

THE
WEL-TVNE D
CYMBALL.

OR,
A Vindication of the moderne Harmo-
ny and Ornaments in our Churches.

AGAINST
The Murmurings of their discontented
OPPOSERS.

A SERMON,

Occasionally preached at the Dedication of an
ORGAN lately set up at Bruton
in Sommerfet.

By *Humphrey Sydenham*.

PSAL. 150. v. 4, 5.

*Laudate Dominum in Chordis & Organo, laudate eum in Cym-
balis Iubilationis.*

LONDON,

Printed by JOHN BEALE, for *Humphrey*
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in PAULS Church-yard. 1637.

THE HISTORY OF THE
CITY OF BIRMINGHAM

FROM THE EARLIEST PERIODS
TO THE PRESENT TIME

BY
J. H. COOPER

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TO

MY HONOURABLE
Friend, JOHN COVENTRY,
Esquire, Sonne to the Right Honorable
THOMAS, Lord COVENTRY, Baron
of *Alesborough*, and Lord Keeper of
the Great SEALE of
England.

SIR,

P*resume a muscicall Discourse
can neither bee improper, nor
unseasonable for him, that
hath so much harmony in
himselfe, that holds such a
consonancy with the practise of the Church
he lives in. And this is both your happinesse
and your ayne. Too many there are which im-
ploy their wit and greatnesse a contrary way,
and delight altogether in the jarring of the
string, as if there were no Melody but in Dis-
cords; but such are not within your finger-*

The Epistle Dedicatory.

ing; nor, indeed, your fancie; knowing that a Song of Sion, is a Song of Peace; and he that keepes not time in the Hosannah below, shall hardly sing his part in the Hallelujah above. I could whisper something in your eare, but being in part a stranger, I may be thought to glose; and therefore I will tell't abroad, where I am conceiv'd to be a little blunt, and therefore unapt to flatter. You have besides your accurate speculations both in Divinity and Arts, a way to sweeten them, an humble and courteous affability, by which you have given so much encouragement to those more canonically devoted in our (commonly despised) Tribe, that you have made them even tributary, and captive; so that they equally study their owne thankfulness, and your honour; to which if these poore scriblings of mine may give either lustre or advancement, (you having beene formerly pleased to afford them not only the charity of your faire opinion, but the approbation also) I have done something to glory in; and amongst the Troop of your other Honourers and Admirers, shall persist as the most humble; so

The most Faithfull,

H. V. M. SYDENHAM.



THE
WELL-TUNED
CYMBALL.

The first Sermon.

PSAL. 59. 16.

*I will sing of thy Power; yea, I will
sing aloud of thy Mercy, in the
morning, because thou hast been my
defence and my refuge in the day
of my trouble.*



He Text, though but a verse,
is a compleat Psalm, having
in it all the properties of a
spirituall Song; where wee
may finde the *Parts*, the
Ground, the *Descant*, the *Author*
or *Setter* of it, the *Time*
when 'twas sung, and the *Occasion*
of the singing.

The well-tuned Cymball.

1 The Parts two, in two words; *Potentia* and *Misericordia*, Power and Mercy; and these voic'd aloft, in a sacred and purer straine, fitter for a Quire of Angels than of men; and that in double *Tua*, *Tua potentia*, and *Tua misericordia*, *Thy Power*, and *Thy Mercy*; Thine, the God of men and Angels; the God of all Power and Mercie.

2 The ground likewise in two words, *Adiutorium* and *Refugium*, Defence and Refuge; but these pitch'd lower, in a double-*Meum*, *Adiutorium meum* and *Refugium meum*, *my Defence* and *my Refuge*; but, *Meum*, *Atte*, and *Ad te Domine*; this *My* having Reference to, and Dependance from Thee; Thee, the God of Defence and Refuge: And therefore *my Defence*, because of thy *Power*; and *my Refuge*, because of thy *Mercy*.

3 The Descant, likewise, in two words, *Cantabo* and *Exaltabo*, *I will sing*, and *I will sing aloud*; Here is singing onely of Gods *Power*; but there is singing aloud of his *Mercy*; as if his *Mercy* were more exaltable than his *Power*, and *That* reach'd the very *Heavens*; *This*, unto the *Clouds*.

4 The Authour or Setter of it; here singly expressed (not like the rest) in a naked *Ego*, but an *Ego* with a double Office and Appellation; *I*, a King and a Prophet, and not barely so; but *I*, *David*, a Singer too, the sweetest Singer in *Israel*: *I will sing of thy Power*, and *I will sing aloud of thy Mercy*.

5 The Time when 'twas sung; not *Vespere*, or *Post Meridiem* (as the custome of some Churches were, and are) no *Afternoone* or *Evening-Anthem*, when

when spirits are dull, and devotions sleepe, and voyces flatted; but in ~~Matutinum~~, in the morning, when his Thoughts are brush'd and swept, the pipes, formerly obstructed, cleane; the Bellowes of his Zeale fill'd full with the breath of Gods Spirit; Then comes he with his ~~Cantabo~~, and his ~~Exaltabo~~, then can he best sing of Gods Power, then sing loudest of his Mercy.

6 Lastly, the occasion of the Singing, open'd here in the Adverbe, *Quia*, *Because*; and this *Quia* being the occasion, looks narrowly to the Ground of the Song, to ~~Adjutorium~~ and ~~Refugium~~, to God his Defence and his Refuge; and because he was so, and in the day of his Trouble too, therefore he would sing of his Power, and sing aloud of his Mercy: Nay, he will sing of his Mercy for ever; *With his mouth will hee make knowne his faithfulnessse to all generations, for his Mercy shal. be built up for ever, and his faithfulnessse establisht in the very Heavens*: So he professes in his 89. Psalme, 1. and 2. verses.

Thus, I have shewed you a Modell of my Discourse, where I shall not dwell punctually on each limbe and parcell of it, the time will not give way; no, not to touch on some: And seeing wee cannot well sunder the *Descant* from the *Song*, or either, from *him* that sings it, let's joyne all three together, and so begin, and so end, *I will sing, and I will sing aloud.*

