

Job: THE Hoskett. (

Temple Musick:

OR, AN

ESSAY

Concerning the Method of

SINGING

THE

PSALMS of DAVID,

IN THE

TEMPLE,

Before the *Babylonish Captivity.*

WHEREIN,

The *Musick* of our *Cathedrals* is Vindicated, and supposed to be Conformable, not only to that of the *Primitive Christians*, but also to the *Practise* of the *Church* in all preceding Ages.

By *Arthur Bedford*,

Chaplain to His Grace *Wriothesly Duke of Bedford*; and Vicar of *Temple*, in the City of *Bristol*.

Pfal. 137. 3. Sing us one of the Songs of Zion.

Bristol, Printed and Sold by *W. Bonny*, and the Bookfellers of *Bristol*; and *Roger Warne* of *Chippenham*. 1706.

T H E
P R E F A C E.

THE Design of the following Sheers is to shew the Manner of Performing the *Temple Musick* by the *Jews*, before they were carried away Captives into *Babylon*: and also that this their Practice was agreeable, not only with that of our *Cathedrals*; but also with that of the *Primitive Christians*, and the Ages before the Law, even from the Time when *Musick* was first invented by *Jubal*. The Silence of all *Authors*, both *Jews* and *Christians*, and the Difference of Opi-

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nions in those few Hints which they give us, render it incapable of being fully Demonstrated: insomuch, that in a Subject of this Nature, nothing can be expected but *Probable Arguments*; and whether what I shall offer will amount to this or not, is left to the Judgment of the *Impartial Reader*. In some particular Cases, I have only given my private Opinion; wherein if I shall be found to be Mistaken, I do not think my self obliged to vindicate the same, but shall rather be thankful for a better Information: and I suppose an Error of this Nature may be more easily excused, as being neither contrary to *Scripture*, or any *Ecclesiastical Determination*, nor of any ill Consequence either to *Church* or *State*.

I suppose that the Chapter concerning *The Titles of the Psalms* may be
most

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most liable to Exceptions, because it gives an Account of them very different from what we find in other *Authors*; but I hope, that what is mentioned in the Beginning thereof, will be a *Sufficient Apology* for the Whole: otherwise, I desire the *Reader* to forbear his *Censure* (if he accidentally should read the same) until he hath regularly perused what is contained in all the *Preceding Chapters*.

If any think, that what I have offered may be useful to *Vindicate* the Practice of our *Cathedrals* from the Prejudices which some have taken against the *Manner* of their *Singing*, and their *Chanting Tunes*, or to promote the Study of the *Hebrew Language*; I shall reckon the small Pains which I have taken, to be greatly Rewarded. If it should be otherwise; I am satisfied, that there are

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other Arguments, abundantly sufficient to prove both the *Lawfulness*, and *Expediency* of the One, and also the *Great Usefulness* of the Other.

THE

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T H E

Temple Musick:

C H A P. I.

Of the Original and Progress of Musick, from the Time of Jubal, until the Time of Moses, in Chaldea, Idumea and Egypt.

CONCERNING any of the Seven *Liberal Arts* and *Sciences*, we find a very little Account in the Holy Scriptures except *Musick*, as if that alone was dedicated by *God* himself to his more immediate Praise and Glory. The Heathen World had great Disputes relating to the first Invention thereof; but here we find it to be of a more early Date than they did ever imagine; for (a) *Jubal*, the seventh (a) *Gen. 4*
21.
 from *Adam* (and therefore the more remarkable) was recorded to be the Father of all such as handled the Harp and Organ.

B

When

When *Instrumental Musick* was first invented, there is no room to doubt but *Vocal* was (at least) contemporary with it, and as *Jubal* (who was of the Posterity of *Cain*) invented the one, so it was the Belief of the *Eastern Nations*, that either the same Person, or (at least) one of the same Family (who were all extinct at the Flood) invented the other. This is the Reason

(b) *Abu'l Pharagii Historiæ Dynastiarum Editione Pocockianâ. Pag. 8. 9.*

(c) *נחש*

(d) *נחש*

son (as (b) a learned *Arabian* hath long since observed) that a Song in *Syriack* is called (c) *Cinta*, and a Girl who is a Singer is in *Arabick* stiled (d) *Cainat*; and it is farther observable, that each of the three Letters in the *Hebrew* Word *נחש* (or *Cain*) are preserved intire in both these Languages, that so we might more certainly know from whence these Words are derived, and from whom *Vocal Musick* (being the thing signified by them) did also take its Original.

Let us then suppose that *Musick* being thus invented by *Jubal* might in all Probability before his Death be known unto *Noah* and as he instructed his Family in other things, so also in this; and therefore when the World was repopled after the Flood,

it

it is not improbable that *Japhet*, as well as *Ham*, instituted the same in *Babylon* (when the Tower was erected) where it was retained by the *Chaldeans*; and after this, when *Ham* and the Off-spring of *Mizraim* his Son came into *Egypt*, *Musick*, with other Arts, was transplanted thither together with the Inhabitants; and here preserved, not only until, but also long after the Time of *Moses*, and consequently the *Musick* of the *Egyptians* in those Days (giving an Allowance for some Alterations according to the Humour of different Ages and Countries, and also for their farther Improvements) did in great measure resemble that which was first invented by *Jubal*: and if the *Temple Service* resembled the *Musick* of the *Egyptians*, and our *Cathedrals* do in this (at least) imitate the *Temple*, then is it evident that we have still among us a Remainder of the greatest Antiquity which the World affords.

To render all this as probable as the Nature of it will bear, (which is the Subject of this present Discourse) it is requisite to consider that the Land of *Chaldea* (of which *Shinar*, or the Plains of *Babylon*, is a Part) was a Country most remarkable for its Antiquity.

There was (e) the *Garden of Paradise* where our first Parents tilled the Ground. When

(e) See Sir *Walter Raleigh's* history of the World.

Book 1.

Chap. 3.

Gen. 2. 8, 15

(f) *Gen.* 4.

12.

(g) See *Pool's Synopsis Criticorum in Gen.*

6. 2.

Adam was driven from thence, it is not probable that he travelled into far Countries, because this was (f) a Punishment inflicted on *Cain* for the Murther of his Brother. And if we can only suppose that the Sons of *Setb*, upon their marrying (g) with the Daughters of *Cain*, learnt from them the Skill of *Musick* which *Jubal* invented, or that this was one of the Charms to induce them into an

Affinity with that Wicked Race; then we may conclude that *Noah* had also some Knowledge of the same, together with his Family, and that the *Musick* of the Old World was also practised by those who then inhabited the Plains of *Babylon*.

When the Waters of the Flood abated, the Ark of *Noah* rested upon that part of the

(b) Sir *Walter Raleigh's* History of the World.

Book 1.

Chap. 7.

Sect. 10.

Mountains of Ararat, which was since called by the Name of (b) *Taurus*, or *Caucasus*, between the *East-Indies* and *Scythia*; and thereupon the Sons of *Noah*, knowing the Fruitfulness of the Land of *Shinar* made

made so much Hast to come thither again, that they journey'd (i) from the East for that Purpose; and (i) *Gen. 11.* as both *Ham* and *Japhet* came ^{2.} thither in order to people the more Western Countries, so they brought with them the Learning, and consequently the *Musick* of the Old World: and the Pillars and Monuments of Antiquity, which might be found upon their coming to a Land formerly inhabited, could not but be of great Use to refresh their Memories, and induce them to communicate their Arts and Sciences to Posterity.

As therefore the Land of *Chaldea* was inhabited by *Nimrod* and his Associates ever since the first Building of the Tower, and the Confusion of Languages; and as the *Chaldeans* were originally famous for their Learning, especially for Astronomy, having greater Opportunities to make their Observations of the Stars, than if they had lived in an uneven and mountainous Country; so they were also skilled in *Musick*, and are mentioned in (k) Scripture as such who used the *Flute*, *Harp*, *Sackbut*, *Psaltery* and *Dulcimer*, and all Kinds of (l) *Song*, as well as *Instrument*, and therefore either

(k) *D. xx.*
 3.^{5.}
 (l) *וְהָיָה*
 from *וְהָיָה* to
Sing. signifies
Vocal
Musick.

they invented *Musick* (which the Scripture denies) or received the Notions thereof from others, and probably from the Sons of *Noah*.

(m) In the 352d Year after the Flood was *Abraham* born in *Ur* of the *Chaldees*,

(m) *Abul Pbaragii hist. Dynast. pag. 20.*

(n) *Ibid.*

lying Southward from *Babylon*, at the two Heads of the River *Gihon*. He lived in *Chaldea* *Sixty Years*, before he departed thence to dwell in *Haran*, and as he had time enough to acquaint himself with the Learning of that Nation, so he made good Use of the Time which he had. (n) An *Arabick* Historian speaks of the early Sense he had of the true God, and that *when he was fifteen Years old, God heard his Prayers, and accordingly destroyed the Birds which devoured the Corn in the Land of Chaldea*. He was so great a Hater of False Worship, that *he burnt an Idol-Temple, which his Brother Haran endeavouring to quench, perished in the Attempt*; and therefore God admonished him to fly into another Country.

(o) *Jewish Antiquities. Book 1. Chap. 8,*

(o) *Josephus* tells us also of his Skill in the Sciences of *Arithmetick* and *Astronomy*: and therefore we need not doubt of his Skill in *Musick*, or of the early

early Care to instruct his Family in Learning as well as Religion. And it appears that the Science of *Musick* was not lost upon their travelling into forreign Countries, since *Laban* (the Grandson of *Nabor*, *Abraham's* Brother, who went with him to *Haran*) (p) could entertain *Jacob* with *Mirth and with Songs*, with *Tabret and with Harp.* (p) *Gen. 31. 27.*

While the Children of *Israel* were *Strangers in a Land which was not theirs*, the *Idumeans* (being (q) the Posterity of his Brother *Esau*, who is also called *Edom*) were a settled People, and therefore the Original of their Learning came from the *Chaldeans*. Now it is evident from sacred Writ, that they had the Notions of *Astrology* (for which *Chaldea* was famous) since (r) *Job* and his Friends (who dwelt in *Idumea*) did speak of *God*, that he made *Arcturus*, *Orion*, and *Pleiades*, and the *Chambers of the South*; or (as later Authors term them) the *twelve Houses*, into which the whole Heavens, but especially the *Ecliptick Line* (being Southward from those parts of the World as well as from us) is divided: and (s) *God* also asks *Job*, if he could bring forth *Mazzaroth*, or the *Planets*, every one of them in his Season. (q) *Gen. 36. 1, 31.* (r) *Job 9. 9.* (s) *Job 38. 32.* And

And as the *Idumeans* borrow'd their Knowledge in *Astrology* from *Chaldea*; so we may suppose that from hence also they had that Skill in *Musick*, which was practis'd among them in the Days of *Job*, even many Years before the Time of *Moses*; and therefore it is remarkable, that they had their (t) וְיִרְוֹר

Songs, or *Vocal Musick*; and (u)

(t) *Job* 30.9. רִוֵּר or רִוְרָר their *Timbral*

(u) *Job* 17.6. or *Tabret*, such as *Laban* the

(x) *Job*. 21. *Syrian* was acquainted with, and *Miriam* the Prophetess

12. played upon: they had also

Exod. 15.20. their (x) נְנִיטָר or *Stringed*

Job 30. 9. *Instruments*, so often mentioned

(y) *Job* 21. 12. in the *Titles* of the *Psalms*;

Job.30. 31. and therefore, as both they and

the *Jews* had *Abraham* to their *Father*, so

it is the more easie to trace the *Musick* of

both Nations from the same Original. Be-

sides, they had their (y) *Harp* and *Organ*,

the *Instruments* which are expressly said to

be invented by *Jubal*; and as these Instru-

ments were also much used in the Time

of *David*, so we may conclude that the

Musick in these different Nations, and at

these different Times, was (as much as

possible) of the same Nature: For if we

could suppose that their *Antient Musick* was

lost, we might as well suppose that the

Use

Use of their *Antient Instruments* was lost with it. And indeed we can hardly think that *Moses* would have recorded *Jubal* as the *Inventer of Musick*, if the *Musick* which he invented was forgotten at that Time.

Let us then pass from those *Countries* into *Egypt*, and there we shall find that which will be of greater Use in our present Enquiry, both in respect of the *Antiquity* and *Musick* of that Nation. The Land of *Egypt* was inhabited in the *Hundred and ninety first Year* after the Flood (according to the Opinion of most Historians) which was above an *Hundred Years* before *Noah* died; and therefore the Traditions which they received of him their Father were fresh in their Memories. It was inhabited above an *Hundred and fifty Years* before the Birth of *Abraham*, and therefore may justly challenge a very great Authority in this Matter. It was also inhabited within *Sixty Years* after the Dispersion from *Babylon*, if (z) *Berosus* his *Chronology* may be depended on, ^{(z) Book} _{1.} who supposeth that the *Tower* was not built until *one Hundred and thirty one Years* after the Flood; and therefore the *Antient Musick* of the *Chaldeans* might be very easily transplanted from thence with the Inhabitants into *Egypt*.

And

And as it was an Ancient Nation, so it was also famous for *Musick*, in the most early Times, of which we have any Account; and very probably from the Time that it was first inhabited.

The *Learning* of the *Egyptians* in general is divided by *Philo* the *Jew* into four Parts, (*viz.*) *Aritbmetick*, *Geometry*, *Musick*, and *Hieroglyphick Philosophy*; tho' it is usually divided into four others which are more comprehensive, and indeed applicable to all sorts of *Learning*, namely, *Mathematical*, *Natural*, *Divine*, and *Moral*; And therefore it seems most probable that the *Egyptians* were skilled in all; but those four Parts mentioned by *Philo*, were those in which they did chiefly excel other Nations, and were therefore more particularly taken notice of.

As to the *Musick* of the *Egyptians* (which is the chief Subject of our present Enquiry) since they are expressly said to have been skilled therein, and to be eminent for the same in those early Times; so we have Reason to think that they still retained the *Musick*, which had been formerly in Use, and that the *Greeks* took from them not only their other *Philosophy*, but also this *Science*, for which they were so famous in after Ages. The Word *Μῦσα*, which signifies a *Muse*,

Muse, and consequently *Musick* is of an *Egyptian* Derivation, and as from hence they took the *Name*, so it is evident that from hence they took the thing signified thereby. This the *Learned*

(a) *Kircher* positively affirms, and saith, That after the Flood the Egyptians were the first Revivers of the lost Musick.

(a) *Oedipus
Egyptiacus*,
Tom. 4.
pag. 121.


For they being taught by Ham, and Mizraim his Son, had made so great an Improvement thereof, that the Word Musick, in other Languages, takes its Etymology or Derivation from the Egyptian Word Moys, which signifies Water; because Musick was found out, or at least improved near the standing Pools or Marshes of Nilus, and this Improvement was occasioned by the Reeds or Rushes which grew there in great abundance, and of which at first they made their Trumpets. And therefore he concludes, that without doubt Musick was brought out of Egypt, as appears from the Egyptian Word Moys, which signifies Water. And in (b) another place he saith, that there are Reeds and Rushes in Egypt, from whence Musick took its Original, since both were hollow, and might be sounded like Horns:

(b) Tom. 3.
pag. 233.
See *Pliny's*
Natural History. Book
16. Chap. 36.

for

for Egypt having many Marshy Countries, and such Places where these Reeds did grow, and the Inhabitants (meeting with several Sorts, and hearing by the Blowing of the Wind into them that they would make several Sounds) took Occasion from thence, by often Experience, to invent their Pipes and Trumpets. The Musick which was in Use among them they applied only to Divine and Noble Subjects, according to the Dignity of its Na-

(c) Book 2.
Chap. 6.
Sect. 7.

ture; insomuch that (c) Sir Walter Raleigh, speaking of their four Kinds of Learning, tells us, That in the Mathematical Part, which was distinguished into Geometry, Astronomy, Arithmetick, and Musick, the Antient Egyptians exceeded all others. But of Musick they made no other Account, nor desired farther Knowledge than seemed to them sufficient to magnify their Gods, their Kings, and Good Men. And accordingly, this was the only Use that the Children of Israel made thereof, both in the Wilderness, and also in the Land of Canaan. The great Quantity of Reeds which grew in the River Nilus, and the Red Sea, (called from hence  the Sea of Reeds, Flags, or Bulrushes) not only gave an Opportunity for the Continuance and Increase of Musick, but

but also made it the more *Common*, that it could not be confined, like the rest of their Learning, to the Priests alone, since of these Reeds were made the Pipes which the Shepherds and others at first used. That they were anciently addicted to *Musick* is also evident, since we are told by an (*d*) *Historian* who travelled into those Parts, that the Egyptians sang a Song like the Greeks, which they called *Linus*, or in the Egyptian Language *Maneros*, which was composed to lament the Death of the only Son of their first King, who (as the same Author tells us) was called *Menes*. (*e*) Another *Historian* informs us, that *Apiphanes* was King of Egypt, and contemporary with *Serug*, the Grandson of *Peleg*, (*f*) in whose Days the Earth was divided, and after him succeeded *Pharaoh*, the Son of *Sanes*, from whom all the Egyptian Kings were called *Pharaoh*; so that by comparing of both Authors together, it is probable that *Apiphanes* and *Menes* was the same Person. Now it is evident from (*g*) *Scripture* that in *Abram's* Time the Kings of *Egypt* were called by the Name of *Pharaoh*; and therefore they before were

(*d*) *Herodot. Eustryc. pag. 52.*

(*e*) *Abul Pharagii. pag. 19.*

(*f*) *Gen. 10. 25.*

(*g*) *Gen. 12. 17.*

a People addicted to *Musick*, which makes it the more probable that they might retain unto the Time of *Moses*, the same which was in *Chaldea*, when *Ham* and *Mizraim* came thence into *Egypt*, and consequently somewhat like unto that which was invented by *Jubal*.

But if, notwithstanding all this, we should still suppose that the *Musick* of the *Egyptians* had been changed when they first inhabited that Country; yet, even in such a Case, there is room to conjecture that it was again corrected, and regulated according to the Antient Method, by *Abraham's* Sojourning among them. He lived *Sixty Years* in *Chaldea*, and was thereby acquainted with the *Musick* of that Nation. Afterward dwelling in *Haran*, he there left this Science behind him; why then should we doubt his carrying the same into *Egypt*? (b) *Josephus* tells us,

(b) *Jewish*
Antiquities.
Book 1.
Chap. 8.

that he retired into *Egypt*, purposing to confer with their Priests concerning their Notions of God, and either to follow their Belief, if they were better grounded in the same than himself, or to rectify them, if his Judgment was better grounded than theirs. That the King gave him leave to confer with the most excellent and learned Priests among
the

the Egyptians. That by these Conferences he grew into great Estimation, in regard of his Virtues, and was reputed to be a most wise and excellent Person. And that he imparted to them the Sciences of Arithmetick and Astronomy; for before Abraham came into Egypt, the Egyptians were altogether ignorant of those Sciences; but he brought them from Chaldea into Egypt, and from thence they are derived unto the Greeks. Now tho' we must not so far give Credit to Josephus, as to conclude that before Abraham's Time the Egyptians were wholly ignorant in these Matters; yet it is probable that Abraham in many things rectified their Judgments, and improved their Skill. And therefore as the Monuments near Babylon might reform the Notions of the Chaldeans, and especially their Sciences, according to the Pattern of the old World; so Abraham's going into Egypt might regulate the Egyptians in such things as these, according to the Method which was used in Chaldea; and consequently their Musick might be the same in all those Places.

C H A P.

C H A P. II.

Of the State of Musick among the Jews, and the Perfection thereof, in comparison of that among the Greeks and Latins.

WHEN *Moses* was born in *Egypt*, he was bred up at *Court*; and when *Pharaoh's* Daughter adopted him for her Son, we are told by an (a) *Arabick* Historian, that *he* was committed

(a) *Abul Pharagii.*
pag. 26.

(b) *2 Tim.*
3. 8.

(c) *Philo*
concerning
the *Life of*
Moses.
Book 1.

to the *Care of Jannes and Jambres*, who were eminent for their Learning, and taught him the Arts and Sciences, (b) tho' they afterward withstood him, endeavouring by *Magick* to counterfeit those real Miracles which he had wrought among the *Egyptians*. (c) *Philo* the *Jew* gives us this account of his Education. That *he* was bred up like the Son of a King, and they procured for him Teachers from other Parts, some coming of their own accord from the neighbouring Places of *Egypt*, and others being hired with great Rewards out of *Greece*. Thus he learnt from his *Egyptian* Teachers, *Arithmetick*, and *Geometry*, and all sorts of *Musick*,
both

both Rhyme, Harmony, and Measure: He learned also both Sorts, as well the Contemplative, as that which delivers it self in divers ways, by Instrument and Voices. Add to this, that he learned the Occult Philosophy, Described in Letters, which they call Hieroglyphicks, or the Resemblances of living Creatures which they worshipped for Deities. The Greeks taught him the Liberal Arts, being invited thither from the Neighbouring Countries. The Assyrians taught him their Learning; and the Chaldeans taught him the Knowledge of the Stars, which he also learned of the Egyptians who were principally addicted to the Mathematical Studies. How true this Account of *Rhilo* is let others judge; since there is no Necessity to insist upon it, for (10) the Scripture tells us that he was learned in all the Wisdom of that Nation; which Word *All* must include the Skill of *Musick* as well as others, and therefore it is probable that he communicated the same to the Children of *Israel*, or (at least) to his nearest Relations, who, as Occasion offered, directed the rest.

When the Children of *Israel* were in Bondage under the *Egyptians* they sighed because of their hard Usage, and therefore could not perform their Parts according to their Desire,

C

fire,

fire. But as soon as God had (in his infinite Wisdom) distinguished them as a peculiar People to himself, and delivered them from that heavy Yoak; as soon as they had passed the Red Sea, (w) and saw their Enemies dead upon the Shore, their melancholy Scene

(w) Exod. Chap. 15.

was changed into a Psalm of Thanksgiving for so signal a Mercy; and they so far imitated the Egyptians, as to use this Science to set forth therewith the Praises of the God whom they served. Nay, (z) Kircher

(x) Kircher's Oedipus Egyptianus, Tom. 1. pag. 297,

(y) Philo. of the Life of Moses. Book 1.

supposeth that they imitated the Egyptian Manner also, who in an Exposition of Exod. 32. 19. saith, That from these Words it may be collected that they used Musical Instruments, after the Manner of the Egyptians, and that probably they were the Timbrels, and Pipes, with which such a Solemnity was particularly performed in Egypt. Their Thanksgiving at the Red Sea is thus described by (y) Philo. But the Hebrews being amazed because they had obtained such a prodigious and unexpected Victory without Bloodshed, and seeing the Enemy destroyed in a Moment of Time; appointed two Consorts upon the Shore; one of Men, and the other of

of Women, and sang Hymns of Thanksgiving to God, Moses beginning the Verse for Men, and his Sister for the Women; for they did lead on the Consorts. And in

(2) another Place: The Prophet did celebrate with Hymns the Author of so great a Benefit; for the whole Nation being distributed into two Choirs, one of Men, and the other of Women, he began the Song with the Men, and made his Sister Præcentrix to the Women, that mutually answering each other, they might sing Hymns to God, when they thus sang in their Turns. The Verse was also mixt with acute and grave Sounds; for the Voices of the Men were grave, and the Women acute, from whence came a Mixture of a fit and sweetly-joined Melody; and therefore the Prophet rejoicing with the People, and not being able to contain his Joy, began the Song; which the People hearing divided themselves into two Choirs and imitated his Singing. And (a) Jo-

sephus saith, That all of them during the whole Night sang Hymns and Songs of Thanksgiving. (b) In the Beginning of this Hymn which Moses composed, the Congregation was exhorted to sing unto the Lord, because he hath triumphed gloriously, and

(2) Book 3.

(a) Jewish Antiquities. Book 2. Chap. 7.

(b) Comp. Exod. 15. ver. 1. and 21.

Miriam with her Company answer'd him by a Repetition of the same. This Solemnity was also performed with Instruments as well

as Voices; for (c) *Miriam*
(c) Ver. 20. *the Prophetess, Sister of Moses,*

(d) In the *took a Timbrel in her Hand,*
Place as a- *and the Women went after her*
bove-cited. *with Timbrels, and with Dances,*

in the same Manner (d) which (as *Kircher* tells us) was practis'd by the *Egyptians*; and had the *Jewish Authors* been silent, yet the Text doth sufficiently intimate, that they acted their Parts by *Responses*, first *Moses*, then *Miriam* and her Company, and then the whole Congregation.

And as they sang this Song, when God was pleas'd to magnify his Servant *Moses* by so signal a Miracle, and place him as a Ruler over his People, so when *Moses* was about to resign the Government to *Josua*, and knew that he should not be much longer in the World, he took Care to pen another Song for their Use, and transmit it to them, in which he forewarn'd them of their future Idolatry, and the Judgments of God which would fall upon them for the same. What Use they made of these two Songs before the Temple was built is very uncertain. But afterward when the Service of each Day was appointed they were

were a (e) constant Part thereof. For then upon each of their *Sabbaths* they sang the *Ninety second Psalm*, which for this Reason is intituled, *A Psalm or Song for the Sabbath Day*; and at the Time of the * *Additional Sacrifice* appointed by *Moses*, they sang this *Song*, in (f) *Deuteronomy*, in the Morning, only they sang it not all at one time, but divided it into six Parts, and thus they finished it in six *Sabbath Days*, and then began again. And at the same time of the *Evening Sacrifice*, they sang the other *Psalm of Thanksgiving*, (g) in *Exodus*, for their *Delivery out of Egypt*, and this was done in Obedience (as they thought) to the (h) *Command of God*. Remember that thou wast a *Stranger in the Land of Egypt*, and that the *Lord thy God brought thee out thence by a mighty Hand, and by an out-stretched Arm; therefore the Lord thy God commanded thee to keep the Sabbath Day.* However the Singing these Portions of Scripture, as a Part of their constant Service, was so commendable in it self, and so far from favouring either of the *Jewish Ceremonies*, or of the *Romish Superstition*, that the *Apostle*

(e) See *Lightsfoot*, Vol. 1. pag. 923. * *Numb.* 28. 9, 10.

(f) Chap. 32.

(g) Chap. 15.

(h) *Deut.* 5. 15.

alludes thereto, and tells us, (i) that *the Saints in Heaven did sing the Song of Moses the Servant of God*, because they were now come to their everlasting Sabbath, *having gotten the Victory over the Beast, and over his Image, and over his Mark, and over the Number of his Name, and having the Harps of God in their Hands.*

But besides these two Songs which were of particular Esteem among the Jews; we find (k) another recorded to be sung, when God was pleased to give them Water to drink in the Wilderness; and therefore there is no room to doubt but they had their general Forms, and others also for particular Occasions; and that Singing Praises to God was a Duty very often, and if not every Day, yet at least every Sabbath Day practised by them. We read but (l) one Instance of our Saviour's singing an Hymn with his Disciples, which was not long before his Crucifixion; and yet we do not question but it was a frequent Custom among them. Nay, we have not the Words of any one Hymn (sung by the Apostles, or Primitive Christians in their Age) recorded throughout the New Testament; but that it was a Duty frequently practised

practised in their Assemblies, may be proved from other Authors, of undoubted Credit. Thus, among the *Jews* we find no Instances of their Praying to God, unless upon some signal Occasion; and yet we have reason to believe that it was a constant Duty among them, and that probably (even in the Time of *Moses*) they had publick and set Seasons for the same, namely the Times of their Offering the Morning and Evening Sacrifices, which were afterward called (m) *the Hours of Prayer*; and therefore we may reasonably suppose, they offered up their Sacrifices of Praise and Thanksgiving, at the same Time, or at least had set Times for the Performance of the same.

During the Time of the *Judges* that judged *Israel* (n) we have an Account at large of the Song of *Hannah* upon a particular Occasion; and also (o) the Song of *Deborah* and *Barak*, when they had overcome *Sisera*.

(p) In the Time of *Samuel* we find the Company of the *Prophets* coming down from the *High Place*, with a *Psaltery*, and a *Tabret*, and a *Pipe*, and an *Harp* before them, and then they did prophesy; where by the Word

(m) *Act.* 3. 1.

(n) *1 Sam.* 2. 1, 10 10.

(o) *Judg.* Chap. 5.

(p) *1 Sam.* 10. 5.

Prophecy is understood Singing of Psalms and Hymns of Praises to God, if we may rely upon the Opinion of a

(q) Medæ's Works Pag. 58. and 60.

(r) 1 Sam. 16. 16, &c.

(q) very learned Man of our own Nation, in a set Discourse upon this Subject. When (r) Saul was indisposed with an evil Spirit, his Servants sought for a Man

who was a cunning Player upon the Harp, in order to cure him; which shews that the Instrument, the Musick, and the Use thereof, were known in his Time. Neither was it only in the Courts of Princes; for when

(s) 1 Sam. 18. 6. 7.

(s) David returned from the Slaughter of Goliath, the Women came out of all the Cities

of Israel, singing and dancing, with ~~their~~ Tabrets, or rather Timbrels, and with Joy, and also with ~~their~~ particular Instruments, or Tunes of Musick; and they answered one another as they played, and said, Saul hath slain his Thousands; and David his Ten Thousands. Here was a Consort of Musick, both Instrumental and Vocal,

(t) Exod. Chap. 15.

perform'd like that of (t) Moses at the Red Sea, when Miriam also play'd upon the Timbrel, and according to the constant Custom used afterward in the Temple; and therefore tho' the Israelites had many and great Troubles, yet

it

it seems very evident that they had not forgotten the Method of Singing used by *Moses*, even until the Time of *David*.

After the daily Service was settled in the Time of *Moses*, we may therefore suppose that it continued without any great Alteration until the Reigh of *David*; and that during this Space of Time they were much confined for want of such *Psalms* as were afterward composed for Publick Use. There is no room to question, but the Book of *Job* was extant long before, and many think it written in Verse; tho' the Subject seems too melancholy for their *Musick* in those Days. Besides, it is certain that there were some *Psalms* penn'd before, as the *Ninetieth Psalm*, intituled (u) *A Psalm of Moses the Man of God*, and perhaps some others which have no Title. There might also be some indited by *Samuel* and others, to praise God for some especial Mercy, when they were not inspired, and therefore being no Part of the *Canonical Scripture* might be lost. As for the *Psalms* of (x) *Heman*, (y) *Asaph*, and (z) *Jedothun*, supposing that they were the Authors of them, yet they were the Singers at the *Tabernacle*, and Contempo-

(u) *Psal. 90.*
Tit.

(x) *Psal. 88.*
(y) *Psal. 50.*
73, *Orn. to 84.*
(z) *Psal. 62.*
and 77.

raries

aries with David; and the same may be

(a) Psal. 89.
1 Chron. 15. 17, 19.
1 Chron. 16. 42.

said of (a) *Ethan* the *Exrabite*, the Author of the *Eighty ninth Psalm*.

(b) Compare Psal. 2. with *Act. 4. 25.*
Compare Psal. 95. 7, 8. with *Heb. 4. 7.*
Compare Psal. 96. with 1 *Chron. 16. 22, &c.*

And as for those *Psams* which have no Title to discover the Author, we may generally ascribe them to *David*, since

Compare Psal. 105. with 1 *Chron. 18. 2, &c.* and Psal. 106. 47, 48. with 1 *Chron. 16. 25, 36.*

(b) some of them are expressly said both in the *Old and New Testament* to be penned by him. But

Psal. 137.
Psal. 7--34--52--54--56--57--59--63.
Do 142.

yet it is certain he was not the Author of all such, since the *Hundred and Thirty seventh Psalm* hath no Title, and yet

was not composed until the Time of the *Babylonish Captivity*. As for the *Psalms* of *David*, some of them were written before his Coronation, the Occasions whereof are specified in their *respective Titles*. As when he prayed to God against *Saul* the Son of *Kish* the *Benjamite*; when he changed his Behaviour before *Abimelech*; when he contemplated upon the Treachery of *Doeg* the *Edomite*; when the *Ziphims* discovered him to *Saul*; when he fled from *Saul* in the *Cave*; and upon such particular Occasions.

But

But as for the other Psalms composed by him, they were (probably) not extant until after his Coronation, (c) when God had delivered him out of the hands of all his Enemies, and out of the hands of Saul; and by this Means his Thoughts were more free, and he had more Leisure to indite them. But whether any of these Scriptures formerly extant, were used in the Service of the Congregation, before David settled the same in that Order which was afterwards observed, is very uncertain, and there is great reason to believe the Negative,

(d) When David was made King over Israel he set himself to bring the Service of the Sanctuary into better Order, composed many Psalms for this Purpose, and was so eminent therein that he is called the sweet Psalmist of Israel.

(e) He danced before the Ark, he sang Praises to God, and no doubt (f) performed his Part in the Instrumental Musick, according to his Vow. (g) He placed

the Singers in their Order, and appointed them their Turns, and their Parts, and would have done more, if God had permitted him to build a Temple for his Service,

(c) Psal. 18, &c.

(d) 2 Sam. 23. 1.

(e) 2 Sam. 6. 14.

(f) Psal. 71: 22, &c.

(g) 1 Chron. 16. 7. and Chap. 25.

vicc, according as he intended. And for his Zeal to promote the Glory of God, in this, as well as in other Particulars, he is stiled, (b) *the Man after God's own Heart.*

(b) *1 Kings*
22.

When Solomon had built a Temple, and the same was consecrated to God by his more immediate Presence; it is (i) recorded, that *all Israel kept the Feast of the Tabernacles with him seven Days with great Joy.* At this Time it is

(i) *2 Chron.*
5. 3. and
Chap. 7. 6.
8. 9.

probable that *Divine Musick* was first performed there, the *Singers* and *Levites* placed in their Order, and the Service of each appointed; and tho' the *Jews* were over-run with Idolatry, and such Kings were frequently on the Throne who promoted the same, yet they were succeeded by others, such as *Hezekiab*, *Josiab*, &c. who restored again the Worship of God; and the People in the worst of

(k) *Jer.*
7. 4.

Times (k) retained a seeming Zeal for *the Temple of the Lord*. So that it is probable that the Service of the *Temple* might continue without any great Alteration, for some Hundreds of Years, until they were carried away Captives into *Babylon*, when they laid by their *Harps*, and all their *Musick* was turned

turned into *Lamentation*; when they did so far forget their Antient Manner of Singing, that at this Time we cannot certainly determine what it was, but are forced to speak by Conjecture in most Cases.

But whatever this Singing was, there is no Doubt but it was the best which could be heard in the World at that Time. If I should affirm that one Motive which brought the *Queen of Sheba* from her Country might be to satisfy her Curiosity in this Particular, and to hear the *Musick*, as well as to see the *Temple*, I suppose it could not be contradicted.

The *Greeks* knew but two Sorts of *Notes*, and accordingly they reckoned every Syllable to be either Long or Short, and the Short Syllable to be twice as swift as the other. But whether the Division of the *Hebrew Vowels* into four Sorts (namely *Long*, *Short*, *Shorter*, and the *Shortest of all*) may, tho' obscurely, point at an Opinion among the *Masoretites*, of a greater Variety, which was used in the *Temple* in this respect, even of four different Notes, and which at this Time are sufficient for any common Composition; I leave to others to determine as they think most probable.

The *Musick of the Greeks.*

As

Instrumental.

(1) See Cicero de Legibus. Lib. 2. Boethius de Musica. lib. 1, and the Disputation concerning the Antient Greek Musick, at the End of Aratus. Oxford Edition.

As for their *Instrumental Musick*, they affected the utmost Plainness. (1) Their First *Musick* consisted but of Four *Strings*, and perhaps they might thereby aim at the Sound of the *three Concords* with the *Bass*: Or if these *Strings* consisted in rising each a Note higher than the other, (according to the *Diatonick Scale*) or if the *least* String was placed an *Eighth* higher than the *greatest*, and the two *middle* Strings, the one at the Distance of a *Fourth* from the *lowest*, and the other at the same Distance from the *highest*, having the Space of a *Tone* or *Full Note* from each other (according to the common Opinion, and as *Mercury's Harp* is reported to have been) or let them be placed any other Way; yet *four* Notes only were too few to admit of any great Variety. In Process of Time *Charebus* added a *fifth* String, *Hyagnis* a *sixth*, and *Tersander* a *seventh*. But tho' these were added, yet they seemed to affect their former Plainness; and therefore when *Timotheus* added *four more* Strings, he was enjoyned by the *Ephori*, or *Magistrates*, to cut them off with his own *Hands*, and to be banished from

from *Sparta*, because he despised the *Ancient Musick*, and introduced a greater Variety.

(1) Thus it was also in Relation to their *Wind-musick*: Their Pipes were at first only made of Reeds; they had only four Holes, and were small and plain, even in Comparison of those which were in *Rome* at their Theatres, tho' that was inconsiderable in Respect of the Improvements which *Musick* hath received in later Ages.

But that the *Jews* were not confined to so narrow a Compass in their *Instrumental Musick*, may be proved, not only from the (m) Title of the Eighth Psalm, where the Tune, very probably, is said to be *musum* by upon (or according to) *Sheminith*, or the *Eighth*, but more particularly from the Instrument of *Ten Strings*, so often mentioned; and from their *קנין* or *Psaltery*, 2 Sam. 6. 5. which (if we may believe (n) *Josephus*) was an Instrument of Twelve Sounds to be played upon with the Fingers.

(1) Horace de Arte Poetica. Versè 268, &c.
Tibia non, ut nunc, orichaleo vincita tubeta;
Æmula, sed tenuis, simplexq; foramine paucos,
Aspirare, et adesse choris erat utilis, atq;
Nondum, strissa nitens complere sedilia flatu.

(m) Psalm 8. Title.
 (n) Jewish Antiquities. Book 7. Chap. 10.

