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THE
BIBLICAL REPERTORY.

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No. III.

ART. I.—*The New Testament of our Lord and Saviour Jesus Christ. By William Tyndale, the Martyr. The Original Edition, 1526, being the first vernacular translation from the Greek. With a Memoir of his Life and Writings. To which are annexed, the essential variations of Coverdale's, Thomas Matthew's, Cranmer's, the Genevan, and the Bishops' Bibles, as marginal readings.* By J. P. Dabney. Andover: printed and published by Gould & Newman; from the London edition of Bagster. New York: corner of Fulton and Nassau Streets. 1837. 8vo.

THE first printed translation of the Scripture into English was the New Testament of William Tyndale. The first published translation, however, was that of Wickliffe. But it was published, as were all other books of that remote period, only in manuscript. There appears to have been little or no connexion between Wickliffe's translation and those which succeeded. It was made from the Latin, and between it and Tyndale's there occurred the long interval of a century and a half. But from Tyndale onwards there was an almost continuous series of praiseworthy efforts to render perfect the English translation of the Scriptures, giving birth successively to Coverdale's in 1535, Matthew's in 1537, Cran-

the proper limits. Suffice it to say, therefore, that Tyndale was immured for nearly two years in the castle of Vilvoord, or Filford, near Brussels, and finally, in 1536, burnt at the stake, where from the midst of the flames he uttered these memorable dying words, "LORD, OPEN THE KING OF ENGLAND'S EYES."

ART. II.—*The Music of Nature; or an attempt to prove that what is passionate and pleasing in the Art of Singing, Speaking, and performing on Musical Instruments, is derived from the sounds of the Animated World. With curious and interesting illustrations.* By William Gardiner. Boston. J. H. Wilkins & R. B. Carter. 1837. Svo. pp. 505.

So long as Music continues to be an art subsidiary to religion, it may legitimately fall within the scope of the Christian critic. The work just named is by no means new in England, but has recently been offered to the American public, in a reprint so truly honourable to the typography of Boston, as to afford, of itself, an inducement to examine its pretensions. Not merely the type, but the expensive copper-plates of the edition contribute to make it quite a gem.

The reader may expect an article somewhat desultory, inasmuch as the book itself is one of the most miscellaneous and fragmentary which it has ever been our lot to peruse. It has no thread of unity except its relation to the extensive subject of Music, and even this limit is transcended by the author's frequent diversions into the fields of Elocution. The secondary indication of its contents, upon the title page, is certainly erroneous. In no part of the work do we find even a categorical assertion, of the proposition there stated, viz. that 'what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world:' still less is there any train of reasoning to sustain this interesting and specious position. Facts there undoubtedly are, scattered through these fascinating pages, which in the hands of a theorist might form part of an ingenious and plausible induction; but so far as our memory serves us, no such process is attempted. Indeed Mr. Gardiner, whom we suppose to be

a professional artist, is less a reasoner than a sketcher. Intimately acquainted with all the varied manifestations of unusual science and skill, in our day, he has here recorded, in a sort of agreeable common-placing, the heterogeneous fruits of his observation. We have nearly a hundred pages of highly entertaining sketches, biographical and critical, of eminent musicians; about as much more concerning different instruments, and a number of chapters on disconnected matters relating to music and elocution. All this is highly interesting; and the pieces of music which are introduced as illustrations, in number more than fifty, evince a delicate taste in the selection, and are themselves worth the price of the book.

There is no part of this work which is at once so curious, and so suited to the title, as what relates to the sounds of animals, and even inanimate things. It is not a little entertaining to observe with what care and nicety Mr. Gardiner has reduced to musical notation the sounds, not only of the throstle, the thrush, the blackbird, the barn-yard fowl, the dog, the ox, the ass, the crying child, &c., but also of the gnat, the stocking-frame, the yawn, the sneeze, the cough, the wheelbarrow! In comparing the conventional pitch of instruments with that of some natural sounds, several very singular discoveries are stated to result. For example, the hum of the house-fly is invariably upon the note F in the first space. The drone of the cock-chaffer is on F below the line. The sound of the 'ventilating bees,' as they are called by Huber, is in the key of F. "The writer was once placed in the gallery of the Royal Exchange, to view that hive of money-collectors in the court below. Besides the similarity of the scene, he could not but notice the similarity of sound, the buzz of the two thousand voices being perceptibly amalgamated into the key of F. Many observations have led the author to the conclusion that the most prevailing sounds in nature are to be referred to this key. Musicians, though not aware of this curious fact, have from all time been sensibly influenced by it. Scarcely an ancient composition appears in any other key, except its relative minor, for the first hundred years of the art. In Queen Elizabeth's Virginal-book of four hundred folio pages, all the pieces are nearly confined to this key. There is not an instance of a sharp being placed at the clef." The male and female death-watch call to one another in B flat and G, respectively. The gnat trumpets in A on the second space. "The song of the cuckoo I have

