

Instrumental
Music
and
New Testament Worship

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and
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By

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Resource Publications

P. O. Box 1201

Searcy, AR72143

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PREFACE

Through no fault of its own, every generation is born ignorant. Because there has not been much teaching on the subject in recent years, today's generation is largely untaught concerning the use of instrumental music in worship. It is the author's hope that the reprinting of this book will help at least some to see the meaning of worship in spirit and in truth.

James D. Bales

INTRODUCTION

Instrumental music in worship is not authorized in the New Testament. It was an innovation in many denominational bodies and in the restoration movement. In opposing it, are we tithing tiny garden plants and leaving undone weightier matters? To those under the law, Jesus said that they ought to have tithed these plants, but not to have left undone weightier matters (Mt. 23:23). With so many problems in the world, is a discussion of instrumental music a trifle which turns our attention from justice, mercy and peace?

A TRIFLE?

Is it a trifle? Our answer is, No. *First*, how to approach God in worship is of fundamental importance. One of God's first controversies with man was over the matter of worship, and worship must be decided by God's will and not man's (Gen. 4:4-7; Heb. 11:4; Col. 2:20-23). We are warned against Cain's way which includes Heb. 11:4

although it was not limited to Heb. 11:4. *Second*, unity is a big thing and the instrument has created division. Those who introduce it say, in effect, worship with it or get out. Therefore, they cannot charge the strife to those who leave because it violates their conscience which they believe is instructed in God's word on this matter. *Third*, opposition to instrumental music in worship is based on principles which are essential to the preservation of New Testament Christianity.

DIFFERENT POSITIONS ON WORSHIP

Micah wrote,

Wherewith shall I come before Jehovah, and bow myself before the high God? Shall I come before him with burnt-offerings... He hath showed thee, O man, what is good; and what doth Jehovah require of thee, but to do justly, and to love kindness, and to walk humbly with thy God? (Mic. 6:6-8).

This did not mean that under the law burnt-offerings were not required, but they could not take the place of righteous lives. Furthermore, to walk humbly with God means we must submit to Him. Concerning worship under the New Covenant, Jesus said it *must* be in spirit and in truth (Jn. 4:20-24).

First, shall we come with the attitude that what pleases us must please God? God is a jealous God, and with reference to worship He has shown that man must approach Him as He has ordained (Heb. 10:28, 29).

Second, Roman Catholicism teaches that the church is at liberty to introduce "whatsoever forms and ceremonies she pleases."

Third, some in the Church of England, as well as in other bodies, maintain that "everything is lawful in the Divine worship which is not expressly condemned in Scripture."

Fourth, James Begg, a Presbyterian, long ago said that

the "great principle of the Reformation" is that "no worship is lawful which God Himself has not prescribed." He maintained that if this were not upheld one could "change the whole government, discipline, and doctrine of the church, as well as its worship..."¹ He pointed out that we are to do all things Jesus commanded, *not all things He did not expressly forbid* (Mt. 28:20).

There are Lutherans who maintain the same position. As A. T. Kretzmann put it: "With the term *Sola Scriptura* the church has always intended to give expression to the truth that Holy Scripture *alone* and *all* of it, as it interprets itself, must be and remain the only source of all doctrine taught and believed in the church."² He cited such passages as Is. 8:20, Acts 2:42 and Rom. 10:17.

We believe that this principle is scriptural, that is, that our worship, as well as other matters of faith and practice must be authorized in precept or principle by the word of God. Commands, not indifferent customs, constitute the foundation of worship in the patriarchal age (Gen. 4:4-7; Heb. 11:4), the Mosaic dispensation (Deut. 5:22-32; Acts 7:44; Heb. 8:5; 9:1; 1 Chron. 15:16; 28:11-19; 2 Chron. 5:12-14; 29:25, 29) and the New Covenant, which is a covenant and not a conglomeration (Mt. 28:20; Acts 2:42; Heb. 1:2; 8:6-9; 9:18-20; 13:20; Gal. 3:15; Mt. 15:9; Col. 2:20-23; Jn. 4:20-23).

FUTILE?

In 1888 the Presbyterian John L. Girardeau said he recognized his book would be met with ridicule, with the claim that it created schism, that the practice of instr.-

¹ James Begg, *The Use of Organs and Other Instruments of Music in Christian Worship Indefensible* (Glasgow, Scotland: W. R. McPhun & Son, 1808), pp. 10-12, 19, 150-51.

²A. T. Kretzmann, "The Sola Scriptura Principle Applied to Texts on Church and Ministry," *Sola Scriptura*, September-October 1971, pp. 4-5.

mental music is universal and irresistible, and that it is a trifle. To all this he replied that his effort was to try to find the truth of the matter, and that it embraced principles which were important.³ J. W. McGarvey said something of the same thing, and that one was not a courageous soldier of the cross if he loved peace more than truth.⁴

COMPLEX

There is nothing complex about the subject. It is not so obscure that one cannot find out what the New Testament authorizes. It is simple to recognize that singing is authorized (Eph. 5:19). The thousand and one arguments which are raised are not raised about singing, but are efforts to justify instrumental music. Its advocates complicate the matter by some subtle and absurd arguments. There is not anything, including polygamy, for which someone cannot make some arguments. The Mormons justified it. However, it is clear that the New Testament restores the original marriage law of one man and one woman becoming one flesh. In fact, it places marriage on a higher plane, for it is now measured by the love of Christ for the church (Gen. 2:21-24; Mt. 19:4-6; Eph. 5:22, 23).

HONESTY

All of us should strive to be honest, and not set up an idol in our hearts and be answered according to our idols (Ezek. 14:3-10). We must love God supremely and do His will in the matter of worship as well as in other matters (Mt. 7:21; 22:37, 38; 23:23; Jn. 7:17). In this book we are dealing with instrumental music, and not with the fact

³ John L. Girardeau, *Instrumental Music in the Public Worship of the Church* (Richmond, Va.: Whittet & Shepperson, 1888), pp. 6, 9.

⁴J. W. McGarvey, "What Shall We Do About the Organ?", (n. d.) p. 1, (Manuscript).

that we should make our singing as effective and God-glorifying as possible. What does the Bible teach? This must be the question which we seek to settle Scripturally.