Η Ξ Νεβαια σιδερα φθονησεν Ξουδα τοις δαι-
 τολοις κρηται. The

The Jews when they blew their *Trumpets* had the Distinction of a *plain Blast*, and the breaking of the Notes into *Divisions*, which they called *קוצר* and *ארוך*, and their *Pipes* had (no doubt) a Variety proportionable to their *Stringed Musick*,

(o) 1 Sam.

10. 5.

1 King. 1. 40.

Psal. 150. 4.

Rev. 18. 22.

since they are both often mentioned (o) together, as equally fit for setting forth the Praises of God, or other solemn Occasions; and such as might be played on, either *alone*, or in *Consort* with *Voices*: And if their *Wind-Musick* had been inferiour to the other, the *Organ* (אָרְגָן) is very improperly derived from the Verb (אָרַג) which signifies, *to love entirely*, as if it was so amiable and excellent an *Instrument*.

As for the *Vocal Musick* antiently in Use among the *Greeks*; The *Poets* sang their Verses in a *Cart* or *Waggon*, being carried along the *Streets*, where they had neither *Room* nor *Opportunity* for a *Consort*; and we may easily guess by the Manner thereof that it was more like the *Notes* of a *Bell-man* or *Common Crier*, than any *solemn Choir* or *set Service*. And as for their *Io Paan*, or such like Songs, in Honour of their *false Gods*, they (being never used but in the Height of *Liquor*) might

might more resemble *the Revellings at an Ale-house*, than any thing which tended to *Sobriety*. Their *Vocal Musick* was, perhaps, no more than a *Graceful Pronunciation of Verse*, and therefore might as properly be called a *Part of Rhetorick*, viz. *Pronunciation*, as a *distinct Science*. The Word *Musick*, (as it was in Use among them) came from the *Greek Word Μῦσαι (the Muses)* which they rather fancied to be the *Nine Goddesses or Patronesses of Poetry*; and accordingly they were invoked by the *Poets* upon all Occasions; and each of them had their particular Verses assigned to them. One of them was the Goddess of *Elegies*, another of *Dramaticks*, another of *mystical Poetry*, and another of *Epicks*, &c. and perhaps the Word *Μουσική* might be thought by some of the *Greeks* to intend no more, and was therefore reckoned one of the *Liberal Arts* (as well as *Rhetorick*.) instead of (p) *Poetry*: and it seems probable that the several different *Moods of Musick*, so much talk'd of among the *Greeks*, might be more properly called *Modi loquendi* than *Modi cantandi*. We know that the (q) *Greeks* have

(p) See Dr. Wallis his Appendix to Ptolomy. Pag. 317.

(q) Aristoxenus, Euclid. Nicomachus, Alympius, Gaudentius, and Aristides printed by Meibomius, and Ptolomy printed by Dr. Wallis.

D

written

written something concerning their *Musick*, and we find a strange Sort of Notes added to the Hymns of *Dionysius*, &c. but all this is so obscure, that their *Musick* is intirely lost, and what our Modern Writers fancy of their *Chromatick*, and *Enharmonic Scales*, is known to be utterly *Immusical*.

It is true that there are many Stories said to be done by *Orpheus* and *Amphion*, upon the Account of their *Musick*; but if (r) *Horace* may be credited in this Case, he plainly tells us, that they were performed by the Force of their *Measures*, and not only of their *Melody*. From all which it is reasonable to conclude, that the *Musick* which was in Use among the Heathen in those Times (whatever it was) was very defective.

(r) Horat. *Lib. de Arte Poeticá.* near the End.
Silvestres homines sacer, interpretq; Deorum
Cedibus, et victu facto deterruit Orpheus,
Dicitus ab hoc lenire Tygres, rabidosq; Leones.
Dicitus et Amphion, Thebanæ conditor arcis,
Saxa movere sona Testudinis, et prece blandâ
Ducere quò veller: fuit hæc Sapiencia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno.
Sic honor, et nomen divinis vatibus, atq;
Carminibus vehit: Post hos insignis Homerus,
Tyrtaeusq; mares animas in Martia bella
Versibus exacuit.

Neither

Neither is it an improbable Conjecture, that the *Greeks* might owe their chief Improvements in *Musick* to the *Hebrews*, as well as to the *Egyptians*. It is proved at large by (f) several Modern Writers, that the Fables and Stories recorded by the *Greeks*, were taken out of the *Scriptures*, and are generally the same, with some Alterations of the Names only. (t) *Orpheus* was the first who was famous for *Musick* among them, insomuch that he is reckoned by many as the Inventor thereof; and it is certain that he was acquainted with the *Jewish* Learning, since he quotes *Moses* with great Esteem in his Poem; and therefore as he might learn from thence the Notions which he hath written of a *God*, and those Rules with which he civilized that *barbarous Nation*, so it is most likely that from them he also received his Skill in *Musick*.

(f) See *Gale's Court of the Gentiles*, and a Treatise entituled *Delphi Phenicizantes*, by *Edmund Dickenson*, and printed with some other Tracts at *Rotterdam*, in the Year 1681. as also *Ross's his Moses Interpreter*, &c.

(t) See *Orpheus's Works*, in the Book intituled *Minores Poetae*. pag. 461. vers. 33.

Ὡς λόγῳ ἀρχαίων, ὡς ὑδ' ὀρχηγῆς διάταξεν
 Ἐκ θεοῦ γνώμασι λαβῶν κ' διπλασθε δεισμὸν,
 Ἀλλ' ὡς ἔδειξεν ὁ δῶκεν.

And as we have great reason to look on the *Greek Musick* to be defective, so we cannot imagine the *Latin* to be more fortunate upon this Account. It is well known that they borrowed their Measures of Verse, their *Hexameter* and *Pentameter*, and their *Lyrick Verses* from the *Greeks*, that (u) *Horace* commends them for the best Patterns; and the chief Poets, as *Virgil*, &c. have been but Imitators of *Homer*, *Theocritus*, and *Pindar*. As therefore they made no farther Improvements in their *Poetry*, so we have no reason to think they made any in their *Musick*.

If the *Musick* of the *Greeks* was little more than a *graceful Pronunciation of Verse*, it is as reasonable to conclude the same of

(u) *Lib. de Arte Poeticâ.*

*Et nota, sicq; nuper habebunt verba fidem si
Græco fonte cadant, parcè detorta-----*

And again,

*-----Vos Exemplaria Græca
Nocturnâ versate manu, versate diurnâ.*

And again,

*Græjis ingenium, Græjis dedit ore rotundo
Musa loqui, præter laudem nullius avaris.*

the

the *Latins*, since (x) *Æneid.* 1,
 (x) *Virgil* used the ---*At nunc horrentia Martis*
Verb Cano, which *Arma, virumq; cana.*---
 properly signifies no other than *to Sing*,
 when he speaks of his *Describing in Verse*
 the Acts of *Æneas*. *St. Augustine* wrote six
 Books concerning *Musick*, which are all
 extant in the first *Tome* of his Works, and
 in them he only speaks of the *Length* and
Proportion of Time, as it may be applicable
 either to *Pronunciation* or *Poetry*, but takes
 no Notice of the *Distance of Sounds*; so
 that from thence we may conclude that the
Latins made no Additions to what they re-
 ceived from the *Greeks*, but rather left the
 State of *Musick* in a worse Condition than
 they found it.

But the *Service* in the *Temple at Jerusalem*
 was *regular* and *orderly*, without Confusion
 or Disturbance, and where every one knew
 his Part, without interrupting another; and
 this made the *Babylonians* so very desirous to
 hear the same, that (y) *when*
they had led the Children of (y) *Psal.*
Israel Captives, they required of 137. 1,2,3,4.
them a Song, and Melody in their Heaviness,
saying; Sing us one of the Songs of Zion.

When the *Children of Israel* were carried
 away *Captives* into *Babylon*, they laid aside
 all their *Musick*, and only spent their Time

in lamenting their Misfortunes. The *Psalmist* saith, *By the Rivers of Babylon there we sat down, and wept when we remembered Zion, we banged our Harps upon the Willows, in the Midst thereof: and when they were desired to sing, they answered, How shall we sing the Lord's Song in a strange Land?*

As for those who remained in the Land of *Canaan*, they were employed in other Business. They could have no Inclination to sing, when they thought of their Brethren in Bondage, and also considered how they themselves were subject to the same Yoke. Besides, they were only the Poor of the Land, who were left behind to be Vine-Dressers and Day-Labourers, and they had a standing Army placed over them to keep them in Subjection. Their *Temple* was burnt with Fire, their *Gates* demolished, and their *Golden* and *Silver Vessels* carried away, so that there was nothing but Wee-

ping and Mourning, and what
 (z) Chap. 24. (z) *Isaiab* said was then fully
 ver. 11. verified: *All Joy is darkned,*
the Mirth of the Land is gone. And the
 greatness of the Captivity may be guessed
 at by this one Instance, that when they
 who came from *Babylon*, and there spake
 the *Chaldean Tongue*, returned into their
 own

own Country, they soon after changed the Language of their Nation into *Syriack*, which is little more than a *Dialect* of the *Chaldee*, but much more different from the *Hebrew*; whereas, if few had been carried away Captives, it had been impossible that their Return could have produced so great an Alteration, or have made their Language in the succeeding Ages to be so like to that of those with whom they then conversed.

The *Musick* of the *Jews*, by reason of this long Captivity, was so far lost, that it is very probable they never afterwards recovered the same to its former Perfection, when they returned to their own Land. For tho' at their Return they attempted the same, and *Ezra* and *Nebemiah* did what they could toward the restoring thereof, and retained some of those Particulars which had been used in the (a) *First* (a) *Nebem.* Temple, yet as to the very 11. 17 and *Musick*, we cannot think it 12. 24, 45, to be exactly the same. 46.

Supposing that there were six or seven *Singers*, who might be about *Ten* Years of Age at the Captivity (which was as young as can be supposed to remember any thing distinctly, after such a Space of Time) yet these at their Return must be *Fourscore*

Years old, (which was then a very great Age
(b) *Pfal.* 90. (b), as it is now) so that their
10. Voices could not be fit to
teach, and tho' they might
give some Directions as to the *Way* of
Singing, and consequently retain something
resembling what had been before, yet there
is no doubt but it was not exactly the same.

Or if we should suppose that when some
of the *Jews* were in Captivity, their
Brethren in the Land of *Canaan* did conti-
nue their *Musick* in the *Temple*, as it was
before, without any Sense of their own
Misfortunes, or the Misfortunes of their
Brethren, until the *Temple* was burnt by
Nabuzaradan in the Reign of *Zedekiah*,
when every thing belonging to it was
carried away, and they which were left
were again made Captives, which was but
Fifty Years before their *Return*; yet such a
Cessation of *Fifty Years* is enough to make
us conclude, that in such a Space of Time
they might forget even the *Tunes* them-
selves.

Neither is there any Improbability that
the *Tunes* should be then forgotten, or at
least very much altered from what they
were before; if we only observe how soon
Voices alter, and the *Skill* in *Musick* dies for
want of *Practice*, which is evident from many
Coun-

Country Places in this Kingdom, where they learn to sing the *Psalms* in *Consort*, and forget it again; and others, where they sing according to their *own Fancy*, tho' very different from what they are in our *Psalms-Tunes*; and where a Congregation hath taken such an *Error*, and understand not the *Notes*, they will not be rectified, even by an *Organ* it self. If then this is the Case among us who have far better *Instruments* to *Tune* our *Voices* by, and the *Notes* themselves to recover our *lost Musick*, we cannot rationally expect to find it otherwise with the *Jews* since the Time of their *Captivity*,

But that the very *Tunes* were forgotten, may be farther proved from the several *Titles* of the *Psalms*, many of which (no doubt) contained the *Names* of the *Tunes* then in Use; but since the *Captivity* these very *Titles* have so puzzled the *Jews* to expound them, that among them there are almost as many *Opinions* as there are *Commentators*; and they only agree in endeavouring to confute each other, which plainly shews that they were then in the Dark as to this Matter.

From the Death of *Ezra* and *Nebemiab* it is very probable that the *Jewish Musick* continued without any farther Improvement. For tho' the *Second Temple* was built,
and

(c) *Ezra* 3. and the Gates of *Jerusalem* were repaired, yet (c) the Glory of the former Temple did so far exceed the latter, that many of the *Elders*, who had seen the *First Temple*, did weep at the *Building* of the *Second*, to think how far it came short of the other; insomuch that there was a Necessity for the Prophets *Haggai* and *Zechariah* to comfort them, in the midst of their Work, with the Promise of an *Additional Glory* by the *Coming* of the *Messiah*. The Vessels of the former Temple were of Gold, in this they were of *Brass*.

(d) *Godwin's Jewish Antiquities*, Book 2. chap. 1. pag. 68.

(d) Besides there were five Things very material which were wanting in the *Second Temple*, and were all in the *First*. *First*, the *Ark of God*. *Secondly*, the *Urim* and *Tbummim*; for God gave no Answer by these two, as he did in former Times. *Thirdly*, the *Fire*, which in the *Second Temple* never descended from Heaven to consume their *Burnt-Offerings*, as it did in the *First*. *Fourthly*, the *Glory of God* appearing between the *Cberubims*; which they termed *קדש* the *Habitation*, or *Dwelling of God*. And *Lastly*, the *Holy Ghost* enabling them for the Gift of *Prophecy*; for between *Malachy* and *John the Baptist* there arose

arose no Prophet; so that the *Jews* might now write (e) *Ichabod* upon their *Temple*, and *Services*, and say once more, *The Glory of the Lord is departed from Israel.*

(e) אי כבוד
Where (is)
the Glory?
1 Sam. 4. 21.

After this, the *State of the Jews* became more and more perplexed. *Antiochus* profaned the *Temple*, brought them in *Subjection* to him, and made great *Slaughters* among them; and when they were freed from him they soon became subject to the *Roman Yoak*. Their *Country* was infested with *Thieves* and *Robbers*; the *High-Priesthood* exposed to *Sale*, to him who would give the most for it; their *Religion* divided into *Sects*, which were so powerful, that the *High-Priests* themselves were not always of the same *Party*; and their *Schools* clashing one against another, and all erring from the *Truth*. When our *Saviour* was born, a *Forreigner* was made *King* of the *Jews*; whilest he lived the *Kingdom* was divided into the *Tetrarchies*; and after his *Death* the *Romans* destroyed their *City*, and burnt their *Temple* to the *Ground*, not leaving one *Stone* upon another. Besides the *Sambedrim* removed from the *Room-Gazith* in the *Temple* (where they usually fate) unto *Jabneh*, and after the *Destruction* of *Jerusalem*, it flitted from *Place* to *Place*, until
it

it was dissolved; and certainly all these *Discords* are too many, and of the worst Sort for the *Improving of Musick*. Or if the *Higb-Priest* might have any Design to promote the same, he was now under the Power of a *Foreign Army*, and liable to be displaced from his Office at anothers Pleasure, and this must of necessity cool his Inclinations in such a Matter. And if there was no Improvement whilst the *Temple* was standing, and the *Jews* were a People, we cannot expect to find it since their *Polity* was dissolved, and they were dispersed among all the Nations of the World. And therefore when *Ezra* and the *Prophets* were dead, we may conclude that after Ages never attempted to make any Additions to their *Musick*, for these Reasons.

First, *It was a Time of Sorrow, and not of Rejoycing*. For tho' they might rejoyce at their Return out of *Captivity*, yet it was (even then) a Cause of Grief to consider how far they came short of that State they were in before.

Secondly, *They had no Prophet to direct them therein*. The *Prophets Haggai, Zechariah and Malacki*, were (very probably) dead before the *Temple* was finished, or if they were alive, yet they ceased to have any farther *Revelations*,
and

and after them arose no Prophet until *John the Baptist*.

Thirdly, *They now expected the Messiah to restore their decayed State, and to settle them in their Land and way of Worship. I know that the Messiah cometh* (said the Woman of Samaria) *when he is come he will tell us all things; that is, all things relating to Divine Worship.* This was the Language of the *Jews*, as well as of the *Samaritans*, and therefore they cared not to act any farther in this Matter, but referred the same until the coming of the *Messiah*.

Fourthly, *All the Psalms* (as they were written by the Prophets and others) *were then in an unknown Tongue; the Hebrew ceasing to be a Living Language, and the Translation of the Seventy being mostly in Use; and there is no room to think that they were for performing such a Divine Service whose Words they did not understand.* (f) At

their first Return from *Captivity*, they were not content only to read the *Hebrew Text*, but they also gave the Sense, and caused the *Vulgar* to understand the Meaning. This occasioned the *Chaldee Paraphrase*. So that we may conclude that they did not afterward
fo

(f) *Nebem. 8. 8.*
See the Appendix to the *Polyglot Bible*, concerning the *Chaldee Language*.
Sect. 5. Pag. 82.

so much affect to sing the Psalms in their Bible, the Language being then unknown, nor any of their own composing, because they had no *Prophet* to authorize them so to do; and this was of necessity a great Impediment to their *Temple Musick*. Therefore in short it may be affirmed, that *Musick* was invented by *Jubal*, applied to the Worship of the true God by *Moses*, and brought into some Order and Perfection by *David*. It continued in the same State, or rather declined until the *Captivity*, when it was wholly laid aside; after that it was in Part restored by *Ezra*; but the *Jews* have made no farther Improvements since his Time.

C H A P.

C H A P. III.

Of their Manner of Singing: Wherein it is proved that their Method was like to that of our Cathedrals. First, from the Practice of the Primitive Christians, which they received from the Jews; and Secondly, From the Universal Practice of the Modern Jews, which they received from their Ancestors.

SINCE therefore the *Jewish Musick* was in a great Measure lost, at the Time of their *Captivity*, it must be owned a Work of very great Difficulty and Uncertainty to recover the same, or explain what it was in its greatest Perfection and Splendor. If they who lived nearest those Times could not effect this, it is more unlikely that any one of this Age should come nearer to the Mark. In this Case the *Scripture* saith very little; and whatsoever is scattered up and down in the *Rabbins* (being of a much later Date) can no way be depended on. The *Scripture* tells us what *Instruments* they used (tho' it describes them not) that they had *Singing-men*, and their (*g*) *Sons*, or (if I mistake not) (*g*) בנים their *Singing-boys*; there we find

find also recorded *the Psalms* which they sang, but it tells us very little of the Manner how this Singing was performed, so as to be able from thence to guess at the *Tunes* they used. Besides, *Musick* in General depends more upon the *Particular Air* and *Fancy* of each Nation, than upon any certain and constant Rules; and therefore it is much more difficult for one of another Nation, and at such a Distance of Time, to make any Discovery therein. We know very exactly the *Measures* which the *Greeks* used in their *Poetry*. We know that they sang formerly their *Verses*, and that they have written something upon this Subject, of which there remains some *Traacts*; but all this hath not prevented its being lost, insomuch that it is impossible for us to know what *Airs* they gave to the *Odes* of *Pindar, &c.* (b) And therefore the *Jewish Musick* being of a much more early Date, being not particularly described by any *Author*, and the *greatest Criticks* in the *Hebrew Language* not agreeing concerning their *Poesy*, it is much more difficult to guess at their *Musick*. For this Reason *Boethius* in his *Treatise of Musick*, tho' he speaks at large of what was used among the *Greeks*, yet wholly

(b) Appendix to the *Polyglot Bible*. Pag. 25. Sect. 45. 46.

wholly omits to mention any thing of the *Jews*. For this Reason the famous (i) *Kircher*, a Man so eminent in all *Parts* of the *Oriental Learning*, in his large Treatise, intituled *Musurgia Universalis*, tho' he describes the Form of all the *Jewish Instruments*, yet he tells us nothing of their *Tunes*; and when he proposed several *Notes* to answer (as he thought) the *Accents* in the *Hebrew*, yet lest it might be mistaken for an *Essay* of this Nature, he stiles it, *The Modern Musick of the Hebrews*.

(i) *Kircher's Musurgia universalis*, Book 2. Chap. 5. Sect. 6.

And † a very learned Author of our own Nation saith, *It is certain that the Jews had a set*

† *Mr. John Gregory*, on the *Nicene Creed*, in his *Posthumous Works*. Pag. 47.

solemn Way of Musical Service; but how to be compared unto, or drawn up to any Correspondency with our Ways, I doubt (and more than so too) whether any Man is able to perform: and therefore I presume that in an Essay of this Nature, the Reader will be more candid and favourable.

(k) *Monfieur Le Clerc* tells us his *Opinion* in general *Terms* in these *Words*; *If we should say that the Musick of the*

(k) See his *Universal and Historical Library*, for the *Year 1688*. Vol. 8. chap. 8. pag. 258.

E

Antient

Antient Hebrews is not very Regular it is not very unlikely. They were a Nation intirely given to Agriculture, who had neither Theatres nor Publick Diversions after this Manner. All the Publick Use they made of their Musick consisted in singing of Sacred Hymns which David instituted, and nothing obligeth us to think that this Musick was Harmonious and Methodical. We see at this Day that the Jews sing very confusedly in their Synagogues, and they read the Scriptures in Singing, be it Prose or Verse. The Mahometans sing their Alcoran which ariseth from its being full of Verses. The Prose of the Hebrew hath some too, and (it is perhaps for the same Reason that) the Jews sing their Bible, time out of mind, tho' they know not wherein the Poetry consists.

(1) *Musurgia Universalis,*
Book 2.
Chap. 4,
Sect. 4.

(1) *But Kircher on the other hand, thinks it was a most exact Musick, and gives his Opinion at large in this manner: There is no doubt but the Musick of the Hebrews was most perfect in the Time of David and Solomon. For since David acted the part of a Musician from a Child, and was wonderfully affected with it, it was impossible, that when he was raised to an Higher Degree of Honour, he should not promote it to the utmost. And as we*
ought

ought to believe that Solomon was instructed of God, in the Knowledge of all other things, so also of Musick. For I do not see how that Divine Building could be so compleatly made, according to all the Rules and Numbers of Harmonical Proportion, without the greatest Knowledge and Skill of Musick: Certainly all the Vessels of the Temple were placed in a wonderful Order, and especially the Musical Instruments were made with the most exquisite Art, and framed with the greatest Variety and Wisdom; and he only can be ignorant hereof, who doth not understand the Order and Disposition of every thing which occurred in this Wonderful and Divine Fabrick. Josephus tells us (Jewish Antiquities, Book 9. Chap. 2.) It is most certain that Solomon made four hundred thousand Musical Instruments for the Use of the Choir. From whence it naturally appears, that the Musick of Solomon exceeded ours by many Degrees: Neither is it probable that such an innumerable Parcel of Musical Instruments, made by the greatest Skill, should serve only for the producing some Rude and Inartificial Sounds; but we must believe that it did wholly equal the chief of our Instruments, and the Art of our best Organists. There was certainly a wonderful Order of Songs and Chanters, a wonderful

Distribution of the Singers, a wonderful Agreement of Words fitted to Harmonious Notes. Neither is it likely that all the Instruments of one Choir did perform their Parts in Unison, but made a various Harmony, with a wonderful and ingenious Contexture of the upper Parts well fitted to their respective Basses.

The Reasons thus alledged by so learned an Author, do convince me that the *Musick* of the *Hebrews* was not so mean as *Le Clerc* would have it; But yet I cannot believe that it came near to that Perfection, where-with this Science hath been improved in this Last Age.

For, *First*, I suppose that they had no *Divisions* of many Notes to a Syllable, no *Fuges*, and no *Repetitions* of Words, but plainly sang the same Words as they lay before them in the *Psalms*. These may justly be reckoned some of the *Graces* of our *present Musick*; but if they had been in Use among the *Jews*, they would have rendred the Service so long, that it would have been a Weariness to perform their *daily Tasks*, or especially their *solemn Musick* on extraordinary Occasions. The *Jews* had their *daily Sacrifices*, and *burning of Incense*; they had their *Morning and Evening Prayers*, and they read in the *Synagogues*
out

out of the *Law of Moses every Sabbath-Day*, so as to read over the *Five Books every Year*. They had also *Lessons out of the Prophets*, and none of these things were to be left undone. And as to their *Singing*, they had a Custom at the *Passover* to sing the *Hundred and thirteenth Psalm*, with the *five following*, which they called the *Great Hallelujah*. They had also a *set Psalm* for every Day of the Week; and on the *Sabbath-Day* (besides the *Psalm* for the Day) they sang Part of *Deut. 32.* and *Exod. 15.* And besides this, there was an *Ascent of Fifteen Steps or Stairs* in the *Temple*, between the *Womens Court* and the *Mens*, at the *Gate of Nicanor*; and upon these *Steps* did the *Levites* sing the *Fifteen Psalms* which immediately followed the *Hundred and Nineteenth*, upon each Step one, at the *Feast of Tabernacles*; whence (m) each *Psalm* is called שיר המעלות *A Song of Degrees, or Steps*; so that had their *Musick* been lengthened by these *Additions and Improvements*, which later Ages have made, it would have been a very tedious Service, and have required more Time than could have been allotted for the Performance thereof.

(m) *Psalm*
120, &c.

E 3

Secondly,

Secondly, I suppose that they had but one Part. For tho' there is mention, (n) that Solomon had Men-
 Singers, and Women-Singers, and (o) that the Sons of the
 Levites joyned with them in Singing, yet it is probable that
 they sang the same Part an Eighth, or Seven Notes higher than the Men, as the Women and Boys naturally sing in our Country Churches: and therefore they wanted the Harmony of a Consort or several Parts at the same time; which is the real Glory of all Musick. If we should suppose they had the Accents to guide them, yet they (being the same both for Men and Boys) could not denote a Variety of Parts. It seems impossible to me, that there should be any such Composition, without the Knowledge of the Gammut which is the Ground of all Musick; wherein the seven Letters do readily shew us the Concords, and Discords in every Octave; and this was first brought into this Method by Guido Aretinus about the Year of our Lord 960. Accordingly St. Augustin, in the first Tome of his Works, writes no less than Six Books concerning Musick, but not a Word concerning any Variety of Parts, of which (no doubt) he would have taken notice, had

Chap. 3. *The Temple Musick.* 55
had it been known either in, or before his
Time.

But lest it should be thought that they had *Variety* of *Parts* whilst the *First Temple* was building, and lost the same in the *Captivity*, there is a Text which seems to evidence the contrary, namely, 2 *Chron.* 5. 13. *It came to pass, as the Trumpeters and Singers were as one, to make one Sound* (in *Hebrew* אֶחָד קוֹל One Voice) *to be heard in Praising and Thanking the Lord, and when they lift up this their Voice with the Trumpets, and Cymbals, and Instruments of Musick, and praised the Lord, saying, For he is good, for his Mercy endureth for ever, that then the House was filled with a Cloud, even the House of the Lord.* Where we may observe that this אֶחָד קוֹל *one Voice, or Part* is mentioned as the greatest Excellency of the *Temple Musick*, which would not have been, if it had known a greater Perfection.

There are two Objections which may be raised against this Opinion.

The *First* is, That the *Greeks* had their *Scale of Musick*, and also their *Concords*, their Διαστήματα, their Διαπασών, &c. and consequently their *Musick* in many *Parts*.

But tho' we find Mention of several *Distances* in *Musick* among the *Greeks*, yet

I rather think them to be *Leaps* in a *single Part* than *Concords* in *Composition*. The *Di-*

(p) 2 Τόν@.

3 Δίτον@.

4 Διαπασίρων.

5 Διαπέντε.

8 Διαπασῶν.

stances talk'd of among the *Greeks* are (p) the *Second*, the *Third*, the *Fourth*, the *Fifth* and the *Eighth*, as in the *Margin*. Now if these were designed to denote the *Concords*, it was ill done to place the *Fourth*, and worse to place the *Second* among them; or if such were admitted, it is a wonder that the *Sixth* (which is known to be a *Concord*) was refused. But if these were used to shew the *Distances* by which a *Voice* may rise or fall, it is no wonder that they left out the *Sixth* and *Seventh*, (being *Distances* not to be used without better *Judgment* and *Design* than those *Times* would admit of) and made mention of the rest as being common in their *Musick*.

The *Scale* of *Musick* among the *Greeks* consisted but of *Fifteen Notes*, or the *Distances* of two *Octaves*, namely the *First* from their Πρωταμβανόργη@, (which I suppose was the *Key* of their *Musick*) to their Μέση, and the *Second* from their Μέση or *Middle Note* to their Νήτη ὑψιστάτων or *Highest Note*, by which I suppose they designed only the utmost *Extent* of a *single*

Natural

Natural Voice; and their *Seven Moods*, so much talk'd of, were no more than (q) the *Seven* different *Methods* of altering their *Tunes*, by *Flats* and *Sharps* placed at the Beginning of a *Lesson*, which they therefore called *Μεταβολὴ κατὰ Τόνον*. Besides, the Names of their *Notes* in the *Upper Octave* have no Affinity with the Names in the *other*: Whereas the *Scale* invented by *Guido Aretinus* consisted of *Twenty Notes* (tho' our *Modern Composers* in many *Parts* often exceed the *Scale* both above and below) and the *Notes* in every *Octave* begin with the same Letter, that we may thereby more readily compute the *Concords* and *Discords*. Besides, had there been *Composition* of many *Parts* among the *Greeks*, I doubt not but the learned *Dr. Wallis* who took so much Pains herein, and was so curious in the finding out such hidden Matters, would have met with some Footsteps hereof; but instead of any such Discovery, he (r) plainly tells us the contrary.

(q) *Dr. Wallis* his Appendix to *Ptolemy*. pag. 313

(r) *Pag. 316.* Superstit, de Veterum Melopœia monendum. Simplicem

eam fuisse, et (quantum quidem ego perſentio) non-niſi unius (ut jam loquimur) Vocis: ut, qui in eâ fuerit contentus, in Sonorum ſequelâ ſpectaretur; quem nempe faceret Sonus antecedens aliquis cum ſequentē. ----- Ea verò, quæ in hodiernâ Muſicâ conſpicitur,

conspicitur, Partium (ut loquuntur) seu Vocum duarum, trium, quatuor, pluriumve, inter se consensio (concinentibus inter se, qui simul audiuntur, Sónis) Veteribus erat (quantum ego video) ignota. Continuarum (ut aiunt) Partium (ut sunt apud nos, Bassus, Tenor, Contratenor, Discantus, &c.) alterâ alteri succinente; aut etiam Divisionum (ut loquuntur) seu Minuritionum cantui tardiori concinentium; ego in Veterum Musicâ vix ulla Vestigia (haud certa saltem) deprehendo.

The *Second Objection* is, That the *Chaldeans* had their (f) כִּסְמוֹנִיא a Word plainly derived from the Greek *συμφωνία*, and which supposeth many *Parts*; and if it was so in *Chaldea*, we may conclude it to be the same in the Land of *Canaan*.

But to this it may be answered, That the Word *συμφωνία* in *Greek*, from whence this *Chaldee* Word is derived, doth not signify a *Consort*, but rather something else sounding (*συμφωνία*) with the *Voice*, which is equally true of *Instruments* sounding in *Unison*; and accordingly in our Translation we render it a *Dulcimer*; and it is very remarkable that

(t) See the *Jewish Commentators*, printed by *Buxtorf*, or *Rabbi Iachides* upon *Daniel*, printed along in 4to. at *Amsterdam*, 1633. the (t) *Jewish Commentators* (who are, certainly, the best Judges in this Matter) do all agree to expound it of *Instrumental*, and not of *Vocal Musick*.

sick, and may therefore (both according to their Opinion, and the Derivation of the Word) properly signify *Instruments* joined with the *Voice*; and this may probably be what the *Septuagint* in *Amos* 5. 23. calls *Ψαλμὸς ὄργανων*, by which I suppose they meant a *Psalms*, or *Singing* with the *Organs*. Like to this I take to be that Expression of *Solomon*. (u) *He had Musical Instruments, and that of all sorts*: In *Hebrew* שָׁדָה וְשִׁדָּה

where we may observe that these two Words are the same Noun, only one is in the *Singular Number*, and the other in the *Plural*; and as they are derived from the Verb שָׁדָה (*to destroy*) they may signify such a *Musick* (namely *Instrumental*) which when joyn'd with the *Voice* will *destroy* the Words, that they cannot be so clearly understood, and therefore (x) the Text tells only that *Solomon* had sometimes *Vocal Musick* alone, as *Men-Singers*, and *Women-Singers*, and sometimes *סימפוניא* a *Symphony of Instrumental Musick* (*in Unison*) added to it: sometimes

(u) *Eccles.*
2. 8.

(x) The Learned Reader may find a Probability for this Exposition, by comparing this Phrase שָׁדָה וְשִׁדָּה *Eccles.* 2. 8. with another of the like Nature וְגַשְׁמֵי מִטָּר וְגַשְׁמֵי מַטְרוֹת עוֹן *Job.* 37. 6. which we thus translate, *The small rain, and the great rain of his strength.*

שָׁדָה

וְשֵׁרָה one only Instrument: and sometimes
וְשֵׁרָה many joyn'd together at the same
time.

Indeed it may also be asked, how this
Musick came to be so Famous? And to this
an Answer may be given;

First, That it was not Famous, especial-
ly if we compare it with the Modern Im-
provements. The *Greeks* tell us strange,

(y) Dr. Wallis his
Appendix to *Prolo-*
my, pag. 317. Adeoq;
omnino mihi per-
suadeo, neq; Vete-
rum Musicam accu-
ratiorem nostrâ fu-
isse, neq; prodigio-
fos illos effectus
(qui memorari so-
lent) in hominum
animos (pûta ab *Or-*
pheo, *Amphione*, *Ti-*
motheo, &c. præsti-
tos) olim obtigisse;
nisi per audacem sa-
tis *Hyperbolem* ab *Hi-*
storicis enarratos di-
cas; vel id ob sum-
mam *Musices* rari-
tatem (magis quam
Præstantiam Japud
imperitam plebem
contigisse.

(z) *Eccles.* 1. 8.

(a) *Prov.* 25. 20.

but (y) false Stories of
their *Musicians*; but the
Scriptures not being used
to such Romantick Ex-
pressions, affirm (z) that
the Ear is not filled with
hearing; and that (a)
*singing of Songs to an hea-
vy Heart will avail little*:
So that we may suppose
they had not the full
Sound of the *Three Con-*
cords to the *Bass* as we
have in our Composition
of *Four Parts*; neither
could they always move
the Passions thereby, and
therefore it was not so
Famous as we are apt to
Imagine.

Secondly,

Secondly, Tho' it came not nigh the Perfection of *Musick* in this Age, yet it was Famous, because it far excelled all which was then in the World. *Musick* (as well as all other *Arts* and *Sciences*) hath been wonderfully improved. Let us look back within the Memory of Man, and we shall scarcely find a *Division* of many *Notes* to one *Syllable* used in *Composition*; and (b) a Great Master in his Time disapproving of the same. Let us look back from thence to the Time of *Queen Elizabeth*, and there we find *Morley*, the chief *Musician* of his Age, mentioning several *Moods of Time* which are now known to be *Immusical*, and the *Notes* prick'd without *Bars*, as if they knew no Time at all. The Age before him had no *Points* or *Fuges*; before that, all the *Notes* in the upper Parts were of an equal length with those in the *Bass*, and for this Reason, all *Musical Composition* was called *Counterpoint*. In the Tenth Century, the *Gammut*, or *Scale of Musick*, was scarcely invented. Before that *St. Augustin* treats thereof, as if it was only a *graceful Pronunciation*; and therefore if we look farther back, it is reasonable to imagine, that such a Performance, which would not

now

(b) *Simpson's Compendium of Musick.*
Part 4. Sect. 14.
Pag. 114.

62 *The Temple Musick.* Chap. 3.
now be admired, might then be reckoned extraordinary.

But that I may be more particular in the manner thereof, I shall lay down this *Hypothesis*; That the *Musick* in the *Temple* did very much resemble that part of our *Cathedral Service*, which we call *The Chanting of the Psalms*, especially when Men and Boys sang the same Part without a *Bass*; not excluding the other Variety of *Responses* which we find in our *Litany*, and also in our *Morning and Evening Prayer*.

To this Opinion (c) a learned Author of our own Nation seems to incline; who saith,

(c) Gregory of the Singing the Nicene Creed. Pag. 48. *That the Church-Musick had several Degrees to rise by: The first and rude Performance was done*

Plano Cantu, by Plain Song; as the Psalms are most ordinarily read in Cathedrals; or, at the best, but as they are used to be sung in Parochial Churches, where, tho' sometimes the Noise may seem to pretend to a dash and sprinkling of Art, 'tis most commonly (and 'tis well if it be no worse) in the same Time and Tune. Thus I suppose it to have been in the Jewish Temple.

For First, This was the Method used by the *Primitive Christians* in the most early Ages of the Gospel; and this they borrowed from

from the Jews. When the Apostles were sent to convert the *lost Sheep of the House of Israel*, they took a particular care not to separate from them in any thing which was lawful, lest by this means they might frustrate their grand Design. Accordingly St. Paul tells us, (d) *he was made all things to all men, that by all means he might gain*

(d) 1 Cor. 9. 19, to 22.

some. And as they did not abolish the Duty of Singing *Psalms*, but recommended it to us, so it would be absurd to imagine that they did it in a new Method. When our Saviour sang an *Hymn* before he went to the *Mount of Olives*, he did it according to the *Jewish Custom*; for none of their *Laws* was then abolished; and his eating the *Paschover* at that time, shew'd a strict Conformity thereto: And there is no doubt, but the Apostles when they sang *Psalms*, or *Hymns*, did it in the same manner as when Christ was with them; and that also the *Primitive Church* made no Alterations. (d) *Calvin*

saith, *I doubt not but from the beginning they followed the Jewish Use in sing-*

(e) Comment in 1 Cor. 14.

ing of *Psalms*. The Apostle exhorts the *Ephesians* to speak to, and admonish one another in *Psalms*, and *Hymns*, and *Spiritual Songs*, and he speaks to the *Colossians* in the same

same manner; in both which places he recommends this Duty which was so much practised by the Jews. To which may be added, that as he gives no particular Directions about the manner thereof, so he leaves it to be continued as it was practised before.

