the jealous bones of Dibdin rattle in his coffin.

As to the comparative merits of choir music and congregational singing, a good deal has been spoken and written.

But as the question has generally been discussed and decided as one of art merely, the champions of choirs have not unfrequently come out of the contest rejoicing victors. It is not difficult to prove that sacred music cannot be cultivated to the highest pitch of refinement, when it is wholly abandoned to the congregation, and that some fashionable tunes must fall into disuse wherever congregational singing prevails. Nor is it hard to expatiate on the common faults and abuses of such singing. But when the moral design of sacred music is chiefly regarded, the question wears a very different appearance. It is in this latter aspect that we undertake to view the subject. Some professors of music may regard our remarks with a derisive smile, nay, they may call us a Marsyas, and threaten to flay us alive. But we must take leave to say to them beforehand, that we would rather die with Marsyas than live with them, and that we would hazard as little as they often do, were we to assert that Marsyas died a martyr to the cause of popular music, at the hands of the elegant, but proud and exclusive Apollo.

It is a most significant fact, that all the great reformations were marked by the revival of congregational singing. When the statue of Memnon was visited by the first rays of the morning sun, it gave forth, in honor of the light, the most melodious and harmonious sounds. Even so when the Sun of Righteousness shines upon the Church, she is vocal with general praise. The truth of God, by restoring man to harmony with himself, with his fellow, and with his God, is ever the prelude of the popular anthem. The Florentine reformer and martyr, Savonarola, awakened a taste for sacred music among the people, and moved converted poets to compose lauds to be chanted by them to well-known airs. The Albigenses practised congregational singing, and when, in 1210, Simon de Montfort, their persecutor, had lighted a pile for their destruction, a hundred and forty of them sang psalms while they were precipitating themselves into the flames. The followers of Huss were equally fond of psalmody. Luther and Zwingle revived their mode of singing in Germany and Switzerland.

It prevailed in Switzerland until the year 1543, when it was superseded by the sacred music of the Huguenots. In France, the metrical psalms of Clement Marot were sung by all, even by the King, Francis I, the Queen, and the nobility, to the tunes of the most favorite songs of the time, in spite of the envious thunders of the Sorbonne. Marot, fleeing from France, was received at Geneva by Calvin, who wrote a preface for his metrical psalms, and so obtained for them universal adoption among his converts. From about the year 1553, to sing Marot's psalms was regarded in France as a declaration of heretical principles, and "Psalm-dist" became another name for Reformer, Huguenot and Calvinist. In 1558, according to Beza, large numbers of Huguenots assembled in the *Prez aux Clercs* at Paris, and sang psalms for several days together. The King of Navarre and many Huguenot nobles were of this congregation. The University was hard by, and some of the popish professors and students must have been annoyed by so much heretical singing. Roger Ascham, in a letter from Augsburg, dated the 14th of May, 1551, writes: "It is nothing to hear in a church of that city, three or four thousand people singing at one time."

What added to the commotion produced by these new sounds, was the contrast they presented to what had hitherto been heard in the churches. We must remember that the words sung had ever been those of an unknown tongue, and conveyed neither sense to the minds, nor inspiration to the hearts of the congregation. The only sacred music known in Europe up to that time, had been the plain chant and descant, performed by the ecclesiastics in choirs, whose perpetual chantings and intonings had no charm for the people. In the reign of Henry VIII, the first step was taken towards rendering church music popular, by translating some part of the church service into English. The Puritans, in the days of Queen Elizabeth, demanded congregational singing, cost what it might. To secure this, they silenced the cathedral service, both vocal and instrumental. They insisted on singing not only the psalms, but all the rest of the Scriptures, including the genealogies, and sounding them

syllable by syllable, assigning as a reason for such an abuse of words, and annihilation of poetry, the absolute necessity of such a plain and simple kind of music as would suit the whole congregation. Bishop Jewel, in his letter to Peter Martyr, dated March 5th, 1560, says: "A change now appears more visible among the people, which nothing promotes more than inviting them to sing psalms. This was begun in a church in London, and did soon spread itself not only through the city, but in the neighboring places. Sometimes at St. Paul's Cross there will be six thousand people singing together."

In Scotland, the Reformation enlivened its triumphs with popular song. When, at intervals, the people reposed from breaking images and pulling down cathedrals, they passed the time in singing praises. After the populace had assaulted the bishops and the Queen Regent in her own palace, and destroyed the statue of St. Giles, attempts were made to arrest the leaders, but they assembled in companies, singing psalms with such spirit and vehemence, that the officers were confounded. The godly zealots found themselves literally "compassed about with songs of deliverance."