TIs then most happy with the affaires of Gods people, when *Kings* are not onely *Patrons* of the Church, but *Ornaments*,
 B 2 such

such as can no lesse beautifie Religion, than ~~propagare~~ it. And this David did in a double way, of Majesty and knowledge, being the prime piece in all Israel, for Harmony and Eloquence, exquisitely endowed with the perfections both of Poetry and Musicke; Inſomuch, that ſome of the Fathers either to cry downe the vaunts of Heathens in their rarities that way, or elſe to rivall him with the fertile and richer Wits of their Times, have beene pleaſed to ſtile him ~~Simonides noſter, Alceus, Catullus, Placcus, and Sereuus~~; let me adde the Divine Orpheus, and Amphion, one that made Woods, and Beaſts, and Mountaines; brutiſh, ſtony, and blockiſh diſpoſitions to dance after his Harpe; and ſometimes to ſing with it in a ~~Laudate Dominum ipſi montes, ipſi arbores, ipſa jumenta~~, Praise the Lord ye Mountaines and little Hills, Trees, and all Cedars, Beaſts and all Cattell, Pſal. 148. Herein perſonating Chriſt himſelfe, who was ~~that Paeonius medicus~~ (as Clemens Alexandrinus ſtiles him) the Spirituall ~~Esculapins, Ille Sanctus agrotis Animæ Inchantator~~, The holy Inchanter of the ſicke Soule, who firſt transform'd Beaſts into men, reduc'd Savagenes and Barbariſme into civilitie: ~~Qui fieros, ut Leones, ad mansuetudinem; Fallaces ut Vulpes, ad ſinceritatem; obſcenos ut ſues, ad continentiam revocavit~~: Cruelty, Craft, Obſcænitie (Hieroglyphically ſhadowed under Lyons, Foxes, Swine) he translated to meekneſſe, innocencie, temperance, cauſing the Wolfe, to dwell with the Lambe, and the Leopard to lye downe with the Kid, and the young Lyon and the Fatling together, and a little

S. Ieronim. ad
Paul. num.

V. 10.

Clem. Alexan.
p. ed. lib. 1.
cap. 2.

Ma i r. 6.

tle

the childe leading them, *Isai. II. 6.* And although there be no Analogie betweene Truth and Fiction in respect of substance, let us make it up in respect of circumstance: They* by their dexterity in Musicke, and cunning on the Harpe, redeem'd some of theirs from the Gates of Hell; our Prophet, though by his heavenly touch and warble, that way caus'd not the Redemption of any from below; yet on his ten-stringed Instrument, hee sung sweetly the Resurrection; For so ~~Saint~~ *Jerome* tells his *Paulinus*, *David Christum Lyra personat, Et in Decachordo Psalterio ab inferis exitum Resurgentem.*

But lets us not so resemble small things to great, that wee should dare compare those Poeticke Rhapsodies with his sacred Harmony, their sensuall Elegies and Madrigals with his diviner Sonnets: *Opacul hinc procul sit prophani.* 'Tis true, his verses consisted of number and feet as well as theirs, and he was as criticall in their Observation as the daintiest Lyrick or Heroicke, yet there was a vast dispartitie, both for sublimity of matter and elegancie of expression; Infomuch, that ~~Petrus Damianus~~, the great adorer of *Humane Eloquence* (and one whose very soule was charm'd with their prophaner Sonnets) was inforc'd at length to his *Balcus in murmurat filius Iesse.* The *Thracian Harpe*, and the *Mercurian Pipe*, and the *Theban Lute*, were but harsh and grating, when the Jewish Psalterie came in place; One touch of the sonne of *Iesse*, one warble of the Singer of *Israel*, was more melodious than all their Fabulous

* Nuptiander
Et Ethuscorum
v. 115.

Jer. ut supra.

Clem. Alexan.
pæd. l. b. 5. c. 2.

D. Aug. Ep.
131.

lous incantations, their Syrenicall fictions, which were but ~~lucunda quedam auribus Ranceso~~, a kinde of plausible hoarseness, in respect of those sweet murmures of that heavenly Turtle. An Iliad of Homer, or an Ode of Pindarus, or a Song of Anacreon, or a Scene of Aristophanes, have not the juyce, and blood, and spirits, and marrow; the acutenesse, elegance, vigor, majesty, that one of his sacred Ditties are ballac'd and fraught withall: And God forbid that those ~~Ventose mæge, and Expalita mendacia, those Superbierros, and Saucule Argutia~~, (as Saint Augustine stiles them to his *Memorius*) their garnished and beautifull lyes, their windy trifles, their vaine-glorious errors, their elaborate kick-shawes; their ingenious nothings should stand up in competition with one *Michtam* of David, his Jewell, his golden Song, farre above their buskin'd raptures, their garish Phantasmes, their splendid vanities; the Pageants and Land-skips (if I may so terme them) of prophaner wits: And yet there have been some Hereticks of old, ~~Gnosticks and Nicolaitans~~, which have rejected the Psalmes as prophane Sonnets, the births of humane fancie and invention, without any influence or aspiration of the holy Ghost, whereas the very Spirit of God, our Saviour himselfe, and the Uni-vocall Consent of all the Apostles (nay the hallowed Quire of Heaven and earth, of Saints and Angels) have acknowledged, that God spake by the mouth of his servant David, that he was the sweet Psalmist of Israel, that his Word was in his tongue; he in Spirit calling him

Act. 4. 24.
2 Sam. 23. 2.

him *Christ the Lord*, *Mat. 22. 43.* Notwithstanding, he that hath a little traversed *Primitive Records*, shall meet with one *Paulus Samosetanus*, a branded Hereticke, and many other wayes infamous, who in open assemblies, inveighed against Expositors of Holy Story; Psalmes sung to the Honour of our Lord Jesus hee caus'd to bee expung'd and raz'd out from the Church, accounting them but the work-manship of noveltie, the forgeries of some *Neotericks* and *Vpstarts* in the Church; Instead whereof, in the body of the Temple, upon the high Feast of Easter, he suborned certaine women (flickering and unstable creatures, whom he had moulded to his owne purposes) to sing loud Sonnets of his praise. Though some favourers of the Heretick have been pleas'd to blaunch a little the foulness of his practise, and would not have it thought a disparagement of the Psalmes of *David*, but of the Hymnes and holy Songs, which *Christians* in a religious vow and zealous endeavour made afterwards in the honour of Christ, and the commemoration of his Name. But were they religious Songs or Psalmes that had beene thus sacrilegiously debarr'd the inheritance of the Church; I stand not curiously to discusse, I am sure the custome was abominable, to chant their loud *Panegericks* there, where onely should be sung *Hosannas* to the Lord. For as *Temples* were first dedicated to the glory of *God*, so they were still continued to the worship of his Name; of his Name onely; except where *Superstition* had interpos'd, *Ignorance* or *Heresie* taken
foot;

Euseb. l. 6. 7.
cap. 26. & 29.

Pol. Syntag. l.
I. c. 3².

foot; and so *Apostates* and *Idols*, nay Devils themselves have sometimes shar'd in that worship which was peculiar to the Lord of Hostes. Or else, perchance, the purblind zeale, or devout errors of others, who have erected their glorious *Pyramides* to the memory (and it were well, only to the memory) to the Adoration of some Saint or Martyr, which in their primitive institution were proper onely to the God of both.

And for this, Gods better Reverence and Majesty in his Service, the Churches of old have generally mix'd Psalmes with their Devotions, and Melody, with their Psalmes; *Melody*, as well of *Instrument* as of *Voyce*; which, as it hath beene a gray-hair'd custome of most times and places; so not so obsolete, now, or super-annuated, that it should beburied wholly with that *Law of Ceremonies*; for besides the countenance and authority which it found in the first ordinance, it hath been the practice of Gods best servants, in most ages of the Church, nay in most ages of the world, except that first age of *Sacrifices*, when we read of no publike Service, but by *Holocaust*; of no Church but the Tents of Patriarchs; no preaching of the Word, but by *Dream* or *Vision*; when Altars wore the tongue of Religion, and devotions were cast up by *Incense*, and not by *Voice*. But not long after them, when there was not yet a *Temple* built, but an *Arke* onely (a mysticall porch or entrance to that Temple to come) we finde a *Representative Catbedrall* amongst the *Iewes Singing men*, and *Psalmes*, and *Instruments of Musicke*, and all the
Com.