Now (f) Philo gives us an Account how the *Essenes* (being one of the three famous Sects among the Jews) sang their *Psalms*

(f) *De vitâ Contemplativâ*, near the End.

(g) *Ecclesiastical History*. Book 2. Chap. 17.

and *Hymns* to God at *Alexandria* (τῆ μὲν οὐρηχέρτης τῆ δὲ καὶ ἀντιφώνουσι ἑαρμογίας) sometimes they sang together, as in our *Reading Psalms*; and

sometimes they harmoniously answer'd each other, as in our other *Responses*. These *Essenes*, *Eusebius* (g) endeavours to prove not to be the *Jews* which *Philo* really means, but the first *Christians* which were converted by *St. Mark*. Now if the *Christians* and the *Jews* had used a different way of Singing, this alone would have convinced *Eusebius* of his Mistake.

Another thing, which *Eusebius* observes of them, is that they sang *Psalms* and *Hymns* by a *Præcentor*, the rest answering (τὰ ἀκροπύδνα) the *Extreams* of the *Verses*, as we do in our *Litany*. The same is witnessed by the Author of the *Apostolick*

lick Constitutions, (b) who describing the Manner of the Christian Service, adds,

After the reading of the Lessons out of the Old Testament, let another sing the Psalms of David, and let the People answer the Extremes of the Verses. Some

(b) Book 2. Cha. 57.
 Επεις τις τῶ Δα-
 βιδ ψαλλέτω ὑμ-
 νος ἐν λαῷ τοῦ ἁ-
 γεοστίχια ὑποψαλ-
 λέτω.

footsteps of which Custom remain still with us; when in those short Versicles of the Liturgy being taken out of the Psalms, the Priest saith, or sings the first half, and the People answer the latter.

As for Example, in that taken out of Psal. 51. 15. The Priest saith, O Lord, open thou our lips, and the People answer, And our mouth shall shew forth thy

Praise: And that in this we agree with the Ancient Church, is also the Opinion of our

(i) See Mede, pag. 60. Bishop Patrick his Preface to the Psalms. Comber, &c.

(i) Modern Divines. And as the Essenes of Alexandria were noted for this their way of Singing, which was, without doubt, according to the Jewish Method; so we may conclude that the Church of Alexandria received their Manner of Singing from them; and therefore the Account which we have of them is the more remarkable, because it was one of the earliest Churches, and founded by St. Mark;

F they

they were the best Calculators of Time; the Number of Professors were very many; in this Church there was a constant Succession of *Bishops*; and therefore her Practice in this Case is the more considerable; who (as *St. Augustin* tells us) in the time of *Athanasius* (and no doubt before) did take care that the Reader of the *Psalms* should sing with so small an alteration of the Voice, that it might be more like to pronouncing than singing, and consequently did well agree with the *Plain Chanting* of our *Cathedral Service*.

And as to the *Church of Jerusalem*, it is plain that the *Apostles* after they were *Inspired with the Holy Ghost*, did frequent the *Temple* at the *Hours of Prayer*, when they also offered up their *Sacrifices of Praise* and

Thanksgiving at the same time; and this they would not have done, had they not approved of the same. (1)

And as they had thus approved of, and communicated with *Instrumental Musick*, at least in their *Worship of the Temple*, and their way of singing; so it is not improbable but that the *Apostles* continued it in the *Head Church*, whether in *Pella*, or the *Ruins of Jerusalem*,

(k) *Confessions*. Book 10. Cha. 32. Sect. 2.

(l) See *Dodwel* of *Instrumental Musick* in the *Worship of God*. pag. 75.

salem, after the Dissolution of the Worship of the *Temple*. However this is a Time wherein we have no *Monuments* which can inform us of any thing to the contrary.

From the *Eastern Churches* it is probable that the *Western* received the same Custom

of *Singing*, or *Chanting the Psalms*.

If the *Grave* and *Plain Tunes* of the *Psalms* were (as (m) *Platina* affirms) set out by *Gregory the Great*, who

flourished about the end of the *Sixth Century*, yet the same Author tells us that *Damasus* began it in his time, who lived *Three Hundred Years* before, and was the third *Bishop of Rome* after the *Reign of Constantine the Great*.

The *reading* or *singing* each Verse of the *Psalms* by Turns, began, at least in *Damasus* his time, and therefore *Gregory* could not begin that which was wholly new, but only improve the old. Neither was it at *Rome* only, for (n) *Ambrose* Bishop of

(m) *Platina*, of the *Life of Gregory* the first, and the life of *Damasus*. *Hooker's Ecclesiastical Polity*, Book 5. Sect. 39.

(n) *Ambro. Hexam. Book 2. Chap. 5. Bene mari Plerumq; comparatur Ecclesia, que primo ingredientis populi agmine, totis Vestibulis undas vomit; deinde in Oratione totius Plebis, tanquam undis fluentibus stridet, tam Responsivis Psalmorum, cantu virorum, mulierum, Virginum,*

et virulorum, consensus undarum frager resultat.

F 2 Milan

Milan (who was Contemporary with, or rather before *Damasus*) gives us some hints thereof; and therefore as it increased in several parts of the *Western Churches*, as soon as the Storms of *Persecution* were blown over, and the *Churches* settled; so their *Uniformity* in this Matter makes it the more probable, that they received it from the *Church* either of *Jerusalem* or *Alexandria*.

But *Secondly*, This is the Method which the *Jews* at this time do use in all the *Ser-*

(o) *Buxtorf's Synagoga Judaica*, Cha. 5. Pag. 149. *Canitur, & legitur*, and Pag. 156. *Deinde canere pergunt*, and Page 159. *Prætor in Scholâ eam publicè decantat.*

(p) *Buxtorf's Thesaurus Grammaticus*, pag. 33. *Accentus designant Musicam, sive rationem Cantus apud Judæos, qui Textum Biblicum non legunt, sed Cantillant.*

vices in their *Synagogues*; and tho' *Buxtorf* in his (o) *Synagoga Judaica*, doth but very obscurely mention this; yet in (p) another place he speaks more expressly: *That the use of the Accents is to mark out unto us the Musick, or way of Singing among the Jews, who do not Read, but Chant out the Hebrew Text.* We find this Custom therefore both among them

and us. Now the *Jews* do so hate the Name of a *Christian*, that we cannot imagine, that they would learn from

from us, any thing relating to *Divine Worship*. Our very using it would have set them against it, and would have been rather a great Offence, than an Inducement to them to Practise the same: So that our agreeing herein, can arise only from this; that both we and they did learn it from their Ancestors. Besides, it is very likely, that it is the same Method which was used in the Time of the *Second Temple*, because (tho' their *Temple* is destroy'd, and the *Jews* dispersed over the World, yet) in every Place where they now live, they retain this very Custom, particularly in *London*, in *Holland*, in *Germany*, &c. Now if they had proceeded so far as to make any Alterations in one Country, yet we can hardly imagine that they should do the same in all. They have naturally a great Veneration for the Customs of their Forefathers, and therefore we know not what they could propose to themselves in making any alteration as to this particular. Add to this, that if they had made any Alterations, we may suppose, they would have differed more and more from us *Christians*, and not have been more conformable to us in our way of *Worship*. Or how could we imagine that such a thing could be carried on, and a Correspondence fixed for this

Purpose in all Nations of the World ; and yet we have no account by whom this Project was set on foot, or when, or why this Alteration was first made? It is justly reckoned an undeniable Argument of the Purity of the *Hebrew Text*, that it agrees with all the Translations into other Languages ; and we may as reasonably conclude, that the *Jews* have not differed from their former way of Singing, because they observe the same Method in other Nations.

If therefore this Method of *Singing* is the same which was practised in the *Second Temple*, we may suppose also that it resembled what was under the *First*.

(*q*) *Ezra.*
3. 12.

There were many who (*q*) wept when they saw the *Second Temple*, because it was so far inferior to the *other*; and no doubt; they would also have expressed their Concern, if they could have perceived the *Singing* in the *latter*, to be different from that which they heard in the *former*. They who saw the *First Temple* may be supposed to give Directions (as far as they could remember) for the continuing of the same *Musick* without any alterations. We are

(*r*) *Nebe.* 12.
45. 46.

told, that (*r*) both the *Singers* and the *Porters* kept t'be *Ward* of their God, and the *Ward* of the *Purification*,

tion, according to the command of David and of Solomon his Son: for in the days of David and Afaph of old, there were chief of the Singers, and Songs of Praise and Thanksgiving unto God. Now if they kept to all other Circumstances of Singing, according as it was in the time of David and Solomon his Son, we may conclude that they kept as near as possible to the Musick it self.

But for the farther proof of what I have proposed, it will be necessary to consider. *First, The Circumstances* observed in their singing: *Secondly, what sort of Verse* we find in those parts of the Old Testament, which we call *Poetical*: *Thirdly, The Nature of the Accents*, being the only Notes we can have to guide us: and *Lastly, The Titles and Inscriptions of the Psalms*, with their *Selab and Hallehujab*: from all which put together, we may the better guess, how this Musick or Service was performed.

CHAP.

F 4

C H A P. IV.

Of the Circumstances observed in Singing.

THE Manner and Circumstances of the Jewish Singing, are at large described by the learned (s) Dr. Lightfoot, in his Book concerning the Temple Service, Chap. the 7th, to which I refer the Reader for his farther Information, and only take notice of a few Particulars.

First. The Singers (saith he) in singing these Psalms, divided each of them into three Parts, making three large Pauses, or Rests in them, and at these Intermiſſions the Trumpets sounded, and the People worshipped. This founding he describes to be a Plain-Blast, then another with Quaverings and Shakings, and after that a Plain-Blast again,

(t) Page 921.

(u) קוּעָה תְרוּעָה
קוּעָה but in their
short Writings they
express it thus;

תְרוּעָה

which he called a *Tarantara*, tho' he (t) confesseth that this Word seems to put the *Quavering sound* before, and after, and the *Plain* in the midst, contrary to the Jewish description of it. This founding the Jews expressed by (u) three Words which by some of them

them were said to be *three different Soundings*. This is not in use, in the *Chanting* of our *Psalms*, but in our *Anthems* there are frequent *Intermissions* of all the Voices, when the *Organ* Plays alone, that which we call a *Retornella*; and as it was in use among the *Jews*, it might probably be begun and ended in the *Fifth Note* above the *Key* in which the *Musick* was set, and played after this or the like manner.



Secondly, They had their *Præcentor* or *Chanter*, as we have in our *Cathedrals*; Neither is it unlikely but upon *Solemn Occasions*, or their *Publick Feasts* they might have two, one on the one side, and the other on the other; and each of these might probably be elected into this Office according to his Merit. The *Business* of the *Præcentor* was to Sing the first Verse, or at least the first Part thereof, that the rest of his Brethren might know what *Time* to Sing, and what *Pitch* to take; and so join together in performing the rest of the Service

Service. Accordingly (x) Kircher tells us, *That in the Time of David there was a certain Captain and Ma-*

(x) Kircher. Book. 1. Chap. 4. Sect. 2. *Quem nos Cantorem aune a cantando vocamus, vel Choragum, quasi caput Chori.*

(*) Nehem. 11. 17.

(†) 1 Chron. 15. 27. and 22.

ster, who governed the rest of the Singers; who had a better Voice, and a more exact Skill in Musick; and to him David gave those Psalms which were to be sung to the Musical Instruments. ()* The

first of these was called ראש התהלה *The Principal to begin*, or מנצח השיר *The Master of the Song*, and such, might very probably *Asaph, Heman, Athan, and Jeduthun* be. (||) Such a one was *Chenaniab*; he was *Chief of the Levites* in this Office, and *he instructed about the Song, because he was Skilful.* The other was called מנצח השני

השני *The second from among his Brethren*; and we find that they were distinct after the *Captivity*, since it is (y) recorded, *That*

(y) Nehem. 11. 17. *Mattaniah the son of Micah, the son of Zabdi, the son of Asaph, was the Principal to begin*

the thanksgiving in Prayer, and Bakbukiab the Second among his Brethren. Neither can we suppose that this was the first Instance of *Two Praecentors*, since it seems probable, it was thus when they praised God for their *Deliverance*

liverance at the Red Sea; where (z) Moses

was *Præcentor* to the Men

who made up the *one*

Side of the *Consort*; and

Miriam to the *Women*

who made up the *other*.

But that it was thus in

the Time of the *First*

Temple, may be collected

from the words of (a)

Nehemiah, who tells us,

that *in the days of David*

and Asaph of old, there

were Chief (or Heads)

of the Singers (רָאִשֵׁי

חַמְשֵׁי חַמְשֵׁי

perhaps in the

Dual Number to denote

two) and a Song (שִׁיר

in the Singular Number) of

Praise and Thanksgiving

unto God. Thus it was with those

Essenes at

Alexandria which (b) Philo

mentions; who

speaks frequently of their Hymns, and tells us,

that after the expounding of the Law, one being

the first, or Chief, rising up, sings an Hymn to

God, which he performs with various turnings

and windings of the Voice: and the rest (saith

he) do imitate their Chief in a decent Order;

every one listening attentively, or quietly, ex-

cept at the End, or Close of all; for then they

(z) *Exod. 15.*

(a) In the Text,

viz, Nehem. 12. 46.

the word is חָנָה

where the *Characte-*

ristical Letter of the

Dual or Plural Num-

ber is left out; but

the Masorites, who

were the great Crit-

icks of the Hebrew

Text, tell us, it

ought to be read

חָנָה in the *Dual*

or Plural Number,

and so it is in the

Text it self, print-

ed at Basil. 1536.

(b) *Philo the Jew*

in his Book con-

cerning a Contem-

plative Life, near

the End.

all

all lift up their Voices without distinction of Sex. Thus our Anthems which are sung in a single Part do end in a *Chorus*. And (a little after) when all are risen up, there are two *Consorts*, and each of them have their *Præcentor* over them, who excels the rest in Honour, and Skill of singing; and then they sing *Hymns* to the Praise of God; so that this was one of the most antient and uninterrupted Offices among them.

Thirdly, I suppose they had *singing Men* and *singing Boys*. The first of these is easily proved; and as for the other, I suppose that the word *Children* or *Sons*, in Hebrew בָּנִים ought not to be limited to the natural Sons of their Bodies, but to those who made up the *Consort*, according to their Order; since this word, as it is varied in all the Oriental Languages, will admit of a very great Latitude in its Translation. It is certain that these *Sons* were a Part of the *Singers*; and had they been the natural Sons, it is very strange that in all the *Four and Twenty* Orders, the *Chief* with his *Sons*, and his *Brethren*, should be neither more nor less than (c) Twelve. But as *Da-*

(c) 1 Chron. 15. 9, &c.

(d) v. 8.

(e) v. 1. to 7.

vid settled their Method and Orders, the *small* as well as the *great*, according to this Supposition, we need not wonder at their Equality. It is probable, (e) that

at

at first the Sons of *Asaph*, *Heman*, and *Jeduthun* might supply these Places (and were therefore more properly called בני) who being ever with their Parents, might be sooner and better taught; and afterward such as succeeded them might be called by the same Name; and as the *singing Men* who stood with the *Pracantor*, are called his *Bretbren*, so the *Boys* might as properly be called his *Sons*.

Besides, that they had *singing Boys* in the Time of *Solomon*, will be more probable, if we do but allow the usual *Musick* at the *Temple* to equal at least, if not exceed what he had at other times for his more private *Diversion*, and which happened on other *Occasions*; and that he who built so stately a *Fabrick* for the *Worship* of God, and made so many *Musical Instruments* for its use, would not suffer the *Performance* there to be inferior to any other.

Now (f) *Solomon* himself tells us, that he had *Men Singers*, and *Women Singers*, among the *Delights* of the *Children of Men*.

(f) *Eccles.* 2. 8.

(g) *Psal.* 68. 25.

(h) *Philo of the Life of Moses.* Book 3. *Exod.* 15.

(g) We are told, that in the solemn going to the *Sanctuary*, *The Singers go before, the Players on Instruments follow after, and among them were the Damsels playing with Timbrels*: and that at the (h) *Red Sea*, the *Women sang*

to-

together with the Men; and therefore we must suppose that the Women sang constantly in the *Temple*, which will be hard to prove, or else we must grant that by the word בני are meant such *Boys* (whose Voices are naturally of the same Pitch with Women) to perform that Part commonly in the *Temple*, which the Women did in private, and on particular Occasions.

To this may be objected, (i) that the *Priests* and *Levites* did not (i) *Num.4.3.* bear a part in the *Service* of the *Sanctuary* until they were *Thirty Years* old.

But the meaning hereof is only this; That when the *Israelites* were in the *Wilderness*, such only should carry the *Ark*, *Tabernacle*, &c. who were in their full strength: and accordingly they did not execute the *Priests* Office until that Age. But it is certain, that the Office of a *Priest* and of a *Singer* is very different; and their not admitting *Priests* before *Thirty Years* old, is no greater an Argument against the *singing Boys* Then, than our not admitting *Priests* until *Four and Twenty Years* old, is an Argument that we have no *singing Boys* Now, Tho' none but *Priests* did execute the *Priests* Office, yet those who were younger might be employed in other Stations: for *Samuel* was not only a *Nazarite* (which consisted only

only in a Vow of *(k)* Abstinence, (according to the meaning of the word, and account thereof in Scripture) but *be also (l) ministered unto the Lord, girded with*

(k) From 711 to Abstain.
Num. 6.

(l) 1 Sam. 2. 18.

a linen Ephod. And tho' it cannot be proved that he was a *Singer*, yet it proves that notwithstanding *Num. 4. 3.* there might be other Offices for Lads, as well as that in which he was employed. And that the *Priests Office* is distinct from the *Singers*, is fully asserted by *(m)* *Maimonides*, in affirming that the *Singers might be Israelites, as well as Levites.*

(m) *Maimonides*, in his Treatise intituled *אשר נקראו כהן* *Per. 3.*

Another Objection is; That the *Jews* take no Notice of *Singing Boys*, in any of their Writings.

But if it can be proved out of Scripture, we need not value the silence of the *Rabbies*, which might be occasioned by the declining of *Musick* among them at the Captivity; when they might lose so much of their Skill, as was necessary to keep the *Boys* to an exact *Eighth* with the *Men*; and therefore they being thereby unpleasant to the *Hearer*, might be laid aside; and the *Rabbies* being of a later date, do only give us an Account

count of what was since the Captivity, but not of what was before.

Fourthly, The Singers were generally Levites, and stood in the Desks while they sang, and the singing Boys (as I suppose) stood directly under them.

Fifthly, Part of these Singers and their Boys were placed on one side of the Choir, and Part on the other, over against them; that so they might take their Parts by Turns.

In order to this, they are said to

(n) 1 Chron. 25. 8.

2 Chron. 9.

12.

(o) Nobe. 12.

24.

(n) cast Lots, Ward against Ward, as well the Small as the Great, the Teacher as the Scholar; and that they might be the better distinguished, they

*were all arrayed in White Linnen. And thus it was also after their return from the Captivity. For then (o) there were the chief of the Levites, Hashbaniah, Sherebiah, and Jesbua the son of Kadmiel with their Brethren over against them, to praise, and to give thanks, according to the Commandment of David the Man of God, Ward over against Ward. They had their Places assigned them by Lot, and when they were thus assign'd, they were not to remove from side to side; for if they did, the Place allotted them could not properly be called *רִצּוֹן* which signifies such a Place as ought to be kept.*

For

For the better assigning unto them their Places; let us suppose that our *Cathedrals* do in many Things, altho' not exactly, imitate the *Temple* at *Jerusalem*. Accordingly at the first *Entrance* on the Sacred Ground, there was (p) the *Gate Shushan*, or the *Kings Gate*: within this there was the *Outer Court*, or Court of the *Gentiles*, like to a large (p) 1. Chron. 9. 8. *Square Church-yard*: Opposite to this *First Gate* there was (q) (q) Añ. 3.2.

The Beautiful Gate of the *Temple*, or the great *Church Door*: Within this there was the *Gate of Nicanor*, or the *Choir Door*, with Steps ascending to it, on which they constantly Sang at the *Feast of Tabernacles*: And on each side of this Gate there were Desks, or Seats, as also an Ascent of *Four Steps*, in all two Cubits and an half high, first into the first Rank, and then into the rest; and in these the *Singers* stood to perform their Duty; the *Boys* (as I suppose) in the lowest Rank, and the *Men* above them: And not far from thence, opposite to the *Gate of Nicanor*, or the *Choir Door*.

(r) was the Space between the *Porch* and the *Altar*, being a (r) Joel 2. 17. plain Pavement, where the *Priests*

were commanded to weep, and say, *Spare thy People, O Lord*, as we do when we read the *Litany*.

G

Lastly,

Lastly, As they were placed in this Order with *one Praecentor*, or perhaps with *two*; so they *Sang in their Turns*, or answered one another: And therefore it is very probable, that one Side sang one Verse of a Psalm, and the other Side sang the other. Indeed we cannot suppose that they did Sing in the *Synagogues*, where they had not a Regular, and fixt *Consort*; but rather that they did Read the *Psalms*: The *Ruler of the Congregation* first reading one Verse, and the People another, and that the *Essenes*

(1) *Philo the Jew*, concerning a *Contemplative Life*. τῆ μὲν συνηχόντες, τῆ δὲ καὶ ἀντιφωνῶντες ἀρμονίαις. Which is thus rendred by the *Latin Translator*. *Nunc ore una, nunc alternis.*

(2) *Bullinger* on *Matth. 26. 30.* *Credibile est ipsum Discipulis, novo quodam Hymno ita praelacutum esse, ut verba ipsius ab illis sint excepta, & vicissim reddita.*

kept to the same Custom of Singing, who (as (3) *Philo* reports of them) did perform this Office sometimes with one Voice, and sometimes with all the rest; or sometimes all together, and sometimes with the Opposite Voices answering one another. When our Saviour instituted his last Supper, it is said *Matth. 26. 30.* that he sang an *Hymn*, and (1) *Bullinger* tells us, *It is probable that Christ did so speak first, that his Words were received by them, and repeated*

repeated in their Turns, And that the Primitive Christians retained this Custom, may not only be proved from their own Writings, but also from the Testimony of (u) *Pliny*, who giving an Account to *Trajan* the Emperor, of their Behaviour in Time of Persecution, when

(*) *Pliny*. Book 10. Epist. 97.

Singing would have been improper, saith of them, *Soliti sunt carmen Christo, quasi Deo, dicere secum invicem.* They were wont to say their Verses to Christ as God, among themselves, and in their Turns. And no doubt, they received this Custom from the *Jewish Synagogues*.

But we need not want due Proof that the *Jews* did perform their solemn Singing by *Antiphons* or Responses. If we will allow the Songs with which the Women received *Saul*, to have been Religious, or at least to have a resemblance of what was then performed before the *Ark*, and afterward in the *Temple*, it is there expressly recorded, (x) that they answered one another, and they sang one to another.

(*) *1 Sam.* 18. 11. and 21. 11.

Besides, This way of praising God is the most Antient that we find in Scripture. Thus *Moses* praised God: For he and the Children of *Israel* began the Song:

(y) I will sing unto the Lord for he hath triumphed gloriously, the Horse and his Rider hath he thrown into the Sea: And (z) then Miriam the Prophetess, and all the Women, who went out after her with Timbrels and Dances, acted their Parts: verse 20. And Miriam answered them, **וְהַלְלוּ** (not the Women which followed her, but) the Men, even Moses, and his Company, saying the same Words, which they had said before.

And as we have the First, so we have the Best Examples that can be desired, even the blessed Angels, and glorified Saints in the Kingdom of Heaven. Thus (a) One cried unto another, Holy, Holy, Holy is the Lord of Hosts. And (a) *Isa. 6. 3.* a late (b) Reverend Author tells us, that the Church of God triumphant in Heaven is constantly represented throughout the Revelations, praising God after this manner, as Chap. 7. 9. to 12. and Chap. 19. 1. to 6. and that there is no Question, but this is spoken by an Allusion to the manner of the Churches praising God upon Earth.

Add to this, That the Frame and Composition of some Psalms (more especially Psalms

Psalms of Praise) are such as do plainly discover, that they were divided into *Parts*, and sang by *Turns*. (a) Some *Psalms* do suddenly alter from an *Extasy of Joy* to a *Passion of Grief*, or the contrary; and therefore one *Passion* is fit to

be expressed by one Man and another by another. (a) *Psal.* 3. *Psal.* 30.

(b) In some *Psalms* the Priest doth (as it were)

speak to the People, and the People to the Priest, the *Tribe of Levi*, or the *House of Aaron*; as when they call upon each other to praise God, or (c) when the Priest blesteth the People, in the same manner as after the *Creed* in our *Liturgie*;

when the Minister saith, *The Lord be with you*, and the People answer, *And with thy Spirit*.

Of this we have a remarkable Instance in the *Twentieth Psalm*; where the first Part of the *four first Verses* are proper for the Priest,

and the latter for the People. He prays for them, *The Lord bear thee in the Day of Trouble*, and they answer, *The Name of the God of Jacob defend thee*.

He prays, *Send thee help from his Sanctuary*, and they answer, *And strengthen thee out of Zion*.

He prays, *Remember all thy Offerings*, and they answer, *And accept thy burnt Sacrifice*.

He prays, *Grant thee according to thine own*

Heart, and they answer, *And fulfil all thy Counsel*: and then follow such Expressions as may make a full *Chorus*, with (d) a Verse

(d) v. 6.

(e) *Psal.* 24,
and 42.

(f) *Psal.* 136.

(g) *Psal.* 107.

8, 15, 21, 31.

proper for the *Priest* intermixed with them. (e) Some *Psalms* consist of *Questions* to be made by one, and *Answers* to be returned by another. (f) One *Psalme* repeats these words at the End of every Verse, *For his mercy endureth for ever*; as if the former Part was expressed only by one, and this the constant *Chorus*. (g) Another *Psalme* repeats *Four* times the same words, which are a Subject very fit to be sung by the whole Congregation, after they had heard the wonderful Works of God declared to them in the other Parts of the same *Psalme*; (h) and another repeats twice a *Verse* of *Praise* proper for a *Chorus*, tho' the beginning of the *Psalme* is a *Petition* for the Propagation of the Gospel. (i) Some *Psalms* repeat the same Words in such a manner, as if one was taking each Sentence from the Mouth of another; the *Scholar* from the *Master*. (k) And others speak of praising God by *particular Persons*, or *Particular Instruments*; and then conclude with a *General Exhortation*,
and

(h) *Psal.*
67. 3. 5.

(i) *Psal.* 118.

(k) *Psal.*
135 and 150.

and these might be designed to be repeated at the *Beginning*, by Some in their Turns; but to be sung or said at the *End* by All. And if they might have the same, or a like distinction of Verses in their *Psalms*, to what we have at this Time (of which I shall speak in the following Chapter) then it is probable, that in all other *Psalms*, they answered one the other, Verse for Verse, as we do in our *Cathedrals*.

Lastly, That they answered one another in Singing after this manner, may be farther evident, from the use of the *Hebrew* Verb *אָנָּן* which being *to answer*, in the proper, and native Signification thereof, is also used for *to Sing*. When *Moses* spake of them that worshipped the *Golden Calf* he said, (1) *It is not the Voice of them, that Shout for Mastery, nor the Voice of them that Cry for being overcome,* (1) *Exod. 32.*
but the Voice of them that Sing 18.
do I hear in the *Hebrew* *אָנָּן* (m) *Numb 21.*
my the Voice of them that 17.
answer one another. So in *Israels* Song of the Well: (m) *Spring up, O Well, Sing ye to it,* in the *Hebrew* it is, *אָנָּן אָנָּן* *answers*
unto it. (n) So in the *Psalms* (n) *Psal 147.*
where we translate Sing unto 7.
the Lord with Thanksgiving;
sing praises upon the Harp unto our God: In
the

the Hebrew it is עני Answer unto the Lord with Thanksgiving. And in (o) *Isaiab*, In that Day sing ye unto her, a Vineyard of red Wine: In the Hebrew it is עני לה

(o) *Isai. 27.* answer ye unto her. Thus we have before the Captivity, the

(p) *Ezr. 3.* concurrent Testimonies of *Moses*, the *Prophets*, and the *Psalms*

concerning this matter. And since the Captivity (p) there is another, which may put all out of doubt, where it is expressly said בודלל ויענו and they answered each other in Praises (which we rightly translate) and they sang together by Course, in praising and giving Thanks unto the Lord, because he is good, for his Mercy endureth for ever towards Israel.

Neither was this Custom only in *Judæa*; since the Prophet (q) *Jeremiah* seems to

(q) *Jer. 51. 14.* allude also to the same among the *Medes*; that

(r) *Pocock on Hosea. Chap. 2. 15. Pag. 88.* when they came up against *Babylon* they should

lift up a Shout against her, in Hebrew וענו עליך הודר and they shall

answer against thee with a Shout; and the learned (r) *Dr. Pocock* (speaking of the

Verb ענה that when it is used for Singing it is usually understood of such Singing in

which one answers another) tells us also that

accord-

according to this Notion, an Antient *Arabick* Translation out of the *Hebrew*, renders the Words of *Hof.* 2. 15. thus, פתנאוב בשרור and *she shall mutually answer there with Mirth*, with Songs, or in Singing: And certainly the *Arabians* would not have used this Phrase, in the Translation of that Text, if it had not alluded to a Custom among them.

And as it was the Practise of the *Jews*, and in other Places; so it seems to be as much in use among the *Christians*, in the first Ages of the Gospel. (f) *Pliny* tells us what they did in *Pontus*, and *Bithynia* under *Trajan* the Emperor. (*) *Socrates* makes *Ignatius*, the first Bishop

of *Antioch* in *Syria* the Beginner thereof, even under the *Apostles* themselves. (||) *St. Basil* having brought this Custom in

(f) *Pliny* Book 10. Epist. 97.

(*) *Socrates* his *Ecclesiastical History*, book 6. chap. 8:

(||) *Basil*, Epist. 63.

to his Church, before they of *Neocæsarea* used it, *Sabellius*, the Heretick, and *Marcellus* took Occasion thereat to incense the Churches against him, as being the *Author* of new Devices in the Worship of God; Whereupon to avoid the Opinion of Novelty, and Singularity, he alledgeth for that which himself did the Example of the Churches in *Egypt*, *Libya*, *Thebes*, *Palestina*, the *Arabians*, *Pœnicians*, *Syrians*, and *Mesopotamians*,

mians, and in a manner, all that revered the Custom of Singing *Psalms* together and

(*t*) *Platina* testifies, that *Damasus Bishop of Rome* began it in his Time, tho' it is probable, that they had heard, and approved of this Method long before; since (***) *Virgil* seems to allude to it when he said.

Alternis dicetis, amant alterna Camena.

Hitherto we clearly see the Method of Singing in the *Temple* to have a very great Resemblance with our *Cathedral Worship*. If they had their *Instrumental*, as well as *Vocal Musick*; So have we. If their *Singers* stood in the *Desks*, and the *Boys* stood directly under them, all cloathed in *White Linnen*; so it is with us. If they had their *Præcentor* to begin their *Times* and their *Psalms*; so have we. If they had *Singers* who were *Levites*, or might be of another *Tribe*; we have also some which are *Ordained*, and others in a *Lay Capacity*. If they *answer'd* each other in *singing*, or *sang by Turns*; so do we. If they had *various ways of Singing*; so have we. Sometimes we do all begin together, as in *singing*, or *saying the Creed*, or the *Lord's-prayer*. Sometimes the *People* answer with a *low Voice*, as in the *Confession*; and sometimes in

in a *lowder Voice*, as at the *Gloria Patri*. Sometimes we read each Verse by Turns, as in the *Chanting of the Psalms*; sometimes the People follow the Minister in singing the *same Words*, as at the beginning of the *Litany*; sometimes in *different Words*, as at the *Responses*; sometimes in Part of the Words, as in the *Litany*, *Spare us, good Lord*; and *We beseech thee to bear us, good Lord*. And lest all this should not be sufficient, we have an *Anthem* to be sung, where the *Composer* is at liberty to use the utmost Strains which either Art or Fancy can invent, either in a *single Part*, or in a *Consort*; that as the *Temple Musick* was the best in the Land of *Canaan*, so our *Cathedral* might not be inferiour to what may be heard in other Places; and that such who are delighted with *Musick* may not be under the Temptation to frequent the *Stage*, or those Places which tend rather to the *Debauching of Youth*, and *Corrupting of good Manners*; but may at once have an Opportunity both to *please their Ears*, and *edify their Souls*. And therefore our *Cathedrals* are the only Places in *England*, which have gathered up the *Fragments of Antiquity* (in relation to Church Musick) that *nothing might be lost*, and at the same time hath left a skilful Artist wholly at liberty to

to make the utmost improvements which the Age is capable of.

C H A P. V.

Of the Kinds of Verses, or Poesy used in the Psalms.

IN order to treat of the *Antient Poesy* of the *Hebrews*, it will be necessary, *First*, To lay down such Notions as will agree with the whole Book of *Psalms*, and such other parts of the *Scripture* as are called *Poetical*, without any Transposition or Alteration. *Secondly*, To consider whether the *Psalms* are written in *Prose* or in *Verses*. *Thirdly*, To treat of the Opinion of some that the *Psalms* were written in *Meter*. And *Lastly*, Of others who affirm they were written in *Rhime*.

As to the *Psalms* in general, it may positively be affirmed; *First*, that the Style of them is different from the rest of the *Scripture*. It consists not in *History*, like some other parts of the Bible, or in tedious *Harrangues* like some *Human Writings*; but in *Pious Ejaculations* either of *Prayer* or *Praise*. The Style is short, and contains in it an *Elegance* peculiar to it self, and the
Hebrew

Hebrew Language ; it is also adorned with variety of Figures. The Sentences are comprehended in few Words, but full to the purpose, and hardly to be equalled by any other Author.

Secondly, As the *Psalms* were regulated by the *Jewish Musick*, so we may conclude that they had a *Distinction of Verses*, and probably that the Verse ended where the Sence was most clear and intire. The *Jews* do many of them affirm that there was no such Distinction until the (u) *Masorites* of

Tyberias, who made this Division.

And accordingly (x) *Rabbi Elias*, a Man of great Note among them, gives this Account; After the *Ma-*

forites had began to place the Points and Accents in every Verse, they first considered, where the End of the Verse ought to be; altho' they had it in the Law by a Tradition from *Moses*, and there they added two thick Points, in this manner [:] throughout the Bible. But tho' the *Masorites* made this Distinction by Points, yet they were not the Dividers of the Verses. *Elias* saith they had this by a Tradition from *Moses*.

Besides, in the *Jewish* (y) *Mish-*
neh the Author tells us plainly;

(u) See *Buxtorf's*
Comment. Masorethi-
cus. pag. 38.

(x) *Elias* in his
Book of the *Accents.*
Chap. 2.

(y) *Mishneh*
Megill. chap.
3. pag. 22.

We

We do not distinguish any Verse, except what Moses distinguished. And he gives this Rule: That he who reads in the Law (to the People) shall not read less than three Verses, he shall not read more out of the Chaldee Paraphrase, than one Verse, and three out of the Prophets. So that here is a plain Distinction of Verses, long before the Masorites invented the Vowels, and Accents, tho' it is not so plain, how that Distinction was made. But it seems most probable, that it was only a void Space, and the Masorites adding two Points might give the Occasion to the Jews to look on them as the Dividers of the Verses.

Thirdly, We may suppose the Verses to be of the same Length at that time, as we find them now. All the Chapters in the (2) Lamentations except one, begin with a several Letter placed in an Alphabetical Order, and each of these Letters, are thrice repeated in the

(2) Lament.
Chap. 1, 2,
3, 4,

third Chapter. Now these Acrosticks plainly shew a distinction of Verses throughout Four successive Chapters; and if there was such a Distinction in one Book, why may we not expect the same in another? Besides,

(a) Psalm 119.

The Psalms, do abound with Acrosticks of this nature. In (a) one Psalm each

each Letter is *eight times* repeated in the Beginnings of the Verses. In (c) another there is an *Acrostick* Letter at the Beginning of every other Verse. In (d) others at the Beginning of each Verse, and in (e) others at the Beginning and Middle of each Verse: and all these do shew that such a Distinction of Verses (notwithstanding the Opinion of some *Jews* to the contrary) was originally design'd.

(c) *Psal.* 97.

(d) *Psal.* 34.
and 145.

(e) *Psal.* 111,
and 112.

Besides, the frequent *Anaphora's* at the Beginnings of Verses (such as (f) those cited in the Margin) may be made use of as an Argument to prove the same; and also the *Epi-strophe's*, or Endings of Verses in the same Words, which (as we find them in (g) other places) are very remarkable, and in (b) one *Psaltn* from the Beginning to the End. In *Latin* or *Greek* when the *Poets* use such *Figures*, they are generally placed at the Beginnings or Endings of their Verses, and the same may be said of the *Hebrew*.

(f) *Psal.* 29. 3, 4,

5, 7, 8, 9. *Psal.* 29.

10, 11, 12. *Psal.* 36.

10, 11. *Psal.* 73. 2,

22, 23, 27. *Psal.*

96. 1, 2, and 4, 5.

psal. 99. 1, 2. *psal.*

118. 6, 7, 8, 9.

psal. 124. 1, 2. and

3, 4, 5. *psal.* 136.

1, 2, 3, 4, 5, and 26.

Psal. 146. 8, 9.

(g) *Psal.* 118. 1, 2,

3, 4, and 10, 11,

12.