In the dawn of the commonwealth, when Puritan principles came to wield the civil power of the British people, one of the first reforms undertaken was in the matter of church music. The Westminster Assembly of divines, in 1644, enjoined as the duty of all to sing psalms together, in the congregation, as well as privately in the family. In singing psalms, the voice was to be audibly and gravely ordered, but the chief care was to be, to sing with the understanding, with grace in the heart, making melody unto the Lord. In order that the whole congregation might join in singing, every one was to have a psalm-book, and all persons not disabled by age or otherwise, were to be exhorted to learn to read. Meanwhile, for the benefit of the many who had not as yet learned to read, it was ordered that the minister, or some fit person appointed by him, should read the psalms, line by line, before they were sung.

Cromwell's soldiers were mighty in praise, as well as in

prayers. The psalms were their war-songs, and to the dissolute cavaliers a great army of Roundheads, chanting the songs of Zion, must have appeared terrible—beyond description terrible,—for the sight and the sound awakened fear for both body and soul. At this period the Royalists kept up the cathedral service, with its choir and organ, while their adversaries, abhorring both, believed that the best music was the mere singing of psalms by the entire congregation. There is on record only one instance in which a compromise was made between these two forms of worship, and it is singular enough that this occurred at York, during the siege, in 1644, while the town was the stronghold of the Royalists. Master Mace, in his “*Musick’s Monument*,” describes with quaint raptures what he then saw and heard at York Minster.

“The psalm-singing,” says he, “was the most excellent that has been known or remembered any where in these latter days. Most certain I am, that to myself it was the very best harmonical musick that ever I heard; yea, excelling all other, either private or public, cathedral music, and infinitely beyond all verbal expression or conceiving. Now here you must take notice, that they had there a custom in that church—which I hear not of in any other cathedral—which was this: always, before sermon, the whole congregation sang a psalm together with the choir and the organ. You must also know, that there was then there a most excellent, large, plump, lusty, full-speaking organ, which cost, as I am credibly informed, a thousand pounds. This organ, I say, when the psalm was set, before the sermon, being let out unto all its fulness of stops, together with the choir, began the psalm. Now when the vast concord and unity of the whole congregational choir came, as I may say, thundering on, even so as to make the very ground shake under us, ah! the unutterable, ravishing soul’s delight! I was so transported and rapt up with high contemplation, that there was no room left in my body and spirit for any thing below divine and heavenly raptures.”

Had this congregational singing been recently admitted into the cathedral service, with a view to conciliate the resident dissenters? Or was there yet abiding at York the ancient Puritan spirit joined to Royalist principles? And was it because there was so much of this spiritual life among them, that they were able to maintain so stout a resistance to the besieging army of the Roundheads? These are questions we must submit to the bookworms, who have devoured the documents that afford an answer.

Congregational singing ever kept abreast with the doc-

trines of the Reformation, and was not a mere change of ritual with which the regeneration of the heart had nothing to do. This may be gathered from many facts, and from this, among others, that in Italy, where the Reformation was only felt as a savor of death unto death, there was nothing heard during all this period but the most lugubrious canting from monks, priests, and professional eunuchs. The state of church music throughout Italy at that time, is hardly exaggerated by the satire of Salvator Rosa, a part of which we will here quote from an indifferent translation :

“ Who blushes not to hear a hireling band,
 At times appointed to subdue the heart,
 Profane the temple with *sol-fa* in hand,
 When tears repentant from each eye should start ?

What scandal 'tis within the sacred wall
 To hear them grunt the Vespers, bark the Mass,
 The *Gloria*, *Credo*, *Pater Noster*, bawl
 With the vile fury of a braying ass ?

And still more scandalous in such a place,
 We see infatuate Christians listening round—
 Instead of supplicating God for grace—
 To tenor, bass and subtleties of sound.

And while such trivial talents are display'd
 In howls and squeaks which wound the pious ear,
 No sacred word is with the sound convey'd
 To purify the soul, or heart to cheer.”

About the middle of the previous century, church music in Italy had lost itself in artificial intricacies. The reputation of the composer rested entirely on tricks and feats of art, in the performance of which, the meaning of the words was wholly disregarded. Many of the Masses were little else than variations of well-known profane airs. The Council of Trent, in 1562, made a decree against music of this description, and there were those who undertook a reform in this regard. Palestrina did much to improve the music of the choirs, but he did nothing that contributed in the least degree to popularize sacred music. Hymnology itself was forsaken by the Divine Spirit. The devotional verse of the earlier fathers was fraught with the experiences of the renewed heart; the savor of the sacrifice testified to the

heavenly origin of the flame that flung it aloft and abroad. But now the hymn was addressed to a cross, or to an image of the Madonna, and was as cold and breathless as the stone or the iron which it adored. It descanted long and wearily on the attributes of the idol, but gave forth no note that spoke of the soul of the worshipper. The senses drew the heart after them trailing in the dust.