Complements of a full Quire. 'Tis true, in the first rearing and forming of the *Arke*, wee reade onely of *Priests* and *Levites*, with their attendance and charge; of no Songs or Instruments either prepar'd yet, or enjoyn'd, onely two Trumpets of Silver made by *Moses* at the command of God; and these the Israelites used, not meerey for the calling of Assemblies, and journeying of the *Camp*, and the Alarums for Warre, but in solemne daies and times of *Gladnesse*, the Sonnes of *Aaron* were to blow them over their *Burnt Offerings*, and the Sacrifices of their *Peace-Offerings* (as if on speciall *Festivals* and times of joy, God could not bee prais'd sufficiently without this louder Harmony) and therefore the Text sayes, *It was to them for a memoriall before God, Numb. 10. 10.* But afterwards the *Israelites* setting forward in their journey, when the *Arke* was to remove from the Mountaine of the Lord, wee finde a kinde of *Te Deum laudamus* amongst the people, *Moses* beginning a *Magnificat* to the Lord, *Rise up Lord, let thine enemies be scattered, and let them that hate thee flee before thee.* And this *Surge Domine*, is by *David* afterwards (speaking of the removing of the *Arke*) voic'd into a *Cantate Domino*, *Sing unto the Lord, sing praises unto his Name, extoll him that rideth upon the Heavens by his Name J A H, and rejoyce before him, Psal. 68. 4.* After this, I reade no more of the *Arke* of God, without some kinde of Musicke, whether in times of peace or warre, of triumph, or overthrow, except once when the *Philistines* to the disgrace of *Israel* led it captive, and brought it

Numb. 10. 35.

from *Eben-Ezer* unto *Ashdod*, where though it lost a while its former melody, it found a kind of observance from the *Pagans* themselves, who put it in the house of their God, and because it should not bee long there without reverence, *Dagon* himselfe falls on his face to worship it, as if hee had blush'd, that mettall, and wood, and stones (the substance belike of that false God) should acknowledge a true Divinity, where *Barbarisme* and *Infidelity* would not. But (it seemes) God was not well pleas'd with this kind of worship, but instead of a blessing, sends a disease; the *Em- rods* drive the Arke of God from *Ashdod* to *Gath*, from *Gath* to *Ekron*, from *Ekron* to *Bethshemesh*, from thence to *Kyriath-iearim*, where after some time of lamentation, *David* fetching it againe to *Zion*, prepares all manner of Instruments for the removall, and the whole house of *Israel* play before it with *Harpes*, and *Psalteries*, and *Timbrels*, and *Cornets*, and *Cymballs*, 2 *Sam.* 6. 5. And after the Arke had rest, there being a place prepar'd, and a Tent pitched for it in the Citie of *David*, the chiefe of the *Levites* and their brethren, were appointed to be their Singers with Instruments of Musick, sounding, by lifting up their voyce with ioy, 1 *Chron.* 15. v. 1. 16.

And because this sacred melody might not breed confusion in publike services, speciall men are cull'd out by *David* for speciall Instruments, others for Songs, for the better raising up of mens hearts, and sweetning their affections towards God; *Eleazer* and *Iehosaphat* the Priests
were

were appointed to sound with Trumpets continually; *Heman* and *Ethan* with *Cymballs* of brasse, *Zacharia* and *Maasiah* with *Psalteries* on *Alamoth*, *Mattathia* and *Azzazia* with *Harpes* on the *Seminith* to excell, *Chenaiah* chiefe of the *Levites* was for *Song*; for *Song* as well to instruct others, as to sing himselfe, so sayes the Text, *Hee instructed about the Song, because he was skilfull*, 1 *Chro.* 15. Infomuch, that though our Prophet here seriously profess, that he himselfe would sing, and sing aloud, yet we understand it for the most part rather of his *Pen*, than of his *Voyce*; for though the greater bulke of *Psalmes* was compos'd by *David*, yet (as *Saint Augustine* observes) hee sung onely nine in his owne person, *Reliqui dicti a quatuor principibus juxta titulum inscriptionem*, the rest were sung, or at least commanded to be sung by one of those foure chiefe *Musicians* specified in the inscription fronted to each *Psalme*; and these were men, *Spiritu sancto muniti* (sayes the *Father*) whom the holy *Ghost* had purified and apted for a sacred modulation, and hee that had the greatest measure of the *Spirit* for the present, he for the most part sung, and not onely sung, but sometimes prophesied, prophesied with instruments too (for so we reade) *Asaph*, *Eman* and *Ieduthun* were to prophesie with *Harpes*, *Psalteries* and *Cymballs*, and this custome was continued untill the dayes of *Salomon*, 1 *Chron.* 6. 32.

Neither did it cease in the beginning of this wise *Kings* Reigne, but we heare an *Echo* and

V. 19, 20, 21,
22.

*Asaph, Eman,
Ethan, Ieduthun. D. Aug.
de Tit. primi
Psal.*

resounding of it, at the Dedication of his glorious *Temple*, where we have a touch againe of this melodious *Hierarchy*, *Priests*, *Levites*, *Nethynims*, *Singers*, *Trumpeters*; the *Levites* with their *Sonnes* and brethren (which were *Singers*) being arrayed in *white linnen*, and having *Cymballs*, and *Psalteries*, and *Harpes*, stood at the *East end of the Altar*, and with one hundred and twentie *Priests* sounding with *Trumpets*, and the *Trumpeters* and *Singers* were as one, to make one sound to bee heard in praising the Lord God, 2 Chron. 5. 12.

And this manner of Jubilation and magnifying of God aloft, continued (onely the time of *Captivitie* excepted) till the expiration of the *Law*, and though in the first feeding of the *Gospell*, it seeme swept cleane away with those *Ceremonies* of *Israel* (wee having no mention by the *Evangelists*, either of *vocall* or *Instrumentall* melodie, except in a solitary *Quire*, by a *Song* of *Simon*, or a *Magnificat* of *Mary*, or a *Benedictus* of *Zacharias*) yet some of the *Fathers* will tell us, that in the *Iewish* *Synagogue*, even in the times of *Christ*, there was a kinde of *Diapsalma*, a leaping into *Dances*; which though some jeering *Michals* may account to be little lesse than *mimicall* (ridiculous, yet no doubt religious enough, if sincerely done, as we may see by the holy practices of *David* and *Myriam*, and many thousands more.

