

Teachers' Department.

Sabbath School Scripture Lessons.

JANUARY 15th, 1860.

Read—LUKE xxiii. 27-56: The Crucifixion of Christ. EXODUS xx. 1-23: The Law given on Sinai.

Recite—LUKE xxiii. 1-4.

JANUARY 22nd, 1860.

Read—LUKE xxiv. 1-24: The Resurrection of Christ. EXODUS xxiii. : The Law given on Mount Sinai.

Recite—LUKE xxiii. 24-38.

MESSENGER ALMANAC.

From January 8th, to January 21st, 1860.

Table with columns for Day, SUN, MOON, High Water at Windsor, and various astronomical data for the week of Jan 8-14, 1860.

**For the time of HIGH WATER at Pictou, Pugwash, Wallace, and Yarmouth add 2 hours to the time at Halifax.

Noise.

Noise, indeed, is the weakest thing in the world. As Robert Mudie pithily says: "In the discharging of fire-arms, it is the report which frightens both man and animals, and not the bullet, though the report is perfectly innocent, and the bullet carries wounds and death on its wings.

Magnanimity of a Child.

We observe, in an exchange, a touching instance of presence of mind and self-devotion in a child. A little girl, in Warrentown, eight years old, being left by her parents, her clothes took fire.

A clergyman of Concord, N. H.—so says The Statesman of that place—met a little boy of his acquaintance on the cars, and said to him, "This is quite a stormy day, my son."

Sacred Music.

BY THE REV. DR. KREBS, (Concluded.)

It is greatly to be lamented that in various ages, and in some parts of the Church of God, so little interest should be felt in this matter. It has sometimes been assumed that the care and culture bestowed upon it under the old dispensation, were suitable enough for a dispensation of rites, and types, wherein, as so much of it was but the shadow of good things to come, great excellence in vocal and instrumental music in the worship of God, was proper enough to impress the senses and imagination—but these are not requisite under the new dispensation.

There is, there can be, no justification of the neglect, into which it has too generally been suffered to fall. How is it possible suitably to please God, to offer him that praise which costs us nothing? How shall we honor Him aright, when we profess to come into His presence with a song, if the sentiments of the style of our performance be such as would cover us with confusion and ridicule, if we offered such mockery of homage to an earthly monarch?

Because religion is of the soul, and of the heart and the spirit—has it, therefore, no body, no vehicle, no suitable expression? And shall the lovers of revelry, the votaries of the theatre and the dance, press to their aid the charms of melody and song, and the praises of Jehovah be offered in harsh and untuned voices, and with no care to make them worthy of their object and their themes?

Surely, I would never debar a child of God from the privilege of pouring out his feelings with such voice and skill as God has given; but obstinate refusal to attempt cultivation is no part of religion; and certainly, as no man is excused from singing, until he has made trial, and found that he is utterly disqualified even to learn the appropriate use of his voice; so, none who perversely refuse to make the trial have a right to disturb and mar the harmony of God's high praise by their wilful discords, and at least have no right to oppose and vilify the effort to praise God with all the powers of the voice; to stigmatize the cultivation of sacred music, as being a sinful imitation of the ungodly, as an aping of the opera and the theatre, or as a following of the arts and trickery with which a religion of mere forms and ceremonies captivates the senses, and indulges its pride, while the heart is far from God.

And I ask further, how is it possible to perform this service aright, and to comply with the Apostolic injunction to teach and admonish, unless we employ our advantages and opportunities so to train our hearts and minds and natural powers, and so improve our taste, as that when engaged in the worship of God, we may be understood—may excite or express the feelings which are the subject of our song, and may enter with becoming zeal and fervor on the duty of singing praises to the Most High? It is not by a drawing, heartless, formal travelling over a given number of metrical, and, perhaps, uncouth stanzas, that the designs of this service are met. And if everything that hath breath is commanded to praise the Lord, shall man, formed in the image, and endowed with a voice to bless him, and by the possession of that voice, already in possession of the sweetest instrument of music that was

ever heard, when it is properly attuned,—shall man be backward to employ this noble talent in this high service of the Creator and Redeemer, and wilfully neglect to train his voice for it, under the perverse, and, at least, the delusive plea of spirituality? "In singing the praises of God, we are to sing with the spirit and with the understanding also; making melody in our hearts unto the Lord. It is also proper that we cultivate some knowledge of the rules of music that we may praise God in a becoming manner, with our voices as well as with our hearts."