THE DESIRE FOR SIMPLICITY

In the denominational world today there is a desire for greater simplicity and a reaction against such ceremonialism as is found in Roman Catholicism. Our position should not be based on human desire, but is it not a shame that as some in denominationalism are wanting to return to the simplicity of the New Testament worship, some of our brethren hanker for the ceremonialism of denominationalism? If this is what we are determined to have, why not jump into the midst of Roman ceremonialism, which is the result of centuries of experimentation and development, instead of little by little inching toward it? Perhaps that would be too great a shock to some who, however, are willing to open the floodgates which logically resulted in Roman ritualism. If we do not want to arrive where Rome arrived, we should not travel the road Rome traveled.

THE NEED FOR THE BOOK

Unless taught, every generation grows up ignorant of the Bible. We cannot assume that because we taught yesterday's generation on this subject, the teaching is automatically inherited by today's generation.

The book is divided into two parts. *First*, a presentation of the basic principles which are involved. *Second*, a discussion of all the arguments which the author has heard to justify instrumental music. Some of these maybe different ways of stating the same basic position, but we have dealt with them anyhow. Some arguments may be applicable to more than one error, but we have repeated these for some readers will not remember that they were used in connection with another argument. Therefore, the second

section of the book presents, often in outline form, the argument and answers. One can turn to these when, in debate or home discussions, he is presented with a particular argument. The book is long, but we have condensed it so that one chapter, for example, which was one hundred pages long, has been reduced to twenty-five.

A subject and scripture index have been provided.

We have attempted to give credit, but in the handling of thousands of notes and ideas picked up in private conversation and correspondence, we are confident we have sometimes failed to do so. Of course, two individuals may independently arrive at the same position.

The reader should feel free to use any of this material in church bulletins. If someone wants to reprint portions of the book in pamphlet form for free distribution, they may do so.

1

WORSHIP IN SPIRIT

AND IN TRUTH

The Samaritans thought that the sanctuary of Jehovah should be in Mount Gerizim, on which God had placed a blessing (Deut. 11:29). When the woman of Samaria perceived Jesus was a prophet she realized He could settle the dispute as to whether worship should be in the Mount or in Jerusalem. Before Jesus showed who was right about the controversy, He indicated that such a drastic change would take place in the New Covenant, that worship would not be assigned to any specific nation, city or place.

Jesus saith unto her, Woman, believe me, the hour cometh, when neither in this mountain, nor in Jerusalem, shall ye worship the Father. Ye worship that which ye know not: we worship that which we know; for salvation is from the Jews. But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and truth: for such doth the Father seek to be his worshippers. God is a Spirit: and they that worship him must worship in spirit and truth (Jn. 4:20-24).

Jesus did not mean that true worshippers could not

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worship in the city of Jerusalem, but that when He established the New Covenant there would be no local sanctuary like the temple which under the Old confined certain worship to the city of Jerusalem. Under the New the Jews would not have to go to Gerizim nor the Samaritans to Jerusalem, but all who accepted Christ would worship in spirit and truth. Jerusalem would be in ruins in a few years, but this would in no way interfere with New Covenant worship.

THE JEWS WERE RIGHT

The tabernacle had been built according to the pattern God revealed to Moses, and likewise the temple in Jerusalem. God, through David, designated the site, but said that Solomon was to build it. God also chose the pattern (Ex. 25:40; Heb. 8:5; Ex. 31:2, 3, 6; 1 Kings 5:3-5; 8:18; 2 Sam. 7:1, 2; 24:18-25; 1 Chron. 21:18-30; 22:7-10; 28:10-19; 2 Chron. 3:1). Since the law was in force in Jesus' personal ministry, the Jews were right. To worship in the mount was to worship in ignorance, and to worship in Jerusalem was to worship as God commanded (Jn. 4:21, 22).

The Samaritans believed in God's existence, that He ought to be worshipped, that the books of Moses were inspired, but they rejected the rest of the Old Testament. As Westcott put it: "Your worship, that is, is directed to One with whose character, as He has revealed Himself through the prophets and in the history of His people, you are really unacquainted. You know whom to worship, but you do not know Him."¹ The Jews were right, for they had accepted the additional revelation of God. As Godet observed: The Jews had "remained in the school of the God of revelation, and in this living relation they had preserved

¹B. F. Westcott, *The Gospel According to St. John* (London: John Murray, 1894), p. 72.

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the principle of a true knowledge."² God's purpose, however, ultimately embraced Gentile as well as Jew (Gen. 22:17, 18; Gal. 3:15-29).

BUT, A CHANGE WAS COMING

Although the Jews were right, Jesus said: "*But* the hour cometh. . . ." (Jn. 4:23). "But" contrasted the time of Israel's prerogative with the situation which would come wherein the ground for controversy about the place would be eliminated. When would this change take place? It had to be in Jerusalem as long as the law stood, and the law was in force during Jesus' personal ministry (Mt. 5:17, 18; 8:4; 23:1-3; Gal. 4:4). Christ's death was essential to the removal of the law and the establishment of the New Covenant (Rom. 7:1-7; Col. 2:14-17; Eph. 2:13-16; Heb. 1:3, 13; 9:15-17; 10:9).

The requirements of the law, including the temple system, were a part of the system of types. Paul expressly said that they "are a shadow of the things to come; but the body is Christ's" (Col. 2:17). The substance, the body, the reality, to which the shadow pointed pertained to Christ and His covenant (Heb. 10:1-22).

WHEN DID THE NEW COVENANT BEGIN?

Several lines of argument show the New Covenant was proclaimed as an existing reality on the first Pentecost after Christ's resurrection, *First*, although He was born with the right to the throne, Christ had to die, to ascend, to make purification for our sins, and then sit at God's right hand to reign. This reign was proclaimed on Pentecost (Mt. 2:2; Lk. 1:32, 33; Heb. 1:3, 13; Eph. 1:19-21; 2 Sam. 7:12-16; Ps. 110:1-4; Acts 2:30-36).

²F. L. Godet, *The Gospel of John* (Grand Rapids, Mich.: Zondervan Publishing House, 1969), p. 428.