How the mind is refreshed as it turns from these thirsty hymns to the deep fountains of Moravian melody. It is the music of living waters once more. It is the hallelujah of the heart, sung by many congregated voices. It is no longer man's lips, but God's works that praise Him. The hymns of the United Brethren every where breathe tones of kindness and compassion, love and gratitude. They every where speak to the heart of the poor and the meek; they have a note for every mood of gracious experience, and every event of Christian life. They were born, not of the chorists, but of the social prayer meeting, and of the great congregation. They have ever remained with their kindred. Whitefield and the Wesleys afforded them a large place in their sympathies, and gave them out to be sung in their meetings. Whitefield was decidedly averse to the cathedral music of his day, and to "the linked sweetness long drawn out," of the parochial psalmody of England. He would not suffer a bar of it to be warbled in his tabernacle. He thought the lively ballad airs of secular origin, more suitable to the joy and gladness of the new-born soul. He declared that it was shameful to praise God in the drawling strains of the Church, and downright sacrilege to allow the devil the monopoly of all the jubilant music. John Wesley was equally persuaded of the necessity of a musical revival, which should give utterance to the new experiences of his converts. Happening one day to hear a sailor singing in the street, it struck him that the melody he was pouring forth would, above all others, suit the words of some of his hymns, and greatly delight and edify the people. Knowing how to write music, he wrote down the notes on the spot, introduced them into his meetings, and always declared, that it was the most solemn and appropriate of all

the tunes which were sung by his followers. The churches of the Methodist connection have always abounded in sacred sonnets. Of no other denomination can it be so emphatically said, "The joy of the Lord is your strength." Their mountain path ever breaks forth into singing. They do not forget that the gospel first fell on the ears of Bethlehem shepherds in notes of heavenly song, and they think that it now deserves rather to be sung than preached. How many of their converts owe their first warning or invitation to the choruses of their congregations? Their social music has done much to make their religion a sunny and gladsome religion. Does any doubt? His brethren resolve all his doubts with a hymn. Is any disconsolate, or lukewarm, or fearful? From hundreds of according voices his heart receives and applies the remedy. Painful are their searchings of heart, agonizing are their prayers, great is the heaviness of their souls, as they look on a world full of sin; but on casting up the account of good and evil, they find a large balance in favor of doxologies and hallelujahs. They scatter all the mystery of human woe, the moment they catch the strain of "blest voices uttering joy."

The great awakening in the days of Jonathan Edwards, like that of all living nature on a summer's morning, was attended by general song. Those who were as yet only dreamers, and knew not what they said, muttered something against the singing of "hymns of human composure," instead of the Psalms of David. But Edwards defended the practice in a masterly manner, and was of opinion, that to complain of this kind of singing too much resembles the Pharisees, who were disgusted when the multitude of the disciples began to rejoice, and with loud voices to praise God, and cry "Hosanna" when Christ was entering into Jerusalem.

In this view all "evangelists" and revivalists concur. However widely remote the times and the countries wherein they have flourished, they have been as one in hushing choirs and instrumental music, and in creating a taste for plain, lively and familiar hymns. They have solemnly

declared that the Divine Spirit is very jealous of every thing that sounds like the orchestra, and that the effect of a sermon may be utterly neutralized by fashionable church music. Christmas Evans, speaking of the English Baptists, puts forth opinions which are shared by all ministers of similar character. "Are they aware," writes he, "that the spirit of revival is quite as independent as they are? Our English brethren will have their own way; so with the spirit of revival. It is as the lightning flashing from the throne of Jehovah, and is very jealous. What may be deemed in England very trifling—the sound of an organ or a fiddle in the house of God, instead of men and women with contrite hearts singing his praises, or formal sermons without Christ in them, or long prayers without faith, would be sufficient to offend the spirit of revival, and cause it to depart, like the glory from Israel of old."

Nettleton's conscientious care in providing for his converts hymns which would fan instead of quelling the heavenly flame, is well known, and will long be kept in memory by his excellent collection of "Village Hymns." All are probably familiar with other more recent illustrations of the same tendency.*

Now facts like these are not to be flung aside as unworthy of consideration. Is it indeed true that the Holy Ghost chooses his own verse and his own music? Is it true that many of those who are first allured into the sanctuary by the enchantments of choir and organ, are no sooner converted, than all these polished and complacent sounds are counted as so much Chinese discord? Is it true that when a church is all melted with compassion for perishing sinners, they naturally call to one another, in congregational song, to rally to the rescue? Is it true that it is chiefly in such song that they celebrate the conquests and the tri-