invariably found in Leicestershire to be in the key of D. If the cuckoos in other countries should be found to accord with this curious fact, as nature is pretty much the same, we may take these notes as a standard of pitch. White of Selborne observes, 'I have tried all the owls in this neighbourhood with a pitch-pipe, and found them to hoot in B flat, and the cuckoos to sing in the key of D.' Although we have a standard of weights and measures, we are yet without a standard of pitch, in consequence of which we seldom find two instruments alike. The pitch has long been known to be rising through the two last centuries, which is alluded to in the chapter upon Bells. It is obviously higher in England than most other countries. The organs abroad are nearly a note below our opera pitch, and some of the modern wind instruments half a note above concert pitch. When determined, the standard of the notes C and A might properly be lodged in the Royal Academy of Music, from which all key-forks should only be allowed to proceed." In addition to what has been said concerning Pitch, it may be stated that the great bell of St. Paul's sounds upon the chord of B flat, which note was originally denominated C; showing that our scale has risen a whole tone. And the famous Great Tom of Lincoln, which is still older, has sunk from C to A on the lowest space.

When Mr. Gardiner proceeds to speak of Elocution—and about nine of his chapters relate to this subject—he approaches ground which is particularly important to the Christian orator: and although his remarks are in the strictest sense *secular*, we shall admit some of them, as a specimen of his style, and as intrinsically valuable.

"A powerful voice is one of the first requisites of a good speaker, and he will not fail to use the clearest and best parts of it for the drift of his discourse, reserving the extremes for particular effects. The pitch should be that of a tenor, or middle voice. Mr. Denman's is rich and sombre, but rather too low. Mr. Burke's was, on the contrary, too high, a sort of lofty cry, soaring too much in alto.* Clearness and distinctness is an indispensable quality. An indis-

* "Roger Ascham, tutor to Queen Elizabeth, observes, 'where a matter is spoken with an apte voyce for every affection, the hearers, for the most part, are moved as the speaker would; but when a man is alwaye in one tone, like a humble-bee, or els now in the top of the church, now downe that no man knoweth where to have him; or piping like a recde or rearing like a bull, as some lawycars do, which thincke they do best when they cry loudest; these shall never move, as I have known manye well learned have done, because theyr voyce was not stayed afore, with learninge to singe. For all voyces, great and small, base and shrill, weak or soft, may be holpen and brought to a good point by learninge to singe.'"

tingent utterance is not only painful to the ear, but causes a great labour of attention, which ought not to be occupied with the words, but the ideas. From the following description of Lord Chatham, the great Pitt, we may conclude that he was an orator of the first description. 'His voice was both full and clear; his lowest whisper was distinctly heard, his middle tones were sweet, rich, and beautifully varied. When he elevated his voice to its highest pitch, the House was completely filled with the volume of sound. The effect was awful, except when he wished to cheer and animate; and then he had spirit-stirring notes which were perfectly irresistible. He frequently rose on a sudden from a very low to a very high key (note); but it seemed to be without effort. His diction was remarkably simple, but words were never chosen with greater ease. He was often familiar and even playful; but it was the familiarity and playfulness of condensation—the lion that dandled with the kid. The terrible, however, was his peculiar power. Then the whole House sunk before him. Still he was dignified and wonderful, as was his eloquence; it was attended with this important effect, that it impressed every hearer with a conviction that there was something in him finer even than his words; that the man was infinitely greater than the orator.' It is important that the tone of voice should invite attention; the finest strains of eloquence, delivered in the same level tone, always fail to produce much effect. Musically speaking, he is the best orator who has the greatest number of tones at his command, who unites the upper and lower voices* to his natural speaking voice.

"Mr. Kean possesses these qualifications in the highest degree. He has at his command the greatest number of effects, having a range of tones from F below the line to F above it; the natural key of his voice being that of B flat, a note lower than Talma's. His hard guttural tone upon G is as piercing as the third string of a violoncello; whilst his mezzo and pianissimo expressions are as soft as from the voice of a woman. He has three distinct sets of tones; as if he occasionally played upon a flute, clarinet, and bassoon, which he uses as the passion dictates. In the scene with Lady Ann his notes are of the most touching and persuasive kind, often springing from the harmonics of his natural voice, which he elicits with exquisite delicacy.

"His tones of furious passion are deep seated in the chest, like those of the lion and tiger; and it is his mastery over these instinctive tones by which he so powerfully moves his audience. At times he vomits a torrent of words in a breath, yet avails himself of all the advantages of deliberation. His pauses give a grandeur to his performance, and speak more than words themselves.