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Second, the two covenants could not be in force at the same time (Rom. 7:1-7; Heb. 10:9). The Old was in force in Jesus' personal ministry. He took away the Old through His death and offering for sin, and established the New (Mt. 8:4; 23:1-3; Col. 2:14; Eph. 2:13-16; Heb. 10:9, 10; 1:3, 13).

Third, the New Covenant, and therefore the New Testament church, could not be in operation during the lifetime of Christ on earth (Heb. 9:15-17). It was not proclaimed at the moment of His death, but after His ascension, coronation and the sending of the Spirit (Lk. 24:45-47; Acts 1:8; 2:1-4, 33, 36-38).

Fourth, during the personal ministry the apostles did not understand or believe in the gospel of Christ's death, burial and resurrection (Mt. 16:21 -23; Lk. 24:6, 9; Jn. 20:24-29). One cannot be a member of the New Testament church and not believe this gospel (Gal. 1:6-9; 1 Cor. 15:1-5). Therefore, the apostles were not members of the church during the personal ministry of Jesus, and since they were not, who could have been? So the church did not then exist. The gospel or good news they preached during the personal ministry was the good news that the kingdom was at hand (Mt. 3:2; 4:17, 23; 9:35; 10:7; Mk. 1:14, 15). After they believed in the resurrected Christ they were not permitted to preach this message until the Spirit came on Pentecost (Lk. 24:6-11, 25, 26, 44-49; Jn. 20:24-29; Acts 1:8; 2:36-38).

Fifth, the church, God's temple, could not function without the corner stone—Christ, but He was not made the head of the corner until after His rejection (Mt. 21:38-45; Acts 4:10, 11; Eph. 2:19, 20; 1 Pet. 2:5).

Sixth, the coming of the kingdom with power was a matter of promise during the personal ministry (Mk. 9:1). The Spirit came, power came and Christ was proclaimed as Lord ruling at God's right hand (Acts 1:8; 2:1-4, 30-36). This was on Pentecost.

Seventh, Christ is our king and high priest, but while on

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earth the law was in force and the high priest came from the tribe of Levi. Christ was of Judah. The law had to be abolished before He could become high priest (Heb. 8:1-4; Ps. 110:1-4; Heb. 5:6, 10; 7:11-28; 3:1).

Eighth, Christ could not begin His reign until He appeared in heaven and made purification for our sins (Heb. 1:3, 13; 9:7, 12-14, 24, 25; 10:12, 13).

Ninth, the way into the holy of holies was not made manifest while the law stood, so Christ had to abolish the law and enter in and open the way through His own blood (Heb. 9:7-12, 14, 23-26; 10:19-21).

Tenth, the covenant could not function without being dedicated by His blood (Heb. 9:18-26; 13:20).

Eleventh, the church could not function without its Head, and Christ did not become Head until after His ascension (Eph. 1:19-23; Rev. 3:21; cf. Heb. 5:8, 9).

Twelfth, the church is the one body, the new man, which was created through the cross (Eph. 1:22, 23; 2:11-16).

Thirteenth, Christ's cross came before His crown, and after His resurrection He was received up into glory which included His becoming king (Lk. 24:25, 26; Mt. 20:21; Mk. 10:37; Jn. 7:39; 16:7; Acts 1:8; 2:1-4, 33-36; 1 Tim. 3:16).

Fourteenth, Christ purchased the church with His blood; so it could not have been established before He died, rose, and made purification for our sins (Acts 20:28; Heb. 1:3, 13).

We are under the New Covenant. When Jesus spoke with the woman of Samaria, He said, in effect, that the system of shadows, which involved the temple in Jerusalem, would pass away and, under the system of the substance, worship would be in spirit and truth and not in Jerusalem.

WHAT IS MEANT BY "AND NOW IS"?

Jesus showed that the church was in the future when He said "the hour cometh" (Jn. 4:21, 25). What did He mean by

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saying "and now is"? In some cases the present tense is used of a future event whose coming is not only certain, but at least in some cases, the future event will be the result of forces, causes or movements, which are even now at work. In germ or in cause they contain within themselves the future event which is the outcome or fruit of their operations. They are potentially present in the cause, although the cause has not yet culminated in its consequences. With the work of Jesus and of John the Baptist, forces were turned loose, processes began to operate, work began, which would culminate in the abolition of the old, and therefore of the temple, and bring in the New Covenant. This was future, but the processes were already at work.

CONTRASTED

John 4:20-24 embodies a contrast between worship under the Old and the New Covenants. *First*, Jesus contrasted worship in spirit and truth with worship in Jerusalem. It would not be in a *place* as such, but in *spirit and truth*. Stated *negatively*, Jesus pointed to a time "when neither in this mountain, nor in Jerusalem, shall ye worship the Father" (Jn. 4:21). Stated *positively*, He said "the hour cometh... when the true worshippers shall worship the Father in spirit and truth...." (Jn. 4:23). *Second*, the change and contrast is indicated by the statement Jesus made after showing that the Jews were right. He said, "*But ...*" (Jn. 4:22, 23). This contrasted the time of Israel's prerogative with its abolition and the establishment of worship in spirit and truth. *Third*, the contrast included the temple for it was the place of worship. The contrast between the Old and the New was also stated in John 1:17: "For the law was given through Moses; grace and truth came through Jesus Christ." The law is contrasted with Christ's system. *Fourth*, if the reader is not convinced that

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the contrast between the two systems of worship (Moses' and Christ's) is found in John 4:20-23, he can learn the contrast from other passages (Col. 2:17; Heb. 9:9, 10; 10:1-4; 13-15). What is the contrast?

WHAT THE CONTRAST CANNOT BE

A widespread interpretation of "spirit" and "truth" is that worship must be *sincere* and according to God's revealed *truth*. However, *on these two grounds there is no contrast between the two Covenants. First*, sincerity was required, and hypocrisy was not tolerated, under the Old. God's word was to be in their hearts, they were to love God with all their hearts, and their offerings were to be from a willing heart (Deut. 6:4-9; Ex. 25:2). To trust in the temple, while living in disobedience, rendered sacrifice unacceptable. "Trust ye not in lying words, saying, the temple of Jehovah, the temple of Jehovah, the temple of Jehovah, are these." They must repent and live by God's will or be cast out of His sight (Jer. 7:1-4, 8-15). Worship was not acceptable when they honored God with their lips, but not with their hearts (Mt. 15:7, 8). They had to be sincere. The contrast cannot be that the Old did not have to be sincere, but the New does.