(b) *Psal.* 136.

We

(i) *Psal.* 42. 6, and 12. and 43. 5. *psal.* 8. 1, and 8. *psal.* 46. 8, and 12. *psal.* 49. 2, and 20. *psal.* 56. 4, and 10. *psal.* 57. 4, and 10. *psal.* 60. 5, to the end. and *psal.* 108. 6, to the end. *psal.* 57. 8, to the end, and *psal.* 108. 1, to 5. *psal.* 67. 3, and 5. *psal.* 80. 7, and 10. *psal.* 99. 5, and 9. *psal.* 103. 1, 2, and 2, 22. *psal.* 104. 1, and 35. *psal.* 106. 1, and 107. 1. and 108. 1, and 136. 1. *psal.* 107. 8, and 15, and 2, and 31. *psal.* 18. 1, and 29. (k) *psal.* 12. 1, 2. *psal.* 22. 2, 3. *psal.* 123. 2, 3.

We find also (i) *the same Verses* used frequently in different Places of the *Psalms*, and have no reason to doubt that they are intire Verses, which are thus repeated. Thus we find *Virgil* hath often placed the same Verses in different Parts of his Writings, and we scarcely find any Instances of this Nature where the Verses are not intire.

We find also some Instances of the same Word (k) ending one Sentence, and immediately beginning another by the Figure called *Anadiplosis*; and as the same Word doth end, and begin a different Sentence, we may suppose it (according as we find such Instances in *Latin* and *Greek Poets*) to end and begin a different Verse. So that should we grant that the *Masorites* had no other Direction, and that they were the first Dividers of the Verses; yet they had great Reason to divide them in this manner; and that they only made the Ends of the Verses more distinct; but

but retained the same Length which they had in the Days of the *First Temple*.

Fourthly, The Verses, in those Parts of *Scripture* which are called *Poetical*, are usually shorter than those in the Rest of the *Bible*. This is evident to any one who reads a *Translation*, and is much more visible, if we observe the frequent *Ellipses* which are in the *Original*.

Lastly, Each of these Verses consists of two Parts, which in our *Translation* are divided from each other by a *Colon*, and in the *Original* by an *Accent* called *Atknack*, and at the End of each Verse (marked with a *Period* in our *Western Translations* and with the *Accent Silluk* in *Hebrew*) the *Sence* is clear and full. In the *Proverbs* each Verse consists of two Sentences, which usually treat of contrary Subjects: But in the *Psalms* each Verse usually consists of two Sentences, which will serve to explain each other. Thus in the *Latin* and *Greek Poets*, when they write in *Hexameter*, and *Pentameter Verse*; or indeed in any other where the Verses are of different Measures, and they observe the same Order, at each End of their proposed Method the *Sence* is clear. This Division of a Verse into two Parts is visible in a *Translation*, but abundantly more apparent in the *Original*.

• H For

For there we find (l) frequent *Anaphoras*, sometimes in the *same Verse*, (m) sometimes in the *Middle of one Verse*, and the *Beginning of the following*, (n) sometimes the *same Epistrophe* or *Ending in both Parts* of the *same Verse*; (o) and sometimes the *same Words* both in the *Beginning and Ending* by the *Figure Symplœce*. Sometimes we find a (p) *Repetition of the same Word* in the *Beginning of the latter Part* of the *Verse*, which concluded the former, and that by an *Elegant Anadiplosis*. The (q) *Alphabetical Acrostick* which we

- (l) Psal. 29. 4. 11.
 Psal. 57. 3. Psal. 59.
 10. Psal. 60. 9. Psal.
 68. 15. Psal. 77. 1.
 Psal. 90. 4. Psal. 89.
 51. Psal. 92. 3. Psal.
 54. 1, 3, 15. Psal.
 96. 1, 2. Psal. 113. 1.
 Psal. 135. 1, 13, 19,
 20. Psal. 142. 1. Psal.
 144. 15. Psal. 146. 7.
 8. Psal. 147. 10. Psal.
 148. 1, 2, 3.
 (m) Psal. 113. 12, 13.
 Psal. 118. 15, 16. Psal.
 126. 2, 3.
 (n) Psal. 98. 10. Psal.
 113. 1. Psal. 115. 9,
 10, 11, Psal. 135. 19,
 20.
 (o) Psal. 113. 1. Psal.
 118. 25.
 (p) Psal. 115. 14.
 (q) Psal. 111. and
 Psal. 112.
 (r) Psal. 57. 3.

find in some *Psalms*, is made by observing this *Order* in both *Parts* of the *Verse*. And the word (r) *Selah*, which is usually found in the *End of a Verse*, is also found at the *End of the first Part*, all which do make the *Division of a Verse into two Parts* to be very apparent, but especially in the *Original*; which seems for these *Reasons* to be more curiously *Composed* for such a way of singing,

ng, which we call *The Chanting of the Psalms*, than can be imitated in any exact Translation.

This is all which I shall affirm concern-
 in the *Poesy* of the *Hebrew Psalms*, which
 is not sufficient (as I do imagine) to con-
 vince any impartial Reader
 that the *Psalms* were
 Originally written in
Verse; tho' I cannot but
 own that we should soon
 be obliged to believe it, if we were to be
 determined in this Case, by the greatest
 Number of Testimonies, and especially such
 as are more antient: And if we believed
 this, it would still be a greater Difficulty to
 judge, whether the *Poesy* consisted in *Rhyme*,
 or in *Measure*.

*Whether the He-
 brew Psalms were
 written in Prose, or
 in Verse.*

The *Famous* (t) *Kircher*, in his *Musur-
 gia Universalis* handles this Question at
 large, and concludes the *Psalms* to have
 been written in *Verse*,
 from the Testimony of
*Venantius, Sedulius, Hie-
 rone, Eusebius, Augustine, Athanasius, and Jo-
 sephus*, as also from the *Titles of the Psalms*,
 the *Acrosticks*, the *Tropes* and *Figures*, such
 as a *Repetition* of the same *Words*, or *Verses*,
Anaphora, and several others; and also be-
 cause they were *Sung to Instrumental Musick*.

(t) *Kircher. Book 2.
 Chap. 5.*

and at last, taking it for granted that they were written in *Verse*, he enquires into the several sorts of *Verse*, and gives the opinions of several Authors, of whom he tells us, some thought they were *Hexameters*, some *Pentameters*, some *Sapphicks*, and some *Iambicks*. But at last he adds, that lest he should say nothing in so obscure a matter, he thinks fit to give his Opinion in these Words: *I say, we must not think that the Hexameter, Iambick, and Sapphick Verses are the same with our Latin Poets, and do consist of the same Quantity, Quality, and Order of Feet, but to be far different in all these Respects; because that very antient Poetry of the Hebrews takes often other Feet, between the Dactyles, and Spondees, and often changes that Order, and Method which is observed by other Poets. And more particularly he affirms: That the Hebrews are wont to interpose in their Verses, several unusual Rhimes which are contrary to the Custom of other Poets, and which the plain Reader is not capable of understanding, This he speaks only in general Terms, but not descending to treat of Particulars (except in one single Instance) he hath left this Matter, as obscure as he found it.*

The

The Learned (u) *Buxtorf* in the End of his *Theſaurus Grammaticus* endeavours alſo to prove, that the Parts of the *Bible*, which we call *Poetical*, are written in *Verſe*, and not in *Proſe*; and argues alſo from the Teſtimony of *St. Hierome*, *Joſephus*, and others; from the Nature of the *Accents*, and the *Style*, which abounds with many *Figures*, and ſuch as are uſually in *Poetical Authors*; and ſaith as much in the Proof hereof, as the nature of the *Cauſe* would bear. But at laſt he that took ſo much *Care* and *Pains* to clear up this *Matter* leaves it as very doubtful; for he confeſſeth, that (x) *ſince the Meaſure and Number of the holy Meter, began after the Time of the Prophets, by little, and little to be neglected, and the antient learning of the Hebrews did decline more and more, therefore it is miſerably forgotten, even among themſelves.* And at laſt he concludes, that (y) *if there were any other Meaſures beſides what he mentioned (and they are very few) they are all buried in oblivion:* And he therefore tells us, that (*as Solomon ſaith Eccleſ. 5. 15.*) *he ſhall labour for the Wind, who ſhall employ his thoughts*

(u) *Buxtorf's* Treatiſe intituled *De Proſodiâ Metricâ.* Pag. 625.

(x) Pag. 627.

(y) Pag. 630. and 631.

any farther in the Search thereof, and (as Rabbi Akiba told a Man who took great Pains to little or no Purpose) that he should be like one who cast himself into the deep and troublesome Waters, and brought up a Shell in his Hand. Now the Reason of this fruitless Labour I take to be, because such a Man searcheth after that which is impossible to be found, and am therefore inclinable to believe, that the *Psalms* in the *Hebrew Bible* &c. are no otherwise written in Verse, than the *Psalms* in our Translation, which are read daily in our Churches, and where there is neither *Measure*, nor *Rhyme*; which Assertion (I suppose) may be proved from these Reasons.

First, If the Poetry consisted in any sort of *Measure*, or *Rhyme*, it is a Wonder that they who have been most Critical in searching into the Nature thereof, have not been able as yet, so to discover it, as to satisfy any indifferent Reader. Our *Modern Writers* give their Opinions, and a few Instances thereof, which ly scattered in the *Psalms* &c. leaving the Reader to make farther Improvements thereon if he can. Rabbi Elias an Eminent *Jew* wrote a Book of *Grammar* intituled מרחק אליו The Chapters of Elias, the First of which is called מרחק השירה The Chapter of a Song, because it gives us an Account of the

the Rules of *Profodia*, and the several Kinds of *Verses*, with Examples of each sort. Now if the *Hebrew Psalms* had been in *Verse*, we might have imagined that he would have explained the same, or have brought Instances from thence, especially since (for want of Examples) he makes several kinds of *Verses* himself, and cites other *Authors* of less Esteem, but his Silence in this Matter shews that there was a very good Reason for it.

Secondly, (2) If the *Hebrew Psalms* had been Written in *Verse*, it is a great Wonder, That the most early *Translations*, especially such as were in Use in the *Apóstles Days*, or in the Ages immediately following, more particularly the *Septuagint*, or the *Chaldee Paraphrase* had not been in *Verse* also; since some of them take as great Liberty to vary from the Original as this would amount to; and it is also as great a Wonder that we cannot find upon any Record; That the *Primitive Christians* in the first ages of the Gospel did sing any thing in *Verse*; when on the other Hand we are certain that they sang *Hymns* in *Prose*.

(2) See Bishop King concerning the Inventions of Men, in the Worship of God. Cha. 1. Sect. 1. par. 3. 6.

Thirdly, The *Prophets* of the *Heathen* who pretended to be inspired, did generally

write their *Prophecies*, and their *Hymns* to their Gods in *Verse*, and therefore it is very probable that for this Reason, the *Holy Ghost* thought fit, that such as were inspired by him should decline that Way of recording

(a) *Spencer*, in his Book intituled *De Ritualibus Judaeorum*. their *Prophecies* or their *Praises*, especially since a (a) very Learned Writer of our own Nation hath

fully proved, that many of the Rites, prescribed by God to the Children of *Israel*, were chiefly designed to preserve them from *Symbolizing* with the *Heathen* in their *Idolatry*.

Fourthly, If the *Hebrew Psalms* were written in *Verse*, then certainly the *Songs recorded in the New Testament* would have been in *Verse* also. For the *New Testament* was written by *Divine Inspiration* as well as the *Old*. Now the *Songs of Simeon*, *Mary* and *Zacharias* mentioned by *St. Luke*, and the *blessed Saints in Heaven* mentioned in the *Revelations*, are all of them in *Prose*, and thence we may conclude the same of the *Old Testament* as well as the *New*.

Lastly, If we scan any Texts mentioned, we shall scarcely find two successively of the same Measure, provided we place the two main Accents *Atknack*, and *Silluk* at the Ends of the Verses; and if we place them other-

otherwise, and suppose that these Accents were of Use in Singing of the Verses, it will breed an utter Confusion between the *Verse*, and the *Notes*, in-
 somuch that they who formerly sang the Words (excepting *Psal.* 111, and 112,) could never while they sang distinguish any such Measures. And if the *Accents* do determine the Way of Singing (which (b) *Buxtorf* himself doth freely allow) they ought also to determine the Length of the Verses.

(b) *Buxtorf's*, *The-
 saurus Grammati-
 cus.* Pag. 33.

The Arguments to prove that those Parts of Scripture were written Originally in *Verse*, are taken,

First, From *their being sung*. But this will not prove it. The *Primitive Christians* sang their *Hymns* in *Prose*. Our *Anthems* are in *Prose*; and our *English Psalms*, which are sung every Day in our *Cathedrals*, and pointed accordingly, are in *Prose*, and therefore the *Original* may in this Respect, be like the *Translation* and sung accordingly.

Secondly, From *the Testimony of Josephus*, and several of the *Fathers*. But to this it may be answered, That they all give their Opinion in general Terms, without descending to such Particulars as might be sufficient

sufficient to prove it. As for *Josephus*, he was a *Jew*, and, probably, the first of this *Opinion*, from whom all the rest might borrow this *Notion*. As for the *Jews*, it was their *Fault* to affirm any thing which would make their *Nation* look great and famous;

(a) *August.* Preface of Musick. *Quibus membris consistant versus Davidici; non scripsi, quia nescio. Neque enim in Hebraica lingua quam ignoro, potuit etiam numeros Interpres exprimere.*

Augustin's Confession. Book II. Chap. 3. *Esti Hebraea voce loqueretur, frustra pulsaret sensum meum, nec inde mentem meam quicquam tangeret.*

and therefore *Josephus*, knowing in how great esteem *Poetry* was at that Time among the *Greeks*, and *Latins*, might the more freely assert this, lest his *Nation* should seem any way inferior to others. *St. Hierome* lived in the Beginning of the *Fifth Century*, when the *Jewish Learning* was so forgotten, that tho' he was Eminent herein; yet he had no better Opportunity to judge in this Matter than we have now. As for *Athanasius*, and *Eusebius*, it may be doubted whether they had any Skill in the *Hebrew*, and as for (c) *St. Augustine*, he denies it, more than once, so that their bare Testimonies cannot be esteemed sufficient in this matter without a farther Proof.

Thirdly,

Thirdly, From their *Tropes*, and *Figures*, many of which are supposed to be *Poetical*: and with which the *Psalms* do abound. But these *Figures* are not so peculiar to *Poetry*, but they are to be found also in *Prose*, especially in *Orations*, *Declamations*. &c.

Fourthly, From the *Acrosticks*, *Repetitions* of *Verses*; and the *Titles* of the *Psalms*: Of the two first of these I have spoken in the Beginning of this Chapter: and of the latter I shall speak more particularly in *Chap. the Ninth*.

Lastly, From the *Different manner* of placing the *Accents* in the Book of *Psalms*, from what we find in other Places of the *Old Testament*. The Order of the *Accents* in the *Ten Commandments* is very different from what we find in other Places: But no one infers from thence that they are written in *Verse*. If the *Accents* were not invented but by the *Masorites* in the Beginning of the *sixth Century*, and if they are of little Use to discover their *Antient Way of Singing*, they can be of less Use to discover their *Poetry*. But of this I shall also treat more particularly in *Chap. the Eighth*.

C H A P. VI.

Of the Opinion, That the Psalms were written in Meter, like the Latin and Greek Poets.

After what hath been said in the former Chapter, it would be needless to consider, *Whether the Psalms were written in Meter, or in Rhime*; if some Eminent *Writers* had not treated more particularly upon each of these Subjects, whose *Opinions*, and *Arguments* do deserve to be seriously considered.

The Learned *Kircher* having strenuously asserted the *Poesy of the Hebrew Psalms*, and, probably, considering the small number of *Rhimes*, which are to be found therein, asserts that the *Poesy* consists in *Meters* of different *Sorts*, and accordingly gives us one Example (*viz.* *Psal.* *III.*) which being an *Acrostick*, shews us more plainly the Beginings of the *Verses*, and each *Verse* consisting of an equal Number of *Syllables*, shews that they had a Measure in their *Poesy*: But then he confesseth that it is scarcely to be met with in any other *Psalms*. Thus he would have the *Hebrew* (in some respect) to imitate the *Latin*, and *Greek*.
In this Case the single Instance of one
short

short *Psalm*, when another is not to be found, can hardly be thought sufficient to cause a Guess at all the Rest. But besides this, the *Hebrew Language* seems not capable of such Measures, which will appear by comparing the same with the *Latin* and *Greek*.

For wherever we find any such *Metrical Verses* we also find that the *Language* will bare a *Transposing of Words* without any *Confinement* to place them according to *Grammatical Order*, and in such *Poetry* they are always obliged to take a greater *Liberty* of this Nature. But in the *Hebrew Language* there is hardly a greater *Liberty* allowed than we can take in *English*. It is indifferent in *Latin* or *Greek*, whether the *Substantive* is set before the *Adjective*, or the *Adjective* before the *Substantive*, and whether any Words be placed between them or not. But in the *Hebrew*, the *Adjective* is always set after the *Substantive*, without any such *Interposition*. In *Latin* and *Greek*, the *Pronouns* are distinct Words from the *Substantives* with whom they agree, and may be placed either before or after, like *Adjectives*; but in *Hebrew* they are inseparably annexed to the *Substantives*, as a Part of the same Word, and therefore admit of no Variation. In *Latin* or *Greek*, when

a *Genitive Case* follows a *Substantive* in *Signification*, it may in *Order* be placed either before or after; but the *Genitive Case* in *Hebrew* (as it makes some *Alterations* in the *Vowels* of the other *Word*, so it) is inseparably and immediately set after it, and therefore the *Hebrews* had not such an *Advantage* of placing their *long* and *short Vowels* in any *Metrical Order*, by the *Interchanging* of *Words*, as was usual among the *Latins* and *Greeks*. The *Greeks* and *Latins* have also several *Cases* in each *Number*, some whereof end in *long Syllables*, and some in *short*; and as for those *short Syllables* which end in a *Consonant*, they may be made *long* by *Position*, if the next *Word* begins with a *Consonant*, and the liberty of *transposing Words* gives them a very great *Advantage* in this *Respect*. Besides, there are several *Declensions*, in which the *Oblique Cases* are longer than the *Nominative*, by which means there is a greater *Opportunity* in *extending* the *Verses* to their due *Length*, as well as just *Quantity*; but the *Hebrew* consisting of no different *Cases*, they could not improve their *Poesy* in this *Manner*. Add to this, That the *Latin* and *Greek Words* are so contrived, that a *Poet* may very easily meet with *Words* of any small *Number* of *Syllables*, and those of any *Quantities*, and the

the Number of *long* and *short Syllables* are so exactly intermixed throughout the whole *Languages*, that it is hard to determine which is most. But the *short Syllables* in the *Hebrew* (consisting only of a *Simple* or *Compounded Sheva*, and happening so seldom in the *Middle*, and never in the *End* of a *Word*) are not sufficient to produce any *Variety*. It is also a *General Rule* in *Hebrew*, that *two* of these *short Syllables* never come together, so that they could not have any *Variety* of *Feet*, but if they affected an *Heroick Verse*, the *Dactyle* must be wanting; or if they composed *Iambicks*, there could be no *Tribrachus*, *Dactyle*, nor *Anapest*; and consequently their *Measures* must be very defective. The *Latin* and *Greek* have variety of *Moods* and *Tenses*; and the *Melod Voice* is also a great advantage to the *Greeks* in this Respect: Now the *Hebrews* have no different *Moods* and *Tenses*: but the whole *Verb* is comprehended in the *Present*, and *Future Tense*; the *Imperative*, and *Infinitive Mood* and *Participle*; and tho' there are different *Conjugations*, yet whoever considers that a *Verb* very usual in one *Conjugation* is but seldom found to have another (or if another; yet not in the same *Tense*) unless of a very different *Signification*, will find but little Use of this Advantage in *Conjugations* where the *Quantities* differ.

differ: The *Latins* and *Greeks* have a far greater *Number of Words* than the *Hebrews*, and therefore if one *Word* did not serve their *Turn*, they could use another; besides they had the *Liberty of adding new Words*; the *Greeks* by *compounding* of them, and the *Latins* by *borrowing them* from the *Greeks*: but as the *Number of Words* in *Hebrew* were few, so they had neither of these *Advantages*. The *Propriety* of the *Oriental Languages* consists in avoiding of all *Compound-ed Words*; and the *Hebrew* was so pure that we scarcely meet with any borrowed *Word*, unless in such *Parts* of the *Scripture* which were written about the *Time* of the *Babylonish Captivity*. The *Latins* have a few *Syllables* in their *Language* which they reckon either *long* or *short*; as the last *Syllable* of most *Words* ending in (o), a *Diphthong* before a *Vowel*, and a *short Vowel* before a *Mute*, and a *Liquid*: But the *Number of Common Syllables* among the *Greeks* is very great, besides those *Rules* which the *Latins* borrowed from them, and the *Liberties* which their *Poets* took; which could not be taken by the *Hebrews*, since as they are determined to such *particular Vowels*, which may be known by *Grammar* and *Use*, tho' they are not expressed; so these *Vowels* are in their own nature, either *long* or *short* without

Ex-

Exception. The *Greeks* have several *Expletive Particles*, which serve to fill up a *Verse*, but the *Hebrews* have none. They have also *five distinct Dialects*, which the *Poets* (tho' they might generally keep close to one of them) would never scruple to intermix, when Occasion did require it. But he who would write in a *different Dialect* of the *Hebrews*, must turn his *Pen* to the *Chaldee*, or *Syriack*, &c. and consequently write in a *different Language*. And therefore as the *Latin* and *Greek Languages* did suit more particularly to such a *Metrical Poesy*; so the Nature of the *Hebrew* is extremely opposite.

Secondly, Before the *Jews* were carried Captives into *Babylon*, the Word whereby they expressed any of their *Poesy*, was either שיר or מומור, both which Words being derived from such *Verbs*, as signify *to sing*, might properly be applied to any thing which *was sang*, whether it was *Prose* or *Verse*, and to nothing else. After the *Captivity*, the *Rabbies* would frequently (when Necessity required it) borrow Words from other *Languages*, and use them in their own. Accordingly being acquainted with the *Greek Poets*, they borrowed from them the Word פיוט to signify a *Poem*. Now if they had a Word of their own to signify the same thing, it is not reasonable to suppose

I

they

they would have coined a new Word, unless they found something that was New expressed thereby, and therefore the *Measures* of the *Greeks* and *Latins* were unknown to the *Hebrews*, until they became acquainted with their *Languages*.

To this *Kircher* objects the 111th *Psalms*, which is an *Acrostick*, and where all the Parts are *regular*. But if this was true, yet since it is very evident, that there are several other *Acrosticks* in other *Psalms*, and they are all *irregular* (except *Psal.* 112.) it can be no good *Argument*, to prove it from that one, which we see so generally contradicted by all the Rest.

To this may also be Objected the Testimony of [a] *Josephus*, who affirms, That David composed Odes and Hymns in praise of God, in several kinds of Verse, and that some of them were *Trimeters*, and some were *Pentameters*. But as what he Asserts is without any Proof, and the Names of the Verses he mentions are apparently *Greek*; it may be doubted from the aforesaid Reasons, whether these two Nations did Resemble each other in their *Poesy*.

Lastly, It may also be Objected, That there are several *Verses*, which will bear the

[a] *Josephus*, *Jewish Antiquities*, Book 7. Chap. 19.

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Lastly, It may also be Objected, That there are several *Verses*, which will bear the

the *Scanning*. But this will signify little, unless they were all alike. In our *English Translation* of the *Twenty fifth Chapter of Job*, we might fancy the *Second Verse* did consist of *Two Measures*, and each of them of *Nine Syllables*; or we might fancy the *Third Verse* consisted of *Two Measures*, and each of them of *Ten Syllables* (and these run as smooth as most of the *Hebrew Verses*, since they observe neither *Quantity*, nor *Cadence*) but it would be absurd for this Reason to Affirm, that the whole Book of *Job* was Translated into *English Verse*. The first *Five Words* of *Tacitus* make an *Hexameter Verse* in *Latin*, viz.

Urbem Romam Principio Reges habuere.

and yet we know that *Tacitus* wrote in *Prose*, and perhaps never intended any other. We [b] 1 Cor. 15. 33. find an *Iambick Verse* in one of [b] St. Paul's *Epistles*, viz.

Φθείρουσιν ἦθη χρησθ' ὀμιλία κακαί.

and tho' it may be Objected, That the same was taken out of *Menander*, the *Heathen Poet*, yet the *Apostle* quotes not his

his Author, as he doth in [c] other Places, but leaves it as his own. [c] *Act.* 17. 28. *Tit.* 1. 12. But there is also an *Hexameter Verse* in [d] *St. James*, which was never found in any other Author whatsoever, *viz.*

Πᾶσα δόσις ἀγαθὴ καὶ πᾶν δῶρημα τελειόν.

and therefore, notwithstanding these *Measures* which we find in the Old Testament, we may reckon them *Accidental*, as they are in other Authors, and conclude that *the Poesy of the Hebrews did not consist in any such Thing.*

C H A P. VII.

Of the Opinion, That the Psalms were written in Rhyme. Wherein Le Clerc's Notion is confuted, and it is proved, that the Hebrew Bible was not altered or transposed by Transcribers; but that the Copies, which we now have, are Authentick.

AS *Kircher* supposed the *Psalms* to be written in *Meter*; so *Monsieur Le Clerc*, a Man of very *Eminent Learning*, hath

hath taken another Method in his *Critical Essay concerning the Poesy of the Hebrews*: who being convinced by some of these Arguments, that it did not consist in *Measure*, like the *Latin* and *Greek*, endeavours to prove that it consisted in *Rhyme*, like the *English* and *French*.

As to this Matter, it must be owned in General, that the *Hebrew Language* is curiously adapted for *Rhymes*. As it hath no *Cases*, so all *Nouns* of the *Plural Number* do end in ם or in ן and all *Fæminines* (except some few) of the *Singular Number*, do end in ם or in ן and besides this, the *Oblique Cases* of all the *Pronouns*, and all the *Cases* of those which we call *Possessives* (namely, *Meus*, *Tuus*, *Suus*, *Noster*, and *Vester*) are supplied by *Affixes*, at the Ends of the Words; and all these will serve for *Rhymes* as Occasion shall offer. But when we consider the *Psalms*, &c. we are not to take Notice of what may be done, but what is Actually the *Poesy* thereof.

When the *Chaldeans* carried the *Children of Israel* Captives into their Land, they were a *Learned Nation*, [e] they had their *Publick Records*, they were well skilled in *Astronomy*, and other [e] *Ezra. 6.*
Sciences; they had several sorts
of *Musick*, and began also to be acquainted
with

with the *Musick* and the *Learning* of the *Greeks*; as appears from some

[f] *Dan.* 3. [f] borrowed Words which they then used, viz. קִיטְרוֹס

Κιτράρα, מִנְחֵן סαμβουρα, פִּסְנִתְרִין Καρτηριον, סִמְפֹּנִיָּה Συμφωνια; and yet we find no *Rhythmical Poesy* among them, tho' their *Language* was altogether as capable of it as the *Hebrew*. Nay when the *Israelites* were carried away *Captives*, [g] the *Chaldeans*

[g] *Dan.* 1. respected *Daniel*, for his great *Learning*; they desired also to hear the *Songs of Zion*; and

therefore if the *Hebrews* had a *Rhythmical Poesy*, we need not doubt but the *Chaldeans* would have learnt it from them, as the *Latins* took their *Measures* from the *Greeks*; so that as we find not any *Foot-steps* thereof about that time in *Chaldea* (whose *Language* was so like that of the *Hebrew*) it is an *Argument* that there was no such Thing known in *Canaan*. And therefore we may the less mind what *Le Clerc* tells us of the *Arabians*, *Tartars*, *Persians*, *Africans*, and *Chynese*, the *Goths* and *Vandals*, the *Americans* and *Antient Britains*; for tho' we grant they knew only a *Rhythmical Poesy* in latter times, yet it doth not prove it to be of so early a Date as *David's Reign*. Or if they had it so early, yet be-

ing

ing more Remote from the *Land of Canaan* than *Chaldea* was, and since it doth not appear that the *Jews* at that time kept any Correspondence with these Nations; therefore if all this was true, yet it would be nothing to the Purpose.

But the *Arabick Language* having in it many Things which resembled the *Hebrew*; *Le Clerc* lays the greatest Stress of this Argument thereon; and accordingly supposeth, that they imitated each other in their *Poesy*; and endeavours to Prove that their *Poesy* consisted in *Rhyme*, without any *Measure* or *Quantity*.

If we were to be determined in this Matter by a bare Conjecture, we might as well fancy that the *Arabick Poets* did imitate the *Greek* in their *Meter* or *Verse*. The *Arabians* did greatly affect the Learning of that Nation, infomuch that from them they borrowed many Words, and Terms of Art, and inserted them in their own Language; as *Philosopher*, *Comedy*, *Tragedy*, &c. They Translated most or all the *Greek Authors*, infomuch that many of them whose Original is lost, are preserved in the *Arabick*; and why then may we not as well suppose they imitated each other in their *Poesy*? But as the comparing them together will destroy such a Notion as this, so the comparing

paring the *Arabick Poets* with the *Hebrew Psalms* will as effectually Destroy the Notion of *Le Clerc*.

However, if these Nations did imitate each other in this Matter (which is still to be proved) yet all the Instances of the *Arabick Poesy* are so late, that we cannot guess from thence, what was the Practice of another Nation a *Thousand Years* before it. Before the Time of *Mahomet* (which was in the Beginning of the *Seventh Century*) the *Arabians* were a very Rude and Illiterate People, without any Remains of *Antiquity*, and few of them could either Write or Read. It was but in the End of the *Eighth Century* (as he confesseth) that *Al-Pharachid* reduced the *Poesy* to Art, which as (*Le Clerc* tells us) consisted not in the Distinction of *long and short Syllables*; and for the Proof of this, he recommends to us a [g] Book written by *Samuel Clerck*, and Printed at *Oxford*, concerning the *Arabick Poesy*. But as *Le Clerc's* Notion is false, so the Author he alledgeth, Confutes what he endeavours to Prove. The Rule concerning *long and short Syllables*, viz. That *all Syllables are long*, either by Position of *two Consonants*, as in *Latin and Greek*, or by a *Quiesscent Letter* like a *Diphthong*, and all

[g] See *Clerk's Prosodia Arabica*. Pag. 2, 3.

all others are short, is so plain, that it need-
ed not any set Discourse to Expound it;
and *Al-Pharacid* defines a *Verse*, by cal-
ling it, *An Oration consisting of Measure and*
Rhyme, according to the Intention of the first
Composer. And tho' the *Rule* is so short, yet
it is more Full and Distinct than all the
Rules in the *Latin* and *Greek Profodia*; since
the *Quantity* is distinguished not by *sound*
only, but also by *Letters*, and consequent-
ly not a *Syllable* left Indifferent as in the
other *Languages*, but each determined to its
just *Quantity* by a *single Rule*. And tho'
there was not any *Arabick Profodia* before
the *Eighth Century*, yet *Poets* might take
their *Methods* from a *Natural Observation*
of others (as we do in *England*) tho' we
have no set *Rules* to direct us. If there is
sometimes a *different Foot* in an *Arabick*
Verse, it can no more prove the *Arabick*
Poesy to be Irregular, than a *Spondee*
being the *Fifth Foot* of an *Hexameter*;
or the *Variety of Feet* in an *Iambick*
Verse, can be an *Argument* against the
Latin. What *Le Clerc* refers to in the
Arabick Profodia Printed at *Oxford*, I sup-
pose is contained in the *Fifth Chapter*, *Pag.*
15. intituled, *De Pedum Mutationibus*.
But had he read as far as the *End* of the
same

same Chapter, [i] Pag. 34, he had found Enough to confute his Notion, concerning the Irregularity of the Arabick Profodia; and tho' the Profodia was made at that time, yet we are told by [k] the same Author which he cites, that there were many famous Poets among them long before. And therefore as Rhymes without due Measure cannot be found in Arabick, so neither have we any Reason to look for them in Hebrew.

[i] Non est autem quod quisquam Patet, hac omnia sine Discrimine nobis licere, aci prolatosq; Arbitrio, vel solum Præstantem (ut Guadagnolus præcepta de us, qua ipse dicitur intellexit, prolixè tradens, scilicet videtur) cum easmodi sine eorum nonnulla, ut si non omnino fugienda, parcissime tamen adhibenda sint; ceterorum vero Usus Legibus quibusdam, quasi Cancellis definitur, ac circumferretur, quas transgredi nefas habetur.

[k] Pag. 2, Artis hæc inventorem perhibent fuisse Al-Pharachi, qui sub Al-Rashido Chalifa floruisse fertur, quamvis enim Poësis apud Arabes, longe ante illius ætatem, summo studio culta fuerit.

the Arabick Poems from their Proverbs, than we can make any Inference from the English Proverbs, to shew the Nature of the English

Engliff Poesy. Or if this was a good Way of Arguing, then *The Proverbs of Solomon*, having very few *Rhymes*, may shew us, that it is the same also in the *Psalms of David*; the one being supposed by the *Jews* to be written in *Verse* as much as the other.

The *Carmen Tograi* (mentioned by *Le Clerc*, Pag. 229.) doth end continually in the *Rhyme* (li) but as it is evident to one who did never read their *Prosodia*, that in this *Poem* each *Verse* consists of *Fourteen Syllables*; so this Instance might Confute his Notion of the Inequality of their *Verses*.

But *Le Clerc* tells us, that *Mabomet* wrote most in *Rhyme*, tho' the *Periods* were very unequal, and therefore the *Psalms*, &c. might be so likewise. As for the *Rhymes* of *Mabomet* (I think) it may be affirmed that they are as few, and unaffected, as the Nature of the Language will admit of; and an impartial Reader may find as many in the *Arabick Translation* of the *Bible*, as in his [l] *Alcoran*. It is true that he challengeth, in many Places, Men and Devils to equal the Elegancy of his Style; and both (m) Antient, and Modern

(l) *Alcoran*, Chap. 2, 10, 12, *Prideauxs* Life of *Mabomet* Pag. 37.

(m) *Abu'l Pharagis* *Hitt Dynast.* Pag. (Arab.) 166. or *Latin* 104. Printed by *Dr. Pocock*,

Writers

Writers allow it this Character; but neither he himself, nor any other takes Notice of his *Poesy*: and a young *Proficient*, who hath only learnt [a] *Erpenius* his *Arabick*

(11) *Erpenius* his *Arabick Grammar* in *Twelves*. Pag. 185.

Grammar, and the Chapter taken out of the *Alcoran*, at the End thereof, may from thence guess at the scarcity of *Rhymes* in other Places. But if from the Elegancy of his Style we must conclude that he wrote either in *Rhyme*, or in *Measure*, we may for the same Reason affirm that *Cicero* was a *Poet*, as well as He.

But should we grant that *Mahomet* did write in *Verse* (which cannot be granted) yet the Nature of the *Hebrew Language* doth very much differ from the *Arabick*. The one is *Barren* of Words, the other *prodigiously Copious*; the one never hath *two short Syllables* together, which is very frequent in the other. The one hath *no Cases*, the other hath *Three*. The one is a very *Antient*, and the other a very *Late Language*, so that there can be no just Inference from the *Poesy* of the One, to the *Poesy* of the Other.

In Order to reduce the *Psalms* to *Rhymes* *Le Clerc* is willing that all these Allowances should be granted:

First,

First (o) That the *Hebrews* not being Polished, took little care to reduce their *Poesy* to Art, as the *Arabians* did since, and the *Rabbies* after them. *Secondly*, That the *Rhymes* are not always *Sweet*, and sometimes consisted of different Letters. *Thirdly*, That the Number of *Rhymes* is not *Fixed*. *Fourthly*, (p) That they observed no Manner of *Measure* in their *Verses*. From all which the *Fifth* (q) Inference naturally follows, that they did not intend to write in *Verses*, but only in *Prose*.

(o) Pag. 230.
 (p) Pag. 238.
 (q) Pag. 240.

However, *Le Clerc* is very Sensible, that notwithstanding all these Allowances which he craves, the *Hebrew Psalms* as they now are, will not justify his *Hypothesis* (there being not above *Twenty Verses* in the whole *Psalms*, which have an exact *Rhyme*) and therefore he very strenuously advanceth another Notion (*viz.*) That the *Hebrew Psalms* were Originally written in *Rhyme*; but by frequent Copies, and Misfortunes of the *Jews*, as also by Length of Time, and neglect of *Oriental Learning* the Words have been so *transposed*, that the *Rhymes* are generally lost, and therefore it will be necessary to *transpose* them again, and so shall we find the *Original*.

But

But this Opinion is attended with such ill Consequences, which I hope *Le Clerc* did not consider, or that if he had, he would have been much more cautious in Asserting it. I should in Charity believe, that he intended not to shake the Authority of the *Original Scriptures*, but what he Asserts seems to look too plainly that Way. If we suppose the *Psalms* to have been thus altered, we may as truly suppose the same of all the *Old Testament*; and the Arguments he urgeth, will be as conclusive in this Respect. Indeed if the *Psalms* could be turned into a *Rhythmical Poesy*, with the Alteration only of a few Verses, this Notion might look more probable: But when almost every Verse must be altered, and some Alterations must be very Considerable, This instead of correcting the *Old Book* will make a *New One*; and every one, who fancieth he hath Skill in turning the *Hebrew* into *Rhyme*, shall have the liberty of imposing upon the World, a new *Original* of the *Bible*. If this is allowed, all *Sects* will immediately produce such a *Version*, as would Favour their Opinions; and we should have as many different *Bibles* as we have *Parties*. The *Church of Rome* tells us that the *Hebrew* is corrupt, that so she may establish the *Vulgar Latin Translation*,

station, and if we grant their Argument, we may let them alone to build upon it what they please. Besides if our *Original Copies* are not true, it would give too great an Advantage to *Atheists, Deists,* and others to Reject the whole. So that we cannot be too Cautious in Asserting such Notions, lest thereby we give way to all Impiety.