"Mr. Burke's oratory was of a contrary kind; nothing could exceed the flow of language, and the powers of his imagination. At the trial of Warren Hastings, his shrill voice rang through the hall, but it was cold and ineffective. There wanted the darker tones to clothe the sublime images of his fancy. As it regarded the effects of voice, there was more natural eloquence in the prisoner at the bar, when he called upon the lords to save him from the fury of his accusers.

"In the pulpit, the want of vocal expression is still more apparent. The preacher is in too quiet possession of the field. The familiarity of the subject and the want of novelty beget a sameness of tone that wearies the attention and destroys the interest. As an exception to this remark, we may mention the performance of the Rev. Mr. Irving, at the Scotch church, which is purely a musical exhibition, not a little aided by dress and gesture. His voice is that of a clear sonorous basso, of considerable compass. In manner he is slow and reverential, never hurrying beyond the time of adagio, carefully using the right tone for the particular passion. His prayer, commencing with the words, 'Almighty and most merciful Father, in whom we live, move, and have our being,'

* That is, the *voce de testa* and the *voce de petto*.

reminded me of that slow and solemn strain of deep holding notes, gradually ascending, which describes the rising of the moon in Haydn's *Creation*.

"Although the advantages of a musical voice have been fully shown, yet there are speakers of great eminence but little qualified in this particular. As an instance, we may mention the extraordinary powers of the late Rev. Robert Hall, of Leicester, whose voice was naturally so deficient in strength, that in a large auditory he was heard with difficulty. Yet the stores of his mind and the brilliancy of his conceptions place him in the first rank of orators. His delivery, though feeble, was peculiarly neat and graceful, and when urged by the fire of his imagination, became so rapid that no short-hand writer was able to take down his words. The scintillations of his fancy, and the flow of his eloquence, may be compared to that of Burke; and as a writer of the English language he is not surpassed by any one, ancient or modern."

In treating of the economy of the human voice, there is one fact which has been very much neglected: it is this, that the exercise of the organs produce weariness, hoarseness and pain, much sooner in delivering a discourse from manuscript, than in talking or even in extemporaneous discourse. This observation was first communicated to us some years ago by an eminent member of the United States Senate, who was forced to desist from reading a document of about an hour's length, although he was in the constant habit of protracted and vehement debate. Since that time we have received complete satisfaction as to the correctness of the statement from repeated experiment, and conference with public speakers in different professions. We could name a gentleman who enjoys sound health, and who experiences no difficulty in the longest and loudest conversation, but who is invariably seized with a hoarseness upon reading aloud for half an hour; and we know a lawyer who was visited with the throat complaint, in consequence of becoming a reading clerk in a legislative body. It is believed that the fact will not be questioned by any who are in the habit of practising both methods of elocution in circumstances which admit of a fair comparison.

In this case, it is evidently not the loudness of the voice which produces the unpleasant effect, because in general every man reads with less force of utterance than he speaks; and extemporaneous speakers are always more apt than others to vociferate. The phenomenon demands an explanation upon some other principle, and in our opinion, admits of an easy reference to laws of our animal economy which are already settled. We shall attempt to express our views more in detail.

Every organ of the human body has a certain natural mode of action, and in this performs its function with the greatest

ease. When pressed beyond definite limits, or exercised in an unaccustomed way, it lapses into weariness or pain. By instinctive impulse we are led to give relief to any member or organ, when it is thus overworked, and whenever such remission is rendered impracticable the consequence is suffering, if not permanent injury. Thus when the limbs are wearied in walking, we naturally slacken the pace; and the perpetual winking of the eyes is precisely analogous. Let either of these means of relief be precluded, and the result is great lassitude and pain. The voice likewise demands its occasional remission, and this in three particulars. First, as it is exceedingly laborious to speak long on the same musical key, the voice demands frequent change of pitch, and in natural conversation we are sliding continually through all the varieties of the concrete scale; so that nothing of this straining is experienced. Secondly, the voice cannot be kept for any length of time at the same degree of loudness without some organic inconvenience. Here also we give ourselves the necessary remission, at suitable periods. Thirdly, the play of the lungs demands a constant re-supply of air, by frequent inspirations; and when this is prevented the evil consequences are obvious. Moreover this recruiting of the breath must take place just at the nick of time, when the lungs are to a certain degree exhausted, and if this relief be denied even for an instant, the breathing and the utterance begin to labour. Let it be observed that in our ordinary discourse nature takes care of all this. Without our care or attention we instinctively lower or raise the pitch of the voice, partly in obedience to the sentiment uttered, and partly from a simple animal demand for the relief of change. Precisely the same thing takes place, and in precisely these two ways, in regulating the volume and intensity of the vocal stream. So also, and in a more remarkable manner, we supply the lungs with air, just at the moment when it is needed. The relief is not adequate if the inspiration occurs at stated periods, as any one may discover by speaking for some time, while he regulates his breathing by the oscillation of a pendulum, or the click of a metronome; and still less, when he takes breath according to the pauses of a written discourse. But the latter is imperatively demanded whenever one reads aloud. Whether his lungs are full or empty, he feels it to be necessary to defer his inspiration until the close of some period or clause. Consequently there are parts of every sentence which are delivered while the lungs are labouring, and with a greatly increased action of the intercostal muscles.