'Tis true, in the dawne and rising of the *Primitive Church*, we read of *Spirituall Songs*, *Hymnes*, and *Psalms*; but these (it seemes) spoken only, not sung;

(sing; or if there were singing then, no singing aloud. No Melody so proper then, as of the heart (and surely then, and now, that is the best private Melody) Speaking to your selves (saith Saint Paul) and making melody in your hearts to the Lord, Ephes. 5. 19. And this was the loudest melody the Church could or durst make awhile, being yet but a handfull of Apostles, with their *Profelites* or *Catechumens*, and these for the most part under the sword of persecution too; but not long after, this custome of singing aloud began againe to revive in the Church, in the dayes of * *Ignatius* (that *Ignatius* that trode so neere on the heeles of the Apostles, the Disciple of *John*, and second, or as some would have it, third Bishop after Saint *Peter* in the Church of *Antioch*, martyred in the time of *Trajan*, neere 100. yeeres after Christ) though * some, who labour not onely to deface, but to cry downe *Antiquity* this way, derive the pedigree a little lower from the times of *Constantinus* the Emperour 255. yeeres after, when this solemne custome bloom'd againe by the zealous endeavours of *Flavian* and *Diondre*, men that stoutly propugn'd the Apostolike Faith, against the Bishop of the same See, *Leontius* the *Arrian*; nay, lower yet 23. yeeres after to the times of *Damasus* in the Reigne of *Valentinian*, by Chronologicall computation 378. yeeres after Christ, though it be evident, that this custome was on foot long before in the Greeke Church: And for prooffe hereof, a learned * *Antiquary* quotes both the Authority and Practice of *S. Basil*, who first brought

* *Euseb. l. 3. c. 32. Secret. lib. 6. cap. 8.*

M. H. Eccle. Chron. ad ann. 100. T. C. l. 6. r. pag. 205.

M. H. Eccle. Chron. ad ann. 355.

Theod. l. 2. c. 24.

M. H. Eccle. Chron. ad ann. 278.

* *Idem ad annum, 367.*

it into *Casarea*, where hee was Bishop, and afterwards bequarrell'd by *Sabellius* the Hereticke, and *Marcellus*, who tooke occasion to exasperate the Churches against him, as being the Authour of Innovation, he alledgeth the examples of many Churches in this kinde, those of *Egypt*, *Lybia*, *Thebe.*, *Palestina*, *Tharabians*, *Phenicians*, *Syrians*, *Mesopotamians*, &c. And after a voluminous quotation of Text and Fathers, the unparalell'd *Hoo-ker* (for I must name him, and I must name him so) concludes, whosoever were the Author, whatsoever the time, whencesoever the example of beginning this custome in the Church of Christ, the practice was not lesse *ancient* than *devout*, nor devout than warrantable, having had acquaintance with the world since the first times of the *Gospel* above twelve hundred yeeres, even by the consent and account of those who have sifted the Antiquitie and manner of it to the Branne, not so much to *know* as to *deprave*; and yet at last are inforc'd tacitely to assent, that all Christian Churches have receiv'd it, most approved *Councils* and *Lawes* ratified it, the best and wisest of Gods Governors applauded it; and therefore not only without blemish or inconveniencce, but with some addition of lustre & majesty to Gods service as having power to elevate our devotions more swiftly towards Heaven; to depreesse and trample under foot (for the present) all extravagant & corrupter thoughts, rowzing & relieving those spirits which are drooping, and even languishing in a solitary and fullen, and (oftentimes) a de-

spairing

Sans. Basl.
Ep 63.

Lib. 5. Eccl.
pol. sect. 39.

T.C. pag. 203.

spairing heaviness; nay, the very *Hammer* that bruises and beats into *Devotion* those dispositions which will not be otherwise suppld and made tender, but by the power and vertue of those sounds which can first ravish the affections, and then dissolve the heart.

And yet there are some eares so nice and curious (I know not whether through weaknesse or affectation) to which this *Harmony* in the Church is no more passable than a Saw or a Harrow, which in stead of stroaking, dragg's and tortures them. *Dauids Cantabo* is generally current, but his *Exaltabo* passes for *Apochryphall*; Singing in private families, or congregations, have a taste, questionlesse of *Geneva*; but *singing aloud* relishes too much of the *Romish Synagogue*; and though perhaps it doe, yet there can be no *Plea* here for those, who obtruding to us the use of Instruments by *Pagans* in honour of their *Idols*; or the *moderne* practice of some places, where *Religion* lyes a little sluttish and undress'd, that therefore they are not warrantable, or at best but offensive in a reformed Church; for immediately upon the reigne of *Ahaz*, that idolatrous King, who made a molten image for *Baalim*, and burnt incense in the Valley of the Sonnes of *Hinnon*, where those lowder Instruments were in use for drowning the cryes of little children whom they barbarously forc'd through their cruell fires, to the worship of their God *Moloch*, the good King *Hezekiah*, labouring to restore Religion to its primitive lustre as it shin'd in the dayes of our Prophet

phet (and then questionlesse it shin'd without Idolatry) with the Rulers of *Israel*, goeth to the house of the Lord, and in a solemne *Sacrifice* sets there the *Priests* and the *Levites* with *Cymballs*, *Psalteries*, and *Harpes*, and this upon no particular or private fancie of his owne, but the *Line* and *Rule* of his *un corrupted predecessor*, *David*; so sayes the Text, *According to the command of David, 2 Chron. 29.* And not onely so, but (that Kings may be knowne to rule as well by speciall revelation, as by prescription, or their owne will) by the assent of the Lord too, his principall Agents, *God the Kings Seer*, and *Nathan the Prophet*, in the 15. verse of the same chapter; and after this, when *Manasseh* his sonne revolted from the sincerity of his Father, and followed the abominations of the *Heathen*, whom God had cast out before *Israel*, building againe the *high places* that his Father had broken downe, making *Groves* and erecting *Altars* for all the Hoste of Heaven (when no doubt all the pompe and raritie of Musicke was in request both to allure and besot the people) the immediate Successor after *Ammon* (the sonne of his Idolatry and witch-craft) the good *Iosiah*, when hee had demolished those *Baalitish* Altars, cut downe the *Groves* and *carved Images*, and their *molten Gods*, cinder'd and brayed into dust, repairing againe the house of the Lord his God, calls for the *Sonnes of Merari* and *Zachariah* and *Mesullam*, and others of the *Levites* that could skill of the *Instruments of Musicke*, and the *Singers*, the *Sonnes of Asaph* were in their place, according to the commandement

2 Chron. 29. 15.

dement of David, and Heman, and Jeduthun, the Kings
Seer, 2 Chron. 35. 15.