Second, "truth" cannot refer to worshipping according to God's truth, because this was required in the Old as well as the New. Here there is no contrast. (1) The Old had to be according to truth; otherwise Jesus could not have said that the Jews were right and the Samaritans were wrong (Jn. 4:22). If truth was not required, the Samaritans were as right as the Jews. It was required, and the Jews accepted the truth concerning the place of worship. (2) God specifically instructed them not to add to or take from His word, and the substitution of man's precepts made their worship vain (Deut. 5:32; 12:32; Mt. 15:3, 9; Mk. 7:13). Since men were held accountable under the law, how

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much more under Christ are we to abide in God's word (Heb. 1:2; 2: 1-4; 3:6; 4:2; 12:25; Mt. 28:20; Acts 2:42; 3:22, 23; 1 Cor. 4:6; Jn. 12:48; Col. 3:17; Jude 3). It does make a difference how we worship. Jesus said we must worship in spirit and truth (Jn. 4:24). Regardless of what pleases man, or seems beautiful and awe-inspiring to them, we must do what God has required. To be true worshippers (Jn. 4:23), we must avoid man's precepts which make worship vain (Mt. 15:9), worship which is in ignorance (Jn. 4:22; Acts 17:23), or which is based on man's will (Col. 2:20-23). The "*true* worshippers," as the context shows, has reference to those who worship in spirit and truth. As Plummer put it: "The same word for true' as in 1:9... 'true' as opposed to what is 'spurious' and 'unreal. 'Worship to be genuine, real and perfect must be offered in spirit and truth."³

THE CONTRAST MUST BE ELSEWHERE

Since the change from worship in Jerusalem to worship in spirit and truth cannot be a change from the insincere to the sincere, or from the doctrines of men to the truth of God, in what does the change and contrast consist? Does the Bible contrast Jerusalem and the New Covenant in any other sense of the words "spirit" and "truth"? Yes. (1) The contrast between the carnal ordinances and the spiritual nature of the New Covenant worship. (2) The contrast between shadow and the substance, the copy and the true or real.

WORSHIP IN SPIRIT

How do the two Covenants differ with reference to worship in "spirit"?
Man's body is of dust, but his spirit is in

³A. Plummer, *The Gospel According to St. John* (Cambridge: Cambridge University Press, 1899), p. 113.

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God's image, for God is a Spirit and the Father of our spirits (Gen. 2:7; 1:26; Jn. 4:24; 1 Cor. 2:11; Zech. 12:1; Heb. 12:9). Under the New Covenant man's worship of God more nearly corresponds to God's nature than in the temple worship. "God is a *Spirit* and they that worship him must worship in spirit and truth" (Jn. 4:24). The New is far more of an inward covenant of the spirit, of the inner nature of man, than was the Old. Our temple is a spiritual house (1 Pet. 2:5, 9; Eph. 2:20-23). Worship is now preeminently of a spiritual nature in contrast with the multiplicity of carnal ordinances of the Old (Heb. 9:9, 10). The Old was written on stones, and the New on the mind (Heb. 8:10). Although it may also indicate a more willing obedience, it does emphasize the inwardness of the New. Furthermore, it is one of the points of contrast between the two, as Jeremiah prophesied (Jer. 31:31-34).

That God is spirit is not a new revelation (1 Kings 8:27; Acts 7:48-50). As Godet said, what is new is "the consequence which Jesus draws from it with reference to the worship which was to come." He also said,

Spirit denotes here the highest organ of the human soul, by means of which it has communion with the divine world. It is the seat of contemplation, the place of the soul's meeting with God, the sanctuary where the true worship is celebrated; Rom. 1:9: "*God, whom I serve in my spirit...*"⁴

Westcott observed:

... that part of man's nature which holds, or is capable of holding, intercourse with the eternal order is the spirit (1 Thess. 5:23). The spirit of man responds to the Spirit of God. Comp. John 6:63. The sphere of worship was therefore now to be that highest region

⁴Godet, *John*, p. 430.

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where the divine and human meet, and not, as in an earlier period of discipline, material or fleshly.⁵

Augustus Tholuck said that Jesus first told them what the worship would not be (Jn. 4:21, 22), and now He said what it would be (Jn. 4:23, 24).

Some take [spirit, J. D. B.] it objectively, as designating the Holy Spirit as the elemental principle of worship ... some, Christ the absolute truth... others... the frame of mind in which worship is offered, the spirit of faith and prayer, and the uprightness of the intention... But the axiom, verse 24, that the *mode of worship* must correspond with the *essence of God*, as also verses 21, 22, clearly shows that to the outer sanctuary the inner sanctuary of the human spirit is opposed, as Augustine says... (you wish to pray in the temple, pray in yourself.) So also Chrysostom. And yet more unmistakably is this apprehension of it justified by *aletheia* [truth, J. D. B.] presenting itself epexegetically, which just as strongly as in ch. 1:17, designates as the absolutely highest, this species of divine worship, in antithesis to the Old Testament *skia* (shadow).⁶

Plummer wrote, "God is spirit, and must be approached in that part of us which is spirit, in the true temple of God, 'which temple ye are.'"⁷ Hovey said, "As He is present, though unseen, in every place, and even in the innermost spirit of man, nothing save the filial homage of that spirit, illumined by truth, can be acceptable worship in his sight."⁸ Although the system of carnal ordinances was acceptable in the temple under the Old, under the New we must worship in spirit and truth.

⁵Westcott, *St John*, p. 73.

⁶Augustus Tholuck, *Commentary on the Gospel of St. John* (Edinburgh, Scotland: T. & T. Clark, 1860), pp. 138-39.

⁷ Plummer, *St. John*, p. 113.