In *Le Clerc's Essay* he tells us, that the 119th Psalm imitates the *Carmen Tograi* in *Arabick*, where every other Verse ends in *li*, and the Verses in this Psalm do end in *7*. Now there are but *Sixty One Verses* in the Psalm which do so end: And if *two Thirds* of the Verses must be altered in a Psalm, which *Le Clerc* thought would most favour his Design, it is no Difficulty to guess what Alterations must be expected in other Places.

But the Integrity of the *Hebrew Text* having been constantly maintained against the *Church of Rome*, by all Perswasions in the *Protestant Religion*, it is the more Admirable, that such a Notion should be started in this Age; a Notion attended with the worst of Consequences, and which may be confuted by so many Arguments.

For *First*, The Notion of these *Changes* and *Alterations* in the *Bible* is *Injurious to God's*

Gods Providence, as if he had not taken the same Care of the *Sacred Canon*, which we see daily taken of *Authors*, far *Inferiour in Value*; Who doubts but we have the *Genuine Writings of Homer, Pindar, Herodotus, &c.* without any material Alteration? And if the *Providence* of God hath kept these free; Why should he not do the same by his own *Word*? The *Samaritans* made but one Alteration in the *Pentateuch*, and we find it easily Detected. The *Church of Rome* hath as much endeavoured to corrupt the *Fathers*, but we know they have failed in their Attempt. And therefore (as our Saviour argued) [q] *If God cloatheth the*

[q] *Matth. 6.*
26. 30.

Grass, shall he not cloath us? And if he feeds the Ravens, shall he not feed us? So if his Providence preserves such Books as these *Intire*; Shall he not do the same by the *Holy Scriptures*? These were the *Oracles of God*, given his own People, to be a Guide to them and to us, to shew us what we must do to please him, and obtain *Eternal Life*; to fore-tell the *Messiah*, that *After Ages* might be confirmed thereby in their Knowledge of him; and can we imagine that he would suffer these Books to be thus *Transposed, Changed, and Altered* almost in every *Verse*, when he hath taken
such

such Care of *Heathen Writers* ? Certainly, the *various Condition* of the *Jews*, the *Enemies* which the *Scriptures* always had, and the *Mistakes* which might happen by *Transcribers*, should not suggest to us, such Alterations, but only cause us so much the more to Admire the *Providence of God* in this Particular; and if to outward Appearance it seems *impossible* but that Alterations should be made, yet let us consider that *with God all things are possible*, and beware of opposing by our Arguments his *Care* in so *Weighty* a Concern.

Secondly, Had there been any *Faults*, or *Transpositions* of this Nature, there is no Doubt but our *blessed Saviour* when he was on Earth, would have taken Notice thereof and discovered the same. He constantly taxt the *Pharisees* with their Crimes, and certainly their Negligence in this Matter would have been none of the least. On the other Hand, he commands his Hearers to *search the Scriptures*, he commends, and quotes them, and sufficiently vindicates their Authority, and certainly in such Cases he would have taken Notice of these *Transpositions*, if there had been any.

Thirdly, If there are any *Transpositions* in the *Psalms* or any *Parts* of the *Old Testament*, we may as reasonably suppose them

in the *Five Books of Moses*, as in any other Part. These are the most *Ancient Records*, and therefore so much the more subject to the *Injuries of Time*. Now that the *Books of Moses* were not thus *Transposed*, is plain from the *Hebrew Pentateuch* in the *Samaritan Character*, of which we have this Account. When (r) *Shalmanizer* had carried away the *Ten Tribes*, and brought them from other Countries to dwell in *Samaritania*, they introduced a *Mixture of Religions*, and were plagued with *Lions*, which was imputed to their not knowing the *Manner of the God of the Land*. Accordingly one of the *Priests* was appointed by the *King of Assyria* to dwell there and teach the *People*; and then, at least, we may suppose they had the *Pentateuch* brought them from *Jerusalem*, if they had it not from the *Time of their Rebellion* against the *House of David*. When *Arch Bishop Usher* employed, and sent *Men into Asia*, to buy up all the *Oriental Books* which could be met with, he recovered one *Hebrew Pentateuch* in the *Samaritan Character*, and another in the *Samaritan Language*; and he who compares each of these with the *Hebrew Bible* will find them to differ very inconsiderably, except

(r) See the *Appendix* to the *Polyglot Bible*, concerning the *Samaritan Version*.
2 King 17. 3, &c.

except where the *Mount Garizim* seems mentioned by a Design, or some whole *Verses* have been *Transposed*; and the greatest Number of Differences are Occasioned only by the Adding or Omitting the Letters, (i) and (j), in such Places, where the *Sence* and *Pronunciation* remain intire. Now if either the *Samaritan* or the *Hebrew* had been altered, they could not have agreed so well, as that in most *Verses* every *Letter* is the same. And, since the *Jews* had no Dealing with the *Samaritans*, but wrote in another *Character*; this is such a Providence for confirming the Truth of the *Hebrew Text*, by their Agreement in this Matter with each other, that we may from hence conclude their most *Antient Books* have been thus preserved, and consequently we have less Reason to doubt of the Rest.

Fourthly, if the *Jews* had thus *Transposed* the *Scriptures*, it must either have been *Accidentally*, or with *some Design*. It could not have been *by Design*, since all those *Texts*, which Confute their Religion, are left Full and Plain. Besides, if these *Alterations* were *Designedly*, the *Design* must have been *Discovered*, which would, no doubt, have been to favour some *Error*.

(b) *Bellar-
mine, Tom. 1.
De Verbo
Dei. Lib. 2.
Cap. 2.*

But, [b] *Bellarmino* (who was well *Skilled*

in *Hebrew*, and would have been glad of this *Argument*, to invalidate the *Text*, and thereby to confirm the *Authority* of the *Vulgar Translation*) was very sensible that it would not bear the *Test*, and therefore did not insist upon it, but freely own'd the contrary. If it was *Accidentally*, either it must happen all at once, or at several Times, by the *Carelessness* of the *Transcribers*. Now we cannot imagine that any *Transcriber* should be so *Careless*, as to *Transcribe* the whole *Book* of *Psalms* being in *Rhyme*, with so many *Faults* that the *Rhymes* are hardly to be met with in most *Verses*, and that the other *Transcripts* had not confuted it, or that all the rest should Perish, and this one remain, or that the *Jews* should have consented to, so prodigious an *Alteration* at one Time. Or if these *Alterations* had been made without any *Design*, it is impossible that the *Rhymes* should have been so universally lost, and the *Sence* remain to be understood; especially since all the *Words* corrected by the *Masorites*, do either *Mar* the *Sence*, or plainly appear to be *Contrary* to the *Rules of Grammar*. These *Suppositions* seem very *Aburd*. Neither can we suppose these *Alterations* crept in, by *Degrees*, since then our *Antient Copies* would not have *Agreed* so perfectly with each *Other*. We find some

Errors crept into the *Greek Manuscripts* of the *New Testament*, but they are easily *Confuted* by comparing them with others, and it would have been the same in respect of the *Hebrew*. Besides, these *Alterations* could not have been before the Time of *Christ*, since he would have mentioned, at least, some of them: neither could they have been after, since *Copies* of the *Bible* were so *Common*, and there were so many *Different Translations*, that such *Mistakes* might have been easily *Discovered*. Or had there been such *Transpositions*, they must either have been before the *Ten Tribes* had a *Copy of the Law*, or since; we cannot Prove them to have been before, since we know not but they had this *Copy* from the *Beginning*; neither could they have been since, because the *Differences* would have been more *Material*. For this Reason they could not have been in the Days of *Josiah*, as *Le Clerc* seems in one Place to suppose. Or if it was thus *Transposed* before the Time of the *Septuagint*, then his *Arguments* from thence are not *Conclusive*: neither could it be since, because it is apparent that the *Septuagint Version*, if it doth not vary from the *Sence* of the *Original*, doth generally keep close to the *Order* of the

Words, as far as the Propriety of each Language will conveniently admit.

Fifthly, There could be no such Transposing of Words, because there was a Standard kept at Jerusalem, both in the Palace, and in the Temple: one was placed in the King's Custody, and the other in the Ark; and this was done by the Command of God. There it was in the Time of David, in the Time of Josiah, and at their Return from Captivity. From hence they fetched it, when it was Translated into Greek, and therefore, no doubt, it remained until the Destruction of the Temple, at least, until many Copies were dispersed in Judæa, Chaldaea, and Egypt: so that such a Standard as this would have corrected any of these Errors: or else such Errors as should happen, might be corrected from the Multitude of Copies.

Sixthly, The Care of the Masarites, or Scribes, was so great in Numbering the Letters, the Verses, and the Accents, with all other Things of this Nature, and also in taking Notice of the Different Readings, that it was not possible any such Mistake could happen; and this Order among the Jews continued from the Time of Ezra, until after the Fifth Century.

Seventhly, If some Copies had at first been

been *Transposed* and *Altered*, it is very strange that the next *Copier* had not corrected those *First Errata's*, and more especially the *Rhymes*, whose *Transposition* could not but have been more *Visible* at *First*; and most easily *Amended*. We cannot suppose any *Copier* to be *Ignorant* of the *Language*, since no such Person would have been willing to *Undertake* it, or have been *Intrusted* with it. And we cannot suppose any one who had *Skill* in the *Hebrew Language*, would have passed over such *Notorious Mistakes* without *Correction*.

Eighthly, If the *Rhymes* had been lost by *Transposition*, it is strange that the *Acrosticks* which we find in several *Psalms*, and the *First Four Chapters* of the *Lamentations*, and the *Last Chapter* of the *Proverbs* had not been also lost; and also the [a] many *Rhetorical Figures* we find in the *Psalms*, and especially those which consist only in a due [a] See Pag. 94, &c. *Position of Words*, (such as an *Anaphora*, *Epistrophe*, *Symproce*, *Anadiplosis*, &c.) had not been lost also. But these being *Preserved*, are a sufficient *Argument* that the *Rhymes* (if they had been there) would have been *Preserved* also.

Ninthly, The *Hebrew Language* is of such a *Nature*, that it will not bear a *Tran-*

sposition without *Altering* the *Sence*. This is one Reason which has been already urged, that its *Poesy* consisted not in *Meter*. In *Latin* or *Greek*, we may indifferently place the *Nominative*, or the *Accusative Case*, either before, or after the *Verb*; the *Genitive* either before, or after the *Substantive*, and that either immediately, or at a distance, or make almost any other *Transposition*, and the *Sence* shall be the same: but it is evident that the *Hebrew* cannot be so *Transposed*.

Lastly, It is no small *Argument* against the *Transposition* and *Alteration* of the *Text*, that *Le Clerc* (a Man so Eminent for his Learning) cannot fix the *Time* when this happened. In one place he seems to fix it upon the *Time* of *Josiah's* Reign. In another Place he concludes it must be since the *Translation* of the *Septuagint*, because he draws some of his *Arguments* from thence: And therefore since he could not fix the *Time* when this happened, we may probably conclude from thence, that it did not happen at all.

But *Le Clerc* to Prove his *Notion*, tells us, that there are some Places in the *Psalms* where there are no *Rhymes*, and the *Sence* is very *Intricate*, but with a *Rhyme* (and such other *Alterations* as he pleased) the *Sence* is very *Clear*. Tho' at the same *Time* he forgets

gets that there are many Places where there are no *Rhymes*; and the *Sence* is very *Evident*. Accordingly he instanced in [c] *Two Texts*; in both which he looks upon the *Sence* to be very *Obscure* (and the *First* is sufficiently obscured by his own *Translation* of it) but by making some *Alterations* in the *Hebrew* (as *Hopkins* and *Sternhold* hath made in the *English*) a Man may render the *Sence* thereof more *Clear* and *Evident*; and indeed put what *Sence* he pleaseth upon it. And as to the [†] *Second Text* he mentions, he tells us, that *supposing* such *Alterations* as he hath made, both *Rhyme* and *Sence* are very good. And indeed if we *suppose* that, we may as easily *suppose* any Thing else: and that the *Authority* of the *Old Testament* shall not depend upon the *Hebrew*, as it is in our *Printed Copies*, but upon such *Alterations* as *Le Clerc* is pleased to make to reduce it to *Rhymes*.

[c] *Psal.* 2.

6, 7.

[†] *Psal.* 16.

1, 2, 3.

He also tells us, there are some *Additions* in the *Septuagint* which are not in the *Hebrew*, and these, if *added* to the *Hebrew*, will make a *Rhyme*. [d] In one *Vers*e *αχ' ερωσ* is *added Twice*, and he thinks it must be for this Reason. But if this was granted, there must be something more *added* or *changed* to make

[d] *Psal.* 1.

4.

make a *Rhyme* to the latter part of the *Verse*, so that we shall never know what *Alterations* will content him. However, not to insist hereon, he tells us of [a] another *Verse* which is more remarkable, where it is in the *Hebrew*, *God is a righteous judge, and a God who is in anger all the day*. Now this he saith is contrary to other *Scriptures* which represent God as *Patient*, and *easy to be entreated*, and *exercising his anger but for a moment, whilst his mercy endureth for ever*. But *Le Clerc* could not be ignorant, that as God is *Merciful*, so he is also *Just*; and as he is said to be *Patient*, so in other *Places* his *Wrath* is said to *wax hot*, and we read that *Vengeance is His*. But our *English Translation* expresseth the *Sence* of the *Original* in a very clear and unexceptionable *Manner*. God's *Mercy* and his *Justice* have their different *Objects*. *God judgeth the Righteous, and God is angry at the Wicked every day*. It is true, the Words, *at the Wicked*, are left out in the *Original*, but the *Verses* following shew that they must be so understood; and when the *Hebrews* speak of contrary *Subjects*, such an *Ellipsis* as this is agreeable to the *Property* of that *Language*. Thus, *Exod. 14. 20. The Angel of the Lord came between the Camp of the Egyptians, and the Camp*

[e] Psal. 7.
Y2.

Camp of Israel, and it was a Cloud and Dark-ness to the Egyptians, but it gave light by Night to the Israelites, so that the one came not near the other all the Night. Here the Persons to whom the Angel of the Lord was a Cloud, and also gave Light, are not expressed in *Hebrew*; but it appears by the Sense, and by the Words following, that they must be added in a *Translation*; and if we take the same Method in the other Text, the Words will be clear and plain, and free from the *Misconstructions* which *Le Clerc* puts upon them.

Another Reason he urgeth is, because in one [f] Place the Word בן *The Son* is a *Chaldee Word* instead of the *Hebrew* בן and placed there (as [f] *Psal.* 2 12. he saith) to *Rhyme* with another in the same *Vers*. But if we allow of all these Alterations and Mistakes, which *Le Clerc* supposeth, it will be very difficult to prove that this was not one of them. However, not to insist hereon, we may suppose that the word בן *The Son*, might be here used to allude more fully to our *Saviour*, who often called himself in *Syriack* (the Language of his Country at that Time) בן אדם or *The Son of Man*. But besides this, it was customary in the *Old Testament*, when God spake of something

re-

relating to other Nations, to borrow an Expression, or Word from another Language. When God commanded his People to forewarn the *Chaldeans* of their *Idolatriy*, he tells them [g] what to say, and expresseth it in the *Chaldean* Dialect. The second Word [b] *Qween* is a *Chaldean* [g] *Jer.* Word signifying a *Queen*, and yet it is used in the *Hebrew* [b] *Neb.* when spoken of another Nation. And when the Church of *Christ* was represented by a [i] *Psal.* *Queen*, the *Holy Ghost* makes Use of this Word to shew the Conversion of other Nations, as well as the *Jews*. And therefore *David* in the aforementioned *Psalme* advising the *Kings and Judges of the Earth* to submit to *Christ* (meaning the *Affyrians*, whose *Monarchy* was long before erected) might use a Word, which they then understood, and this is a more material Reason, than that it was inserted for the sake of the *Rhyme*.

Thus he also tells us of the [*] *Suffix* which is not an *Hebrew*, but a *Chaldee*, or a *Syriack Suffix*, and inserted for the sake of the *Rhyme*. But as one *Swallow* makes no *Summer*, so such a single Instance

[*] *Psal.* 103.
3, 4, 5. and
Psal. 116. 7,
19.

stance cannot justly conclude the same of the whole Book; especially since several Instances may be produced in other Books of the *Hebrew Bible*, where the *Chaldee Dialect* is Imitated; and of which *Bythner* gives us accidentally some Account in his *Chaldee Grammar* bound up with the *Hebrew*.

(||) *Psal.* 135. 9.
Psal. 114. 8. *Psal.*
 116. 19.

However, as this *Affix* makes a *Rhyme* in these two Places, so it is used in (||) other Places without making any *Rhyme* at all.

His last Argument for the *Transposition* of the Text, is the *Variations in several Places of the Old Testament*, of which he gives us some Instances. The *Fourteenth* and the *Fifty Third Psalm* seem to be the same, and the like may be said of the *Eighteenth Psalm*, and the *Twenty Second Chapter of the Second Book of Samuel*, with some others. But this doth not answer his Design, since neither of these Places do abound with a *Rhythmical Poesy*, and therefore may be urged as strongly against his *Hypothesis*, as for it. For if either of these may be allowed to be true, then it appears that his *Notion* is false, and if both these are False, then it will be a difficult Matter to find what is True. But these *Variations* will not prove any
Transpo-

Transposition, or Alteration of the Text.
 The *Ten Commandments* appear Recorded both in *Exodus* and *Deuteronomy*, these differ from each other, but yet there hath been no Alteration of Words from the Copies; since the *Samaritan Pentateuch*, and the *Bible*, both in the *Hebrew* and *Samaritan Character* do exactly agree, as to these Particulars.

But *Le Clerc* could not be ignorant how many Instances might be produced where the *Rhyme* seems studiously Avoided, as [k] in some Places by leaving out

[k] *Psal.* 29. 9.

[l] *Psal.* 114. 2.

Psal. 150. 2.

[m] *Psal.* 106. 13.

[u] *Psal.* 103. 6, 7.

[o] *Psal.* 104.

[p] V. 7, 9, 10, 22,

26, 27, 28, 29, 30.

[q] V. 8, 11, 16.

32, 35.

[r] V. 17.

the *Affix* (i) in [p] some Places by putting a Word in the *Plural Number* which would have *Rhymed* in the *Singular*: or [m] by placing a Word in the *Singular Number* which would have *Rhymed* in the *Plural*. In one [n]

Place the Letter (i) is *Paragogically* added once in each Verse, which otherwise might have *Rhymed* in two several Places. And in [o] another Psalm the Letter (i) is [o] sometimes Added, and [q] sometimes Omitted. Nay, [r] it is Added in one Part of the same Verse, and Omitted in the other,

other, as it were on Purpose to avoid a Rhyme, whetens if it had been always either Added, or always Omitted, the Rhyme would have been abundantly more apparent. Many more such Observations might be added if there was Occasion.

But *Le Clerc* is very sensible that the Care which the Jews had to preserve the Scriptures intire, is a very *Material Objection* against his Hypothesis, and therefore he endeavours to Answer it in Six Particulars First; he tells us, that the Law of Moses hath never been intirely observed by the Jews, and the Prophets have reproached them for the same, and therefore they had not that Care which we imagine.

God knows that we of this Nation live not up to the Rules which *Christ* hath set us, but are justly liable to be reproved for many Immoral Practices. But (*blessed be his Name*) we cannot be charged for Corrupting the Text, neither have any Errors crept into it by our Negligence herein. The Prophets shewed the Jews their Sins, but never reproached them for altering the Text, and therefore this was a Crime that they were not guilty of. But he saith, that *tho* Moses had ordered the Kings a Copy of the Law, yet *Josiah* having reigned Eighteen Years knew it not. The Exemplary
of

of the Temple was taken away and not read, and therefore the Jews had not any Care of their Books at that Time. But in Answer to this, tho' *Josiah* did not know it, yet *Hilkiab* the High-Priest knew it. If the Exemplary in the Temple was lost, yet it is no Argument, that it was corrupted, since it was found again, but it may rather be an Argument to the contrary. Here was a Copy of the Law kept in the Temple, mislaid for many Years, and afterward found: this was therefore an Excellent Standard to correct others by, because of its Antiquity; and being lost for that time, was not liable to the supposed Corruptions of an Idolatrous Age. Besides it doth not appear that *Josiah* knew it not. It is Record-

ed of him, that [r] he walked in
 [r] 2 Chron. 34. 2. all the ways of David his Fa-
 [s] Psal. 119. 97. ther (who [s] Meditated in the
 [t] 2 Chron. 34. 3. Law of God all the Day) and
 [u] V. 14. 15. that [t] when he was young, he
 began to seek after the God of
 David his Father, and [u] began
 to purge his Kingdom from Idolatry, before
 this Book of the Law was found. It is also
 Recorded, that when he had given Orders
 for the Repair of the Temple they found
 the Book of the Law, and *Shaphan* brought
 it and read in it before the King. But
 this

this is no Argument that the King did not know it before, unless we will suppose that no Man reads, or hears the same Book twice.

It is true that he [x] rent his Cloaths, at the Hearing of it, [x] Verse 18. 19.

thence is that it did the more Affect him.

There are many *Christians* who receive not the *Sacrament of the Lords Supper* until they are upon a sick Bed: Shall we therefore think that they did not know it to be their Duty, or did not hear of it before?

No, but only that the Hearing thereof did not make such an Impression on them 'til then. *Josiah* had the *Book of the Law*, only he did not take Notice of some Particular Passages;

and indeed if he had not known it was the *Book of the Law*, we cannot suppose that he would have exprest such a Concern at the reading he knew not what.

His second Argument against the Care of the *Jews* is, That though several of the Antients say that *Ezra* restored the Bible into Order, yet in [y] the Genealogies of *Ezra* there are many [y] *Ezra* 7: 3.

Omissions; which could not happen but by the Negligence of the Copier; in one Place there are six Genealogies Omitted in the Genealogies of *Ezra*. There is also such a Difference in Calculation between the Books

I. of

of Ezra and Nehemiah, in Regard to the Number of those who returned from the Captivity, that there are no other Means to resolve this Difficulty, but by Affirming that the Copiers have not taken such Care as they ought to write their Books.

In Answer to which, it may be considered, that if *Le Clerc* knows not any other Method to solve this Difficulty; yet he ought not to Affirm that there is not any, unless he could first perswade the World to believe that he knew all Things. Or if there were such Mistakes in such *Genealogies*, yet they will hardly prove what he would Infer from them. For if we allow some *Errata's* in such Books which are *Historical*, yet it doth not follow that there are such in those Books which are either *Doctrinal*, *Moral*, or *Prophetical*. If there were Errors in such Books, as are never cited in the *New Testament*, we must not infer the same of such Books, to which our *Saviour*, and his *Apostles* do often refer us. If there were Mistakes in *Proper Names* (they being but seldom used, and, since they had no Vowels, retained only by conjecture) it doth not follow that they might Err in writing *Common Words*, which they understood much better. Or if the *Proper Names* were wholly different, yet we cannot
Conclude,

Conclude, but they might be the same Persons, since it is easy to produce many Instances of this Nature among the *Jews*. The *Scriptures* were chiefly designed to teach us the Knowledge of *God*, of *Christ*, and of our Duty, and also to bring us to Heaven; and therefore Gods Providence might more particularly watch over those Parts, which are necessary thereunto, tho' it might suffer those Errors to creep into the other; and therefore what is thus argued in Relation to *Ezra*, may not affect the rest. Let us suppose that in [z] *Ezra* there are six *Genealogies* Omitted, yet this may be no Error.

In [a] one Text of the *New Testament* there are [z] *Ezra* 7. 3.
 Twenty Seven Generations [a] *Math.* 1. 20.
 Omitted, and in [b] [b] *Matth.* 1. 1.
 another *Fourteen*; and from thence we may observe, that the Word *Son* doth not always refer to the more immediate Parent, but also to some more remote. Now there are *Genealogies* enough mentioned to prove what was intended, namely, that *Ezra* was of the Posterity of *Aaron*, and it was needless to add any more. In [c] *Joshua* [c] *Josh.* 7.
 there are but three Generations 18.
 between *Achan* and *Judab*, and tho' the rest were left out which happened in that Space of above *four Hundred Years*,

yet the mention of these was so sufficient that the adding any more would have been *Superfluous*; and therefore this is no Material Objection.

As to the difference in the Calculation between the Books of [d] *Ezra*, and *Nehemiah*; they do certainly agree in the Main, which appears by Comparing the one with

[d] *Comp.*

Ezra 2. 64,

65, 66, 67,

with *Neh.*

7. 66, 67,

68, 69.

[e] *1 Sam.*

18. 6, 7.

the other. The only Difference is, that *Ezra* reckons *Two Hundred Singing Men*, and Singing Women; but *Nehemiah* reckons *Two Hundred Five and Forty*. Now this may be accounted for, if we suppose that *Five and Forty* of these might go up first to *Jerusalem*,

to entertain the Remainder, at their Arrival there, with the best *Musick* which they could, as [e] they met *David* returning from the Slaughter of *Goliath*, as it was their Custom on such Solemnities.

If we grant this, then both these Accounts might be true. There are *two Hundred* which came up to *Jerusalem*, with their Brethren, but *Two Hundred, Five and Forty* in all. As to the different Account of the Children which are mentioned, we may reasonable suppose that the Word *12* in this Place signifieth not *a Son*, but rather such as went with their Leaders; since it is impossible

possible that one Man in *Seventy* Years time should have above *Two Thousand Sons*, or *Children*. The [f] *Sons of the Prophets* were such as were taught in any School by the Prophets. St. *John* [g] calls those who were taught by him *Children*. The *Singing Boys* in the *Temple* (as I suppose) were called [b] the *Sons of Asaph* *Heman*, &c. who were *Singers*. A *King* is often called *Pater Patria*, the *Father of his Country*, and thus by a *Common Metaphor* the Word *Children* may signify any inferiours who were guided by another. If therefore it signified such as followed their respective *Captains*, there may be no *Contradiction* since in their *Journey* they might go from one *Company* to another, and so [i] *Ezra*, and *Nehemiah* might reckon them at different times; one of them as they came out from *Babylon*, and the other as they came into *Jerusalem*.

[f] 2 Kings 2. 3.
 [g] 1 John 2. 18.
 [b] 1 Chron. 25. 9.
 &c. Psal. 45. &c.
 Tit. 2 Chron. 5. 12.

[i] Ezra 2. 1.
 Nehem. 7. 6.

As to the *Agreement in number*, between those which are number'd at their going out of *Captivity*, and their coming to *Jerusalem*; it cannot seem strange, if we consider what *Wonders* God did daily work for the *Children of Israel*, and therefore as

his Providence was seen at their coming out of *Egypt*, insomuch that (k) *their Raiment waxed not old upon them, neither did*

(k) *Deut. 8. their feet swell during the Space of forty years in the Wilderness,*

(l) *Numb. 4. and of (l) twelve thousand men 31. 4. 42. which subdued the Midianites in*

Battel, not one was lacking; so it might be as visible at their Return out of Captivity: insomuch that of all those which was stirred up by God to come from Babylon, none might die, until they arrived at Jerusalem.

As for the Mistakes which might happen in the *Proper Names*, I shall not dispute about them; since no *Copier* is infallible, and an Error of this Nature is not so easily corrected, but may be transmitted from *Copy to Copy*.

The *Four last Arguments*, which *Le Clerc* urgeth against the Care of the *Jews* are designed to prove, that *after their Return from the Captivity, the Hebrew Language was forgotten by them, and it so continued for many Ages.* But supposing it was thus, yet it could not produce a Corruption of the *Hebrew Text*, but only occasion a very few *Copies* to be taken thereof, and as those *Copies* have been preserved by the Providence of God, so we have the greater Reason to think them Pure. The *Perfick Language* is

under-

understood by very few in this Age. Now we have some *Persick Books* in the *Library* at *Oxford*; and there is so little Reason to think them corrupted because the *Language* is not understood, that we may rather think them the more *Authentick*. And therefore, notwithstanding the *Cavils* of *Modern Writers* against the certainty of the *Hebrew Text*, I see no Reason to disbelieve ^(m) *Josephus*, who lived at *Jerusalem* whilst the *Second Temple* was standing, and faith of his own Nation, that they did give as great a Credit to the Antient Writers of the *Scriptures* as to those things which later Authors have mentioned; and notwithstanding they have been so long written, yet in all that Time no Man durst presume either to alter, or blot out any thing therein contained. For all the *Jews*, even from their *Cradle*, do believe these *Books* to be *Sacred* and *Divine*, and therefore give all Credit possible unto them; yea, and would willingly suffer *Death*, rather than do the *Contrary*: And therefore we cannot believe that the *Transcribers* would be so careless in this Concern.

(m) Josephus
against Ap-
pion. Book I.

I don't suppose that no *Errors* are crept into the *Hebrew Text*, tho' it may be safely affirmed that they are not *Material*. Some *Editions* of the *Bible* differ from others, in

many Letters, and sometimes in whole Words, which shews that there may be Mistakes in putting one Word for another; or especially one Letter for another; and that tho' the Scriptures were infallible, yet such as Copied them from their first Originals were not; and therefore the Care of the Maschites was greatly to be commended in correcting such Errata's.

This is the utmost that can be granted of Le Clerc's Notion, viz.

That in the Collection that was made of the Books of the Old Testament some Disorder might happen; that there might be such regard had to some Copies, as not to alter some manifest Faults which were in them; but that instead thereof they might have markt on the Margin that which was the true Reading: And a Superstitious Conceit, might have afterwards crept in, and continued in after Ages, of a Mystery in that Matter, upon their first suffering these Faults to continue in the Text, with the Marginal Annotation of the Correction of them. There might be also other Marginal Annotations of the Names of Places, set against the Antient ones, to guide the Readers Judgment; and afterwards the Modern Name might have been writ instead of the Antient. There may be in several Places such Letters

ters as are like each other, mistaken the one for the other. In some Cases the Original might be obscured by the injury of Time, and a *Transcriber* not well understanding it, might by *Mistake* Obscure the *Text*. All the Numbers of *Persons* as well as of *Years* might have been writ in *Numerical Letters*, tho' afterwards they came all to be set down in *Words* at Large: And while they were in *Letters*, as some might have been worn out, and lost in *Antienter Copies*, so others might by *Mistake* be Added in their *Room*. Neither could Mens *Mentories* serve them so well to correct *Mistakes* in Numbers, as well as in other Matters, But all this affects other Parts of the *Scripture* more than the *Psalms*; and after all, there is little Reason to think the *Mistakes* to be so many, as to alter every *Verse* in a whole Book, insomuch that the *Rhymes* contained therein should be so hard to be perceivd.

However, it must be confessed, that there are several *Rhymes* in the *Psalms*, and some are Regular, such as (*n*) those cited in the *Margin*. But they are so very rarely to be met with, that they may all be reckoned purely Ac-

(*n*) *Psal.* 2. 3.
Psal. 8. 5. *Psal.* 44.
 2. *Psal.* 47. 3. *Psal.*
 54. 1, 2. *Psal.* 55. 1.
Psal. 78. 1. *Psal.* 79.

4. *Psal.* 89. 18, 31. *Psal.* 121. 3. *Psal.* 132. 7, 8. *Psal.*
 144. 3. *Psal.* 148. 18.

cidental

cidental, and in such a Manner as could hardly be Avoided. And whoever considers the Nature of the *Hebrew Language*, how it is adapted for *Rhymes*, and at the same time views those Parts of *Scripture* which are call'd *Poetical* (where each *Verse* consists of *two Parts*, which are almost *Synonymous*) may justly wonder that there are no more, and conclude that the *Pen Men of the Holy Scriptures* did rather endeavour to Avoid than Affect them. Are there *Rhymes* in the *Psalms*? There are also in other Parts of the *Scripture*; in the *Sixty Third Chapter of Isaiah*, we may so *Transpose* the *Words*, as to find but one *Verse* without a *Rhyme*, and therefore allowing such a *Liberty* this will be a *Poem*, as much as any of the *Psalms*. Besides, we have *two* remarkable *Rhymes*, the one in *Judge. 14. 18.* *If ye had not plowed with my beifer, ye had not found out my riddle.* And the other *1 Sam. 18. 7.* *Saul hath slain his Thousands, and David his Ten Thousands.* In both these we have *Measure* and *Rhyme*, and, no doubt, they were both known to *David*. Now if these were *Accidental*, why may not those in the *Psalms* to be so too, since there are none in the whole *Book* more clear and evident? But if they were designed, then it is plain, that they had a *Rhythmical Poesy* in the Time

of *David*, and therefore we may wonder that the *Psalms* did not affect it more visibly, or that it should be lost, since the *Verses* of *Homer*, and *Orpheus*, who were near the same time, remain intire.

And as there are *Rhymes* in the *Original* so (with such allowances) a diligent Observer (o) *Psal.* 19. 9. might find some in all *Translations*. Thus in our (o) *Reading Psalms*.

The fear of the Lord is clean, enduring for ever:

The judgments of the Lord are true, and Righteous altogether.

This *Verse* may be more remarkable, because in our *Poetical Translation* thereof, we have retained the same *Rhyme*, and the latter Part of this *Verse* without any Alteration: And yet we should justly ridicule any one, who for this Reason should affirm all our *Reading Psalms* to be written in *Rhyme*.

In the *Arabick Translation* of *Psal.* 144. 30. the *Rhyme* *U* (or *ouma*) is four times successively repeated, at the End of a *Pause*, and it was also repeated twice in the *Twenty Second Verse* of the same *Psal.*, and this is as much as most of the *Psalms* in the *Hebrew* will regularly afford us. But no one affirms

affirms the *Arabick Psalms* to be witten in *Verses*.

The *Chaldee* and *Syriack* abound with *Rhymes*, occasioned especially by their *Emphasis* at the end of a *Word*; insomuch that we hardly meet with a *Verses* in either of these *Languages*, but with *Transposing* would admit of such *Rhymes* as these.

If we look into the Beginning of the *Bible*, the *First Verses* makes a *Rhyme*, by *Transposing* the *Two* last *Words*. In the *Second Verses* there is another *Rhyme* *והיה ויהי* and the same do *Rhyme* to each other in the *Syriack*, and *Arabick Translation* (tho' perhaps the *Translators* knew not the *Hebrew*, but took their *Versions* from the *Greek* alone) we find some *Rhymes* in *Robertson's Hebrew Testament*, as *Mark 7. 30.* *והיה ויהי* *היה ויהי* so *Luke 7. 30.* *והיה ויהי* *ויהי ויהי* which is repeated again *Chap. 8. 48.* In the *Song of Zachariab*, *Luk. 1.* the *Affix* (*ו*) is twice *Rhythmically* repeated, *ver. 71.* a *third Time* in the first Part of the *71st Verses*, and again *ver. 74, 75, 78, 79.* and therefore we might as rationally infer, that not only the *Hebrew Psalms* were written in *Rhyme*, but also the whole *Bible*; the *Chaldee*, *Syriack*, and *Arabick Translation*, the *Hebrew Testament*, especially the *Song of Zachariab*, and in short, the Works of

of every *Writar* in any of these *Languages*, so that I shall only add the *Opinion* of (m) *Baxtorf* (a *Man* of indefatigable *Industry* in *Advancing* the *Hebrew Language*) who tells us, that *the Rhymes were not affected, but only such as happened by chance, and of their own accord; for they do not seem to be framed by any Art or Study.* And as the *Rhymes* in the *Book of Psalms* may be reckoned *Accidental*: so we cannot suppose that the *Antient Musick* of the *Jews* did any way resemble the *Method of Singing* the *Psalms* in the *Parish Churches* (much less any other) but rather resembled, *The Chanting in our Cathedrals.*

(m) *Baxtorf's Thesaurus Grammaticus. Pag. 629.*

C H A P. VIII.

Of the Nature of the Accents.

THE next Particular to be considered in our Search after the *Temple Musick*, is *the Nature of the Accents.* Now these are no less than *Five and Twenty*, and therefore may be justly thought to *Introduce a very great Variety.* Besides, their

their Names are remarkable, as they are derived from the *Chaldee*. (a) *Sakeph Gadol*, or the *Greater Lifter up*; as if it designed the *Musick* to be very *Loud* at the

(a) זקף גדול

(b) זקף קטון

(c) פשחא

(d) תביר

same Time, (b) *Sakeph Katon*, or the *lesser Lifter up*; of the same Nature, tho' not of the same Degree. (c) *Pashta* signifies an *Extender* of the

Voice; and may seem to extend it with a *long and equal Sound*, like the זקועה or the *Sounding* of a *Trumpet*, with a *long plain Blast* among the *Jews*, and (d) *Tebbir*, viz. *Broken*, may denote a *Shake* or *Quavering* of the *Voice*, like the זרועה or *Alarm* among them (according as we *Translate* the *Word*) and in this Manner we might proceed to the *Rest*, and raise many *Conjectures* from their Names, concerning their Use in *Singing*. But there are *Four Material Objections* lying in the Way against this (tho' the usual) Method, which, I think, are not easily removed.

First, If every *Accent* had its paticular Use in *Musick*, to turn and wind the *Voice*, according to their Names, and to have a *Distinct way* of *Singing*, it would have been impossible; or at least, very tedious for

for the *Jews* to have perform'd so much *Musick*, as was allotted them; especially at their *Three Great Feasts*; but their *Vocal Musick* would have been a *Tiresom*, and not a *Delightful Service*.