*"The Hymn and Tune Book," being the expurgated and enlarged edition of the Plymouth Collection, lately published by Messrs. Sheldon, Blakeman & Co., New York, is worthy of mention in this connection. It is the largest collection in the world, containing sixteen hundred hymns and four hundred tunes. But what is better, it is full of those dearly beloved faults, which critics have been long laboring to correct, to the great affliction of the old, and to the no small sophistication of the young

umphs of regenerating grace? Is it true, that when ye hear the sighings of this wind-harp, it is the Spirit who is abroad, and “ye hear the sound thereof?” Is it ever true that the aged Christian, who has survived many spiritual vicissitudes, when laid aside from spiritual duty, and, it may be, lying on the bed of death, recollects and sings these hymns with undecayed raptures, or if, through infirmity, no longer able to sing, says to his attendants:

“Give me that piece of song,
That old and antique song we heard last night,
Methought it did relieve my passion much
More than light airs and recollected terms
Of these most brisk and giddy-pated times.
It is old and plain.”

But we are told that the revival state of the Church is not her normal and ordinary state—that for the greater part of the time the experience of her members is of a different description, and seeks utterance in another language, and that it is not the conversion of sinners, but their own edification, which must chiefly engage their thoughts and shape their endeavors. But this does not in the least trench upon our main position, that the triumphs of the Divine Spirit over the hearts of the unregenerated have usually been attended by congregational singing. That some churches may keep too closely to revival hymns must be conceded. And yet there is nothing in the practice of congregational singing itself, that forbids the use of hymns that are better adapted to the Church’s march and encampment, than to her day of battle in “the valley of decision.” So far from it, we may very naturally conclude that the kind of church music which is the language and instrument of the Spirit in regeneration, will be equally the language and instrument of the Spirit in sanctification, where the hymns are selected purposely to further the latter object. More than this, if congregational music has helped to intrench some churches in narrow and insufficient views of their mission, would not this same music be equally potent to draw them out into the broad field of Christian exertion? If this moral power be innocent in itself—and it must be admitted that it

is—why should it not be attached to hymns whose direct aim is to promote the growth of every Christian grace?

Most choirs fail to edify the mass of church-goers, partly from want of devotional feeling among their membership, and partly from the obligation and necessity laid upon them to maintain their reputation as musical performers. Both these causes conspire to make choir music a mere fine art, which is to be judged of only by æsthetical laws. So long as they are acquitted by these, they think they have nothing to fear from those who regard sacred music from higher grounds. Hence these singers suppose they have nothing to do but stick to their time and their tune, without indulging any burst of feeling inspired at the moment by some turn in the strain, or any sudden pathos to bring the tear into the eye, or any mounting away like the lark, as the soul, expanding with jubilant melody, soars to meet the sunrise of heavenly truth. Exposed to a remorseless criticism, they dare not, if they would, venture on the inspirations of right feeling. They do not stand in awe of the few persons of a different taste, who say: “What is the use of your voluntaries, your preludes, and your interludes? What possible sympathy can I have with a solo where a female, with unabashed front, stands up in the presence of a full congregation, and, with out-stretched neck, screams above the voice of the multitude and the swell of the organ, like a sea-gull in a tempest?”

The prevailing spirit of most choirs is sadly at war with the proper objects of public worship. The members being for the greater part young, and abandoned to the gaieties, if not the vices of youth, and meeting to entertain the congregation, rather than to seek any spiritual good, frequently give no attention to any other part of the service, and behave as if the Christian religion were of no personal consequence to them. Any one who has frequented their rehearsals, and been witness to their levities on such occasions, when the joke passed merrily around, and the loud laugh reverberated through the sanctuary, will not wonder that they have lost all reverence for the holy place, and that they are stupidly insensible to the indecorums they commit

at every service—indecorums that have, perhaps, for months excited the remark and the disgust of the congregation, and especially of the minister, who, from his position in the pulpit, is compelled to face the entire scene of disorder and profanation.

The chorister and organist, who ought to be examples to the rest, are engaged with sole reference to their musical attainments, and if they have a reputation in the fashionable world as vocalists and pianists, so much the worse. Their manner of life as professors of music is too well known to need any description from us. Their days are employed in teaching fashionable songs, many of whose very titles are startling to those who have been accustomed to regard art and literature in their moral and religious bearings—songs fraught with delirious passion—the heart-breakings, the heart-burnings, the moans and weepings of a sentiment too gross to be romantic, and too grovelling to be poetic. Their nights are passed at the opera, at the theatre, at the fashionable party, or at the last “Grand Musical Festival,” at which they cannot shine unless they are familiar with the devils of *Der Freischutz*, and the last comic, political and bacchanal song of the day. Is it to be expected that men who have passed six days amid such demoralizing influences, will appear in their place on the seventh, prepared to sing with grace, “making melody in their hearts unto the Lord?” When Leonardo Justiniano had inundated Italy with his love songs, he was able indeed to avert the thunderbolts of excommunication, by composing an equal number of hymns in honor of the holy Virgin, but the long prostitution of his genius was a poor preparation for any truly Christian performance. The Italian painters and sculptors who one day worked on a Cupid or a Bacchus, and the next on an angel or an apostle, gave their angels the airs of a Cupid, and their apostles the colors and proportions of a Bacchus. It is, accordingly, no wonder that these professors of music should shed the malign influence of their daily vocation over their part of the Sunday services; that they should perform choruses and duets from operas, adapted to *Te Deum* and *Jubilante*, and that they should play the

“Fairy’s Dance” from *La Bayadere* as a voluntary while the congregation are retiring.