⁸Alvah Hovey, *Commentary on the Gospel of John* (Philadelphia, Pa.: American Baptist Publishing Society, 1855), p. 119.

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THE TEMPLE AND CARNAL ORDINANCES

Hebrews speaks of the "ordinances of divine service" in the tabernacle and that this was "a figure of the time present; according to which they offered both gifts and sacrifices that cannot, as touching the conscience, make the worshipper perfect, being only (with meats and drinks and divers washings) *carnal ordinances*, imposed until a time of reformation" (Heb. 9:1, 9, 10). This contrasts with the "greater and more perfect tabernacle, not made with hands, that is to say, not of this creation..." (Heb. 9:11). They had a physical temple, a special priesthood, were garbed in special garments, with physical drink and food and physical washings involved in many ways in their worship. The temple had a glitter and show which stands in striking contrast with the New Covenant worship which is pre-eminently inward. The carnal ordinances were authorized by God, but were of limited duration (Heb. 9:10). Being "imposed *until* a time of reformation" did not refer to a mere reforming of the Old. They were imposed until the New was established. Christ abolished the law, including the priestly system and sacrifices, and established the New Covenant (Heb. 7:11-21). The shadow gave way to the substance. Therefore, we do not go back to the temple, nor do we let anyone bind the shadows on us (Col. 2:17; Heb. 13:10-16). Our spirit worships God without the carnal ordinances of the Old. Those who hanker after carnal ordinances want "a servile imitation of the Temple," instead of the "plainness and spirituality," "the naked simplicity" of New Covenant worship.⁹ We have no physical temple, special priesthood, carnal ritualism, or instrumental music. The things which are *seen* are the very

⁹Robert S. Candlish, ed., *Statements by Dr. Ritchie and Dr. Porteous For and Against the Use of the Organ in Public Worship in the Proceedings of the Presbytery of Glasgow, 1807-08* (Edinburgh, Scotland: Johnstone & Hunter, 1856), pp. 200-201.

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simple observance of the Lord's Supper, the making of a contribution and the written word. That which is *heard* is the voice in prayer, teaching and singing. Our worship is centered in the spirit, in the inward man.

THE SPIRITUAL CANNOT DISPENSE WITH GOD'S COMMANDMENTS

Jesus did not teach that man's worship under the New was a mystical contemplation of God with no outward acts. The New Testament teaches us what is involved in worship in spirit and truth. Some think they are so spiritual that they can dispense with water baptism in coming into Christ. This contradicts Christ and His inspired men (Mt. 28:19; John 3:3, 5; Acts 8:36-39; 10:47, 48; 22:16; Gal. 3:26, 27). Of course, it is not a ceremonial purification of the flesh, but the answer of a good conscience toward God through Christ's resurrection (Tit. 3:5; Heb. 10:22; 1 Pet. 3:20, 21).

We can worship God alone, but we are also to worship Him in the assembly. No one is truly spiritual if he abolishes the Lord's Supper on the first day of the week (1 Cor. 10:21; 11:20-29). Saints teach, pray, praise God, and contribute of their means (1 Cor. 14:3, 12-15, 23, 26, 28, 31, 33-36; 16:1-3). They offer a sacrifice of praise—the fruit of lips. They also teach one another through singing (Heb. 13:15; Eph. 5:19; Col. 3:16). The assembly is not to be forsaken (Heb. 10:25). The spiritual do not dispense with God's commandments. "If any man thinketh himself to be a prophet, or *spiritual*, let him take knowledge of the things which I write unto you, *that they are the commandment of the Lord*" (1 Cor. 14:37; italics mine).

On the same ground that we do not take anything out of New Covenant worship, we do not put anything *into* it which Christ did not authorize. We cannot go back to the temple system of carnal ordinances. In both Covenants

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God has required that men follow His directions (Gen. 6:22; Ex. 25:40; Heb. 8:5; 1 Chron. 28:7, 19, 11-13; Mt. 15:8, 9, 13; 28:20; Acts 2:42; 3:22, 23; 2 Tim. 2:2; 3:10, 14; 1 Pet. 4:11).

NOT SPEAKING OF THE ENTIRE LIFE

Our life is service unto God (Rom. 12:1, 2; 6:12, 13), but in John 4 Jesus was not speaking of the totality of life, but of what we commonly call worship. The Jews and Samaritans were not arguing over whether one ought to *live* in Jerusalem or the mount. These were not the places where one had to live his life of obedience to God day by day. The discussion concerned approach to God in special worship and not everyday living (Jn. 4:20). While the law stood, the Jews were right (Jn. 4:22). This was why the eunuch came to Jerusalem *not to live*, but to worship (Acts 8:27). The temple system, with reference to worship, gave way to worship in spirit and truth.

TRUTH

Worship in truth is contrasted in John 4:20-24 with the shadow. Worship under the New is the reality or substance to which the Old pointed, and to which it gave way. The temple system had to be abandoned for worship in spirit and truth. We must not restore its ritualism which God abolished. We must not go back to the shadow. If we did, it would send us back to the New (Acts 7:44; Heb. 3:5; 8:5; 9:9, 10, 23, 24; 10:1). No man must judge us in respect of the ordinances of the Old (Col. 2:17). The manna was real, but Christ is the true bread from heaven (Jn. 6:31-33), and His system of worship is the true worship.

Truth, not the shadow, came through Christ. "For the law was given through Moses; grace and *truth* came through Jesus Christ" (Jn. 1:17). Moses was faithful, but he was but a servant in God's Old Testament house. Christ is the builder of His own house (Heb. 3:1-6). Although men

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had to hear Moses while he was the lawgiver, now we must hear Christ (Heb. 10:28, 29; 12:24, 25; 2:1-4). Moses spoke truth, so the contrast in John 1:17 is not between falsehood and truth, but the substance in the New and the shadow in the Old. Westcott observed: "The Gospel is spoken of as 'grace,' so far as it is the revelation of God's free love, and as 'truth,' so far as it presents the reality and not the mere image or shadow of divine things. Comp. iv. 23"¹⁰ (Heb. 10:1; Col. 2:17). Moses' covenant was preparatory and through foreshadowing the New it was "for a testimony of those things which were afterward to be spoken" (Heb. 3:5). It was but a copy, a shadow, a figure which was not the true, but "like in pattern to the true," while Christ is the high priest of those good things which the Old foreshadowed (Heb. 3:5; 8:4, 5; 9:8-10; 23, 24, 11; 10:1; Acts 7:44).