If we could perfectly foresee at what moments these several remissions would be required, and could so construct our sentences as to make the pauses exactly synchronous with the requisitions of the organs, we might avoid all difficulty; but this is plainly impossible. In natural extemporaneous discourse, on the other hand, whether public or private, there is no such inconvenience. The voice instinctively provides for itself. We then adapt our sentences to our vocal powers, the exact reverse of what takes place in reading. When the voice labours we relieve it; when the breath is nearly expended we suspend the sense, or close the sentence. And when from any cause this is neglected, even in animated extemporaneous speaking, some difficulty is experienced.

The mere muscular action in speaking tends to a certain degree of weariness. Hence the utterance which is in any measure unnatural is in the same proportion injurious. The use of the same set of muscles for a long time together is more fatiguing than a far greater exercise of other muscles. We are constantly acting upon this principle, and relieving ourselves by change, even where we cannot enjoy repose. Thus the equestrian has learned to mitigate the cramping influence of his posture, in long journeys, by alternately lengthening and shortening his stirrups. Thus also, horses are found to be less fatigued in a hilly than a plain road, because different muscles are called into play, in the ascents and descents. Now there are, perhaps, no muscles in the human frame which admit of so many diversified combinations as those of the larynx and parts adjacent; ranging as they do in their conformation with the slightest modifications of pitch and volume in the sound. These organs, therefore, to be used to the greatest advantage, should be allowed the greatest possible change.

A perfect reader would be one who should deliver every word and sentence with just that degree and quality of voice which is strictly natural. The best masters of elocution only approximate to this; and the common herd of readers are immeasurably far from it. Most of the reading which we hear is so obviously unnatural, that if the speaker lapses for a single moment into a remark in the tone of conversation, we feel as if we had been let down from a height; and the casual call of a preacher upon the sexton is commonly a signal for the sleepers to wake up. We all acknowledge the unpleasant effect of this measured and unnatural elocution, but few have perceived, what we think undeniable, that in

proportion as it contravenes organic laws, it wears upon and injures the vocal machinery.

But the most perfect reading would provide only for the last mentioned case. Reading would still be more laborious than speaking, unless upon the violent supposition that the composition were perfectly adapted to the rests of the voice. We must therefore seek relief in some additional provisions. One of these is the structure of our sentences, and it is sufficient here to say that they should be short, and should fall into natural and easy members; for no train of long periods can be recited, without undue labour. But there is another preventive which is available, and which escapes the notice of most public speakers. Any one who has witnessed the performance of a finished flute-player has observed that he goes through the longest passages without seeming to take breath. He does indeed take breath, but he has learned to do so, without any perceptible hiatus in the flow of melody. The same thing may be done in speaking and reading. Without waiting for pauses in the sense, let the speaker make every inspiration precisely where he needs it, but without pause, without panting, and especially without any sinking of the voice. That the lungs admit of education in this respect will be admitted by all who have ever acquired the use of the blow-pipe. In this case the passage at the back of the mouth being closed, and the mouth filled with air, the operator breathes through his nostrils, admitting a little air to the mouth, in expiration. There is this peculiarity, however, that the distension and elasticity of the cheeks affords a pressure into the blow-pipe, with the occasional aid of the buccinator muscle. In this way the outward stream is absolutely uninterrupted.

If there is any justice in our remarks, we may expect to find that they apply in good degree to the delivery of discourses from memory. We have found this to be the case, in every particular, except perhaps that from more careful rehearsal, the speaker is able in a greater measure to suit his utterance to the tenour of the composition.

Diseases of the vocal organs have prevailed in America to so alarming an extent among ministers, that nothing which throws light on the economy of the voice can be without its value. It is a great mistake to suppose that these diseases are to be prevented by a timid suppression of sound. The lungs are best preserved when they are kept in full and active play. Every one who is familiar with the Latin wri-

ters, as well on medicine as on oratory, knows that they constantly enumerate reading and declamation among exercises conducive to health. Seneca, in his seventy-eight epistle, in advising his friend Lucilius, who was of a consumptive habit, distinctly urges on him the practice of reading aloud.* Pulmonary disease in ministers is attributed by Dr. John Ware to infrequency and inequality in the exercise of the lungs. "It should," says he, "be a first object with one who engages in the clerical profession, especially if he has any of the marks of weak lungs, if he is constitutionally liable to pulmonary complaints, if he is subject to disorders of the digestive organs, or has a tendency to it, to accustom himself gradually to that kind of exertion, which will be required by the duties of his future profession. This is to be attempted by the *constant, daily practice of loud speaking or reading*. This need waste no time, and may be made to answer other good purposes. If this kind of exercise be persevered in, it seems almost certain that all, except those whose lungs are radically infirm, may acquire the habit of going through their professional performances, without injury; and as for those who fail, it is better for them at once to know their incapacity, than to spend the best years of their youth in qualifying themselves for a profession, which they must finally relinquish." On this subject the late Professor Porter was accustomed to quote the words of the elegant and learned Armstrong:

"Read aloud, resounding Homer's strain,
And wield the thunder of Demosthenes.
The chest, so exercised improves in strength;
And quick vibrations through the bowels drive
The restless blood."