Now if, instead of such ungodly organists, choristers, and choirs, we had such as felt that a spiritual as well as artificial preparation is needed in leading the devotions of the worshippers, such as would form a habit of coming to their places directly from secret or social prayer, what an ally of moral and spiritual forces would thus be brought into the service of the churches of our land. Merely to listen to the music of such choirs would greatly edify the most spiritual person. The music purged of all operatic and theatrical associations, would be marked by such a holy dignity and simplicity as would give the fittest expression to the psalm or hymn, and so find a prompt response in the experience of every pious heart. When choirs can thus claim kindred to that which sang over the sheep-folds of Bethlehem, then may the shepherds hear without joining the song; when choirs thus breathe the atmosphere of heaven, and their prayers are smoking in the celestial censer, then may St. John give ear in silence, while they cry, “Worthy is the Lamb that was slain.”

But worldly and unspiritual as most choirs now are, it is to be feared that there is such a corresponding decline of piety, and such a lack of musical training in our congregations, that little would be gained at present by committing the singing to the latter exclusively. When the Jews had no smiths among them, they were compelled to go down to the Philistines to sharpen their shares and coulters. The choirs must, in many churches, still hold their place, while they ought no longer to be regarded as alone responsible for the part of worship in question, or as any other than leaders and ministrants of congregational music. Those who compose and give out hymns must still place much reliance on the Asaphs of our choirs, for any thing like fitness and skill in the musical worship of the people.

The cause of congregational singing would suffer less from the silencing of instrumental music, particularly that of the organ. The organ is chiefly prejudicial to the music we are commending, because of its exclusiveness, and of its mil-

itating against verbal articulation. Its sounds, like those of all other instruments, can never coalesce with those of the human voice, nor can they cause those of the congregation to blend among themselves. Its imperial thunders are ever drowning the words of the hymn, even where they do not altogether swallow up all vocal sounds. In a chorus of voices well tuned and thoroughly trained, it is easy to attain to complete harmony. Open an organ upon them, and the unity and concord are in a considerable degree broken. The harmony of the choir may indeed itself be preserved, but it cannot, along with the organ, form one grand body of harmony. But it will be said that, how much soever the organ may break the general harmony, it more than atones for this by the force and energy it imparts to the voices of the congregation. But the fact is, that where any considerable number of the people will sing, no such assistance can be needed. They will have force and energy enough of their own. It is only the feeble choir, unsupported by the people, that can need this auxiliary.

We are told, however, that instrumental music, as a part of divine worship, can be justified by Scripture precept and example. This we grant. But we do not concede that all kinds of musical instruments, and all kinds of playing, can claim the support of Divine authority. It would be sufficiently difficult to prove that the Levitical service admitted any such instrument as the modern organ; or if it can be proved that the trumpets that were used were equally clamorous, it would be hard to show that the trumpeters ever sounded their notes simultaneously with the singing. It is not probable that the Levitical bands would have had the boldness to destroy the sense of the Psalms of David, as most of our organists have the hardihood to do. Timotheus, the Lacedemonian, being condemned for admitting, contrary to law, more than seven strings to his lyre, the executioner was on the point of cutting away the new strings, when the musician, happening to discover a statue of Apollo with as many strings upon his lyre, showed it to the judges, and was acquitted. The advocates of instrumental music might, no doubt, be quite as shrewd and successful in finding

divine authority for the use of a *great number* of instruments in divine worship. But they seem at present disposed to content themselves with one large instrument, and so make up in dimensions what they lack in numbers. We submit whether this is an improvement on the Levitical system. If instruments must still be tolerated, let them be smaller and more numerous. Let them be dispersed in various parts of the congregation, and be kept strictly subservient to the singing. The suggestion has something better than novelty to recommend it. Such a system of instruments, fitly chosen and skillfully played, would, in our judgment, avoid the derelictions which we have ascribed to the organ, besides being positively helpful to the singing of the congregation.

The general neglect of congregational singing, and the abandonment of sacred music to choirs, have exerted an unfriendly influence both on hymn-writers and musical composers, who have conspired to please the ear, at the expense of all the higher attributes of sacred music.