Jerusalem was the place of the temple, which succeeded the tabernacle when they settled in the land, and as long as the law stood the temple stood as a testimony of the New which was to come (Acts 7:44; Heb. 8:5, 6). It was the place where men ought to worship. However, it has now been abolished along with its carnal ordinances (Heb. 9:9, 10). If we serve the temple, we have no right to Christ's sacrifice (Heb. 13:10).

THE TRUE WORSHIPPERS

Jesus spoke of the true worshippers (Jn. 4:23). H. R. Reynolds translated "true" as "*veritable worshippers*— those who answer the idea of worshippers...." John uses the word *true* as "the real as opposed to the phenomenal, the archetypal as opposed to various embodiments of it, the veritable as distinct from that which does not answer to its own ideal" (Jn. 4:23, 37; 6:32; 7:28; 15:1; 17:3). Arche-

¹⁰Westcott, *St. John*, p. 14.

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type comes from two words meaning "first," or chief, and "form." It is the model or ideal in the light of which something else may be made, but which is not a perfect representation of it. Godet wrote: "It [the true, J. D. B.] designates the fact as the adequate realization of the idea. It contrasts, therefore, not the true with the false, but the normal appearance with the imperfect realization."¹¹ Christ is the true light, the true bread and the true vine (Jn. 1:9; 6:32; 15:1). The true worshipper is the one who answers to the ideal, for he worships not according to the shadow—which was not the true, but in spirit and truth. C. H. Dodd emphasized that the idea is not sincere worshippers, "but 'real worshippers,' that is, those whose religious exercises are in actual fact and reality an approach to God, and not a shadowy ritual which... at best merely symbolizes the approach to God."¹² The ideal worshippers do not worship God in the temple system, but in the New Testament reality.

ONE WORSHIP

Jesus does not speak of two systems of worship, one of which is in spirit and the other in truth. As Westcott pointed out: "The words describe the characteristics of worship in one complex phrase... not in two co-ordinate phrases."¹³ Worship involves both the heart and the expression of one's attitude toward God in the way God has ordained. Its expression is pre-eminently *in* spirit and is directed and controlled by *the truth* instead of the carnal ordinances and shadows of the Old. Worship now more perfectly corresponds to the nature of God who is Spirit than did the temple worship.

¹¹Godet, *John*, p. 430.

¹²C. H. Dodd, *The Interpretation of the Fourth Gospel* (Cambridge: Cambridge University Press, 1953), p. 170.

¹³Westcott, *St. John*, p. 73.

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THE PLACE

Israel constituted a typical people, with a typical system, tied in with a physical land and with a physical temple in a physical place—Jerusalem. God has made it clear that this system was temporary, and that it has now passed away. *First*, it was a part of the Old Covenant which has been abolished (Jer. 31:31-34; Heb. 7:12; 8:5-13; 9:1, 2; 10:1-17). *Second*, its kings and priests are now replaced by Christ (Ps. 110:1, 4; Heb. 7:11-14, 18-24; 8:4). *Third*, the shadow has given way to the substance (Heb. 9:6-14, 23-26; 10:1-23). *Fourth*, in fulfillment of prophecy, the temple was destroyed (Mic. 3:9-12; Jer. 26:18; Mt. 24). *Fifth*, Jesus taught that the temple system would cease (Jn. 4:19-24). *Sixth*, since Christ's work is universal, and not national, His religion cannot be tied down to a land, a city and a physical temple (Is. 49:5, 6; Mt. 28:19; Acts 2:38, 39). *Seventh*, the law of Moses as a schoolmaster has given way to Christ (Gal. 3:24-28). *Eighth*, the temple is forbidden to Christians (Heb. 13:9-21; Gal. 5:1). We do not have its ordinances of divine service such as the priesthood, the animal sacrifices, the trumpets and the other instruments (Heb. 9:1; 8:2; 1 Chron. 25; 2 Chron. 29:27).

The Presbyterian, Dr. Candlish, well wrote:

I believe that it is a question which touches some of the highest and deepest points of Christian theology. Is the temple destroyed? Is the temple worship wholly superseded? Have we, or have we not, priests and sacrifices among us now? Does the Old Testament itself point to anything but "the fruit of the lips" as the peace-offering or the thank-offering of gospel times? Is there a trace in the New Testament of any other mode of praise? For my part, I am persuaded that if the organ be admitted, there is no barrier, in principle, against the sacerdotal system in all its fullness—against the substitutes again, in our whole

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religion, of the formal for the spiritual, the symbolical for the real.¹⁴

Many of the arguments which are used to justify the instrument justify other things also.

THE NEW COVENANT SYSTEM

Are we without any temple, priesthood or sacrifices? *First*, Christ's church, or house, is the temple of God which Jesus himself built, and is continuing to build since every conversion to Christ is a new living stone of the temple (Mt. 16:18; Eph. 1:19-22; 2:15, 16, 19-22; 1 Pet. 2:3-9; Heb. 3:6). We are under Christ's authority and we have no more right to add to His temple and its worship than did people under the Old (Mt. 28:20; Heb. 2:3, 4; 13:9, 10; 1 Tim. 3; 14, 15). We are also to realize that we are to be holy in our manner of life (2 Cor. 6:14-7:1). The Christian's body is also the temple of the Spirit, and our body members are to be offered unto God (1 Cor. 6:19, 20; Rom. 6:12, 13; 12:1, 2).

Second, although we do not have Old Testament circumcision (Acts 15:1, 5, 24; Gal. 5:6), "we are the circumcision, who worship by the Spirit of God, and glory in Christ Jesus, and have no confidence in the flesh" (Phil. 3:3). Our circumcision was not made with hands and was the cutting off of the body of the sins of the flesh in that when we were baptized into Christ we were forgiven (Col. 2:11-13).