Secondly, If the *Accents* did all of them Regulate the Manner of *Singing*, we might reasonably expect to find the same (e) Order of *Accents*, in every *Vers*e

of the same *Psalms*; where-
 as we hardly find two
Verses Accented alike in

(e) Appendix to the
 Polyglot Bible, Page
 28. Sect. 56.

any *Psalms*, where the
Words themselves do Differ, so that in such a
 Case the *Verses* could not possibly be sung with
 any *Uniformity*, or one *Vers*e like unto ano-
 ther, and the same *Tune* would hardly be
 sung twice throughout the whole *Book of Psalms*.

Thirdly, we find not only the *Poetical Books*, and the *Songs* which the *Israelites* used, to be mark't with the *Accents*, but also the *Prophetical*, and *Historical Books*, and also such *Chapters* in which there is a *Rehearsal of Proper Names*, and those which were of *Private Use* to the *People*, who were wholly ignorant of the *Temple Musick*. Besides, we find the *Targum of Onkelos* to be mark't with the *Accents*: So that their being used in such *Books* as were not intended

to

to be sung, shews that their Design is not to Teach us their Way of Singing.

Lastly, The Accents as well as Vowels, were not invented but by the (q) Masorites of Tiberias, in the Fifth or Sixth Cen-

(q) See Buxtorf's Commentarius Masoreticus, Cha. 9. Pag.

47.

Appendix to the Polyglot Bible Proleg. 3.

Sect. 38. Pag. 23.

Leusden. vol. 1. Pag.

251.

tury (This is the Constant and Uninterrupted Opinions of the Jews, and fully proved both by Buxtorf, and also in the Appendix to our Polyglot Bible; where all the Objections to the contrary are plainly stated, and fully Answered) They added the Vowels to the Text in Order to preserve the Hebrew Language from Oblivion, unto Posterity; otherwise by losing the Vowels of a dead Language the Pronunciation would have been also lost: and when they added the Vowels then they also added the Accents. If there was a Distinction of Verses before the Captivity (which probably there might be) I see no Reason to expect any more; and therefore the Accents cannot be of Use to Direct us in the Manner of Singing under the First Temple, because they were not invented untill almost a Thousand Years after the Temple was Destroy'd, neither can they be of Use since, because we know not of one Improvement which hath been made thereby;

thereby, and the *Jews* themselves, in their *Singing* at this Day, do not seem to Regard them.

From these *Objections* it is therefore evident, that little Regard must be had for the Names of the *Accents* in general, or for the *Accents* themselves, which keep not a Regular Order throughout the whole Book of *Psalms*; and as they are of so late an Invention, so we can only from thence Guess at the Notion which the Inventers had: And tho' this Amounts not to a Demonstration of what was in the *First Temple*, yet it may carry with it some Degree of Probability; since these *Masorites* were Men of Integrity, they were the greatest *Criticks* in the *Hebrew Language*, and Learning, [g] and the *Accents*, invented by them, and placed in that Order in which we find them, were designed to Point out unto us their way of *Singing*.

It must be Granted, that there is one Particular, in which almost all the *Verses* of the *Psalms*

do Agree, *namely*, that they have the *Accent* called *Silluk* at the end, which answereth to our *full Stop*, or *Period*; and *Athnak*

M once

[g] Buxtorf's *The Saurus Grammaticus*.
Pag. 33. *Ufus autem Accentuum triplex est. Primus, designant Musicam, sive rationem Cantus apud Iudeos, qui Textum Biblicum non legunt, sed cantillant.*

once only in the Middle, which answereth to our Colon; and they are constantly placed in this Order, tho' the Sense of many Texts may seem to require another *Pointing*: And as the like Order is observed in the *Pointing* of our *Reading Psalms*, therefore it will be requisite only to Enquire into the Nature of these *two* only, as being more pertinent to our present Purpose, and to compare them with our *Cathedral Service*.

In the *Cathedral Service*, the greatest Part thereof is sung in *Short Notes*, in *Unison* to each other, and are Prickt with *Quavers* in our *Chanting Tunes*: And this we call the *Chanting Part* of our *Singing*. This we may suppose was the Custom of the *Jews*, since in all this *Chanting Space* of our *Reading Psalms*, they have observed no Manner of Order, or Uniformity in the *Ascents*; which they would certainly have done, had they *Designed* in those Places any other Method in their *Singing*.

Neither is this only a bare Conjecture, since the [b.] *Scripture* seems to intimate the same; when God complain- ed of some who were at Ease [b] *Am. 6. 5.* in *Zion*, who *did Chant to the Sound of the Viol, and Invent to themselves Instruments of Musick like unto David*: Where we may Observe that this *Chanting* as well as *Invent-*
ing

ing of Instruments, is the Method which David used, and therefore, no doubt, it was the Method in the Temple.

And as our Translation Favours this Conjecture, so it is much more Evident from the [i] Hebrew. The Word Chant is פורטים

and comes from פרט a Particle, a small, or a little Matter. And therefore in Musick the פורטים or Chanters did Cut their Notes Short, as we do

[i] Buxtorf's Lexicon Hebr. פורטים modulantes. Amos 6. 5: vocibus scilicet minutim, et in Particulas quasi concisis,

also in our Chanting Tunes, and made them Small, or Little, not only like unto our Quavers, but also like unto that of David.

In our Cathedral Service, the Voices alter (before they come to a Colon, or a Period) from an Unison, in Order to make two Closes, where these two Marks are placed; and accordingly the Notes are longer, and usually markt with Crotchets, and the last Note of all with a Minim, or Semibreve.

The Middle Close at the Colon is usually made in some other Place of the Gamut, and differing both from the full Close of all, and also from the Chanting Part, (the Base usually closing in the Fifth above the Key) and the full Close of the Period ends in the Key it self in which the Musick is set. Like to this I suppose it to have been

in the Temple Service, immediately before their Accents *Atbnak*, and *Silluk*.

For First, the Words themselves will bear such a Construction The Word [k] *Silluk* in *Chaldee* doth very properly Signify the End, and [b] *Atbnak* Sig-

[k] מילוק *Finis, Absolutio, Completio. Hinc Accentus sic ob-*
catur apud Grammaticos, qui ultima cuiusq; versus *Præ-*
appositus, finem versus constituit. ארלוק *Ces-*
sare, Desinere, Finem habere, Finire. Bux-

torf, a Respiration, or taking Breath, as if it came from the *Chaldee* Verb מרס which signifies to Rest, and is the same in the Hebrew: So that each of these in Musick may signify a Close.

[l] אחרון
(m) Buxtorf's *The-*
saurus Grammaticus,
Pag. 31. and 32.
(n) See Buxtorf's
Epitome of the He-
brew Grammar Chap.
47.

Secondly, (n) These are the only Notes or Accents which change the Vowels in the Words under which they are placed: And the Change they make is either by leaving

out a Short Syllable, or by changing a Shorter Vowel into a Longer. Accordingly, to leave out a Short Syllable (which is not so proper at a Close) they sometimes transpose the Vowels (as הָ for הַ &c.) and also at other Times they change the *Bathack*, and *Segol* into *Kamiets*, and also *Sheva* or *Segol* into a Longer Vowel; so that from hence

we

we may Conclude, That the *Musical Notes* near these *Accents*, as well as *Vowels*, might be something *Longer* than in other Places; and consequently, the *Method of Singing*, to which these *two Accents* seem to Direct us, is observed in all the *Chanting Tunes* in our *Cathedrals*.

C H A P. IX.

Of the Titles and Inscriptions of the Psalms, and the Hallelujah, together with the Selah &c. at the end of several Verses.

THE last Particular which (as I suppose) gives us any light into the way of *Singing* among the *Jews*, is the *several Titles of their Psalms*; some of which, perhaps, may be of especial Use to us in this Enquiry, and may serve to shew us, that they had several Ways of *Singing*, or as we may venture to call them, *several Chanting Times*.

In this Chapter I desire the Reader to be as Candid as possible, tho' I should differ from him in his Opinion. I desire he would not condemn these Notions, because most of them are wholly new. And I presume he will more easily Pardon any Mistake

I may be Guilty of, since the Consequence of such an *Error* is not *Material*; since I shall only offer in many *Cases* my own *Private Opinion*, with submission to better *Judgment*, and shall not take it amiss if it is rejected: and since the only *Apology* I shall make for these *Notions* is, that they will agree with (and, if true, may serve to explain) every *Title* in the *Psalms*. However, since he who *Walks* in unknown *Paths*, or goeth out of the *Common Way*, is much more liable to *Mistakes*, than he who *Travels* in a *Beaten Road*, therefore I may hope to be the better excused: Especially since the most *Learned* among the *Jews* could not agree concerning the *Meaning* of these *Titles* (as appears from the different *Interpretations* of the *Septuagint*, *Chaldee*, and *Syriack*, and the *Various Opinions* of their *Commentators*) and since the greatest *Scholars* in later *Ages* have not been able fully to determine the *Sence* of the same.

First then, (presuming upon the *Readers Candor*) I suppose that these *Titles* do tell us the *Names* of the *Tunes* which they sang, and accordingly the loss of the *Tunes* is the cause that these *Titles* are so difficult to be understood. The Word (a) *קִישׁ* for the *Bow* is supposed by many to be the name of a *Tune*, which

(a) 2 Sam.
1. 18.

which was taught the Children of Israel, at the Death of Saul, and the Text in the Original look's fairly this Way. Accordingly, (b) Gregory cites and approves of Mariana who was the first (as he saith) of this Opinion. He saith, That David bid them, that is the chief Musicians, Heman, Athan, and Jeduthun, to teach the ignorant People how to Sing this Lamentation of David upon the Death of

[b] Gregories Notes upon some Passages of Scripture, Chap. 1. Pag. 2.

[c] Malvenda in 2 Sam. 1. 18.

Saul and Jonathan; and adds that the Septuagint will bear out this Interpretation, and also the Vulgar Latin. *Præcepit ut doceret filios Iudæ planctum.* and here (saith he) tis plainer yet that David commanded to Teach the Sons of Judah this Lamentation. Thus [c] Malvenda also. *Nec desunt qui hoc nomine Arcus Poemâ ipsum, seu Threnum, et Lamentationem, vel Næniam istam a Davide de Morte Saulis compositam intelligunt, q. d. Statuit David, ut doceret filios Iudæ canere hanc a se conditam lamentationem, nomine Arcus inscriptam.* And (d) Pool urgeth six very Material Reasons to prove the same. (Viz. *Arcus hic est Titulus sequentis Cantilenæ*) which he

(d) Pool's Synopsis Criticorum, on 2 Sam. 1. 18.

takes from several Commentators. If

then this Expression *the Bow* is supposed by many to be *the Name of a Tune*, it may not be amiss to Conclude the same also concerning the *Titles* of the *Psalms*.

Secondly, Supposing therefore that these *Titles* do tell us the Names of the *Tunes*, I may also suppose that they were never designed to confine the *Psalms* to those *Tunes* and to no other, but (e) only to keep the *Names*, and consequently (c) See P. 174. the *Musick* is self from being forgotten, and the *Præcentor* might have the Liberty to begin any *Tune* which he should think fit.

(f) Concerning the several *Titles* of the *Psalms*, see *Ainsworth's* Comment thereon, at the end of his *Pentateuch*, and the Chapter on this Subject, at the end of his Comment, and compare the same with *Byziner's Lyra Prophetica*, and *Buxtorf's Hebrew Lexicon*. Printed in Octavo.

(f) In our Editions of *Ravenscroft*, *Playford*, &c. the *Tunes* seem to be determined to such and such *Psalms*, but were never designed to exclude others where the *Meter* would bear the same, or to confine any to that *Particular Tune*. But they might when they pleased make use of *another Tune* for the same *Psalms*, or another *Psalms* for the same *Tune*.

Thirdly, I suppose the Word *by* in all these *Titles* (which we translate by the Word *Upon* throughout the *Psalms*) to be constantly

stantly set before the Name of the *Tune*, and ought rather to be render'd by these Words *To the Tune of*, or *According to*, since it is frequently used in *Scripture* in this latter Signification. Thus *to the Tune of*, or *according to* *Jeduthun*, *Psal.* 77. *according to* *Nehiloth*. *Psal.* 5. &c. And if we grant this Supposition we shall find *Fourteen Chanting Tunes* (for so I am forced to call them) *Thirteen* mentioned in the *Psalms*, and *One* in *Habbakuk*; namely 1 *Jeduthun*, 2 *Nehiloth*, 3 *Gittith*, 4 *Neginath*, or *Neginoth*, 5 *Mahalath*, 6 *Muth* *Labben*, 7 *Ajeleth* *Shabar*, 8 *Alamoth*, 9 *Jonath* *Elem* *Rebokin*, 10 *Sheminitb*, 11 *Shoshannim*, 12 *Shushan* *Eduth*, 13 *Shoshannim* *Eduth*, and *Lastly*, 14 *Skiggionoth*, and these Names are either of a very doubtful Signification, or else they plainly refer to the Antient Manner of Singing.

- 1 *Psal.* 77.
- 2 *Psal.* 5.
- 3 *Psal.* 8.
- 4 *Psal.* 61.
- 5 *Psal.* 53.
- 6 *Psal.* 9.
- 7 *Psal.* 22.
- 8 *Psal.* 46.
- 9 *Psal.* 56.
- 10 *Psal.* 6.
- 11 *Psal.* 45.
- 12 *Psal.* 60.
- 13 *Psal.* 80.
- 14 *Hab.* 3.

To Instance in Particulars.

First, The *Seventy Seventh Psalm* is Intituled *יְהוֹדָה לַיהוָה*

which we Translate, *to Jeduthun*, or *according to Jeduthun*. [f] *Jeduthun* was one of the *Chief Singers* at the *Temple*, in the time of *David*, and was probably the *Author* of a

Tune

[f] 1 *Chron.*
16. 41, 42.

Tune which went by his Name (as the Authors Names are now placed to the *Tunes* which they compose) but the *Tune* being lost, it is impossible to guess how it was Performed.

The *Second* is נִבְלוֹת mentioned *Psal.* 5. with this Particle אֲנִי before it, which we Translate upon (as we do the Word אֲנִי) or according to *Nebilotb.* *Grotius* tells us that the Word נִבְלוֹת signifies the *Buzzing* which the *Bees* do make, and was therefore often used to signify an *Instrument of Musick* among the *Jews*. Now it is certain that the Word נִבְלוֹת in *Arabick* signifies a *Bee*, and from thence some of the *Rabbins* might Conclude that the Word *Nebilotb.* was derived with the Addition only of the *Vowels*. If we derive it from the *Hebrew* Verb נָבַל its Signification is nothing to the *Purpose*, or if it could be derived from נִבְלוֹת it might signify a *Trumpet* a *Pipe*, or some such *Musick*. But as such a *Derivation* is contrary to the *Rules of Grammar*, so it would confound this Word with another, which comes from the same *Radix*. Supposing therefore that this Word comes from the *Arabick*, it may signify such a *Tune*, which begins in a low Note, like the *Buzzing of the Bee*, and ends in an *High Strain*, as in the first *Example*.

The

The *Third* is *רַבֵּץ* upon, or according to *Gittith*. *Pfal.* 8. This (if we believe the *Chaldee Paraphrase*) was an *Harp*, which *David* brought from *Gath*.

The *Fourth* is *נְגִינָה* upon, or according to *Neginoth*. *Pfal.* 61. This Word is used in the Plural Number, viz. *Neginoth*, in the Titles of *Pfal.* 4, and 6. and signifies, without Dispute, an *Instrument of Strings to be played upon with the Fingers*.

The *Fifth* is *חַבֵּל* upon, or according to *Mabalab*, *Pfal.* 53. This Word as it is supposed to come from the Verb *חָבַל* may signify some *Instrument of Musick* which was made hol-

Note, That the Examples are placed at the End of this Chapter.

low, and play'd upon like a *Trumpet*, or *Pipe*, or such like *Wind Musick*, and *Rabbi Solomon Jarchi* supposeth it to be some *Musical Instrument*. I take these three to be three *Tunes*, Composed according to the Air of these three *Instruments*, (and thus we have several *Tunes*, which we call, for this Reason, *Trumpet Tunes*, and *Hornpipes*, &c.) but for as much as we know not exactly the Nature of these *Instruments*, it is impossible to give any farther Description of these *Tunes*.

The

The *Sixth* is גבולות upon, or according to *Muth Labben*, *Psal.* 9. An *Eminent* (*a*) *Writer* of our own tells us, that

this in *Musick*, signifies the *Counter Tenor*; the Reason whereof, I suppose, is because the Words in *Hebrew* may be construed to signify *Death for the Son*, or *Singing Boy*, and therefore may imply a *Part* proper for *Lads*, when their *Voces* did Break, or Alter, and accordingly ceased to be, or *died away* from what they were before. I rather think it to be a *Tune*, where the last *close* was so low that the *Voices* of the *Singing Boys* could hardly reach them, and did therefore seem to *die away*, as in the *Second Example*.

The *Seventh* is על צלילי חמור upon, or according to *Ajeleth Shabar*, *Psal.* 22. which in *Hebrew* signifieth the *Hind*, or *Hart*, of the *Morning*; and the same Word is used *Psal.* 18. 33. Where *David* praiseth God, saying; *By his help I have leaped over the Wall. He maketh my Feet like Harts Feet, and setteth me upon my high Places.* I shall therefore fancy it to signify such a *Tune* as hath several leaps therein resembling the *Skipping of an Hart*, as in the *Third Example*.

The

The *Eighth* is *תורת על* upon, or according to *Alamoth*, *Psal.* 46. This was one of the (b) *Tunes* sung at the Bringing up of *Ark of God* from the House of *Obed Edom* the *Gittite*, while they play'd to the same with *Cymbals*, and *Psalteries*. The Word in *Hebrew* signifieth *Virgins*, and may therefore be supposed to consist chiefly of *High Notes*, and an *High Tune*, especially in the second Part, and the last close, as in the *Fourth Example*.

The *Ninth* is *ענת אלם רחוקים* upon or according to *Jonath Elem Rebokim*. *Psal.* 56. *Ainsworth* and *Bythner* would have this Title to be thus translated, concerning the *dumb Dove* in far Places, and that *David* speaks of himself, as of a *Dove* subject to Vexation, among the *Ravenous Kites* the *Philistins*, who were far from Gods People in Faith, tho' near in Habitation. But forasmuch as here is no mention made of a *Dove* in this *Psalms*, like *Psal.* 55. 6, 7. which bears a far different Title, I shall make bold to render it thus: *The dumb Dove with Notes at a Distance*, and shall suppose it to begin with *low Notes*, like the *Mourning of a Dove*, and then to rise by a *Leap* to a large *Distance*, as in the *Fifth Example*.

The

The Tenth is מְנַחֵם upon, or according to *Seminith* Psal. 6. and 12. [b] This was also a Tune sung at the bringing up of the Ark, together with [b] 1 Chron. 15. 21. that called *Alamoth*, when they See Pag. 183. probably made Use of the same Method of Singing, called in the *Psalms* מְנַחֵם and in our Translation rendered, to the chief Musician: Because in the Verse cited in the Margin, we find the Verb $\text{מָנַח$ which may be the same with מְנַחֵם (the Letter מ alone being omitted) since both Words come from the same Verb, the one being the *Participle*, and the other the *Infinitive Mood*; where we may also observe from 1 Chron. 16. 7, &c. that *Asaph* being *Præcentor* they sang the *Hundred and Fifth Psalm*, which had neither of these *Inscriptions*, or *Titles* annexed to it, and consequently [c] in such Cases they were at Liberty to use what *Tunes* the *Præcentor* thought most Proper. The

[c] See Page 168.
[d] Kircher's *Musurgia Universalis* Book 2. Sect. 2. concerning the *Tales*.

Word *Seminith* in *Hebrew* signifieth the *Eighth* or *Octave*, which is a remarkable Distance, and the most perfect *Concord* in *Musick*. [d] Kircher supposeth it signified a most lofty Sound, and clear Voice (in ὑπερδιὰ πρῶτον) and hence alone he saith it may be proved, that the use of the *Eighth* or

or perfect Concord, which the Greeks call *διὰ πέντε*, was formerly in Use among the Hebrews. I rather suppose it to be a *Tune*, which contains in it each Note of an *Octave*, together with the *Leap* of an *Eighth*, as in the *Sixth Example*.

The *Eleventh* is *שש* upon, or according to *Sheshbainim*, *Psal.* 45. and 69. The Word in *Hebrew* properly signifieth such *Lillies*, as consisted of *six Leaves*. But as it may be derived from the word *שש* which signifies *Six*, accordingly many interpret it, as signifying a *Musical Instrument of Six Strings*; but what this *Musical Instrument* was, there is no Account, either in the *Bible*, or in (*e*) *Josephus*, who tells us of those which were used in this *Time*.

But since the Word by its Termination seems to be of the *Plural Number*, I will suppose it to be a *Tune* which consisted only of *Six Notes in Compass*, and that therein is also contained the *Leap of a Sixth*, which I will fancy to be *Rising*, and another *Sixth* to be *gradually Descending* (and for these *Three Reasons*, the Word might be placed in the *Plural Number*) as in the *Seventh Example*.

(e) *Josephus Jewish Antiquities. Book 7. Chap. 10.*

Of

Of the same Nature therefore may be the Word **שלוש** *Shalishim*, used i *Sam.* 18. 6. and which we in our Translation, call *Instruments of Musick*, with which the Women and others received *Saul* and *David*, at their Return from the Slaughter of *Goliath*. The Instruments there are expressly said to be *Tabrets*. They also sang saying, *Saul hath slain his Thousands, and David his ten Thousands*, and therefore I can see no Absurdity, in supposing this to be the Name of the *Tune* which they used. The Word is derived from the *Hebrew* Noun **שלוש** which signifieth *Three*, and as by its *Termination* it seems to be of the *Plural Number*, I will suppose it to be a *Tune*, which consisted of only three Notes in Compass, *Rising* gradually in the *first Part*, and descending gradually in the *Second* (and for these *Three* Reasons, the Word might also be placed in the *Plural Number*) and accordingly I shall set it down in the *Eighth Example*, each Note answering the *Hebrew Syllables* in the Words which they sang. Now as this *Tune* vvas so very easy, so it might be the better performed by Women, and others who had but little Skill in *Musick*. And as it consisted of so narrow a Compass as not to admit of a good Air, therefore it might be after-

The *Thirteenth* is ~~very common~~ by upon, or according to *Sheshannim Eduth*. *Psal.* 80, and it is the same with the former, except that the Word is changed from the *Singular*, into the *Plural Number*. And therefore, as in the former there was an Example of a *Rising by Degrees* to a *Sixth*, so we may suppose that in this there was also another Example of the *Leap* of a *Sixth*. And as it is possible, that neither the *Greeks*, nor the *Hebrews* knew of any such Distance, until their *Musick* was brought to some Perfection; therefore the first Invention thereof might cause the *Time* to be called by such a Name. I will therefore suppose that in this *Time* (being of the *Plural Number*) they might ascend gradually unto a *Sixth*, and afterwards fall by the *Leap* of a *Sixth* to prepare for a *Close*, as in the *Tenth Example*.

These are all the Instances of the *Tunes* mentioned in the *Titles* of the *Psalms*, according to the supposition of the Word by immediately before them. I shall only add, That there was afterwards a *Song* composed by (a) *Habakkuk*, which seems to me to be designed for the greatest Excellence of *Musick*, which that Age was capable

(a) *Hab.*
Chap. 3.

ble of. It was designed to be performed with *Instruments* as well of *Voices*, בניןווי with the *Stringed Instruments* called *Neginoth*, of which there is frequent Mention in the (b) *Titles of the Psalms*, and (*) *other Places*. It was also composed מנצח for the *chief Musician*, or the *best Tune*, which I shall treat of *Pag. 183.* and also מנצח על upon, or [||] according to *Shiggionoth*. The *Title*

(b) *Titles of Psal. 4, 6, 54, 55, 67, 76.*
 (*) *Job. 30. 9. Isai. 38. 20. Lam. 3. 14, 62, and 5. 14. Hab. Chap. 3. V. 19. and Verse 1.*

[||] See *Pag. 185.*

is here set in the *Plural Number*, but it is not used in the same *Number*, in any other part of the *Hebrew Bible*. The Word is used in the *Singular Number* in the *Title to Psal. 7.* and comes from the Verb מנע which signifies to *err*, or *wander*; and accordingly is here translated by most, *the wandering Ode of David*, because it was supposed to comprehend a great deal of *Variety*, or perhaps was sung with a *Short Division of the Notes*. (c) *Ainsworth* tells us that the Word is only used in the *Title of Songs*, which being composed by *Art* might cause the more *delight*, and that the *Hebrew Verb מנע* whence this *Noun* is derived is used in the (d) *Proverbs*, and other *Places*,

(c) *Ainsworth on the Title of Psal. 7.*
 (d) *Prov. 5. 19, 20.*

to signify a *Wandering with Delight and Pleasure*. And therefore, as it is used by *Habakkuk* in the *Plural Number* for the *Name of a Tune*, we may call it *Variable* or *Wandering Notes*, and fancy it to be a *Tune* consisting of a *Division*, or *Wandering Notes* near the *Close*, as in the *Eleventh Example*.

And as they had these *Methods*, and *Directions* in *Relation* to the *Closes* of their *Verses*, so I am inclinable to believe they might have other *Words* to direct them, how to sing the *Beginnings* of their *Tunes* in *Order* to create a greater *Variety*, and if so, then this was wholly lost at the *Babylonish Captivity*, tho' something of what I have already spoken hath been still retained. If they had such a *Variety* at the *Beginnings* of their *Verses*, I suppose they were not of *Constant Use*, but only for more *solemn Occasions*, such as the *Feast of the Passover*, *Pentecost*, or *Tabernacles*, or some extraordinary *Thanksgiving*; and therefore they might be forgotten, while the other which was more common might be still remembered. And therefore (presuming upon the *Readers Candor*) I shall only offer my private *Opinion* in this *Particular*, with *Submission* to better *Judgment*.

There

There are *Eleven* Words at the Beginnings of the *Psalms*, which have not the Word *by* (denoting, as I suppose, the Name of the *Time*) before them, and were very probably of Use in their *Musick*, to shew some other Variety, which they had in *Singing*. Now (according to the former *Hypothesis*) this Variety could not be at the Ends of the *Verses*, or at the *Closes*, because they are supposed to be determined by another Method. And therefore these Parts of the *Titles* must have Reference (if to any part of their *Musick*) to the *Beginnings* of their *Verses*, or *Strains*. And accordingly, when the Length of their *Verses* would admit thereof, the פורטיק or *Chanting Notes* (as mentioned *Amos* 6. 5.) were placed after these *Beginnings*, and immediately before the longer Notes did prepare for the *Respective Closes*. The Words I mention are these.

- First, *Hallelujah* or *Praise ye the Lord*.
 2 *Lammenatseab*, or to the chief Musician. 3. *Shiggaion*. 1 *Psal.* 106,
 4 *Sbir*, or a Song. 5 *Mizmor*, or a Psalm. 6 *Mizmor Sbir*, a Psalm (and a) Song. 2 *Psal.* 4.
 7 *Sbir Mizmor*, a Song (and a) Psalm. 8 *Maschil*. 9 *Mic-* 3 *psal.* 3.
 4 *psal.* 46.
 5 *psal.* 3.
 6 *psal.* 30.
 7 *psal.* 48,
 8 *psal.* 32,
 9 *psal.* 16.
 N 3 *tam.*

10. psal. 38. *tam.* 10 *Lebazcir,* or *to*
 11. psal. 57. *bring to remembrance.* And
 lastly, *Al Tafchith.*

The First of these, that I shall take Notice of, is הלל יהוה *Hallelujah*. The Word in *English*, is *Praise ye the Lord*, and it is found at the Ends of several *Psalms*; and therefore might probably be sung in a different *Strain* from the Rest, tho' in the same *Key*, to set off the *Musick* with the greater Lustre. But whether the *Verb*, and the *Noun* following it, being joined together in one Word, contrary to the Method of the *Hebrew Language* in other Places, may signify something more than usual in this Word, and may relate to some particular Methods, observed in their *Musick*, I leave to others to judge. It is very certain, that its Use in Singing was entirely forgotten during the *Seventy Years Captivity*; since after their Return we find the *Accent Silluk* placed at the End of the *Hallelujah*, and not before, as if it was a part of the *Verse*, and did not require a distinct Manner of Singing. But besides this, the Word *Hallelujah* is set at the Beginning of *Nine Psalms*. And in each *Psalms*, except one, with the same *Accent*, and it is in every Place divided

divided from the rest of the *Psalms* with a little Stroak, after this Manner ['] which makes it probable that they sang the same Word in a different Method from all the Rest, as a *Prologue* to the other *Performance*. And this I am the rather apt to believe, because the *Jews* term those *Psalms* which they sang at the *Passover*, **THE GREAT HALLELUJAH;** which cannot allude to the *Word* being more often used in those *Psalms*, than in any other, because it is not so; but rather because they began each of these *Six Psalms*, with their Singing an *Hallelujah* before it. I need not set any *Example* hereof, because they are so Common, at the Ends of all our *Antems*.

The *Second Title* which I shall mention, is [a] מְנַחֵם לַמָּוֹת *Lamménatseab*, which is used no less than *Five and Fifty* Times in the [a] See *Pag.* 179. *Psalms*, and once in *Habakkuk*, and is usually *Translated* in our *English*, *To the Chief Musician*. The *Septuagint* renders it εἰς τὸ τέλος concerning the *End*, as if it was derived from מוֹלָד which signifies *Eternity*; And the *Arabick* in some *Psalms*, omits to *Translate* it; in others it imitates the *Greek*, tho' it differs from it self, as מְנַחֵם לַמָּוֹת of the *End*. *Psal.* 12. מְנַחֵם לַמָּוֹת

in the End. Psal. 13, and *פִּי אֵלֶיךָ יְהוָה* in the End. Psal. 40. But the Chaldees renders it commonly *רוֹשְׁבַת־אֵל* An Hymn, as Psal. 11, tho' in most Places *לְשֹׁבַח* to Praise, as being set chiefly before Psalms of Praise, and probably denoting such Musick as was proper for them. The Word in Hebrew is a Participle in the Conjugation Pibel, from the Verb *נָצַח* to Overcome, or be the Chief (whence is derived the Word *נָצַח* Eternity, because it overcomes all Things, and is chiefly to be regarded) and as it is a Participle, it may properly signify (with the Prefix *ל* added to it) *To the Chief*; but as it hath no Substantive joined to it, so we are at liberty to add that which we think most Proper. Accordingly our English Translation (following herein the Opinion of the Jewish Commentators) renders it, *To the Chief Musician*. But if this had been the Meaning of the Word, it seems strange to me, that the Early Translation of the Septuagint (who without doubt were the best Judges) and also all the Oriental Versions, should so vary from it, and interpret this Title by Words so obscure, and insignificant. And therefore since this Word is used in no other Place

Place of the *Bible*, as applicable to a *Musician*; and since their *Chief Musician*, or *Precentor* was called by another Name, viz. (c) *דָּוִד מִשְׁנֵי* *The Master of the Song*, or (d) *רִאשׁוֹן הַתְּחִלָּה* *The Principal*, or *Chief to begin*; it

may be more excusable if (c) *1 Chron.*

I differ in Opinion, and suppose it to signify *the Chief* *15. 22, 27.*

Tune, either for *Dignity*, or (d) *Nehem.*

Use, and that it intimated some *Notes* to

be set at the Beginning of each *Strain*, as

in the *Twelfth Example*.

The *Third* is [e] *שִׁבְגִּיּוֹן* *Shiggaiion*. *Psal.*

7. which is the *Singular Num-*

ber of Shiggionoth, mentioned [e] See Pag.

Habakkuk 3. 1. And there- *179.*

fore if it was intended for a

Direction at the Beginning of a Strain)

it must contain some short *Division*, or

Wandering Notes, like what hath been al-

ready mentioned in the *Eleventh*, and as I

shall place them in the *Thirteenth Example*.

The *Fourth* is *שִׁיר* *Shir*; which we u-

usually translate *A Song*, *Psal. 45*, and in

this Sence is the Word taken in several

other Places of *Scripture*. If this is the

Meaning thereof in the *Titles of the Psalms*,

it will breed some *Difficulty* to give a sa-

tisfactory

atisfactory Account, why the Word *Shir*, *A Song*, is immediately joyned with the Word *Mizmor*, *A Psalm*, in several *Titles*; sometimes before it, as *Pfal.* 48. and sometimes after it, as *Pfal.* 30, since it seems to be an *unusual* Sort of *Tautology*. For the clearing of which, I shall fancy that both these Words had Reference to *Musick*. And therefore I will suppose the Word שיר *Shir*, to be a *rising* by a *Leap*, at the Beginning of a *Strain*, to make the *Musick* seem more lively, as in the *Fourteenth Example*.

The *Fifth* is מִזְמוֹר *Mizmor*, which we commonly translate, *A Psalm*; *Pfal.* 3, and in this Sence is the Word usually taken. But if (for the foregoing Reason) it might be allowed to have Reference to *Musick*, I will suppose it also to be a *falling* by a *Leap*, at the Beginning of a *Strain*, as in the *Fifteenth Example*.

If we take these two for granted, they will easily determine the Design, and Use of the two following, *viz.*

That the *Sixth*, which is שִׁיר מִזְמוֹר *Mizmor Shir*, which we usually translate *A Psalm* (and a) *Song*, as *Pfal.* 30, might denote a *fall in Musick*, and then a *rising again* to the same sound, at the Beginning

ginning of a *Tune*, or after a *Close*, as in the *Sixteenth Example*.

And also that the *Seventh*, which is *שיר שיר* *Sir Mizmor*, which we usually translate, *A Song* and a *Psalms*, as *Psal. 48*, might on the contrary denote first a *rising in Musick*, and then a *falling again* to the same sound, at the Beginning of a *Tune*, or after a *Close*, as in the *Seventeenth Example*.

The *Eighth* is *משכיל* *Maschil*, *Psal. 32*, which is commonly interpreted *An Instructing Psalm*. The Word it self is a *Participle* in the *Conjugation Hiphil*, from the *Verb שכל* which in this *Conjugation* signifies, *to instruct, to teach, or to inform*: and therefore much may be said to warrant this Interpretation. But if this is the Meaning of this *Title*, it is equally true of all the *Scriptures*, since every Part thereof was written for our *Instruction*; and it might as properly be set before all the *Psalms*, as before some *Particulars*; and it would be more strange that it was not set before the *Second Psalm*, since the *Tenth, Eleventh, and Twelfth Verses* seem more particularly to refer to it, and the *Verb שכל* from whence this *Title* is derived, is there set *Verse 10*, in the

the same *Conjugation*, and in the *Imperative Mood*. However, the abovementioned Construction of the Word *Maschil* might have remained without

[a] *Pfal.* Dispute, if there had not
47. 6, 7. been [a] a *Text* which useth the Word (as it seems to me) for the Name of a *Tune* (like *Alamoth* and *Seminith*, 1 *Chron.* 15. 20, 21.) The *Text* I speak of, in our *English Translation*, is thus;

Sing Praises to our God, sing Praises: sing Praises to our King, sing Praises.
For God is the King of all the Earth: sing ye Praises with Understanding.

But the Words in *Hebrew* run thus;

Sing to our God, sing: sing to our King, sing.
For God is the King of all the Earth: sing Maschil.

Where we may farther observe that the *Verb* זָמְרוּ (*sing ye*) is in the *Plural Number*, and the *Word* מַשְׁכִּיל (*Maschil*) in the *Singular*, so that if it is a *Participle*, then this *Participle* and *Verb* cannot agree with the

the same *Nominative Case*. And therefore the *Word Maschil* cannot refer to the *Persons* performing this *Duty of praising God*, or their *Qualifications*, but rather to the *Subject* performed, or the *Manner* thereof. Neither can it be supposed to refer to the *Praises* sang, or the *Words* themselves. For this *Title* (tho' used *Twenty Four Times* in the *Psalms*) is not the *Title of the Psalm* quoted, nor of any near it, lest it should seem to exhort us to sing one of them. So that the *Word Maschil* must rather refer to the *Manner* of their performing this *Duty*, or to the *Musick* it self; and therefore supposing it to be of the same *Nature*, with what I have aimed at in treating of the former *Inscriptions*, I shall venture to imitate the same in the *Eighteenth Example*.

As for the *Ninth*, which is מִכְתָּם *Michtam*, *Psal. 16*, or as some translate it, *The Golden Psalm*; and as for the *Tenth* לְהַזְכִּיר *Lehazcir*, *Psal. 38*, or as we translate it, *To bring to remembrance*, I see no Reason why they are placed at the Beginning of these *Psalms*, rather than any other, there being not a *Psalm* which was not given us by *Divine Inspiration*, and consequently, equally precious; and there being not a

Psalm

Psalms which is not very profitable to refresh our Memory, for our better Information in Things relating either to Knowledge or Practices; and therefore I suppose them to be of the same Nature with the former. And as for the Word *non* or *At Tascib*, in *Psal.* 57, which may be thus translated, *Destroy not*; I see no other Reason why it should be put at the Beginning of any *Psalms*, unless we take it in the Sense of *St. John*; *Rev.* 22. 19. and then it might as well be set at the Beginning of every *Psalms*, or rather at the End of the *Old Testament*, like the *Apostles Caenas* at the End of the *New*. But as we find no other Account of these Words throughout the whole *Bible*, and as I have given several Instances already of my private Thoughts, I suppose it needless to say any more on these Particulars.