They have, in the first place, swerved from that simplicity of purpose without which men cannot work freely or successfully. Take, for proof of this, what has come to pass in the kindred art of painting. So long as the painters were pious men, and kept to the single intention of expressing sacred truth and Christian experience, they put forward their subject in the foremost place, and kept artistic excellences in due subordination. They were so earnest in their love of truth, that they often showed a noble scorn of the beauties and graces of their art. Then it was that they gained a powerful hold on the hearts of the common people: for they ennobled their handiwork by wedding it to noble subjects. Identifying themselves with the cause of religion, they deservedly shared her triumphs. But the moment their degenerate successors made *beauty* the object of art, they began to lose their dignity and their power. By degrees, slow at first, but soon very rapid, they alienated from them all the sympathies of the people. None but men of taste and refinement could appreciate, or affect to appreciate, all that was of any value in their works, namely, mere

matters of drawing, coloring, *chiaroscuro*, and foreshortening. It has been said that one reason why the ancient musicians wrought such wonders by their skill, was that they singly aimed to excite some particular passion, affection or emotion, and made the whole force of their art bend to this one purpose. Had they, like most moderns, merely sought to please the ear by a sweet blending of parts and voices, cadences and concords, they might have accomplished an object so mean and mercenary, but they could not have gone farther, and moved the deep passions of the human soul, or spoken a language that would have been heard and heeded by our common nature, whether rude or cultivated.*

This lack of simplicity of purpose leads, in the second place, to a lack of that plainness in the music which a congregation requires. When music becomes complex and artificial, it ceases to be understood or appreciated by any except professors and amateurs. There may be, in many parts, too wide a compass, and too quick transitions of voice, to enlist the feelings of the people. Nice and skillful turns, and subtle harmonies, are quite beyond their taste and their comprehension. A full appreciation of melody and rhythm may exist, where the faculty of comprehending and receiving pleasure from complicated harmonies is wanting or dormant. Pope, Johnson, Scott and Byron, could none of them find pleasure in the mazy involutions of modern music, while to simple rhythm and melody they were highly susceptible. Some of the most eminent composers, when left to consult their own taste, and to follow the unbribed feelings of their own hearts, produced compositions very different from those which were the offspring of their ambition or their selfishness. When Stradella, Scarlatti and Bononcini studied for their own delight, they did not produce

* Glück was of opinion that the great fault that corrupts and debilitates all arts, is that of overlooking the proper object of art. The poet blind to nature, fails to interest, because his verses are more the language of the head than of the heart; the painter bent on improving, rather than being improved by nature, becomes false, and therefore uninteresting. The musician aims at fulness and brilliancy, and therefore satiates and fatigues the ear, without moving the soul.

songs or airs calculated to astonish the hearers with the tricks of the singer, but *cantatas* and duets, of which the sweetness of the melody, and the just expression of fine poetical sentiments, are their principal praise. If there was any thing in which they displayed mere art, it was perhaps a madrigal for four or five voices, where the various excellences of the melody and harmony were so united as to leave a lasting impression on the mind. The same may be said of Handel. A music which pleases only the educated and the refined, will ever beget an affectation for yet another kind of music, which really pleases nobody, but which is patronized and praised solely because it happens to be in fashion.

The simplest kind of church music is the chant, in its plain and ancient form. It is strange that those who are now endeavoring to restore singing to the congregation, should not have considered how suited to their purpose are the chants of antiquity. Denominational prejudice may cause some to eschew the chant. Such may overcome their scruples, by reflecting that they are not merely following the Puseyite choir, that sings it in the church on the other side of the park, but also the congregations that sang in the Greek churches more than a thousand years ago. And if they will make their selections from the plainest chants, they may encourage themselves with the thought that they are, in this regard, nearer primitive simplicity than their neighbors are. Nay, even more; they will put to silence the professors of music, who say that to chant well is very difficult, and that nothing is so ludicrous as the attempt of a congregation to scramble through the chant.* Such remarks can only apply to the most artificial of modern

* Rev. John Jebb, in his work on the Choral Service of the Church of England, says: "A great anxiety is often shown so to regulate the recitative, as that each word and syllable may be pronounced at the same time by the whole choir. But it is not desirable to enforce any such rule. A certain degree of license ought to be permitted to each singer, so as to allow of that devotional freedom and elasticity which gives so much life to the chant, and which distinguishes it from metrical psalmody. This is quite consistent with sufficient distinctness; and, I confess, I should be sorry to exchange for a correct, but tame and mechanical performance, that majestic roll of the chant which resembles the voice of many waters."

chants. The ancient chants are the simplest music known, and consist of a very few notes perpetually recurring. In many of the dissenting churches of England, the whole congregation are found competent to join in the strains of Fanal and Tallis, and the lines of the Gregorian chant. The pitch should not be so high that most of the congregation cannot comfortably reach it, nor so low, that those who are so disposed might not make use of its octave. Though chanting is no difficult feat of art, it may not be wisest to commence with it; for the reason that most people are less familiar with it than with florid and complex tunes. One means of rendering it more popular would be to adapt it to some of those old hymns which, though rough and irregular, maintain the mastery of popular feeling.