Third, we follow Jesus outside the camp of Judaism, and therefore its priests are not our priests. However, Christ is our high priest who understands us (Heb. 13:10-15; 5:1-10; 7:1-8:4; 10:19-23; 2:17, 18; 4:14-16). No human priest stands between us and Christ or God. Furthermore, the church itself is made up of priests. All Christians are priests who "offer up spiritual sacrifices, acceptable to

¹⁴James Gibson, *Public Worship of God, Its Authority and Modes* (Glasgow, Scotland: Thomas Murray & Son, 1869), p. 106.

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God through Jesus Christ" (1 Pet. 2:5, 9). We are not clothed in Aaron's holy garments (Ex. 28:2, 43). Although there is no command which says we are not to wear such robes, we know they passed with the system of types and, if robes we have, they are the righteous acts which we perform (Rev. 19:8). We were not consecrated to this priesthood as was Aaron (Ex. 29:1), but when we were baptized into Christ.

Fourth, we are not expressly told not to have the altar of Exodus 40:10, or the golden altar of incense (Ex. 40:26, 27), but we are told that if we serve the tabernacle we have no right to the New Covenant altar (Heb. 13:10) and that our contributions are "an odor of a sweet smell, a sacrifice acceptable, well-pleasing to God" (Phil. 4:18).

Fifth, our mercy seat is not sprinkled with the blood of animals (Ex. 40:20; 25:17-22), but we have access to the throne of grace occupied by Christ our high priest (Heb. 2:17-18; 4:16; 8:4).

Sixth, we cannot make an offering for sin, for Christ has made the one, the sufficient and the only offering which can take away sins (Heb. 9:24-28; 10:1-21; Rom. 6:10).

Seventh, what sort of sacrifices do we offer? (1) Our bodies and all their members are to be offered unto God as instruments of righteousness (Rom. 6:4, 12, 13, 19; 12:1, 2). (2) Our deed-sacrifices are composed of doing good, and this includes our contributions (Heb. 13:16; 2 Cor. 9:7, 19; Phil. 4:15-20; Gal. 6:10). We are to abound in the work of the Lord (1 Cor. 15:58). (3) Word-sacrifices are a sacrifice of praise unto God and are expressed in prayer, in confession of Christ's name, and in singing (Heb. 13:15; Col. 3:16, 17). These are in contrast with the sacrifices in the temple in Jerusalem (Heb. 13:10-17).

INSTRUMENTAL MUSIC

Instrumental music was authorized in the Old Covenant

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to accompany sacrifices and at other times (1 Chron. 25:1-3, 5-8; 2 Chron. 5:11-14). Instrumental music is not authorized in the New, and if any "instrument" is found, it is the heart (Eph. 5:19). It accompanies the sacrifice of praise, the fruit of lips.

No passage can be quoted which says that the instrument typified the melody of the heart. We cannot quote a Scripture which expressly says that circumcision typified the circumcision of the heart—in the cutting off of sins, but we know that circumcision is spiritualized in the New (Col. 2:11-14). No Scripture expressly says the mercy seat typified Christ's throne of grace, but we know we go to Him and not to the Old Testament (Heb. 4:16; 7:25). We know that instrumental music was a part of the Old Covenant, and that the temple system is no longer binding (Jn. 4:20-24).

The New authorizes the melody of the heart with the heart either as the place in which there is melody which accompanies our singing or as the instrument which makes this accompanying melody. There is a clear antithesis between making melody with mechanical instruments in the temple and making melody in the heart in the temple of the Spirit (Eph. 5:19; 1 Cor. 6:19, 20). Since so many things in the Old are spiritualized in the New, the offering of the melody of or in the heart is in perfect harmony with spirit-and-truth worship which is in contrast with the carnal ordinances of the Old. Could the contrast have been unintentional? Furthermore, we know that instrumental music is not authorized in the New.

Not everyone can play instruments of music, but the priesthood of believers under the New Covenant can all offer the melody of the heart. It is of interest that the Roman Catholic Church, with all its ritualism, maintains that "the first Christians were too spiritual a fibre to substitute lifeless instruments for or to use them to accom-

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pany the human voice."¹⁵ Richard Wagner maintained that the "Catholic Church music can regain its former purity only by a return to the purely vocal style."¹⁶ Constantine Cavarnos in his *Byzantine Sacred Music* said the use of instruments "was ruled out by the Eastern Fathers as being incompatible with the pure, solemn, spiritual character of the religion of Christ."¹⁷

SPONTANEOUS AND PERPETUAL

Priests offered sacrifices in the temple at specified times. Under the New our body, word and deed sacrifices are to be offered as we have opportunity. We worship in the assembly, but it is not the only place where we pray, teach, exhort, rebuke, encourage, give and praise the Lord in song. To think that one is not participating in the work of God unless he has some public part in the assembly, when we gather to observe the Lord's Supper or in some other assembly, is to confuse the assembly with the total functioning of God's holy temple and His royal priesthood. We do not need to wait for someone to tell us to offer sacrifices unto God. Look around you, and see the numerous opportunities to present your body members unto God in works and words of righteousness.

NEW TRIAL OF OLD ERRORS

There is a movement in many religious bodies from ceremonialism to simplicity in their worship service. There are groups of Roman Catholics who are holding their own services in which the emphasis is on simplicity. In 1968

¹⁵Charles G. Herbermann ed. *Catholic Encyclopedia*, (New York: Encyclopedia Press, 1911), 10:651.

¹⁶Ibid.

¹⁷Constantine Cavarnos, *Byzantine Sacred Music* (Belmont, Mass.: Institute for Byzantine & Modern Greek Studies, 1956), p. 18.

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The Simeon Society of the Church of England (Anglican) in Canada said:

The purpose of the service is not to entertain or amuse the congregation with lights, music and ceremonies, for entertainment is not worship even if it be good entertainment. The function of the church is to feed the lambs, and not to amuse the goats. In the true worship of God we ascribe worth to Him and to His name and to His word in praise and prayer and in the reading and exposition of the Holy Scriptures.