But here it may be asked, For what Reason there should be several of these *Inscriptions* at the Beginning of the same *Psalms*? And to this, I answer; That there are no *Psalms* which have the Names of two distinct *Tunes* in the *Title* (supposing them to be distinguished by the *Preposition* *by*) but such only as may relate to the Beginnings of the *Tunes*. Now one of these may begin the *First Part* of the *Verse*, and the other may

may begin the *Second*. Or *secondly*, (which I rather fancy) as the *Singers* stood opposite to each other and sang in their Turns, so perhaps they might sing in the same *Time*, but each Side might begin with a *different Flourish*, to create the greater *Variety*.

For the better Proof of this, there are two *remarkable Titles*, which seem to intimate the same, and therefore cannot be omitted, but require a particular *Observation*.

The *First* is the *Title* of the *Forty Fifth Psalm*, which contains a very lively *Prophecy* of *Christ*, and the *Majesty* and *Glory* of his *Kingdom*, under the *Notion* of a *King*; and the *Beauty* of his *Church* is described like a *Queen in Gold of Ophir*: and accordingly the *Title* of the *Psalm* seems to direct [b] that for the more lively *Representation* of the same,

one Side of the *Choir* ought to consist of *Men*, who are there called the *Sons of Korah*; and the

[b] See also *Example 27* and *28*, of the following *Notes* for the *Title* of *Psal.* 45.

other Side to consist of *Women*, who are there also call'd *נָשִׁים* the *Beloved*, either *Women* or *Virgins*; for the *Word* is in the *Plural Number*, and *Foeminine Gender*; and thus the *Consort* might be divided, like that of *Moses* and *Miriam*, with their *Respective Companies*. So that the *Singing Men and Boys*,

the

the Sons of Korah, on the one side, might sing according to this Inscription, *To the Chief Musician, upon Shoshannim*, as we find it imitated in the *Nineteenth Example*. And this might be answered by the *Women*, from the other side, who might sing according to this Inscription, *Maschil upon Shoshannim*, to the *First Part* of each *Verse*, and *A Song upon Shoshannim* to the *Second Part*, as in the *Twentieth Example*.

The other is the *Title* of the *Eighty Eighth Psalm*, where the *Tune* seems to be *Mahalath*, and one Part of the *Choir* to sing some of these *Additional Notes*, and the other side to sing others of the same Nature: whilst one side was directed by *Korah* as the *Precentor*, and the other by *Heman the Ezrahite*. And this seems to be plainly implied in the *Hebrew Word* (מַשְׁכִּיל) *Leannoth*, which signifieth *to answer*, only the *Accent Athnah*, is so placed as not to favour this Exposition. But whether the *Misplacing of the Accent* might not have been an easy Mistake of the *Masorites*, when the *Musick* was forgotten, I leave to the *Reader*, to think as he pleaseth. The *Tune* is called, either *Mahalath*, or *Mahalath Leannoth*. The *Sons of Korah* might sing a *Song* and a *Psalms*, according

according to *Mabalath*, for the *First Part* of the Verse; and to the *chief Musician* according to *Mabalath* for the *Second*: and was answered by *Heman the Ezrahite*, and his *Company*, with *Masbal* according to *Mabalath*. Let us suppose the *Tune* to be as in the *Twenty first Example*.

And then with the other *Additions* it will be *Probable*,

That *Korah and his Sons*, or *Singing Boys* Sung the *Tune*, called *Mabalath*, or *Mabalath Leannoth*, with the *Addition* of that which in our *Translation* we call, *A Song* and a *Psalms* perfix'd to the *First Part*, and that which we call to the *Chief Musician* perfix'd to the *Second Part*, as in the *Twenty Second Example*;

And that he was answered by *Heman* and his *Sons*, who Sung every *Second Verse* to the same *Tune*, with the *Omission* of the *Two First Flourishes* at the beginning of each *Strain*, and adding of *Masbal* instead thereof, as in the *Twenty Third Example*.

There are but two *Words* more which I shall take *Notice* of,

The *First* is קֶלֶב *Selah*, a *Word* of frequent *Use* in the *End*, and once found in the middle of a *Verse*, and generally thought to have *Reference* to the *Jewish Musick*. The *Word* is derived from the



Verb

Verb *הרד* to prostrate or tread down, and therefore may probably mean a Repetition of the foregoing Strain with a Softer Voice, to introduce a greater variety, and make the Musick more Graceful. To this Opinion Kircher seems to incline, who relating the different Sentiments of others concerning the Word *Selah*, at last tells us his own Judgment in these Words: *From all which I collect, That the Lifting up of the Voice, and the Intermission of a certain Silence, is signified by this Word, which is also expressed in the Italian Songs by these Words, Piano, and Forte. It is also expressed in our English Anthems by a Mark which we call a Repeat, and which shews that the following Part to the end of a Strain, is to be Repeated with a Lower Voice.*

The other is *היגיון סלה* *Higgai'on Selah*, and used only Psa. 9. 17. The Word *Higgai'on* is derived from the Verb *היגיון* to Meditate, and therefore may signify Meditation: And tho' this very Word is not used in any other Part of the Bible, in this Sence; yet there are others, which came from the same Radix, as *היגיון* and *היגיון*. The Word among the Rabbies signifies Logick: The Reason where-
of

of [a] Buxtorf tells us is, *quod citæ Meditationem, et usum Rationis*

versetur. Accordingly there is a Book Written by Rabbi Simeon concerning *Logic*, the Title whereof is *היוון*. The

[a] Lexicon
Talmudicum
in the Word
היוון

Word *Hyggaion* is found but once throughout the Bible (except at the end of the beforementioned Verse) where

[b] it refers to *Musick*, and in our Translation we call it an *Harp*. The *Chaldee* calls

[b] Psal.
92. 4.

it *כנל*. The *Psaltery*. In the *Greek* it is *Kithara* from whence cometh our Latin Word *Cithara*; and the *Syriack*, and *Arabic* express it by a Word, which in both Languages, is plainly derived from the *Greek*: So that all these Words must signify an *Harp*, *Viol*, *Lute*, *Cittern*, or *Guitar*, or some such *Stringed Musick*; and therefore we may suppose a Performance of *Instrumental Musick* at such a Time. Now the *Chaldee* Translates these Words *Higgaion Selah* thus, *The Just shall Joyfully shout together*, and this also supposeth a Performance of *Vocal Musick*; so that by comparing of all these particulars together, there is room to guess, That the Jews might repeat this whole Verse, in the Nature of their *Selah* already describ'd, with their

Stringed Musick; and that, both before and after, the *Trumpets Sounded their Soundings*, as usually at the *Temple Service*, which might give time to the People that they might *Meditate* thereon.

The most Material Objection, which I can find against these Conjectures (except the Novelty of them) is this: *How should it happen that this Musick should be totally forgotten, and the rest hath been retained*, so that at this time we seem to imitate the same.

To this it may be answered. *First*, That what hath been retained could not have been forgotten, except the manner of their *Singing* had been wholly lost, and nothing had remained.

Secondly, That these *Additions*, at the beginnings of the *Verses* might only be used on some *Solemn Occasions*, and the other might have been the *Constant Service*, and by this means the one might be forgotten, and the other remembered.

Thirdly, They had no Notes (as we have now) to direct them how to *Tune* the Voice; so that they had no way to continue the same, but by *Ear* and *Tradition* to Posterity: Both these Methods are very Defective, and therefore after their Return from the *Captivity*, they could only
reco-

recover that Part thereof, which was most Plain and Easie, and most absolutely necessary.

Or *Lastly*, it might happen that those other Parts of their *Musick* might by little and little be forgotten, during that Space of *Four Hundred Years*, which came between the Finishing of the *Temple* by *Solomon*, and the *Captivity*. As soon almost as the Service of God was settled, it began to be Neglected, and even in the Days of *Rehoboam*, the *Jews* fell away to *Idolatry*, and [c] built them High Places and Images, under every high Hill, and under every green Tree. This Wickedness was

[c] 1 Kings
14. 23.

promoted by several Kings, and tolerated by others, insomuch that we find *Asa*, *Hezekiah*, and *Josiah*, who set themselves Zealously to root out the same. Sometimes the Temple was profaned, and the Service of God abolished, and at other times it was restored again. Nay the Solemn Feasts were so neglected, that when *Hezekiah* kept the Passover, it is said, that [d] there was great Joy in Jerusalem; because the like had not happened since the time of Solomon King of Israel: And when *Josiah* kept the same Feast, it was said,

[d] 2 Chron.
30. 26.

that

that [e] there was none other kept like it,
since the Days of Samuel the

[e] 2 Chron. 35. 18. Prophet. And when they
came from the Captivity, and
kept the Feast of Tabernacles,

it is also recorded, that since [f] the Days
of Joshua the Son of Nun un-

[f] Neh. 8. 17. til that Day find not the Chil-
dren of Israel done so: And
therefore, when their Zeal

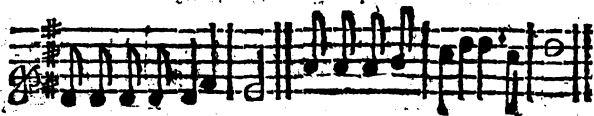
toward God did thus decline, it is pro-
bable that their *Musick* (which could not
be retained but by use) did decline with it,
and these particulars thereof might be lost,
by little and little.

I shall therefore for a farther Explica-
tion of what I have intended, set down the
Beginnings and Endings of these *Tunes*,
according to the Method which I have pro-
posed; wherein I shall be abundantly sa-
tisfied, if I have only hinted at a *Method*,
for those who are more curious in the
Jewish Antiquities, to make a farther Pro-
gress, or have laid a *Scheme*, for the Im-
proving of the *Chanting Tunes* in our *Ca-
thedrals*; by adding such like *Notes*, at the
Beginning of a *Verse*, and after the *Middle
Close*, with other Parts accordingly, &c.
But if I have wholly miss the Mark, the
Reader may more easily pardon the same as
it

it is only an *Essay*, for the Discovery of that which is, generally, and with great Reason thought to be past finding out. But if I mistake the Tunes, as I shall not pretend to Vindicate these Notions; so I suppose such Mistakes as these cannot be judged, as a Matter of any dangerous Consequence.

Chanting Tunes.

Example 1. *Nehiloth.*



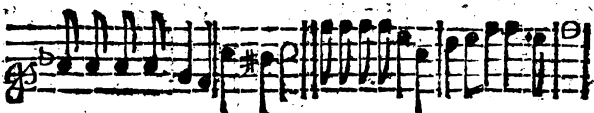
Example 2. *Muth Labben.*

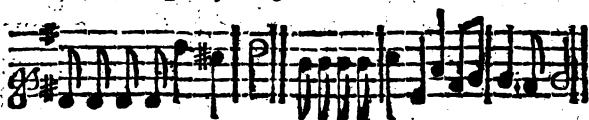
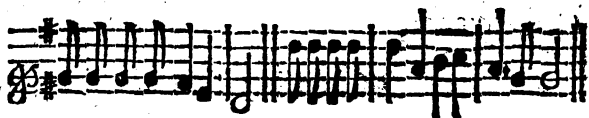
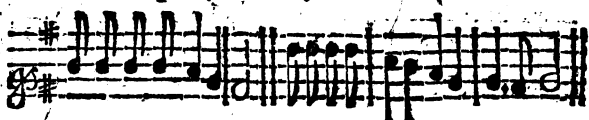
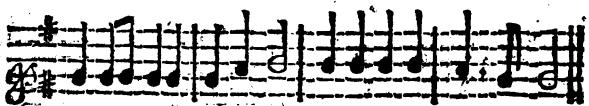
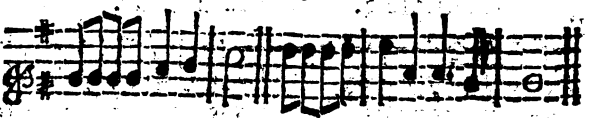
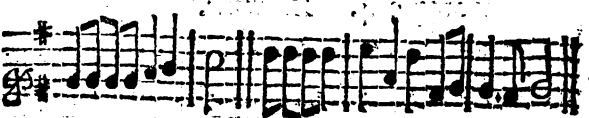


Example 3. *Ajeleth Shabar.*

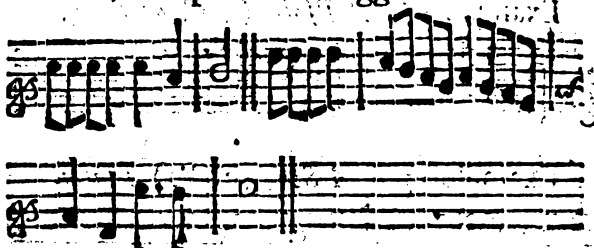


Example 4. *Alamoth.*



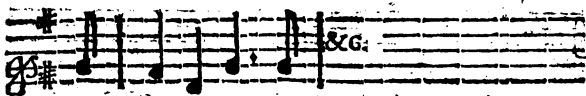
Example 5. *Jonath Elem Rebokim.*Example 6. *Sbeminith.*Example 7. *Shoshannim.*Example 8. *Shalishim. 1 Sam. 18. 6.*Example 9. *Shushan Eduth.*Example 10. *Shoshannim Eduth.*

Example 11. *Shiggionoth.*



Before the Chanting Tunes.

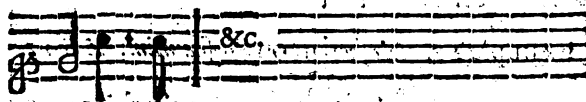
Example 12. *To the chief Musician.*



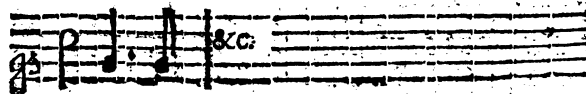
Example 13. *Shiggaion.*



Example 14. *A Song:*



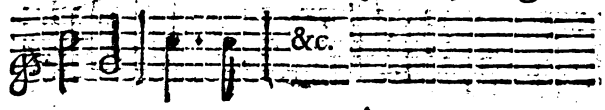
Example 15. *A Psalm.*



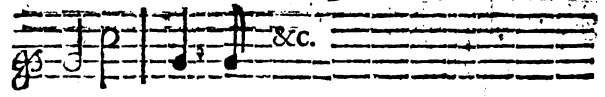
p

Exam-

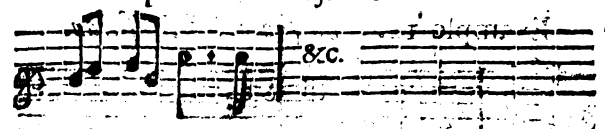
Example 16. A Psalm (and a) Song.



Example 17. A Song (and a) Psalm.



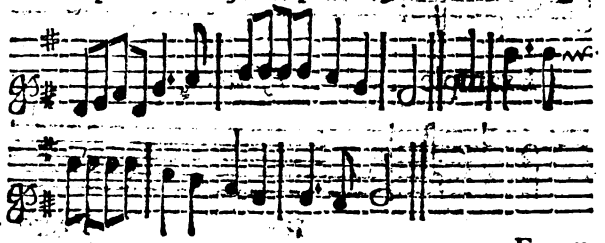
Example 18. Mashc'il.



Example 19, To the chief Mu. upon Shoshannim.

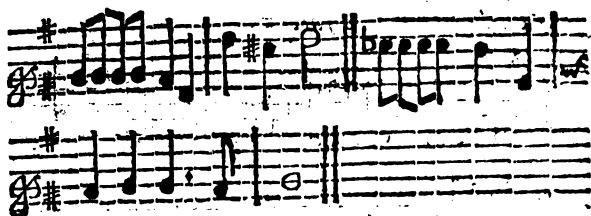


Example 20. Mashc'il upon Shoshannim. A Song.

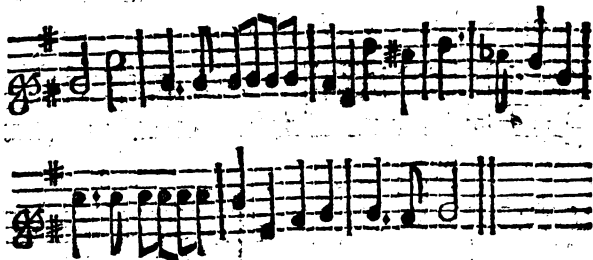


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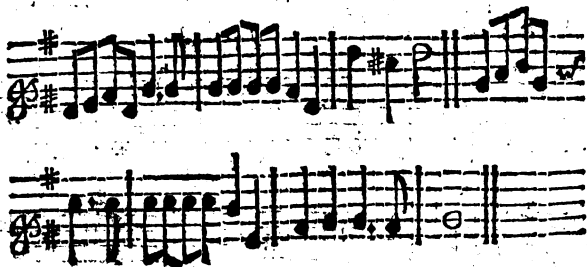
Example 21. *Mahalath.*



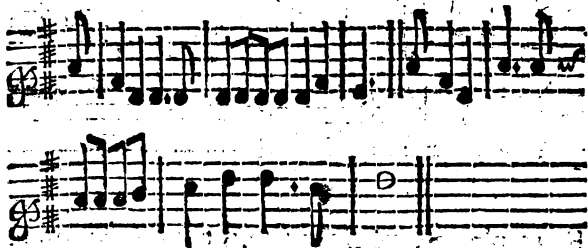
Example 22. *A Song (and a) Psalm upon Mahalath. To the chief Musician.*



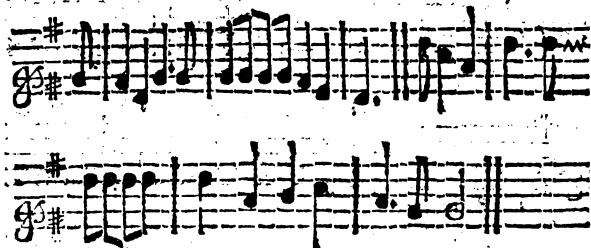
Example 23. *Mashcil upon Mahalath.*



Example 24. To the chief Musician upon *Mehiloth*. *Psal. 5.*



Example 25. To the chief Musician upon *Sheminith*. *Psal. 6.*



Example 26. To the chief Musician upon *Muth Labben*. *Psal. 9.*

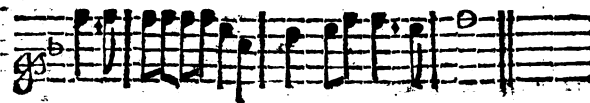


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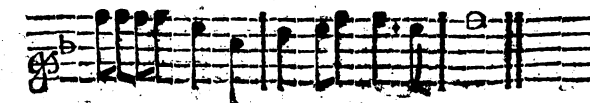
Example 27. To the chief Musician upon
Ajeleth Shabar. Psal. 22.



Example 28. To the chief Musician upon
Alamoth. Psal. 46.

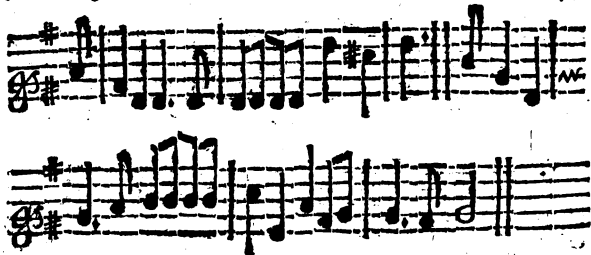


Example 29. *A Song upon Alamoth. Psal.*
46. for the other side.

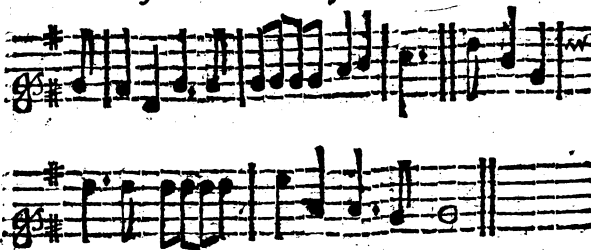


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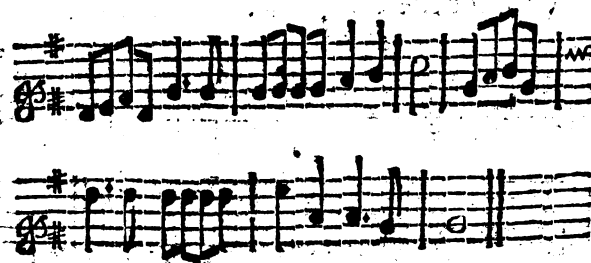
Example 30. To the chief Musician upon
Jonath Elem Rebokim. Psal. 56.



Example 31. To the chief Musician upon
Shushan Eduth. Psal. 60.

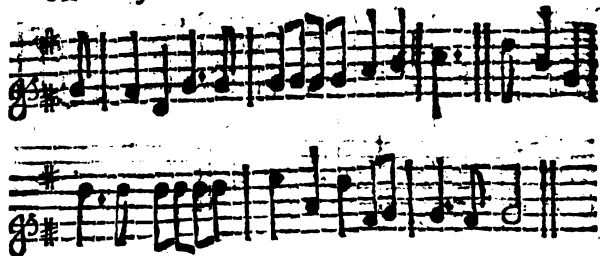


Example 32. *Masheuil* upon *Shushan Eduth*.



Exam-

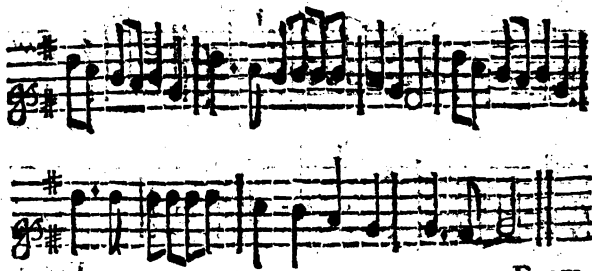
Example 33. To the chief Musician upon
Sboshannim Eduth. Psal. 80.



Example 34. To the chief Musician upon
Shiggionoth. Hab. chap 3.

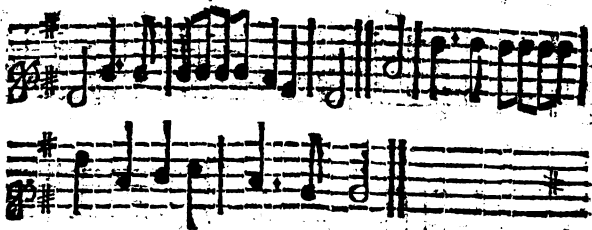


Example 35. *Shiggion upon Shabbath.*

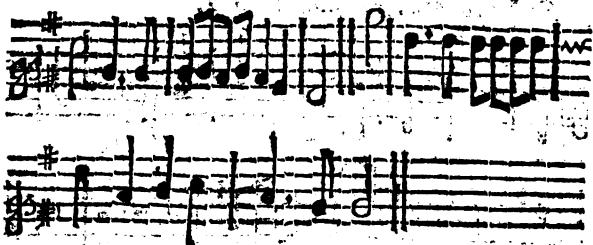


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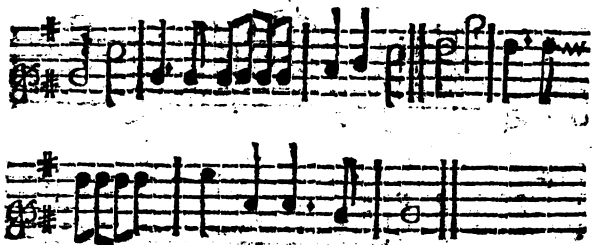
Example 36. *A Song upon Sheminith.*



Example 37. *A Psalm upon Sheminith.*

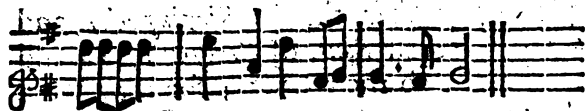


Example 38. *A Song (and a) Psalm, upon Shushan Eduth.*



Exam

Example 39. *A Song (and a) Psalm upon Shohammim Eduth.*



CHAP. X.

That our English Psalms &c. will bear such a Method of Singing, in every Particular, which can be supposed of the Jews together with the Improvement of several Parts.

IN the last *Chapter* I have spoken as Particularly as possibly I could concerning the *Tunes* used among the *Jews*, and have proved the *Nations*, which I proposed, with the best Arguments, that I could think of: and being sensible that I was tedious therein, so I ought to crave the Reader's Pardon for trespassing so long upon his Patience. I own, that nothing of this Nature



can

can amount to more than a *Probable conjecture*; and therefore I do not expect, that every one will agree in this Opinion. The Circumstancies which I have observed in the *Jewish Singing* do exactly agree with our *Cathedrals* even as to their very *Orders*, which [a] consisted of the *Priests*, the *The Singing Men*, and their *Sons*, or *Singing Boys*: and also their *Habit*; for they were

[a] 2 Chron.
5. 12.

all arrayed in *white Linnen*. I also supposed that they did very much resemble our *Chanting Tunes*. Indeed the *beginnings of their Verses* (if I have guessed right) are not Imitated by us: But they are as *Imitable in the English*, as in the *Hebrew* it self, and capable of *farther Improvements*.

They are Imitable by us, if (in cases of necessity) we *Rpeat* some Words in a short Sentence; or *Add two Notes* to a *Syllable*, or *two Syllables* to a *Note*, or lengthen the *chanting Notes*, when a occasion requires it.

Of this I shall give an [b] Example, at the end of this chapter, in setting down our *Gloria Patri*, according to the *Tune*, which I suppose would be ment by this *Inscription*, *Shiggaion upon Alamoth*:
And

[b] Examp:
4o.

And a Part of our *Te Deum*, according to this [c] Inscription, *Masheil upon Mahalath.*

[c] Examp.

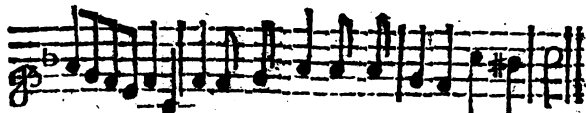
41.

And, as we may Imitate the *Jews*. (supposing that this might be their method) so are we capable of Improving their *Musick*, by adding three other Parts to their *Treble*, in order to make a full Consort, of which I shall give an Instance in the Title to the *Sixth Psalm*, viz, [d] *To the chief Musician upon Sheminnith.*

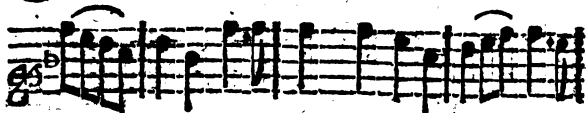
[d] Examp.

42.

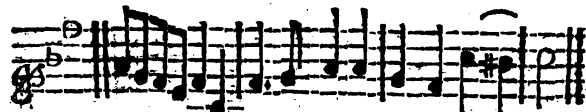
Example 40. *Gloria Patri Set to Shiggaion upon Alamoth.*



G Lo—ry be to the Father, and to, and to the Son:



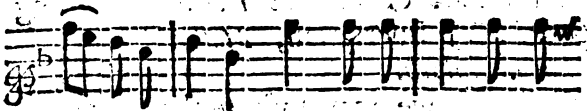
and to the Holy Ghost, and to the Holy, Holy



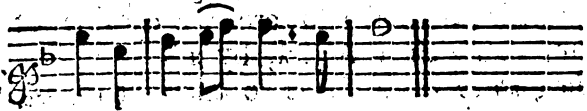
Ghost, A—s it was in the Beginning i—s now:

Q 2

and

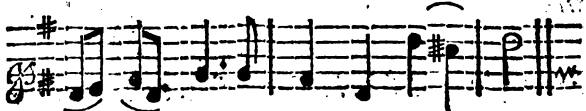


and ever shall be, World without end, without



end, Amen, Amen, A—men.

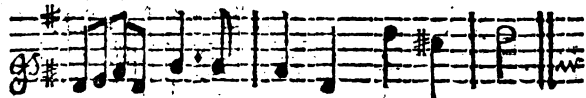
Example 41. *Masheil upon Mahalath.*



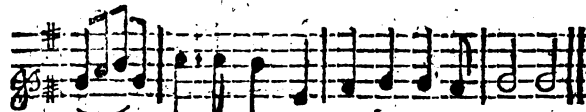
We Praise thee, we praise thee, O God,



we acknowledge thee to be, to be the Lord.

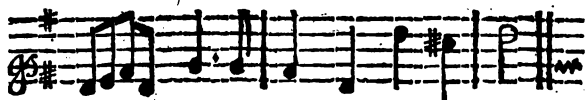


A—ll the Earth doth worship thee :

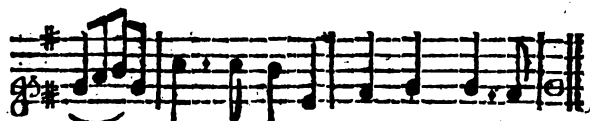


The— Father e—ver—lasting, e—verlasting,

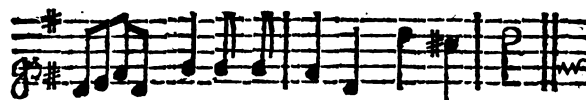
To



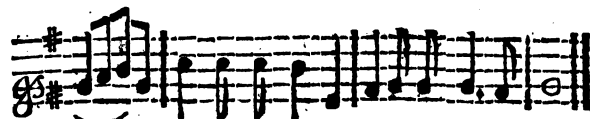
To thee all Angels cry a loud :



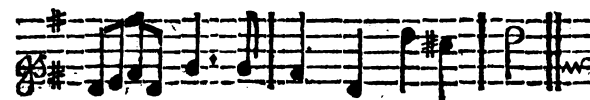
th—e Heav'n, and all the pow'rs, the pow'rs therein.



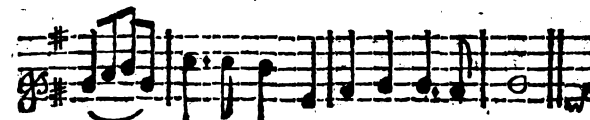
To thee Cherubin, and Se—raphin :



con—ti—nual—ly, co—tinu—al—ly do cry :

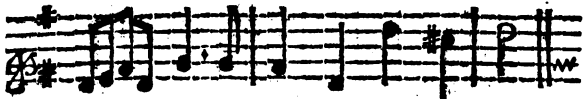


He—ly, Ho—ly, Holy, Lord :

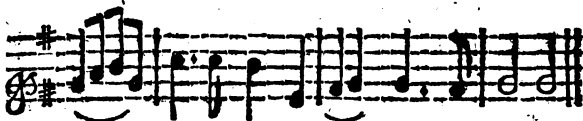


Go—d of Sa—buth, of Sa—bu—oth.

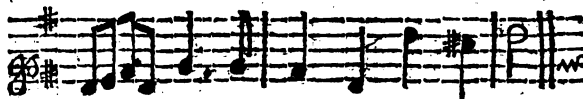
Heav'n



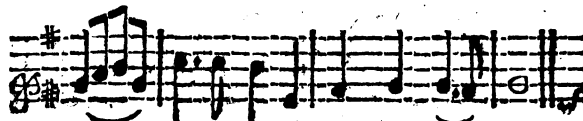
Heav—'n and Earth are full, are full:



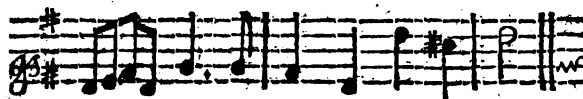
o—f the Ma-je—sty of thy Glory.



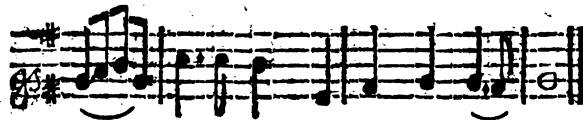
Th—e Glorious, Glorious com—pa—ny :



o—f the Apostles, Praise thee, Praise thee.

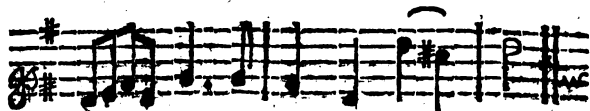


Th—e Goodly, Goodly fel-low—ship :

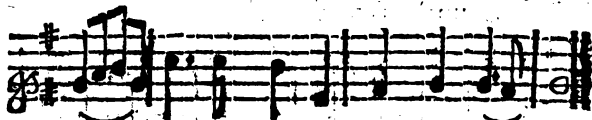


o—f the Prophets Praise thee, Praise thee.

The



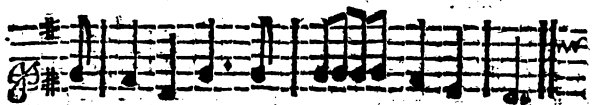
The Noble, Noble, Ar—my:



o—f Martyrs, Praise thee, Praise thee, Praise thee.

Example 42. To the chief Musician upon *Shemith.*

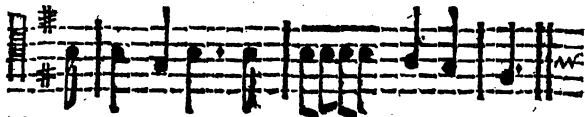
The Treble.



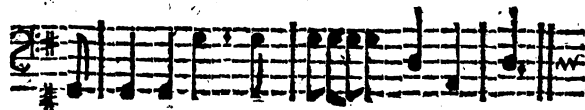
The Counter Tenor.



The Tenor.



The Bass.



The

The Treble.



The Counter Tenor.



The Tenor.



The Bass.



C H A P. XI.

The Conclusion, containing a Vindication of the Cathedral Service, and an Exhortation to the Study of the Oriental Languages.

WHAT hath been said may serve to *Vindicate* the Custom of our *Cathedrals*, in retaining the usual Method of *Chanting*, or Singing the *Psalms* in *Prose*, according to their constant Practice. There are many in the Nation, who have taken up a *Prejudice*, against this Particular. It is certain that those who separate from our *Communion* do generally dislike it. Nay, there are some who join constantly with us in our *Parochial Worship of God*, and are in other Respects Lovers of our Constitution, but are not so well reconciled to our *Cathedral Service*. My Design is not to enter into a Dispute concerning all the *Controversies* which have risen up among us, since they have been often managed by more able Pens. But (as far as I can perceive) there is little Reason, for any one, who is delighted with *Musick*, or Skilled in *Antiquity* to object against our *Cathedral Worship*. The Moderation of the

R. Church

Church of England is abundantly evident, as in all other Respects; so especially in this, (a) that such Persons who think they cannot benefit by the *Cathedral Service*, are

(a) Dr. Pullers
*Moderation of the
Church of England,*
especially Pag. 257.

not obliged to be there, and also Care is taken, that they may constantly serve God in their *Parish Churches*, if they

think it is to their better Advantage. We are not obliged (like the *Jews*) to go three Times in the Year to the Temple at *Jerusalem*. In this Case all have their Liberty, and therefore all may be satisfied. If some are not edified thereby; yet since others, who understand it better, say that they are edified, this alone may justify the retaining thereof for their sakes. St. Paul

(b) tells of some, whom he fed with Milk and not with strong Meat, because they were not able to bear it. But no one who

(b) 1 Cor.
3. 2.

compares this Text with (c) another upon the same Subject, can imagine that what he calls *strong Meat* should be laid aside, but rather used by those, who could receive

(c) Heb. 5.
12, 13, 14,

Benefit thereby. The *Quakers* say, There is no Benefit by Water Baptism, or eating of Bread and Wine in the Lords Supper.

But

But we cannot conclude from thence that these Ordinances are to be blamed. Considering therefore what hath been said, I cannot find any *Material Objection* against our *Cathedral Service*. The *Forms* we use are either selected out of the *Holy Scripture*, or such as were used in the *Primitive Church*, in the Variety of which we are entertained, and delighted. Our Church (as Dr. Puller saith) doth with the Apostle chiefly endeavour to promote the Grace and Devotion of the Heart, which is most worthy to inspire our Praise: The sincere Elevation of the Spirit is the Life of all our Psalmody, even that half which makes the whole, without which the Tongues of Men and Angels (as without Charity) are like a Sounding Brass, or a Tinkling Cymbal. Where this Grace of the Heart is united with the Melody of the Voice; we may entertain our selves with that Joy in God, which is the most refined sort of Delight we can enjoy. We join with the Church Militant on Earth, and the Church Triumphant in Heaven: We make the best Use of that Gift of Speech, which we have given us, to interpret our Thoughts by Articulate Voice, and stir up our own, and others Affections, to set forth the High Praises, of the most Excellent God, whom it becomes us to serve, not only with our Nature, but also with our Skill.

R. 2

Musick,

Musick, indeed hath been formerly abused, and is in this Age debased far below the *Dignity* of its *Nature*. It hath been an *Instrument*, whereby the *Devil* hath acted in a sure, and insensible manner to *Debauch* and *Vitiate* the *Dispositions*, and *Natures* of such as Use it, by *Vain*, *Obscene*, and *Impious Songs*. This shews by sad *Experience* the *Efficacy* thereof to work on the *Affections*, and if the *Devil* is not wanting to *abuse* it for *Gods Dishonour*, why should we be wanting to *improve* it for his *Glory*? Now that, in this *Case*, all just *Occasion* of *Offence* may be taken away, Our *Church* hath been very careful to appoint, *First*, That nothing be sung, but what is taken out of the *Scriptures*, or the *Liturgy* of the *Antient Churches*. *Secondly*, That all be sung in the *Common Language*. *Thirdly*, That the *Musick* only governs and moderates the *Song*, and increaseth the *Melody*. And *Lastly*, That our *Musick* and *Singing* is such as *St. Augustine* commended at *Alexandria*, designed wholly for *Edification*, consistent with *Gravity*, and *Christian Simplicity*, answering the *Designs* of *Religion*, and framed not only for *delighting the Ear*, but *affecting the Heart*, and *raising the Devotion*. If therefore some object against it; yet who can tell the *Benefit*, which others receive

receive by it? or be sensible how far that may be true of *Divine Musick*, which Mr. Herbert said of *Divine Poetry*? viz.