However, there are amongst us some anti-harmonical snarlers, which esteeme those *bellowings* in the Church (for so they have bruitishly phras'd them) no better than a windie devotion, as if it cool'd the fervor of their zeale, damp'd the motions of the Spirit, clogg'd the wheelles of their fry Chariot mounting towards Heaven, choak'd the livelihood and quicknesse of those raptures, which on a sudden they ejaculate; when, if they would but wipe off a little those wilfull scales which hang upon their eyes, they could not but see the admirable vertues and effects which *melody* hath wrought even in that part of man which is most sacred; Infomuch, that both *Philosophers* and *Divines* have jump'd in one fancie, that the *Soule* is not onely *naturally* harmonical, but *Harmony* it selfe. And indeed, the whole course of nature is but a *Harmony*; the order of superiour and inferiour things, a melodious Confort; Heaven and Earth, the great *Diapason*; both Churches, a double Quire of *Hosannas* and *Halleluiahs*, *Magnus Divinae Majestatis praeo, mundus est*, saith the lostie *Nazianzene*; the world is the great Trumpeter of *Divine* Glory, *Suave canticum*, as Saint Bernard hath it, a sweet Song; or else *Carmen pulcherrimum* (as S. *Augustine* will) a golden Verse; as if in *Art* and *Consent* both, it resembled both a Verse and a Song. Now *Carmen* in most languages is nothing else but *laus*; and therefore that *Psalmicall* Tract, which we call *Liber carminum*, the

D

Hebrewes

D. Aug. lib. 11.
de civit. Dei,
cap. 18.

Hebrewes call *Liber laudationum*; So that a Song is nothing else but a *Praise*; and therefore the whole world being a kinde of *Encorivium*, or praise of the glory of God, we may not improperly call it a Song also.

And as the greater world is thus a Song, so is the lesser too: *Ipsius factura sumus* (saith Saint Paul) wee are Gods workmanship, which some from the Greeke render *Ipsius poema sumus*, wee are his Poeme, his Heroicke Poeme: All creatures, men especially, being certaine luculent Songs or Poems, in which divine praises are resounded. Nay some of the *Fathers* have call'd *Christ* himselfe a Song (for so *Clemens Alexandrinus*) *pulcherrimus Dei Hymnus est homo, qui in justitia edificatur*, the man of Righteousnesse is a most beautifull *Hymne* or Song, and so is his *spouse* a Song too, and the love betweene both, *Canticum canticorum*, a Song of Songs, there being such a harmony betweene God and the World, and the World and the rest of his creatures there, that the one is like a well-set Antheme; the other as so many Singers and Choristers to voice and chant it: First, the Heavens, they sing, *Isai* 49. 13. and then the Earth, that sings, *Psal.* 98. 4. the Mountaines also they break forth into singing; *Isai.* 55. 12. the Valleys they laugh and sing too, *Psal.* 65. 13. the Cedar and the Shrub are not without their Song neither, *Isai* 14. 8. (as well the * Inhabitants of the Rocke, as those that dwell in the * dust) nay, those creatures that cannot yet speake, doe sing; *The lame leapes as an Hart, and the tongue of the dwinbe sings*, *Isai.* 35. 6.

Seeing

Ephes. 2. 10.

Psal. lib. 1. 6. 2.

* *Isai* 49. 21.

* & 26. 9.

Seeing then, that the whole course of nature is but a Song, or a kinde of singing, a melodious conceition both of the Creator and the creature: how can we conceive them to be lesse than prodigies, who as if they distasted this generall harmony, revile that particular and more sacred in our Churches, not considering what wonderfull effects and consequences *Musicke* hath wrought both in expelling of evill spirits, and calling on of Good.

Exagitabat Saul spiritus nequam, sayes the Text, *An evill spirit troubled Saul, and with one touch of Davids Harpe hee is refresh'd, and the evill spirit departed from him*, 1 Sam. 16. *Elisha*, when he was to prophecie before the Kings of *Judah* and *Samaria*, call's for a Musician, and as he play'd, *The Spirit of God fell upon him*, 2 Kings 4. *Mirum* (saith *S. Augustine*) *Demonēs fugat, Angelos ad adjatorium invitat*. And yet 'tis not a thing so strange as customary with God to worke miraculous effects by creatures, which have no power of themselves to worke them, or onely a weake resemblance. What vertue was there in a few Rammes hornes, that they should flat the walls of *Iericho*? or in *Gideons* Trumpets, that they should chase a whole Hoste of *Midianites*? *Digitus Dei hic*, the finger of God is here, and this finger oftentimes runnes with the hand of the Musician: and therefore a moderne and learned Wit, discoursing of the passions of the minde in generall, falls at length on those which are rais'd by *Harmny*, and dyving after reasons, why a proportionable and equall

P. 14. 25.

P. 15.

D. Aug. prol.
in lib. Psal.

M. Th. Wright.

disposition of sounds and voices, the tremblings, vibrations, and artificiall curlings of the ayre (which in effect he calls, *The substance of all Musicke*) should so strangely set passions aloft, so mightily raise our affections as they doe, sets downe foure manners or formes of motion, which occurre to the working of such wonderfull effects.

1.
Sympathia.

The first is *Sympathia*, a naturall correspondence and relation between our diviner parts and harmony, for such is the nature of our soules, that *Musicke* hath a certaine proportionable Sympathie with them, as our tastes have with such varieties of dainties, or smelling with such diversities of odours. And Saint *Augustine* this way, was inforc'd to acknowledge, that *Omnes affectus spiritus nostri*, all the affections of our spirit, by reason of the variousnesse and multiplicity of them, had proper manners and wayes in Voyce and Song, *Quorum nescio quâ occultâ familiaritate excitentur*, which he knew not well by what secret familiarity or mysterious custome they were excited and rouz'd up.

*D. Aug. lib. 10.
conf. cap. 33.*

2.
Providentia.

The second, *Providentia*, Gods generall providence; which, when these sounds affects the eare, produceth a certaine spirituall qualitie in the soule, stirring up some passion or other, according to the varietie of sounds or voyces; For *The imagination* (saith hee) *being not able to dart the forms of fancies, which are materiall, into the understanding which is spirituall, therefore where nature wanteth, Gods providence supplyeth.* And as in humane generation,

neration, the body is from man, and the soule from God; the one preparing the matter, the other creating the form: so in *Harmony*, when *Men* sound and heare, *God* striketh upon and stirreth the heart; so that, where corporall musicke is unable of it selfe to work such extraordinarie effects in our soules, God by his Ordinarie naturall providence produceth them.

The third, more open and sensible, is *Sonus ipse*, the very sound it selfe, which is nothing else but an artificiall shaking & quavering of the ayre, which passeth through the eares, and by them unto the heart; and there it beateth and tickleth it in such sort, that it is moved with sensible passions, like a calme water ruffled with a gale of wind: For as the heart is most delicate and tender, so most sensible of the least impressions that are conjecturable; and it seemes that *Musicke* in those Cells, playes with the animall and vitall spirits, the onely goades of passion; So that although we lay altogether aside the consideration of *Ditty* or *Matter*, the very murmure of sounds rightly modulated and carried through the porches of our eares to those spirituall roome within, is by a native vigour more than ordinarily powerfull, both to move and moderate all affections; and therefore *Saint Augustine* would have this custome of *Symphony* kept up in the Church, *Vt per oblectamenta aurium infirmior animus in affectum pietatis assurgat.*

The fourth, *Multiplicitas objectorum*, for as all other senses have an admirable multiplictie of