"*Reading aloud and recitation*," says Dr. Combe, "are more useful and invigorating muscular exercises than is generally imagined, at least when managed with due regard to the natural powers of the individual, so as to avoid effort and fatigue. Both require the varied activity of most of the muscles of the trunk to a degree of which few are conscious, till their attention is turned to it. In forming and undulating the voice, not only the chest, but also the diaphragm and abdominal muscles are in constant action, and communicate to the stomach and bowels a healthy and agreeable stimulus; and consequently, where the voice is raised and elocution rapid, as in many kinds of public speaking, the muscular

* Ut legas clarius, et spiritum, cujus iter et receptaculum laborat, exerceas.

effort comes to be even more fatiguing than the mental, especially to those who are unaccustomed to it, and hence the copious perspiration and bodily exhaustion of popular orators and preachers. When care is taken, however, not to carry reading aloud, or reciting so far at one time as to excite the least sensation of soreness or fatigue in the chest, and it is duly repeated, it is extremely useful in developing and giving tone to the organs of respiration, and to the general system. To the invigorating effects of this kind of exercise, the celebrated and lamented Cuvier was in the habit of ascribing his own exemption from consumption, to which at the time of his appointment to a professorship, it was believed he would otherwise have fallen a victim. The exercise of lecturing gradually strengthened his lungs, and improved his health so much that he was never afterward threatened with any serious pulmonary disease."

If reading aloud and speaking be a useful exercise, we consider singing as still more so. The organs are here brought into a different condition, the air-vessels are more completely and uniformly distended, and the spirits are made buoyant by the delightful employment. We have seldom known any one to be injured by the judicious practice of vocal music. An eminent professor once stated to us his conviction, that he had been preserved from consumption, to which his constitution was predisposed, only by the constant practice of singing. On this topic, the testimony of Mr. Gardiner, as a professional witness, is invaluable.

"Many writers have strongly insisted upon the danger of forcing the voice in learning to sing, thinking it may be greatly injured, if not destroyed; but if we attend to facts we shall find this to be an erroneous opinion. It is a maxim, which applies to the use of all our faculties, that so long as we do not weaken, we strengthen, and this fact is strikingly true as it regards the voice. If we listen to those whose business it is to cry their commodities in the streets, on comparing their strength of voice with our own, we shall be surprised to find what a force of intonation this daily practice produces. *When did we ever hear of these itinerants, or public singers, or speakers, being compelled to give up their profession in consequence of a loss of voice?* On the contrary, this constant exertion strengthens the vocal organs, and is highly conducive to health. Many persons, in encouraging the development of musical talents in their children, have no other view than to add to the number of their accomplishments, and afford them a means of innocent amusement. It was the opinion of Dr. Rush, however, that singing by young ladies, whom the customs of society debar from many other kinds of salubrious exercise, is to be cultivated not only as an accomplishment, but as a means of preserving health. He particularly insists that vocal music should never be neglected in the education of a young lady, and states, that besides its salutary operation in soothing the cares of domestic life, it has a still more direct and important effect. 'I here introduce a fact,' remarks the doctor, 'which has been suggested to me by my profession, that is,

the exercise of the organs of the breast, by singing, contributes very much to defend them from those diseases to which the climate and other causes expose them. The Germans are seldom afflicted with consumption, nor have I ever known more than one instance of spitting of blood amongst them. This I believe is, in part, occasioned by the strength which their lungs acquire by exercising them frequently in vocal music, which constitutes an essential branch of their education.' The music-master of our academy has furnished me with an observation still more in favour of this opinion; he informs me that he had known several instances of persons strongly disposed to consumption, restored to health by the exercise of the lungs in singing. Dean Bayley, of the Chapel Royal, many years back, advised persons who were learning to sing, as a means of strengthening the lungs and acquiring a retentive breath, 'to often run up some ascent, especially in the morning, leisurely at first, and accelerating the motion near the top, without suffering the lungs to play quick in the manner of panting.'