*A Tune may catch him who a Sermon flies,
And turn Delight into a Sacrifice.*

What real *Objection* can be therefore urged against this our *Service*? Is *Singing of Psalms unlawful in it self*? I see no *Reason*, why Men may not reject *Vocal Prayer*, as well as *Vocal Musick*; and know not an *Argument* against the *One*, but is as conclusive against the *Other*. However, they who scruple the *Practice* of our *Mother Church* do not affirm this, because it would condemn their own *Practice* in other Places

Is it *unlawful to Sing in Consort*? Certainly the utmost *Perfection* which *Art* and *Composition* can afford us, and the *greatest exactness of Voice* (when we have done all we can) is too mean a *Tribute* to the *God* that made us, and who under the *Law* expected the *best* which could be offered to him, and such as had no *Blemish*, to shew what he requires in his *Service* under the *Gospel*. St. Paul was well skilled in the *Jewish Learning*

(d) 1 Cor.
14. 15.

he gives us his *Resolution*, as a *Pattern* for our *Imitation*. (d) I will pray with the

R 3

Spirit

Spirit, and I will pray with the Understanding also: I will sing with the Spirit, and I will sing with the Understanding also. And therefore as *Prayer with the Understanding* supposeth a *Knowledge* both for what, and how to Pray; so *Singing with the Understanding* supposeth a *Knowing* both what, and how to Sing.

Doth the Musick take off our Thoughts from what we are about, only to mind the Harmony? This is the Fault of the *Persons*, not of the *Worship*; since the *Musick* it self is, or ought to be so composed, that it may be an *Help*, and not an *Hindrance* to our *Devotion*. Nay, the *Ravishing* Sounds of an *Hallelujah*, will carry our *Souls* to the *Suburbs* of *Heaven*, whilst we *Praise* that *God*, who hath his *Habitation* there. Perhaps there is no nearer a *Resemblance*, on *Earth*, of *God* (as he is a *Spiritual Being*, and consists of *Three in One*) than the *perfect Harmony* of the *Three Concords* to the *Bass*, as they are generally used in a *full Chorus*; and had not *God*, by his *Providence*, ordered that our *Senses* must be delighted with *Variety*, so that such a *Charm* cannot long delight us; we might have inbibed the *Error* of some *Heathens*, and thought, that the *Godhead* was nothing but *Harmony* it self. And there-

therefore it may be supposed, That that which is so like to the God whom we serve, can be no *Impediment* to us, whilst we are devoted to his *Service*.

Is any Man offended because he thinks the Service is performed by evil Persons? Where such Irregularities do really happen, they are matter of Scandal, and Care ought to be taken for the Reforming, or Removing such Offenders. They therefore who know of such Crimes ought to give a due Information and Proof thereof, and then if they are not regulated, there may be greater Reason to complain, and the Fault will not ly at the Complainers Door. However, this can be no Reflection upon the Church in general. If it is true, it is her Misfortune, but not her Fault. The whole Design of our Church is to promote true Piety toward God, and true Charity toward Man. She doth not encourage any Man in his Vices; and therefore cannot be blamed for the Miscarriage of any of her Members. The Goats will be mixed with the Sheep, and the Chaff with the Wheat. There was a Judas among the Twelve Apostles; There was a Nicolas among the Seven Deacons; and [e] there was a Demas

[e] Eusebius his Ecclesiastical History. Book 3. Chap. 29. and Dorotheus of the 70 Disciples.

among the *Seventy Disciples*: And therefore this can be no *Objection* against our *Church*, because it is equally true of all *Societies*, and even the best in the whole *World*; not excluding those who were immediately constituted by *Christ* himself.

Is any *Man* offended at our *Cathedral Service*, because he finds no *certain Records* of such a *Singing* in the three first *Centuries* of the *Gospel*? And doth he think that it may as well be omitted *Now*, as it was omitted *Then*? To this, it may be answered; that the *Silence* of *Ecclesiastical Writers* in this *Matter* is no *Argument* that there was no such *Thing*. We read of no *Instance* throughout the *New Testament* of *Administering* the *Lords Supper* to *Women*; and yet this is no *Argument* that they were not admitted to be *Partakers* of the same. We read not in the *Scripture* of the *Essenes* among the *Jews*, but we must not think, that there was no such *Sect*, at that *Time*. It is sufficient in this case, that the *Apostle* exhorts them to sing both *Psalms*, and *Hymns*; and *Pliny* (*f*) an *Heathen*, tells us, that this was their *Practice*, which they did perform *Secum Invicem*, by *Antiphons*, and *Responses*. And therefore, there being but few *Christian Writers* in those *Centuries*,

(*f*) *Lib. 10.*
Epist. 97.

we are not certain from their Silence that this Method was totally disused; However supposing that it was; yet it may be answered to this *Objection*. That tho' *Musick* in *Religious Worship*, is not absolutely necessary at all Times, or at least in such a *Manner*; yet it is very justifiable where it may be had. Tho' there are some Times and Circumstances which will not allow it; yet there are other Seasons in which it is much more expedient. The *Primitive Christians* were all this Time, under a *State of Persecution*; and therefore the Disuse thereof is no greater an Argument against *Cathedral Singing*, than it is against *Parochial Churches*. The Poverty and afflicted State of the *Church*, would at that Time admit of neither; but Prosperity, by Degrees, restored them to both. The *Primitive Christians* in those Days, did never declare their *Dislike* to such a Way of *Worship*, but their *Condition* would not bear it. We may as well argue against the Use of *Musick* in the *Jewish Church*; because under the *Babylonish Captivity*, they hung their Harps upon the *Willows*, and refused to sing the *Songs of Zion* in a *strange Land*, to those who carried them *Captives*. When *Kings* were the *Nursing Fathers*, and *Queens* the *Nursing Mothers* of

226 *The Temple Musick.* Chap. II.
of the Church, they quickly built Houses
for *Divine Worship*, and soon settled this
Method of *Singing* in many Places: And
therefore in a Case of this Nature, we
ought rather to imitate the *Settled Churches*,
than those who laboured under *Persecu-*
tion.

Is any Man offended because the Notes
are too short? Let him consider what *Au-*
thority there is for such *Long Musick* as is
commonly practised; and then judge, if
there is not as much to be said in the Be-
half of any other. It is true that the
Tunes which we sing in our *Parish Church-*
es, are sung in a far longer Time than in
Cathedrals, but I take it for granted, that
they who first composed them did not in-
tend that it should be so; but rather that
they should be sung as swift as the com-
mon *Chymes* upon *Bells* at this Time.
Our *Psalm Tunes* were composed before
any of our *Set Services*, and the *Common*
Notes are *Minims*, which were intended
to be as swift, at least, as the *Minims* which
we find in the *Antient Services of our Church*;
since After Ages, when they invented
shorter *Notes*, did thrust back the other
into a longer Measure. And therefore in
our common *Churches* (did not Custom
prevail to the contrary) we have as much
Reason

Reason to sing those *Notes*, according to the *Composers Design*, as according to the Length, which *Latter Ages* have imposed upon them. When *Musick* was first invented, there were but *Two Notes*, viz. [g] a *Long*, and [b] a *Breve*; and accordingly our *Latin* and *Greek Profodia* tell us of no more: and these were fitted to the usual Length of the *Syllables* in their *Pronunciation*. In Process of Time, they added a *longer Note*, to the End of a *Sentence*, or a *Remarkable Pause*, which they called [i] a *Large*; so that for many Ages, they knew only a *Large*, *Long*, and *Breve*; and all these, by reason of the Length to which they are extended, are now almost totally excluded from *Musick*.

- [g] Longa.
- [b] Brevis.
- [i] Larga.
- [k] Semi-brevis.
- [l] Minima.

When *Musick* admitted a greater *Variety*, they added [k] a *Semi-breve*, and after that another, which they called [l] a *Minim*, intending that, according to its Name, it should be the shortest of all the *Notes*. When the *Psalms* *Tunes* were first composed, the *Authors* had never heard of a *Semiquaver*; they hardly ever used a *Quaver*, and seldom a *Crotchet*; so that their *Minims* Then, must be sung, at least, as swift in Proportion, as our *Crotchets* Now. And therefore tho' *Custom* may

may be a very good *Argument* for singing of the *Psalms* in this Manner, where the *Custom* prevails; yet it cannot be, in the least, conclusive against those Places, which have constantly retained the *Custom* of their *Ancestors*, and still sing the *Antient Times* of the *Te Deum*, *Jubilate*, &c. to the same *Length of Time* which the *Composers* at first intended.

Is any Man offended at the Organs? Let him consider the several Sorts of *Instruments* in Use among the *Jews*, and how often we are commanded to praise God upon them, particularly in the *Psalms*, and he may have as much Cause to scruple why he doth neglect to do according as God doth there require at our Hand? If there are any who are angry at us, because they think we make *Additions* to the *Word of God*; Why are they not as angry at themselves, because they *Diminish* from it? *Conscience* should be *Uniform*, and have an equal Respect to all God's Commands; and [m] the same Text of Scripture which forbids one of these *Crimes*, doth also forbid the other. There is no one who thinks *Instrumental Musick* to be absolutely necessary in the *Worship of God*; but I think it [n] necessary.

[m] *Deut.* 4. 2. and
12. 32.

[n] *Rom.* 14. 2.

cessary that the *Apostle's* Rule should be observed in this, as well as in other Cases.

Let not him that hath it despise him that hath it not; and let not

him that hath it not, judge him that hath it.

But this Particular hath been so fully vindicated [o] of late, that it is needless to insist any longer upon it.

[o] See Mr. *Newte's* Sermon, concerning the *Lawfulness* and *Use of Organs* in the *Christian Church*: And also a *Vindication* thereof by Mr. *Dodwell*, Intituled, *A Treatise concerning the Lawfulness*

of *Instrumental Musick* in *Holy Offices*.

There are others who are offended because our Musick is too much like the Practice of the Church of Rome. But if the *Church of Rome* had never corrupted any of her *Doctrines*, or *Discipline*, more than her *Manner of Singing*, we had not been forced to dissent from her. We retain it, not because it was her *Practice*, but because it was the *Practice of the Purer Churches*, in the *Primitive Times*. If it had been abused by her, yet we have not any *Ground* from thence to reject the lawful *Use* thereof; for if every thing must be *Abolished*, which hath been *Abused*, we must then lay aside the *Word of God*, and the *Use of the Sacraments*. It is the *Property of God*

to

to bring *Good* out of *Evil*; and tho' the *Church of Rome* is, without Dispute, the most *corrupt Church* in the *World*; yet God has been pleased to make Use of her to preserve this Method of singing Praises to his *Name*, which otherwise would undeniably have been lost. When our *Blessed Saviour* came to gather a *Church* unto himself, he complied with all the *Customs* and *Ceremonies* of the *Jews*, which were not unlawful, and hath given a positive Command for some of them to be observed in a most solemn Manner; unto the End of the *World*. The *Blessing* of the *Bread*, *Taking*, *Eating*, *Breaking*, and *Distributing* thereof, together with the *Cup*, is retained in every Particular, as it was used by the *Jews*, especially at the *Passover*; and the Manner of *Baptizing* differs very little from the Custom under the *Law*: So that *Christ* instituted no new *Rites* in the *Sacraments*, but only retained the old (even such as were begun by *Human Authority*) and adapted them to a more Noble End and Design. Both he himself, and the *Great Apostle of the Gentiles* after him, were made *all things to all men*, that they might gain some: and therefore in our *Reformation*, we trod in the Steps of our *Blessed*

fed Saviour, who, as in other Particulars, so when he gathered his *Church* from among the *Jews*, did give us an *Example*, that we should do, as he hath done.

However, Let us suppose that the *Musick* of the *Cathedrals* was grossly corrupted by the *Church* of *Rome*; yet this cannot prove that it ought to be *Abolished*. When *Musick* was first invented (p) by the Family of *Cain*, we need not doubt, but it was *Abolished* by that Race of Men, the imaginations of whose hearts were only evil continually; but if God had designed for this Reason, that the Use thereof should be *Abolished*; I suppose he had never recorded the

(p) See
Pag. 1, 2.

Original thereof, in the *Holy Scripture*. *Musick* was Cor-

(q) Job.
21. 12. See.

rupted in the Time (q) of *Job*, when they who desired not the *Knowledge* of *God*, did take the *Timbrel* and *Harp*, and rejoyce at the sound of the *Organ*; and yet *Job* who feared *God* and eschewed *Evil*, and constantly held fast his *Integrity*, did (r) make a good Use of the very same *Instruments*. *Musick* was Corrupted

(r) Job.
30. 31.

by the *Egyptians* when they were wont to set forth thereby the *Praises* of their *False Gods*; and yet *Moses* made

no Scruple to use it for the Honour of the *True God*: Neither do we ever find that he was blamed for it. Nay, when God was more particularly cautious, in the Time of *Moses*, and forbade the *Israelites* to retain the *Customs* of other Nations, because they were abused, tho' these *Customs* were in themselves lawful before the *Prohibition*; when he forbade every thing which might have a Tendency to *Idolatry*, and commanded those *Customs* which were far Different: yet he leaves the same Method in *Musick*, to be practised in future Ages, as it was practised in the time of *Moses*, and gives not the least Command for any *Alteration*. *Musick* was *Corrupted* in *David's* Time, when (f) *the drunkards made songs upon him*; and yet he, who was a *Man after God's own heart*, and a Pattern for all his Successors, was the most Industrious to regulate the *Service*, to place the *Singers* in their *Order*; and compose *Psalms* for their Use. And therefore tho' *Musick* might be *Corrupted* by the *Church of Rome*, and tho' it is notoriously *Abused* by the *Stage*, and by being set to *Profane*, and *Wanton Songs*; yet it should make us more zealous to *Reform* these *Abuses*, and improve our

(f) *Psal.*
69. 12.

upon him; and yet he, who was a *Man after God's own heart*, and a Pattern for all his

Successors, was the most Industrious to regulate the *Service*, to place the *Singers* in their *Order*; and compose *Psalms* for their Use. And therefore tho' *Musick* might be *Corrupted* by the *Church of Rome*, and tho' it is notoriously *Abused* by the *Stage*, and by being set to *Profane*, and *Wanton Songs*; yet it should make us more zealous to *Reform* these *Abuses*, and improve our

our Skill, for the Praise and Glory of God alone.

There are some who highly approve of what our first Reformers did, and are satisfied with their Reasons in retaining so many Rites, which were in the Church of Rome, that by making the Breach as small as possible, they might gain them over to us by Degrees, but such Men think there is not the same Reason now. These things (say they) answer not their Design with the Papists, but give an Occasion of Offence to others, and therefore they ought to be Abolished. This Objection is the more Material, because it favours of a true Charity to our Dissenters, a Desire to heal our unhappy Divisions, and a Zeal to bring them over to us, for the real Benefit of our Establish'd Church. Our Church declares in her Liturgy, and Articles, That as to the Rites and Ceremonies of an indifferent Nature, both she, and every National Church hath Authority to Institute, Change, and Abolish them, as they in Prudence, and Charity shall think most fit, and conducive to the setting forth God's Glory, and the Edification of the People. If therefore an Union could be obtained, God forbid but the Church should be ready to receive them.

S

If

If our Breaches could be healed by such Alterations, I doubt not but such would be made, and that all those who sincerely desire the Welfare of our Church would comply with the same, and gladly embrace such an happy Opportunity. But if such an Union cannot be obtained, the Force of the Argument ceaseth; and as there was great Reason for retaining such Rites at first, so the Reason will hold for continuing them still. It is the Opinion of all the Reformed Churches, that Rome is the Great Whore of Babylon mentioned in the Revelations. Now the Scripture tells us she shall fall, and not rise again, and consequently the Romish Religion shall be at an End. This we all believe, and generally look upon the Time to be near. The Authority of the Pope daily declines, and no contending Party will be determin'd by his *Infalibility*; and this gives a greater Probability to the Opinion of (r) those who speak of his speedy Ruin. However,

(r) *Mede, Jurisconsulto.*
lib. 2. on the Revelations.

the longer we live, the nearer we approach, to such a Time, and who knows the happy Consequences to the Church of God, if we should retain these Rites till then? It is the Opinion of a late Author,

Author,

(u) Author that the Conversion of the Jews will probably begin in this Church and Nation; and among other Reasons, he gives this. That here they may see an Episcopacy, Presbiters, and Deacons

(u) The Author of a Short, and Easy Method with the Devils in his Second Part, to the Jews, Pag. 298,

answerable to their High-Priests, Priests, and Levites; and the Segullah of the Temple perpetuated and continued in the Church. In which, as in the Temple, and now in the Synagogues, the Publick Service and Worship of God is celebrated in the Vulgar Language of the Nation, with the Solemnity and Gravity of a well composed and digested Liturgy. If this should be true of the Jews (which God grant) we have the same Reason to hope that our complying so long with the Church of Rome, as far as we could with a good Conscience, may be of wonderful Use to bring over her present Votaries to our Communion, when the Fall of Babylon shall happen; and consequently, that our retaining such Rites, may be the Method to turn so many Thousand Souls from Darkness to Light, and from the Power of Satan to the Kingdom of the Son of God,

when the Time shall happen which he hath foreordained; which he hath in his Word so plainly revealed; and which we have Reason to look upon, as so nigh at Hand.

There are some who take an Occasion to express their Dislike of our Method in Singing at the Cathedrals, because it resembles the Practice of the Jews, in the Time of the Old Law, and therefore they think it must be abolished at the Coming of Christ. This Argument hath been sufficiently confuted by Mr. Dodwell, as it relates to Instrumental Musick; and his Reasons are as strong in Relation to Vocal. St. Paul exhorts the Ephesians (x) to speak to themselves in psalms, and hymns, and spiritual songs, singing and making melody in their hearts unto the Lord: And he exhorts the Colossians, that (y) the word of Christ might dwell in them richly, in all wisdom, teaching and admonishing one another in psalms, and hymns, and spiritual songs, singing with grace in their hearts unto the Lord: And St. James commands us (z) that If any man is merry, he should sing psalms. St. Paul and

and Silas (a) sang praises to God, in the Stocks; and it was the constant Custom in the Primitive Church, that (b) when they came together, every one had a Psalm. This without doubt, they sang according to the Direction of the Apostles, and according to the Practice in Singing used among the Jews; unless we will suppose that they invented a New Method, which, I think, will be very hard to prove: so that their retaining this Duty, and giving no Directions for any Alteration, is a sufficient Evidence that they kept the same Method which was used by their Ancestors. When the Apostles exhorted us to sing Psalms, they would certainly have forewarned us at the same Time of the Manner of their Singing, if it had been Unlawful: but since in this, they made no Alteration from the Jews, we have no Reason to make Alterations from them. It must be granted, that where any Ceremony, or Custom, was a Type of the Coming of Christ into the World, or of his Death, and served to build up the Faith of the promised Messiah then to come, that Custom was afterward to cease:

(a) Acts 16. 25.
(b) 1 Cor. 14. 26.

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 but the *Temple Musick* was not instituted upon any such Design. It was only a more solemn *Sacrifice of Praise* and *Thanksgiving*: And as they thought themselves obliged to offer the same to God under the *Law*; so we have much more Reason to continue the same under the *Gospel*. If they praised God for the *Promises of the Messiah*, we ought to praise him, who have seen the *Performance* of the same. Besides it is a general Rule, that all *Types* must continue, until the *Antitype* is come. Now the *Singing* under the *Law* was a *Type*, not of the *Gospel*, but of the *Saints in Heaven*; and accordingly *St. John* (c.) alludes to this, where he tells us; that they sang the *Song of Moses, the Servants of God, and of the Lamb*. And therefore, as the *Observation of one Day in seven* is to continue until we celebrate the *eternal Sabbath*; so the *Obligation to praise God* is the same, until we sing *Hallelujah's* to him in the *Choir of Saints and Angels*; and if so, Why may we not do it in the same Manner, which the *Apostle* plainly intimates is a *Type* thereof? When the *Christian Religion* made its *Appearance in the Heavens World*, they com-

commonly cried out against the Novelty thereof, that it was but an *upstart Sect*, and of Yesterday's standing. Now the

(d) *Primitive Christians* to shew the Falsity of this *Objection*

endeavored to prove, that their Religion was the eldest in the World, as being for Substance, the same with the *Antient Jews*, whose Religion justly claimed the Precedency of all others.

(d) See Dr. *Caves* *Primitive Christianity*. Book. 1. Chap. 2. and the Authors cited by him: Also *Prudentius* Book. 2. against *Symmachus*. Sec. 2. Ver. 60, &c. Pag. 249.

This is expressly asserted, and proved at large, by *Eusebius*, *Clemens Alexandrinus*, *Origen*, *Tertullian*, *Prudentius*, and others. And therefore, To throw away all the *Jewish Oeconomy* as unlawful, is in Effect, to condemn the Opinion of so many *Antient Fathers*, to give Force to the *Objections* of the *Heathen* against *Christianity*, and to enervate those Pleas, which the *Christians* made Use of in their *Vindication*. The Name it self of *Antiquity* is venerable, and this made the *Heathen* press so closely the Charge of *Novelty*, and the *Christians* as zealous to deny, and confute the same. And therefore tho' the *Authority* of the *Church* to alter any *Circumstantials* in Re-

ligion is indisputable; yet She hath always paid a due Regard to the Customs of her *Forefathers*: And as She hath in her *Divine Musick* adhered to the Custom both of the *Jews*, and of the *Church of Rome*; so we may hope, that the retaining so delightful a Part of our *Worship* is an Act of God's special *Providence*, to bring about some greater Work in due Time, than many have imagined; and that such Things may be the Cause of uniting them and us under One, when both *Babylon* shall fall, and the *Jews* shall be called: and that our being *made all things to all*, will be the Means of *gaining some* at least, if not of gaining all.

I am far from condemning the Singing of *Psalms* in *Meter*, with *Long Notes*, or *without Art*; since there is no doubt, but if we sing with true Devotion, God will accept of any such Performiance; neither can I think the *Cathedral Method*, and Order to be of absolute Necessity in the *Church of God*; for then his Providence would have prevented the ceasing of it, in the *Babylonish Captivity*: However, the Service is, in it-self, so commendable, and so agreeable (as far as I can imagine) to the Antient Method, both among the *Jews*,
and

and *Christians*, that the Continuance thereof among us, is no small *Honour* to our *Church*, and *Nation*.

Lastly, Having thus given my Opinion concerning *The Temple Musick* among the *Jews*, I hope it will not be thought a *Presumption*, in me to conclude with an earnest *Exhortation* to the Study of the *Oriental Languages*, and *Learning*. I cannot but think it absolutely necessary for all such who design to understand rightly the *Holy Scriptures*, and to instil the Knowledge thereof into others, that they are capable, at least, when they read the *Old Testament*, as well as the *New*, to hear and understand *the Word of God*, as it came from his own Mouth, and not only as it is derived unto them by the Help of a *Translator*. The *(e) Watchman* is to warn the *People* from God himself.

It is a true saying, *Sunt Hebraei fontes, Græci rivuli, Latini paludes*, and Who then when Opportunity doth present would not choose to drink the Water of Life, out of the *pure Fountain*, rather than out of the *polluted Streams*? The Use of the *Hebrew Language* to the Learned Part of the World is beyond all *Contradiction*, and *Dispute*.

By

(e) Ezek. 33-7

By this Means, we may see with our own Eyes, and not wholly depend on the Direction of another. By this Means we may the better understand the *Old Testament*, it being Originally written in this Language. By this Means we may the better understand the *New Testament*, since it not only useth *Oriental Words* (especially in proper Names) but also constantly refers us to the *Law*, and the *Prophets*, and alludes in every Chapter to the *Customs* of the *Jews*, and the *Particular Phrases*, and *Properties* of the *Hebrew*, and *Syriack Languages*. By this Means we may be able more fully to *Vindicate* the *Doctrines* of our Church against all *Gainsayers*, or at least be more fully confirmed our selves, when we find them to be so agreeable to our *Translation* of the Bible, and find this *Translation* (from our own Experience) to be so agreeable to the *Original*. By this Means, we may more fully *Vindicate* her *Discipline*, from the *Rites*, used among the *Jews*, as well as the *Practice* of the *Primitive Christians*. The Reason which prejudiceth so many against the *Service* of our *Cathedrals*, is because *they know it not*, neither the *Antiquity* of it, and indeed *Ignorance* is the Cause

Cause of all other Errors. Our Saviour told the Pharisees, that (f) they erred not knowing the Scriptures, nor the power of God, and this may (f) Math. 22. 29. be truly applied to too many among us, who cannot read the Word of God in its own Language, but rely upon a Translation (as if that was infallible) or a Commentator of their own Party, without consulting the Original, and their Study serves only to confirm them in their Errors. Whilst such blamed the Church of Rome, they are guilty of the same, or a Worse Crime. They do not lock up the Scriptures in an unknown Tongue from the People, but keep them lock'd up from themselves, who are to reach the People. They pin their Faith (as we call it) on the Scriptures of their supposed Guides, and too often suck in the Errors of a Translator, whilst they think them to be the Words of Scripture.

To Instances at large in one Particular.

There are many who have been so far misled in the Notion of Repentance, as to think that it consists in a continual Sorrow for all Sins, and that this must be renewed as often as we are guilty of any, and consequently every Day. This No-
tion

tion hath brought many a true Christian into the Borders of Despair, and caused many others to take up a Prejudice against a Religious Life, as if they must be continually hanging down their Heads like a Bulrush. Thus the Gospel which was designed to be *εὐαγγέλιον*, a Declaration of good Things, and the Tydings of great Joy, which should be to all People, is become the means of increasing their Sorrows. The Nature of Repentance (according to the Greek, Hebrew, &c.) consists only in a sincere Resolution to Sin no more, and turn unto God, and in such a Case, we may without any farther Sorrows, apply to ourselves the Satisfaction of Christ, for the Pardon of all past Sins, tho' ever so many, or ever so great. But if it consisted in such a Sorrows, it is very strange that (g) Esau found no place for this Duty, tho' he sought it carefully with Tears; and that St. Peter (h) exhorted the Jews, who were pricked at the Heart, and according to this Notion did then practise this same Duty. And that St. Paul exhorteth the Church of Corinth (i) to take Care of the Incestuous Person, (who could

(g) Heb. 12. 16. 17.

(h) Act. 2. 37. 38.

(i) 2 Cor. 2. 7.

could not *repent* too much for so gross a Crime) lest he should be swallowed up with *overmuch Sorrow*. We have no reason to doubt, but *(k)* *Zaccheus*, who came from the Tree, and received our Saviour joyfully, did *repent* as truly as *St. Peter* *(l)* who went out, and wept bitterly.

(k) *Luk.* 19. 5, 6. *(l)* *Luk.* 22. 62.

That *Turning from Sin* which is occasioned by the *Apprehension* of God's *Mercy*, to such as lay hold on the *Promises* of the *Gospel*, will be as effectual to *Salvation*, as that which is occasioned by the deepest *Sense* of our *Sins*, and *Sorrow* for the same, and no more *Sorrow* is required, than what is absolutely necessary for this purpose. However, this *Mistake* hath been occasioned by *Discourfing* of *Repentance* according to the utmost *Rigour* of the *Word* in our *English Bible*, without having a due *REGARD* to the *Meaning* thereof in the *Original*, or comparing the same with the most *Early*, and *Oriental Translations*. The *Verb μετανοω* which we *Translate* to *Repent*, and the *Noun μετανοια* *Repentance*, as it is derived from *μετα* and *νοω* Signifies no more than a *Change* in the *Mind*, and may therefore be more fitly rendred
in

in Latin by *Refipifcentia*, than *Pœnitentia*;

(m) 1 Sam. 15. 22.
Jer. 4. 28. Jer. 18.
2. 10. Joel 2. 13.
14. Amos 7. 3, 8.
Jonah 3. 10, and 4.
3. Zeak. 8. 14.

(n) Prov. 14. 15,
and 24. 32.

(o) תשובה

(p) توب

and is (m) often used by the *Septuagint*, when they speak of God, in whom is no Sorrow at all; and also (n) when they speak of Prudent, rather than *Passionate Actions*. The Word in (o) *Syriack*, and (p) *Arabick*, whereby the Grace of Repentance is expressed, signifies only a Returning from a Course of Sin, to a Life of Holiness, and the Verb from which these Nouns are derived, comes from the Hebrew Verb תשוב to Return, with the Change only of the Letter ו into פ than which nothing is more common in those Languages, and for which there is a Rule in the Beginning of the *Chaldee Grammar*. Nay, this Word in *Arabick* is placed 2 Cor. 7. 9. as of a very different Nature from another, which signifies Sorrow in the same Text. The Word Repentance in *Chaldee* is תשובה which is frequent in the *Paraphrasts*, and signifies only a Returning, and is derived from the Hebrew Word תשוב of the same Signification, and is used 1 Sam. 7. 17. His Return was to

to Ramah, for there was his House. And therefore the Calls to Repentance, which we find in the Gospel, imply no other than what we find in the Prophet (9) Let the wicked turn from his way and live. Turn ye, turn ye from your evil ways, for hereby will ye die, O house of Israel! So that the Rigid Notion of Sorrow in Turning to God, is not to be found in the Greek Testament, neither in the Oriental Translations, but took its Rise from the Vulgar Latin; where the Word *Penitentia* being placed, which we call Repentance, was the First Foundation on which the Church of Rome built their Doctrine of Penitence. In short, this Rigid Notion of Sorrow favours more of the *Tortours* of the Law, than the Promises of the Gospel; it adds Grief to him who is Heavy Laden; instead of making Christ's Yoke easy, and his Burden light, it adds thereto: and if the Body is eased by the Removal of some Rites, yet the Soul would be oppressed by a severer Discipline.

But this is not the only Error occasioned by the Neglect of the Original, and Oriental Languages.

Had

Had the Words of (r) *Solomon* been rightly understood in the
 (r) *Præ.* *Primitive Church*, the *Arians*
 9. 22. had never increased so fast among them; but whilst they referred themselves to the *Septuagint*, instead of consulting the *Hebrew*, and whilst by *Mistake* of the *Scribe* the Word *ἐγενήθη* *batb* created, was inserted instead of the Word *ἐγενήθη* *batb* possessed; it was no Wonder that the *Arians* prevailed in denying the *Eternal Generation* of the *Son of God*, until *St. Hierome* from the *Hebrew* discovered the *Mistake*.

Had the *Romanists* understood the *Original Scriptures*, they had not been so Deceived themselves, nor Deceived others; but whilst (as [s] the *Great Champion* of their *Cause* ingeniously confesseth) many *Councils* were held in which there were few or none,

[s] *Bellarmino, De Verbo Dei.* Book 2. Chap. 10. Arg. 4. who were skilled in the *Hebrew*, then the *Blind* led the *Blind*, and so they all fell into the *Ditch* together. Who can choose but blush at their *Ignorance*, when some of the *Chief* among them shall derive the Word *Cephas* from the *Greek* κεφαλή, and take an Argument from

from thence to prove *St. Peter to be the Head of the Church*: and another shall endeavour to prove the Doctrine of *Supererogation*, because he thinks the (t) Words (*quodcumq; supererogaveris*) in the *Vulgar Latin Translation*, may be wrested to such a *Construction*? But had their *Errors* if possible, been more and greater; yet if *Luther* himself had not been a *Proficient* in this Sort of *Learning*, we must conclude it would have been in vain for him to have attempted such an *Universal Reformation*; since the *Chief Weapon* in this *Warfare* must be *A most Authentick Translation* of the *Holy Scriptures*, joyned with so much *Skill in the Original Writings*, as to be able from thence to defend it against the *Cavils* of all its *Opposers*.

(t) Luke.
10. 35.

What *Pity* therefore is it, that we, who live in such an *Inquisitive Age*, and who cannot be contented to take any part of *Human Learning* upon *Trust*, without a *Nice Examination* thereof, should so securely neglect the stricter Search into the *Scriptures* themselves, wherein are contained all the *Reasons of our Faith*, all the *Grounds of our Hope*, and all the *Terms of our Salvation*? Especially since

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it

it is manifest from sad Experience, that the Neglect thereof hath been of Ill Consequence, in later, as well as former Ages.

Had the Word (u) חֶסֶד־וְרֵחַ־חַיִּים been thoroughly considered, and well understood, on which the Apostle in the Epistle to the Romans, Chap. 9. lays the great Stress of his Argument, I suppose the Controversy had never been so great concerning the Doctrines of Election and Reprobation.

If every one had known the Meaning of the Word (x) נִשְׁבַּח they, who from thence have condemned all Usury as unlawful, would not have needed so much Pains to determine wherein the Nature of the Crime consisted.

How many various Opinions have there also been concerning the Meaning of these Words in our Creed, He descended into Hell, when the (y) Words *eis adēs* in their own Language, and Genuine Signification are unexceptionable.

(y) See Pearson, on the Creed, or Lightfoot, Vol. 2. Pag. 1350.

Did all our *Anabaptists* consider seriously the Meaning of the Word (α) $\mu\epsilon\tau\epsilon\delta\omicron\upsilon\alpha\iota\tau\eta$, and compare it with the Common Custom, among the *Jews*, of admitting *Disciples*, and even *Infants* by *Baptism*; either this *Contrpversy* would be at an *End*, or they would think themselves much more obliged to shew us the *Text* where it is *forbidden*, than we are obliged to shew them the *Text* where it is *Commanded*.

(α) *Matth.* 28. 19.
See *The London Cases* on this Subject, or *Lightfoot.* Vol 1. Pag. 209, and 525, &c.

If every one who scruples to partake of the *Lord's Supper*, lest (a) he should *Eat and Drink Damnation to himself*, did know the Difference in *Greek*, between $\chi\epsilon\iota\rho\iota\varsigma$, and $\chi\epsilon\tau\alpha\chi\epsilon\iota\rho\iota\varsigma$, and what a Stress *St. Paul* (b) lays thereon, when he saith, $\chi\epsilon\iota\rho\omicron\mu\epsilon\delta\alpha$, $\iota\upsilon\alpha\ \mu\eta\ \chi\epsilon\tau\alpha\chi\epsilon\iota\rho\omicron\mu\epsilon\delta\alpha$, there would but few absent themselves upon this Account, from so solemn and so necessary an *Ordinance*.

(a) *1 Cor.* 11. 29.

(b) *V.* 32

If therefore every one who teacheth the *Word of God* to others, did endeavour seriously to understand the *Original Languages*

Languages of the Scriptures, and be better acquainted therewith, the *Sence* thereof would be clear and evident; they would be the better capable to satisfy the *Scruples* of *Misguided*, but *well Meaning* Persons: *Controversies* (especially those which are occasioned by *Translations*) would then in a great Measure be at an End, or at least diverted by more useful *Studies*, and the *Jews* (those bitter Enemies of *Christianity*) would not be so busy to undermine the *Principles* of our

Religion, and to furnish the *Socinians* with *Arguments* against the *Divinity* both of the *Son*, and of the *Holy Ghost*: Nay others might see, that a *Plurality of Persons in the Deity* is more [c] clearly expressed in the *Hebrew*, than in any *Translation*, and the [d] *Principal Text* which they urge against the *Trinity* doth plead strongly for it. In such a Case they would not be so free to
Dispute

[c] ברא אלהים יהוה
Gen. 1. 1. יהוה
Gen. 2. 4. אלהים
אל אלהים יהוה
Psal. 50. 1.
באלהים אהלל
דבר ביהוה אהלל
Psal. 56. 10.
דבר compared with Job.
I. I. Ev ἄρχῆν ἑνὴν
ὁ λόγος, &c.

[d] Deut. 6. 4.
יהוה אלהיה יהוה
which, if we observe the *Accents*, may be thus Translated,
The Lord, thy God, and the Lord is one.

Dispute with those whom they Converse with, as now they generally are ; but they would as studiously conceal their *Arguments*, as they have endeavoured to conceal their *Books*: and accordingly, a late Learned (e) *Prelate* tells

us at large, he thought it very needful, that the *Oriental Learning*, especially that of the Hebrew, should be encouraged, and revived, that Men may be this way fitted and prepared to encounter the Jews. In short, There are many other Particulars, wherein a competent Skill in the *Oriental Languages* may be of especial Use, to stop the Mouths of *Gainsayers*, to Convert them to the *Church*, and Promote the Increase of *Christian Knowledge*.

(e) See *Bishop Kidder's Demonstration of the Messiah*, particularly Vol. 3. Pag. 465, &c.

F I N I S.

ERRATA.

PAGE 24, line 2, for Stories, read great Things. p. 48. l. 15,
 r. remain. p. 57, l. ult. r. *Parvularum*. p. 90, l. 3, r. *re-*
fics. p. 97, l. 12, r. *confists*. p. 154, l. 26, *del. ad*. p. 172, l.
 1, r. for. p. 168, l. 11, r. *it*. p. 172, l. 25, r. upon. p. 173, l. 4,
 r. the Ark. p. 175, l. 17, f. *thir* r. *his*. p. 179, l. 2, f. of r. *us*.
 p. 181, l. 2, f. of the, of several, p. 193, l. 5 and 22, r. *Mak-*
chil. l. 14 and 16, r. *prefix'd*: l. 11 and 19, r. *lang*. l. 11, f.
Maba r. *Maha*. p. 194, l. 26, r. *1127* p. 195, l. 1, r. *circ*.
 l. 6 and Marginal 4, r. *1127* l. 9, r. *Logick*. l. 7, *Higgam*. l.
 13, r. *700* p. 196, l. 10, f. *and* r. *since*. p. 197, l. 38, *of*
we r. only. p. 198, l. 8, f. *find* r. *had*. p. 204, l. 2, r. *Nebiloth*.
 p. 210, l. 10, r. *Habit*. l. 14, r. *guets'd*: l. 20, r. *repeat*. l. 23, r.
Occasion. f. 29, r. *meatr*: p. 211, l. 1, r. *according*. p. 213, l.
alt, r. *twice* of *Sabaoth*. p. 216, l. 1, r. *The Treble*. p. 221, l.
S. r. *Plains*. p. 222, l. 27, r. *imbib'd*. p. 243, l. 2, f. *Pharisees*
 r. *Sadness*.