Next to the chant, tunes of long or common metre are best adapted to the use of congregations. Of this class Old Hundred is the standard and model. Among its merits, its admirable melody, and its capability of admitting a great variety of harmony are not the least. After this, such tunes as St. Martin's, Elgin, Warwick, Mear, Bath, Litchfield and Little Marlborough, are worthy of mention, as admirably suited to general song. All great bodies move slowly, and the tunes that are designed for the mass of the congregation must be of a deliberate character, abounding in minims and semibreves, rather than in crotchets and quavers. It is a remarkable fact, that some of the old long metre tunes have of late years been altered to quicker time, with a view to make them more acceptable to modern choirs, and more conformable to the notion that, if you set a congregation to singing in slow time, they are sure to "drag." But we submit whether this "dragging" be not the result of a common ignorance of the old long metre tunes—a result to which choirs, by rarely singing them, have greatly contributed; for want of practice, and forgetfulness, are as potent a cause of "dragging" in choirs as in congregations. Besides, it will ever hold good that the demand for florid and lively tunes is proportional to the want of deep and serious feeling. The lack of momentum must, it is thought, be made up by an increase of velocity. When this is not

found sufficient, noise and extravagance are added. Now what is the character of that music which Milton describes as

“Able to create a soul
Even under the ribs of death?”

Is it the cry of the fireman, or the bawl of the huckster?
No, no. It is

“A soft and solemn breathing sound”

—a description of music that strikingly corresponds to the productions of the grand masters of song. Whether transported with joy and gladness, or overwhelmed with sorrow, the soul ought nevertheless to repose free and happy in the outpourings of its melody. Such is the nature of all the best sacred music. Such is the melodious expression of Palestrina, Durante, Lotti, Pergolese, Gluck, Haydn and Mozart. The serene calm of the soul is never disturbed in the compositions of these great masters.

But it will be asked, are not a rapid and loud utterance the natural expression of feeling? Our reply is, yes, feeling of a certain kind, but what we want in music is not mere bursts of feeling, but those things that cause feeling. Here is a principle equally important to the composer and the orator,—a principle generally disregarded by both; and for this reason, perhaps, that the common people, who can never be made to comprehend it, would not set a proper value on their productions, were they to study in the light of it. The most pathetic orators have always been calm and tearless themselves. They know that the logic of the heart never jumps to its conclusions; they know that it is by slow and quiet processes that the fountains of feeling are fed from the deep reservoirs of the soul. In the most ancient music of the Church, in the *Crucifixus*, for example, the pathos does not consist in the metrical and musical utterance of the grief which the contemplation of the Passion inspires, but in profound thoughts awakened concerning our Lord betrayed, arrested, condemned, crucified and laid in the tomb. The power is laid in the calm meditations which are unrolled in the course of the harmony and the melody.

To understand this principle, we have but to reflect that the woe felt by our Lord's first disciples, when they saw him crucified, could not have been what it was, without preparation. Their hearing his sweet discourses, their beholding the miracles he had wrought for their benefit, the enjoying of his presence and his friendship on the dusty road, in the field, on the mountain, in the cottage, and on the sea; the knowledge he had imparted, the hopes he had inspired—these and a thousand other circumstances made up the ingredients in their cup of sorrow. So it is the proper work of the composer, the poet and the orator who would be pathetic, to ripen and mellow the hearts of others, rather than to demonstrate to them that, as their own hearts are already ripe and mellow, so should those of their audience be in the same state.

A third cause of the moral impotency of modern choir music, is the neglect of *articulation*. We refer now more especially to the distinct rendering of the words of the psalm or hymn. One principal reason why the rude music of antiquity wrought such wonders is, that it was married to verse, and that its chief aim was to give every syllable and word a just and worthy expression. It is probable that the power of all music is principally owing to the poetic suggestions it starts, or to its awakening the recollection of the verses with which its strains are somehow associated in the mind. We are, it is true, told of music that has exercised lordship over savage beasts. In such instances it certainly was not the poetry that charmed. But it is one thing for music to subdue beasts, and quite another for it to charm men. To master a reasonable being by music, it is necessary that it should either give utterance to some poetic sentiment, or excite to the origination of poetic sentiment. We have seen that the reformers sacrificed choir, organ, and all melody and harmony to the distinct and accurate expression of every word of the psalm or hymn. They had more faith in the power of inspired verse, than in all the witcheries of melodious sounds. Did they lose aught of edification by this sacrifice? Not they. Too well were they versed in all gracious experiences, and too familiar were