On the subject of sacred music, this volume offers less than might have been reasonably expected. The author's associations have evidently been far more intimate with the green-room and the orchestra. Yet he informs us that he had the sanction of George IV., to 'make a selection of the best poetry, conjoined to the finest music, as a standard book of Psalmody, which has been published under the title of the *Sacred Melodies*;' and he devotes a small chapter to this topic. We cannot say that its contents have added much to our stock of information, and indeed we have not been accustomed to look to Great Britain for any great improvements in this part of divine worship, which we believe to be in a more rapid process of improvement on our side of the ocean. The following statements, though not new, are nevertheless interesting.

"Martin Luther, about the year 1517, first introduced metrical psalmody into the service of the church, which not only kept alive the enthusiasm of the reformers, but formed a rallying point for his followers. This practice spread in all directions; and it was not long ere six thousand persons were heard singing together at Paul's Cross in London. Luther was a poet and musician: but the same talent existed not in his followers. Thirty years afterwards, Sternhold versified fifty-one of the psalms; and in 1562, with the help of Hopkins, he completed the psalter. These poetical effusions were chiefly sung to German melodies,*

* 'These ancient airs, so expressive of religious solemnity, were originally applied in the French court to licentious songs, and the hundredth psalm, written long before Luther's time, was a love ditty. The Queen of Henry II. sung her favourite psalm, "*Rebuke me not in thy indignation*," to a fashionable jig; and Anthony, King of Navarre, sung "*Stand up, O Lord, to revenge my quarrel*," to the air of a dance of Poitou. This infectious frenzy of psalm singing at length reached our island, and Sternhold, an enthusiast in the reformation, being much offended at the lascivious ballads which prevailed among the courtiers, with a laudable design to check these indecencies, provided the courtiers with his psalms, "thinking thereby," says Anthony Wood, "that they would sing them instead of these sonnets; but they did not." At one time, such was the rage, that psalms were sung by soldiers on march and parade, and at lord mayors' dinners and city feasts.'

which the good taste of Luther supplied: but the Puritans, in a subsequent age, nearly destroyed these germs of melody, assigning as a reason, that music should be so simplified as to suit all persons, and that all voices may join."

"Since this time, psalmody has ever proved a bond of union among Christians; yet as it forms no part of the established church, it has received but little improvement from our able church professors, and its progress has been left in the hand of illiterate musicians.

"As the service of the church can only be performed in cathedrals, where there is an efficient choir, sacred music must be altogether excluded in the parish church, unless it be introduced in the way of psalmody. But no good psalmody can possibly take place, till the doggrel lines of Sternhold and Hopkins are removed, and something like poetry placed in their stead.* Dissenters have greatly surpassed the church divines in furnishing poems for this part of our worship. The psalms as translated by Watts, Cowper, and Mrs. Steel, are euphonious, sweet and flowing; but those by Tate, Merrick, and even the pious Doddridge, by their ill chosen words, refuse all alliance with musical sounds. Had the poetry of Watts called forth the strains of the royal organists Croft, Green, and Boyce, we should have had a psalmody that would have lived for ages; instead of which the piety of the Nonconformists has been married to the most unholy strains, and we have been deluged with a psalmody composed of light and impious trash."

"Some musical professors have loudly condemned the introduction of modern music into our churches, and would confine us to the dull and dismal tunes of the last century: but the human voice is not to be restricted to intervals so uncouth and bare. These old fashioned people would level our psalmody, as they think, to the comprehension of the most illiterate, by limiting it to the simple changes of harmony. These may form the first lessons of the schools, but they are not the first lessons of the vulgar: it requires an ear of nicer powers to distinguish these changes of harmony, than to catch the pleasing strains of melody. If we consult the most ancient specimens, the psalmody of the Jews, we find it graced with a flowing ease, scarcely equalled in modern times.† The sagacious Whitefield found out, a hundred years ago, that it was by this power of song that he drew such crowds around him; and a melody, which is in itself beautiful, is more intelligible to the unlearned, than that of a more monotonous cast. The voice, in passing from one interval to another, feels for those stepping stones, by which it not only moves with greater ease, but with greater certainty. It is only in the works of the moderns that we find these melodies, which are the natural offspring of the human voice."

In connexion with the last remarks, we think it important to notice an egregious error into which many persons have fallen, in deprecating the study of the great European composers: it is that of supposing that the style of these masters is uniformly light, voluptuous, or fantastical, and therefore unsuited to the purposes of divine service. That this is

* "Besides that disagreeable hissing which takes place in our psalmody before alluded to, it has been remarked, that when the clerk gives out the psalm, a general fit of coughing takes place, as a clearing up previous to holding forth. In a French church, a general blowing of the nose is the first operation to clear away the snuff, that being the organ through which they commonly chant. Larrivee, one of their principal singers, was remarkable for this horrid defect. A wag who heard him for the first time, exclaimed, 'Voilà un nez qui a une belle voix;' (that nose has a fine voice.)"