Indeed, I know of no consideration in the Gospel which invites us to this exercise, which does not demand of us to render it worthy of its place in the worship of God. Its themes are the sublimest that ever summoned the mind and heart to lofty and ennobling emotions. They are of the highest lyrical eminence. They called forth the grandest efforts of the Christian muse, if I may so speak, in those ages of the Church, when the inspiration of God taught Moses, and David, and Isaiah, and John to pour forth those strains of heavenly poetry, with which the devotional parts of the Bible abound. They are God, the Infinite and the Eternal, the glory, and the grace, and the wisdom of redemption, through the blood of His Son, the mysteries of eternity and of the soul, the joys of Heaven, the breathing of pious affection, the glow and fervor of the heart enraptured with foretastes of the glory of God. And these are never to cease. Prophecies shall fail, tongues shall cease, knowledge shall vanish away, the preaching of the Gospel shall come to an end, as no longer needful, prayer shall be no more heard in the kingdoms of God, but

"Our songs of praise shall never be past, While thought, or life, or being last, Or immortality endures."

While eternal ages are rolling, still shall the voice of praise be heard in heaven, with the musical instruments of God.

The song of Moses and the Lamb shall be chanted in the highest perfection of the redeemed powers of our bodies and our souls—in the harps and symphonies of the celestial choir—never ending, still beginning. And the glory of God and of the Lamb shall furnish the everlasting theme of the sublime and enrapturing music, where the angels and the saints of God shall forever out rival the fabled music of the spheres. Let then this divine art receive its appropriate place in our estimation. Let us feel the obligation to train our voices for the high praises of God. Let us fit ourselves to unite in this most delightful part of our worship in the house of God, and in the cheerful circles that assemble morning and evening around our fire-side to present the daily sacrifice and incense of our prayers and praises to the most High. Let every unreasonable prejudice, and indolent habit be all laid aside, and if need be, let us embark in the study of the very first principles of the co-angelical duty.

It is a happy circumstance, that, in the day in which we live, so many efforts are being made to restore the singing of God's praise to its proper place—the place which it has in the Bible, and in the best ages of the Christian Church; when religion has most flourished and revived, then also has sacred song. The impulse has come from Europe, where Luther, not only with the word of God, broke the despotism and dissipated the darkness of popery—but with the holy songs and melodious tunes which he (for he was an eminent poet and musical composer), gave to the church of God. There to this day, not only in the amusements of the worldly, but in the songs of the sanctuary, the highest efforts of musical skill have been employed for the purpose of diffusing and cherishing a taste for sacred minstrelsy. The youth are carefully taught, all generations and all classes are instructed, and readily unite in those great assemblies, where, whether conveyed amid the solemn aisles of the time-honored cathedrals, or in the open air, or under the blue canopy of heaven, thousands may sometimes be heard, as with one voice, so tuned, so distinct, so sweetly trained, the child and the aged patriarch—side by side joining in the songs of Zion. Some descriptions of the skill, effect, imposing sublimity, harmony, and unanimity of voices in the ordinary assemblies for religious worship in parts of Germany and Switzerland, would, to our unaccustomed ears, seem almost incredible. And yet all this is effected by the persevering enthusiasm of a people who love to praise God in his sanctuary, and by timely care have qualified themselves for the service in a manner which on our side of the Atlantic, has been too disproportionately attempted. Here it is still too often the case, that instead even of being accompanied with the voice, the organ drowns the voice, and the grand effort seems to be to substitute the