3.
Sonus ipse.

*D. Aug. lib. 10.
conf. cap. 33.*

4.
*Multiplicitas
objectorum.*

objects which delight them, so hath the care: And as it is impossible to expresse the varietie of delights or distasts which we perceive by, and receive in them, so here varietie of sounds diversificate passions, stirring up in the heart many sorts of joy or sadnesse, according to the nature of Tunes, or temper and qualitie of the receiver. And doubtlesse in *Harmony* we may discover the mysticke portraitures both of *Vice* and *Vertue*, and the mind thus taken with resemblances, falls often in love with the things themselves; insomuch, that there is nothing more betraying us to sensuality, than some kind of Musicke; than other, none more advancing unto God. And therefore there must be a discreet caution had, that it be grave and sober, and not over-wanton'd with curiositie or descant. The *Lacedemonians* banished *Milesius* their famous Harper only for adding one string to those seven which he was wont formerly to teach withall, as if innovation in Art were as dangerous as in Religion: Insomuch, that *Plato* would make it a Law in Musicke that it should not be *Multiplex & effeminata*, he using it to his Scholars, *non ἄψη, sed μετρητῆ; ἐναρμονίᾳ non ἐδέσσει; ut condimentum, non quotidianum pabulum*; as sauce only, or a running banquet onely, not as a full meale.

The over-carving and mincing of the ayre either by ostentation or curiositie of Art, lulls too much the outward sense, and leaves the spiritual faculties untouch'd, whereas a sober meditative and grave mixture of *Tune* with *Ditty*, rocks the very soule, carries it into extasies, and for a time

V de Or. lib.
4. de Iustit.
Reg's.

time seemes to cleave and sunder it from the body, elevating the heart inexpressably, and resembling in some proportion those *Halleluiabs* above, the Quire and unitie which is in Heaven. And this glances somewhat at that story of *Ignatius* by *Socrates*, who tooke a patterne of his Church-melody from a *Chorus* of Angels; which (as the *Historian* testifies) he beheld in a Vision extolling the blessed *Trinity* with *Hymnes* interchangeably sung. Or if this perchance prove fabulous, that of Saint *Augustine* will passe for canonicall, where he styles this voycing of *Psalmes* aloft, *Exercitium caelestium Spiritale Thymiana*, The Musicke of Angels themselves, the spirituall Incense of that caelestiall Army. And as it is a representation of that Unitie above, so is it of *concord and charitic here below, when under a consonance of voyce, we find shadowed a conjunction of minds, and under a diversitie of notes, meeting in one Song a multiplicite of Converts in one devotion, so that the whole Church is not onely one tongue, but one heart. And to this purpose Saint *Augustine* againe, *Diversorum sonorum rationabilis moderatusque concertus, concordie varietate, compactam bene ordinata civitatis insinuat unitatem*, in his 17. *De civitate*, 14. chapter.

And here I cannot but justle once more with those spirits of *contradiction*, which are so farre from allowing *Harmony*, an *Embleme* of unity in the Church, that they make it their chiefe engin of *warre* and *discord*: and that which doth as it were betroth others to those solemne services, is their

Lib. 6. cap. 8.

D. Aug. Prolog. in lib. Psal.

* *Totius Eccles. vox una. D. Aug. ibid.*

their chiefe motive of *separation* and *divorce*. A Psalme by *Voyce* barely they can allow, but not by *Instrument*, as if *this* were abrogated by the *Ceremoniall-Law*; the other not, and yet if one, why not the other? And herein they not onely destroy the nature and propertie of Psalmes themselves, but cry downe the authoritie of the *Psalmist* too, in his *Laudate Dominum in Psalterio*, praise the Lord upon the *Psaltery*, an instrument first invented for the Psalmes, and used onely to it; and therefore call'd *Psalterium a Psallendo*: Insomuch that some of the *Fathers* have defin'd a *Psalme* to be nothing else but *Modulatio per Instrumentam musicam*, or *Sermo musicus secundum harmonic rationem ad Organum pulsatus*, (so the *Translator* gives it me both from *Saint Basil* and *Gregory Nyssen*.) And what is this but our *Prophets* *Laudate Dominum in chordis & Organo*? Praise the Lord upon stringed Instruments and the *Organ*. The word of the *Septuagint* there is ὄργανον; which, though it generally signifie any kinde of *Instrument*, yet that is most properly called so; *Quod inflatur follibus*, saith *Saint Augustine*: And what other is that in use now in our *Cathedralls*? which like those of old is an *Instrument* of *Exultation*, *Iob. 21. 12.* and had his original! (for ought I know) from the invention of *Iubal* himselfe, in the 4. of *Genesis 21*. But whether it had or not, doubtlesse in many it doth sublimate devotion, sets their contemplation a soaring; as having a neere affinitie with the voyce of man; which lifted as it ought, resembles that of Angels, *Et hoc*

Psal. 150.

Vide Coq. in
lib. 17. civit.
Dei cap. 14.

Psal. 150. 4.

D. Aug. in Psal.
ult. v. 4.

fit modulatione quadam & delectabili Canore, sayes that renowned *African*, by a kinde of modulaminous and delightfull ayre, which insinuating strangely with the outward Sense, steales subtilly into the minde of man, and not onely invites but drawes it to a holy chastic and immaculateneffe, and therefore 'twas the wisdom of the Spirit (seeing mans disposition somewhat refractory to good, and struggling naturally with the Lawes of vertue, his affections more steepe and prone to the wayes of pleasure than the untrod-den paths of Righteousnesse) to mixe the power of Doctrin with that of Tunes, *Vt dum suavitate carminis mulcetur auditus, divini Sermonis pariter utilitas inseratur*, that whilst the eare was charm'd with the sweetnesse of the *Ditty*, the minde also might be rapt with the divinenesse of the matter, and so whilst others sing, we not onely heare, but learne too; *O verè admirandi magistri sapiens institutum, ut simul & cantare videamur, & quod ad utilitatem anima pertinet doceamur*, the Father still. And yet, by the way let us take heed, whilst wee too much indulge this outward modulation, wee are not more transported with the melody of the Tune than the sense of the Psalm; the singing, than the matter that is sung: Saint *Augustine*, when he did so (as he confess'd hee did so) confess'd likewise, that he did *Pœnaliter peccare*, and yet withall acknowledged, that in those sounds which Gods sacred Word did quicken and inspire, when the voyce that was to chant them had both sweetnesse and art, *Aliquantulum*