† Vide *Sacred Melodies*, page 9.

actually true in regard to most of their productions which have become popular in this country, we shall not deny. Let it not be forgotten, however, that this is the case simply because in this part of the world secular music has so far outstripped that which is sacred. Hence we have selected and popularized only those works which are frivolous, amatory, or merely sentimental. Some of the master-pieces, however, of Mozart, Weber, and Beethoven, are specimens of the most solemn harmonies which human genius has ever produced. So far from being capricious extravaganzas, like the snatches of operatic music which are re-produced here, they are touching, grave, and even awful, to a degree which can be conceived only by those who have heard them. That this style is adapted to promote a desirable taste will not be questioned: that it has been an object of special research among great modern masters may be gathered from the following enthusiastic passage.

"We must now advert to a style of composition from the pen of Beethoven, so perfectly new, so sublime, that it surpasses every thing that has been hitherto conceived. 'He treads in no man's steps, moves within no prescribed limits, and adopts no established combinations.*' Though, like Haydn, he has drawn many thoughts from nature, yet his works exhibit others so transcendent and uncommon, that we are at a loss to trace them to any earthly resemblance. The vastness of his mind may be compared to that of Michael Angelo, who had formed the design of cutting a statue of Neptune out of the rock of Massa Cara, that should overlook the Mediterranean Sea! Beethoven's thoughts launch into an equal majesty of design, disdaining any connexion with the little conceits of all preceding authors. The darkness of his mind may be compared to the poet Byron, and like that genius, when he chooses, he scatters the sweetest flowers of melody in his path. At the early age of twenty, he produced his first work, a set of trios for the piano-forte, violin, and violoncello, from which we extract the cantabile at the two hundred and eightieth page. Soon afterwards he dedicated three sonatas for the piano-forte to his master, Haydn, which develop new powers upon that instrument. The first adagio, which possesses so much vocal beauty, has been joined to the words, '*Do not I love Thee, O Lord?*' in the first volume of *Sacred Melodies*. The largo, in the second, has been amplified into a quartet and chorus, and set to the words, '*Eternal God, Almighty power!*' in the oratorio of *Judah*. These are the first specimens of instrumental music breathing a sentiment more powerful than words. His magnificent trio for a violin, viola, and violoncello, opera 3, is full of new effects. The andante of this has been converted with some slight alterations into a comic scene, and will be found at the one hundred and sixtieth page. On the appearance of his first set of quartets, his extraordinary genius was amply displayed. Boccherini, Hadyn, and Mozart, had exhausted themselves in this style of writing, and we might have supposed that a new idea could not have been elicited; but the quartets of Beethoven strike us like pictures of a new world, opening new scenery and new delights. The subject of the sixth, which is a sort of conversation between the first violin and the bass, will be found at the one hundred and fifty-ninth page. In the set dedicated to Count

* See on Painting.

Rasounoffsky, there is more mind than can be found in a hundred pages of any other author, and they may be referred to as a specimen of the ethics of the art. His quintettos enter more into the solemn depths of harmony."

Among the multitude of topics which have engaged the attention of Mr. Gardiner, he has not given us any hints upon the best method of cultivating the musical talent of congregations. This is, after all, one of the most important and most difficult problems which we have to consider. It is one thing to educate a number of scattered musicians in a town or parish, and another thing to make this cultivation at once available to the production of masterly performance in the church service. Nothing is more common than to find in a congregation dozens, or even scores of young persons, well gifted with musical capabilities, passable singers at the harp or piano-forte, and often exquisite instrumental performers; and yet in the services of the very same congregation to be tortured with such a travestie of all music, as might serve rather to repel than to attract the passers-by. The supposed difficulty of training any very large number, has led to the institution of choirs, which though once unknown in our worship, are becoming every day more common. Where the choir is intended to lead the congregation, and is actually so employed with any measure of success, it is liable to fewer objections; but where it is introduced as a substitute, the multitude below remaining meanwhile silent, in whole or in great part, we regard it as a most undesirable innovation. In matters of music we are enthusiastic, possibly to the extent of weakness, yet there is no degree of scientific elegance, above that which is tolerable, that could in our estimation indemnify for the loss of congregational singing. With some occasional exceptions, for special and obvious reasons, we deem it essential to this part of divine worship that it should proceed from the body of people, and can never accede to any proposition for praising God by committee. The moral evils which frequently arise in our church choirs, made up as they sometimes are of the most frivolous members of the society, may well give us pause, and lead to serious reflection. Lest we should be thought to express a singular, or censorious judgment, we shall introduce an extract from Mr. Gilman's exquisite "Memoirs of a New England Village Choir," a work published nine years ago, and attracting little attention, but as it regards taste, pathos, and genuine humour, equal in our judgment to any thing which has proceeded from the pen of Washington Irving.