noise of wooden or leaden pipes in vain display of the performer's skill, for that intelligent and spiritual praise which is demanded from the heart and the tongue of the living worshipper. Or, if we sink not to such degeneracy, converting the noble organ into a nuisance; still in too many cases, our highest effort seems to be to train choirs, which shall be our proxies,—instead of using them for their legitimate object as the mere leaders of our worship, and the amateurs around which all may gather, uniting the voice of the great congregation in skilful harmony, with the voice of the select and trained company of the chief musicians. It is not pretended that all possess equal talent, but all have voices, which may be sufficiently trained for these performances. And in the present day, when our very children are furnished with the opportunity of philosophic and scientific instruction, based upon the clearest and simplest principles, we have advantages which even the past generation did not possess. While then we will expect that some will be eminent for musical skill, who shall be responsible for the composition of music, and for the increasing development of its principles—for instruction, and for leaders in public worship—the great mass of our congregations ought not to be discouraged, or feel themselves exempted from the duty of employing a part of their time and opportunities in learning how, most profitably and pleasantly, and with most edification to others, to unite in the songs of the sanctuary. "It is a good thing to give thanks unto the Lord, and to sing psalms unto thy name, O Most High. To show forth thy loving kindness in the morning, and thy faithfulness every night, upon an instrument of ten strings, and upon the psaltery, and upon the harp with a solemn sound. For thou, Lord, hast made me glad through thy work, I will triumph in the works of thy hands."

Singing in public worship ought not to be performed by proxy. Valuable as choirs are, they would destroy devotion instead of aiding it, were they left to be the sole performers, and they themselves would become the instruments of a heartless vain-glory to themselves and to the people who should abandon to them the exclusive work of praising God in His Sanctuary. To prevent these, and to prevent them from degenerating into the revelry of the thoughtless, the frivolous, the vain, and mere children, it will be the duty of the pious and well-skilled—even of fathers and mothers in Israel—to aid and to enlarge them with their own presence and assistance. Thus will choirs rise in dignity; they will be suitable leaders, and their lead shall be followed to advantage and with edification by all the worshippers. And in order to a suitable participation with the duty of personally singing in the congregation, let all devote themselves with all the help within their reach to the cultivation of their voices, and to the attainment of that degree of musical skill which will qualify them for the important duty.

But all this is nothing worth, unless there be "Singing with the spirit," "singing with grace in the heart," "making melody in your hearts to the Lord." Oh! when the heart is tuned to sing the praise of Jehovah Jesus, then is it delightful, indeed, to pour forth the melodious strains that are sung by the seraph-tongues of Heaven. And then, in the closet, in the family and "in the great congregation," the Lord shall comfort Zion; He will comfort her waste places, and He will make her wilderness like Eden, and her desert like the garden of the Lord. Joy and gladness shall be found therein, "thanksgiving and the voice of melody."

At the Maine State Fair, a boy of fifteen years, from the town of Woodstock, had a pair of three years old steers, which obeyed him as an obedient boy will his parents. By a motion of his hand they would go forward, halt, and return, go to the right or left, kneel down, and perform other things much to the surprise of some older farmers who are in the habit of putting the brad through the hide. At the New York State Fair, there was a perfect karey of an ox tamer, who practices breaking steers for farmers, who never treats them inhumanly, but he soon has them under perfect control, and as bidable as well trained children.

AN IMPORTANT PRINCIPLE DISCOVERED.

The discovery that plaster of Paris was a non-conductor of heat was made by a man who while making plaster images, frequently washed his hands in a tin pan, the bottom of which soon became encrusted. Soon after, when it was put on the fire to heat water, it was found that the water could not be heated. The discovery was put to a practical use in the making of iron safes, the chambers of which are filled with plaster, which, in case of fire, prevents the contents from being burnt.