D. Aug. prol. 2
lib. Psal.

D. Aug. prol. in
lib. Psal.

D. Aug. lib. 10.
conf. cap. 33.

acquiesco, ven ut heream, sed ut surgam, cum volo, he rested a little, though hee stucke not there; and 'twas a wonder he had not, considering what a meades it had beene formerly to his mortification, when after his conversion by Saint *Ambrose*, being baptiz'd at *Millaine* with *Alipius* and his sonne, hee confess'd, or sigh'd rather, *Quantum flui in Hymnis & canticis suavè sonantis Ecclesie vocibus acriter commotus?* when his head was a full Sea, each eye a fountaine, and every cheeke a channell, where teares did not so properly drop as flow, as if hee threatned one floud with another, a floud of transgressions with a floud of sorrowes; notwithstanding, afterwards upon a new recollection of his spirits, and (as it seemes) his judgement, the devout *Father* was pleas'd to censure some curiosities in the Church this way, and that from the authoritie of *Athanasius*, who would have the Reader of the Psalmc to use such a slender inflection of voyce, *Et pronuntianti vicinior esset, quam canenti*, that it should seeme rather utterance than Song; whereupon some have presum'd to affirme, that singing, at first in the Church was little more than a kinde of melodious pronounciation, though it be apparent (and I can prove it so) that the *Doricke Tone* was in use even in primitive times, and for the gravitie and pleasantnesse of it *Psalmes* and *Hymnes* were then continually sung to that kinde of Harmony. And this had a double aime in the first institution; the one, for *Novices* in devotion, that where mindes but lately carnally affected (which naked

D. Aug. lib. 10.
conf. cap. 33.

ked words could not so easily bore and enter) the flatteries of Art, the insinuations of Musicke, might gaine a more plausible convoy and accessse for diviner matters; the other, for the spirituall refreshing and comfort of those that for Religion heretofore groan'd under the yoke of tyranny; when this kind of singing was first set up by Saint *Ambrose* in *Millaine*, according to the custome of the Easterne Churches, *Ne populus in carnis radio contabescat*, so that it was not only a speciall inducement to the mortification of those which otherwise had been still secularly dispos'd, but a maine cordiall and solace for them also, which under the sword of *Arrianisme* were set apart of old for the Fiery Triall.

D. Aug. lib. 9.
confes. cap. 7.

Some *Philosophers* are of opinion, that the Spirit knoweth and understandeth onely by the help and service of the Sences, *Nihil est in intellectu, quod non fuerit prius in sensu*, which if it beo generally true, our eares doubtlesse are as trap-doores to our mentall faculties, which as they are shut or open, so shut or open to their spirituall operations. But *Aristotle* here was too much a Naturalist, and somewhat injurious to the soule, in so beslaving it and setting it a begging of the senses, as if it had not vertue and wisdom enough of it selfe to exercise her functions without the speciall administration of outward Adjuncts, knowing that the Sences apprehend onely the simple Accidents, and not the Formes and Essence of things, much lesse the secrets in or above Nature, which are a journey and taske for our

contemplative and intellectuall powers, and these also puzzled sometimes in their inquisition, and well nigh lost in the windings and turnings both of *metaphisicall* and *naturall* speculations. And therefore doubtlesse in spirituall affaires (where the *Soule* chiefly is imbarqu'd) we are, or should be, more elevated to God by *Reason* than by *Sense*, when we ascend to him by serious Meditations, deepe Penetrations of his *Word*, *Majestie*, *Attributes*, *Perfections*, which chiefly transport those that are *truely grave*, that are *mortified indeed*; when this overtickling of the Sense by the plausibility of sounds, this courting and complementing with the Eare by the elegance and raritie of some well-run-voluntary or descant, are for Punies in devotion; to whom notwithstanding they are as sensuall objects to ascend to God in Spirit, to contemplate his sweetnesse, blessednesse, eternall felicitie; though even in those also that are most pure and sanctified (to whom the most curious Ayre that ere was set, is not halfe so harmonious as one groane of the Spirit) doe not alwayes attend those deeper cogitations, but now and then intermingle their devotions with this sacred sensualitie, which as a pleasant path leadeth to the Fountaine of spirituall joy and endlesse comfort. And therefore let the *Psalmist* bee once more our remembrancer, and as a remembrancer, an informer too, *Laudate Dominum in Psalterio, laudate eum in Cymbalis Iubilationis*; let our outward praises of the Lord so runne with those within, that our Soule may

*Tho. 11. ut
supra.*

Psal. 150. 5.

may magnifie him, and our Spirit rejoyce in him that sav'd us, and then no doubt wee may sing cheerefully of his *Power*, and sing aloud of his *Mercy*; so sing, and sing aloud, that our *Psalterie* may bare a part with our *Cymball*, our *heart* with our *tongue*, our *sincerity* with our *profession*, our *actions* with our *words*.

Saint *Augustine* paraphrasing on that of the 104. *Psalme*, *Sing unto the Lord, sing Psalmes unto him*, makes a criticisme betweene *Cantate* and *Pfallite*; Singing unto God; & singing *Psalmes* unto him, *Verbo Cantat, Pfallit Opere*, hee sings to God that barely professes him, he *Pfallmes* it that obeys him; the one is but Religion voyc'd, the other done; and 'tis this doing in spirituall businesse that sets the *crowne* on *Christianity*; Profession onely shewes it, and oftentimes scarce shewes it truly, like an hypocraticall glasse, which represents a feature as it *would be*, not as *it is*; as it desires to *seeme*, not as it *lookes*. Againe, *Ore Cantatur, Manibus Pfallitur*, he that *sings*, makes use of the mouth; hee that *Pfallmes* it, doth exercise the hand, so that the mouth (it seemes) onely expresseth our faith, the hand our good workes, the one doth but tattle Religion, the other communicates it. And therefore our Prophet no sooner mentions his *Cantate* and his *Pfallite*, but immediately there followes a *Narrate* and a *Gloriamini*; First, *Sing unto the Lord, and sing Psalmes unto him*, and then in the next verse, *Talke of his wondrous works, & glory in his holy name*: So that belike, He that onely sings unto God (the vocall profes-

*Psalterium
pulsatur ma-
nibus. D. Aug.
Vsd.*

D. Aug. in
Psal. 67.

for) he doth but talke of his wondrous workes; but he that *Psalms* it (the realist in Christianity) he glories in his holy Name. And to this purpose, the *Father* doubles on the *Prophet*, *Psal. 67. Sing unto God, sing praises unto his Name. Cantat Deo, qui vivit Deo, Psallit nomini ejus, qui operatur in gloriam ejus*, hee sings unto God that lives unto God, and hee sings praises to his Name that doth something for the glory of his Name: And happy is that man that so sings, and sings praises, that both *lives* and *does* to the glory of G O D S Name.