they with all the influences that becloud or brighten them. The temptation is strong to disregard the text when it is expressed ever so well, but it is stronger when a painful attention is necessary to catch the words. Augustine, who had often heard the Ambrosian chant in its primeval purity, says: "When the music affects me more than the subject of the song, I confess that I sin grievously, and then I wish not to hear the singer." Who does not know, that sometimes the mere reading of psalms and hymns to a congregation has roused deep religious feeling, and kindled the flame of holy and earnest devotion? Now shall all this spiritual power be lost for the sake of catering to the taste of a few *dilettanti*?

It is, we know, a maxim received by all composers, that nothing is so melodious as nonsense. Hence it is that thought is so sparsely sprinkled over modern song, and that all hymns are too harsh and stubborn to be articulated by the choirs of these times. How grievously are the best hymns tortured and mangled, as if to murder sacred poetry were the consummation of fine art. To describe the process were to tell again the old story of Orpheus torn in pieces by the Thracian women, under the rage and excitement of their Bacchanalian orgies. A general return to congregational singing would, we humbly conceive, correct this great and growing abuse.

As the proper language of the religious emotions, singing should be practiced by all who are not physically incapacitated for this part of Divine worship. If we neglect the musical utterance of devout feeling, we abandon it to sure and deplorable decay. Whence is the general lamentation of lukewarmness? May it not spring, partially at least, from the habitual neglect of the duty of singing the praises of the Lord. As an exercise for the holy passions, there is no other part of worship that can supply the place of this sacred music.

The influences of congregational music are the most fitting symbol of those of the Divine Spirit. Both are mysterious, enrapturing and resistless, and both are often so blended, that it is not easy to regard them apart.

They bear some resemblance to the same Divine Being in his spiritual substance, for they seem to enter into the very soul, and diffuse satisfaction and delight over all its faculties.

As a means of grace, congregational music is both common and effectual. How often has the Divine Spirit restored the harp of the soul to holy symphony, while He was striking its discordant strings in the services of the sanctuary. We recollect having seen at Rome a painting by one of the *Bassani*, the subject of which was the angels appearing to the shepherds of Bethlehem. Some of the shepherds were roused from their slumbers by the celestial glory that shone upon them, others by the anthem of the heavenly host. This last idea was to us as poetic as it was truthful. We know that some are spiritually awakened by the *light* of the gospel, while others who have a more sensitive frame, are startled by its *music*. That Being who delights to glorify His almightiness by vanquishing the greatest by the help of the smallest, has often bidden a mere song be stronger than the strong man armed.

ARTICLE V.—QUALIFICATIONS FOR THE LORD'S SUPPER.

Terms of Communion, with a particular view to the case of the Baptists and Pedobaptists. By Rev. ROBERT HALL, A.M. (Published in 1815.)

Communion: the Distinction between Christian and Church Fellowship, and between Communion and its Symbols, &c., &c. By T. F. CURTIS, A.M., Professor of Theology, Howard College, Ala. Philadelphia: American Baptist Publication Society. 1850.

Open Communion; or, the Principles of Restrictive Communion Examined and proved to be Unscriptural and False, &c., &c. By S. W. WHITNEY, A.M., late Pastor of the Baptist Church, Westport, N. Y. M. W. Dodd. 1853.

BETWEEN Baptists and Pedobaptists there is strictly no difference as to what is called Close Communion; since the latter, as much as the former, close the door to the Lord's table against all whom they regard as unbaptized. Between them, then, the whole controversy turns upon the question, "What is baptism?" Accordingly, with intelligent and strict Pedobaptists, the *argumentum ad hominem*, which assumes that baptism is a prerequisite to the Supper, is always sufficient to silence objection to Baptist practice with reference to Communion, and throw the discussion back, where it properly belongs, to the Baptismal question.*

* We propose, for the sake of completeness, to sustain, by quotations from various eminent Pedobaptists, as well as from several denominational creeds, our statement as to the position occupied by the Pedobaptist world on this subject. Many of these quotations are furnished ready to our use in the works of Howell and Taylor. And, first, we may simply refer to a number of accredited writers, representing every age, from that immediately succeeding the apostolic, to the present time.

"Justin Martyr wrote about A. D. 150, not more than fifty years after the death of the Apostle John. On the subject before us Apol. 2, p. 162, apud Suicerus—he says: "This food is called by us the Eucharist, of which it is not lawful for any to partake, but such as believe the things that are taught by us to be true, and have been baptized."

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2. The Editors must be the sole judges as to the propriety of publishing articles submitted, and as to the time of their publication.
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