"I have long doubted whether, in the prevailing musical customs among our New England Independent churches, there be not something more unfavourable to the cause and progress of pure devotion, than can be charged against many other popular denominations. The Methodist, and the strict Presbyterian, have no separate choirs. They have not yet succeeded so far in the division of spiritual labour, as to delegate to others the business of praise, or to worship God by proxy. I have often witnessed a congregation of one thousand Methodists, as they rose simultaneously from their seats, and following the officiating minister, who gave out the hymn in portions of two lines, joined all together in some simple air, which expressed the very soul of natural music. I could see no lips closed as far as I could direct my vision, nor could I hear one note of discord uttered. Was it that the heartiness and earnestness which animated the whole throng, inspired even each tuneless individual with powers not usually his own, and sympathetically dragged into the general stream of harmony, those voices which were not guided by a musical ear? or was it, that the overwhelming majority of good voices, such as, I presume, if exerted, would prevail in every congregation, drowned the imperfect tones, and the occasional inaccuracies of execution, which most probably existed? It did not offend me that they sang with all their might, and all their soul, and all their strength; for it was evident that they sang with all their heart. I was conscious of hearing only one grand and rolling volume of sound, which swallowed up minor asperities and individual peculiarities. This was particularly the case after two or three verses were sung, when the congregation had been wrought into a kind of movement of inspiration. Then the strains came to my ear with the sublimity of a rushing mighty torrent, and with an added beauty of melody that the waters cannot give. The language was still distinctly intelligible, and the time perfectly preserved. And although, when I retired from the scene, I could not say how expressively this chorister had sung, nor how exquisitely the other had trilled, nor could compliment a single lady on her golden tones, nor criticise the fine science of the counterpoint, yet I felt that I had been thrilled and affected in a better way, and could not but wish that what was really to be approved of among the Methodists, might be imitated in those happier churches, where religion is cultivated without protracting her orgies into midnight, and cordially embraced without the necessity of delirious screams, and apoplectic swoons.

"Perhaps it may be thought that the good old Presbyterian way of accompanying a clerk or precentor, who is stationed beneath the pulpit, in front of the congregation, will most generally secure the true spirit and perfection of sacred music. Born and nurtured an Independent as I am, I confess that I sometimes feel inclined to the adoption of this opinion, with a few additions and modifications. There is certainly an advantage in imposing upon a single individual the business of leading the melodious part of public devotion. It must necessarily constrain the congregation to unite their voices with his, unless they are totally lost to all sense of the proprieties of the sanctuary. This custom, moreover, must exclude those miserable feuds and other sources of interruption, which will always to a greater or less degree disturb a separately constituted choir."

To this we may add the observations of the late Dr. Adam Clarke on the same subject.

"Though I never had a personal quarrel with the singers in any place, yet I have never known one case where there was a choir of singers, that they did not make disturbance in the societies. And it would be much better, in every case, and in every respect, to employ a *precentor*, or a person to raise the tunes, and then the congregation would learn to sing—the purpose of singing would be accomplished,—every mouth would confess to God,—and a horrible evil would be prevented,—the bringing together into the house of God, and making them

the almost only instruments of celebrating his praises, such a company of gay, airy, giddy, and ungodly men and women, as are generally grouped in such choirs—for *voice* and *skill* must be had, let decency of behaviour and morality be where they will. Every thing must be sacrificed to a *good voice*, in order to make the choir complete and respectable."

It is much easier, however, to state the evil than to suggest the remedy. In the present strong tendency towards choral singing, we are not prepared to denounce this method altogether. Some of its more prominent defects should be at once supplied. For instance, every church choir should be under the absolute control of the proper ecclesiastical authorities. The praises of the great congregation should not be left to irresponsible individuals. The singers should be persons, not collected by accident, nor volunteering to take their part, but selected by some competent judge, with reference both to their moral character and demeanor, and their musical abilities. The chorister should, if possible, be not merely a good vocalist and an able instructor, but a man of intelligence and character, permanently employed for this purpose, and to such a degree well-bred and familiar with the usages of good society, as to secure those committed to his charge against boorish insolence or arrogant familiarity. The best musical talent of the church should be in the choir. Our choirs have a character far too juvenile. Here is a source of boundless evils. In some churches scarcely a married woman can be found among the singers; and the intestine feuds of choirs are in a great majority of cases neither more nor less than the quarrels of boys and girls. This evil would be remedied if every person who is judged fit to take a part, of whatever age, should at once consent to do so. And finally, it should always be considered as the very basis of the whole arrangement, that the choir is to lead, but not to monopolize the business of sacred song. That order, decorum, and even devout solemnity is not incompatible with such associations, must be acknowledged by every one who is acquainted with the manner in which various choirs have been conducted by Mr. Thomas Hastings. But these remarks have already grown to a far greater extent than was intended. The subject has proved beguiling: it is of the nature of music so to be. As a book of great entertainment, and miscellaneous instruction, we cordially recommend this elegantly volume to all our readers.