And how can Gods Name be better glorified than in his House? and how better in his house, than by singing of his *Power* and *Mercy*? his *Mercy* in so drawing us, that wee can live unto him; his *Power*, for inabling us to doe something for his *Glory*. And 'tis well, that Those whom God hath enabled to doe, will doe something for Gods *Glory*; for the *Glory* either of his Name or House. A *President* this way is but *Miracle* reviv'd; and the *Thing* done, doth not so much beget *Applause*, as *Astonishment*. 'Tis somewhat above *Wonder*, to see the One without *Prophanation*, or the Other without *Sacrilege*; I meane not (and I say I meane not to forestall the preposterous *Comments* of others, which sometimes injuriously picke knots out of *Rushes*) that *Sacrilege*, which fleeces the *Revenues*, but the *Ribbes* and *Entrailles* of a Church; defaces *Pictures*, and risses *Monuments*, tortures an innocent peece of *Glasse* for the limme of a
Saint

Saint in it ; Razes out a *Cracifixe*, and sets up a *Scutchion* ; Pulls down an *Organ*, and advances an *Houre-glasse*; and so makes an House of Prayer, a fit den for Theeves. And indeed, this malicious dis-robing of the Temple of the Lord, is no better than a *Spirituall Theft*; and the Hands that are guilty of it, are but the Hands of *Achan*; and for their Reward, deserve the hands *Gebazi*. God is the God of *Decency*. And *Ornaments* either *In* his House, or *About* it (as they are *Ornaments*) are so farre from awaking his Jealousie, that they finde his Approbation. He that hath consulted with the *Jewish Story*, cannot want instance this way, nor illustration. The Law of old required the *Altar* cleane, the *Priest* wash'd, the *Sacrifices* without blemish; and this, when there was yet not onely a Temple not built, but not projected; but *this* once enterpriz'd, straightway stones must be choicely hewed from the Mountaines, Artificers fetch'd from *Tyre*, Cedars from *Libanus*, Silver from *Tharsish*, Gold from *Ophir*, Silver and Gold in no small proportion, ten thousand talents at least, to overlay the walls of it; besides, the very *beames* and *posts* and *doores* o'respread with *Gold*, Gold of *Parvaim* (no other would serve the turne) garnisht within with *precious stones* and *graved Cherubins*, Cherubins of *Gold* too, *pure Gold*: (so sayes the Text) vail'd over with *blue* and *purple* and *crimson* and *fine Linnen*, nothing wanting for lustre or riches, for beautie and magnificence for the house of a God; the *King* would have it so, *Salomon* the wise King, and

1 King 6. & 7.

2 Cron. 3. 4.

1 Chro 29. 4

2 Chron. 3.

and he would have it so for *Ornaments*, and not for *Worship*, except for the worship of his God, and that his God approves of *with a fire from heaven*, 2 *Chron.* 7. 1.

And now, my Brother, what capitall offence in the Image of a Saint or Martyr, historically or ornamentally done in the house of the Lord? It invites not our knee, but our eye; not our Observance, but our Observation; or if perchance our Observance, not our Devotion: Though we honour Saints, we doe them no worship; and though sometimes wee sing of, we sing not unto them; wee sing of their *Sufferings*, not of their *Power*; and in so singing, we sing unto God; Sing first of his *Power*, that he hath made them such Champions for Him; and then, Sing aloud of his *Mercy*, that they were such Lights unto us. And here, what danger of Idolatry? what colour for Offence? what ground for Cavill or exception? Our dayes of Ignorance and blind zeale are long since past by, but (it seemes) not of Peevishnesse or Contradiction: And certainly, if Fancie or Spleene had not more to doe here than Judgement, this Quarrell might be ended without Bloud. We are so curious in Tything of Mynt and Cummin, that we let goe the waightier matters of the Law, and whilst we dispute the indifferencies of a painted roose or window, we sometimes let downe the very walls of a Church: And I dare say, if a Consistory did not more scarre some than a Conscience, *Temples* would stand like those *Egyptian Monuments*, I know

know not whether a Modell of Antiquity or Desolation. 'Tis a misery, when the life of Religion shall lye in the Tongues of men, and not in their Hands; or if in their Hands, sometimes not in their Hearts. The times are so loud for Faith, Faith, that the noyse thereof drownes sometimes the very Motion of good Workes; and even there too, where Faith is either begotten, or at least strengthened in *the House of the Lord*; That stands *Naked*, and sometimes *Bare-headed*, as if it begged for an Almes; when our Mansions swell in pride of their Battlements, the beauty of their Turrets; and yet their Inhabitants still cry as the mad people did after the Floud, *Come, let us make Bricke, let us Build*: But all this while, No noise of an *Axe* or a *Hammer* about the House of the Lord; Their project is to lift their *Earth* unto *Heaven*, and it matters not though the *Heaven* here below lay levell with the *Earth*, they sing of a *City* and a *Tower* to get *them a Name*; They care not for a *Temple* to sing aloud in to the Name of their God: And hence it is, that this God makes that sometimes a way to their confusion, which they intended a meanes to their Glory.

I have observ'd three speciall sorts of *Builders* in our Age, and three sorts of singing by them. Some build up *Babel* with the stones of *Jerusalem*, (Adorne their owne Mansions by demolishing of Churches) and such sing onely *Requiem*s to their owne name, and are so farre from singing unto Gods, that he cries out against them by his Prophet, *Though you build aloft, and nestle among the*

F

Cloudes

Gen. 11. 4.

Obad. 4.

Cloudes, yet I will bring you downe into the dust of the Earth.

Others, build up *Ierusalem*, with the stones of *Ierusalem*, repaire one Church with the ruines of another; Take from that Saint, and Give unto this: And in this they thinke they sing aloud unto God, but hee heares not their voice; or if hee heare, he rebukes it, *Away with your sacrifices, I will none of your burnt offerings, they are abomination unto me, saith the Lord God.*

Isa. i. 13.

Others build up *Ierusalem* with the stones of their *Babel* (Repaire the ruines of Gods house, with their owne costs and materialls) and not onely repaire, but beautifie it, as you see; And such not onely sing unto God, but sing Psalmes unto him; Talke and doe to the Glory of his Name. And blessed is the man that doth it, doth it as it should be done; without froth of ostentation, or wind of Applause, or pride of Singularity; But from the uprightnesse and integrity of a sound heart, can *Sing aloud* to his God; *'Tis my zeale to thy house, that hath thus eaten me up.* And doubtlesse, he that is so zealous for the house of the Lord, the Lord also will be mercifull unto *His*; and hee that so provides for the worship of Gods name, God also will provide for the preservation of *His*; *Blessed shall he be in the City, and Blessed in the field, Blessed in his comming in, and Blessed in his going out; Blessed in his basket and in his store; Blessed in the fruit of his cattell, and the fruit of his ground.* Gods speciall Providence shall pitch his Tents about him, the dew of Heaven from above, and the

Psa. 69. 9.

Deut. 28.

the flowers of the Earth from below : Befor^c
him, his Enemies flying ; behind him, Honour^s
attending ; about him, Angels intrenching ; on
his right hand, his fruitfull Vine ; on his left, his
Olive-branches ; without, Health of body ; with-
in, Peace of Conscience ; and thus : *His Soule*
shall dwell at Ease, and his Seed shall inherit the Land.
And whilst he sings unto Heaven, *Blessed be the*
Name of the Lord for his mercy endureth for ever.
Heaven shall rebound to the Earth, and the Earth
sing aloud unto him ; Blessed is he that putteth his
trust in the Lord, for Mercy shall incompasse him on eve-
ry side. And now (O Lord) it is thy Blessings which
we want, and thy Mercies which we beg ; *Let thy*
Blessings and thy Mercies so fall upon us, as we doe put
our trust in Thee ; Lord in Thee have we trusted, let us
never be confounded. Amen.

Pfal. 117. 22.

Gloria in excelsis Deo.
Amen.

FINIS.