The objective of the service should be the exhortation of Christ, "that in all things He might have the pre-eminence". (Col. 1:18) The presence of candles, perpetual lights or other theatrical effects in the chancel can only confuse the mind of the worshipper. Christ is the Light of the world and His Holy Spirit needs no artificial means to illuminate His presence. Let us then put away the "strange fire" in our midst.¹⁸

It is a striking commentary on the blindness of some, that, just as some denominationalists are trying to get away from human ritualism, a few brethren want to start down the old apostasy road into the ritualism which eventually winds up in something like Roman Catholicism. Why should they think their new trial of old errors will be any more successful, or any more pleasing to God, than were the trials which others have made in centuries past of these same old errors? We must not forget that the true worshippers *must* worship God in spirit and truth, and that only from the New Testament can we learn what this involves.

¹⁸Simeon Society, *The Road to Babylon*, 3d ed. rev. (Hamilton, Ontario, Canada, 61 Smith Avenue, 1968), p. 14.

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All need mercy for no man has done all, all of the time, that God has required (Gal. 3:10). However, this does not mean that we are to be presumptuous and ignore His will. We know His will only because He has revealed it (1 Cor. 2:10-13; Heb. 2:3, 4), and the word of God is recorded in the Bible. Jesus did those things which pleased God (Jn. 8:28, 29). Our aim should be to please Him, to prove all things, to hold fast that which is good, and to "stand perfect and fully assured in all the will of God" (Eph. 5:10; 1 Thess. 5:21; Col. 5:12; Is. 8:20). His ways are not our ways, and we must accept His word—as surely as Naaman had to—in order to be cleansed. We must do this regardless of how reasonable man's ways seem to be (Is. 55:8, 9; Jer. 10:23; 2 Kings 5:10, 11, 14).

Ralph P. Martin, a Baptist and Lecturer in Theology at London Bible College, well said:

Worship which is man-devised and conducted according to human dictates and whims, however

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impressive and aesthetic it may appear, is not acceptable. The verdict upon Jeroboam's rival sanctuary at Bethel is a case in point (1 Kings 12:33). Worshipping by the Spirit of God entails a rejection of all "confidence in the flesh" (Phil. 3:3).¹

OBEDIENCE REQUIRED

The Old Testament stressed that they were not to add to or take from, or turn aside from, God's word (Deut. 4:2; 5:32; 12:32). "Every word of God is tried: He is a shield unto them that take refuge in him. Add thou not unto His words, lest He reprove thee, and thou be found a liar" (Prov. 30:5, 6). Balaam recognized this principle when he said, "I cannot go beyond the word of Jehovah my God, to do less or more... And God... said unto him... only the word which I speak unto thee, that shalt thou do" (Num. 22:18-20). Is this principle in the New Covenant?

First, we are to do the will of God, uphold the truth, stand fast in and contend for the faith (Mt. 7:21-27; Lk. 6:46; 1 Tim. 3:15; 1 Cor. 16:13; Jude 3).

Second, whatever may be included in "the doctrine of Christ" we are not to go beyond it (2 Jn. 9). There is no more right to go beyond that which is written with reference to precepts and principles than with reference to the view we are to take of persons (1 Cor. 4:6).

Third, although Revelation 22:18, 19 was specifically written concerning *Revelation*, we have no right to add to or take from any other word from God. (1) In the very nature of the case, man does not have the power to create more words of God, nor to abolish any word of God. Man's word is not equal to God's word. (2) We are not to base our faith and works on man's precepts, but to do what God has

¹Ralph P. Martin, *Worship in the Early Church* (Old Tappan, N. J.: Fleming H. Revell Co., 1964), p. 13.

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commanded (Mt. 15:1-9; 28:20; Acts 2:42; Col. 2:20-23; 1 Pet. 4:11). (3) No man has the right to make a covenant void or add thereto (Gal. 3:15-17). The New Covenant is the one which is bound today (Heb. 8:6-13; 12:24; 13:20; Jude3).

DISOBEDIENCE PUNISHED

Disobedience, whether it was in something which man thought was small or great, was punished by the Lord. *First*, partaking of the fruit may have seemed insignificant, but it was disobedience to God (Gen. 2:16, 17; 3:1-19). To many, Moses' disobedience may have seemed small, but it kept him out of Canaan (Num. 20:1-12).

Second, Cain's offering was rejected, but Abel's was accepted and "through it he being dead yet speaketh," so there is a message for us (Heb. 11:4). What is the lesson? Why was Cain's rejected? (1) He did not refuse to bring an offering of what he raised (Gen. 4:2-5). (2) His offering was "unto Jehovah" (Gen. 4:3). (3) There is no indication that he came at the wrong time (Gen. 4:3, 4). (4) Abel was a better man than Cain (1 Jn. 3:12), but there was also something wrong with Cain's offering. It was not by faith.

What does this mean? Although it is not mentioned in Genesis 4, we know that sin brings death, and that atonement had to be made through a sacrifice which involved the shedding of blood (Lev. 8:14, 15; Heb. 9:22; 10:1-4; Is. 53:12). Could either Cain or Abel receive remission apart from the shedding of blood, even if Genesis 4 does not *record* such a requirement?

The difference was that Abel's offering was by faith and Cain's was not (Heb. 11:4). It did not say because Abel was a better man, but "*by faith Abel offered unto God a more excellent sacrifice than Cain.*" Does *by faith*, in this context, mean that Abel believed God existed, that God ought to be worshipped, that an offering ought to be made, but

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that Cain did not so believe? No. Cain believed all these. However, Cain's was not by faith in the sense that Abel's was. What light does the context throw on the expression "by faith"? *By faith* Enoch was translated—and this involved walking with God (Heb. 11:5; Gen. 5:22, 24; Amos 2:2), an ark was built (Heb. 11:7), Abraham obeyed (Heb. 11:8), Abraham offered Isaac (Heb. 11:17), Moses was hid (Heb. 11:25), the Passover kept (Heb. 11:28) and Jericho's walls fell after they had been compassed about seven days (Heb. 11:30). When something was done by faith it involved not only trust in God, but *obedience to what God required*. Men walked in God's way, which came by hearing His word (Jer. 10:25; Is. 55:8, 9; Rom. 10:17).

Since Abel offered by faith, and it is implied that Cain did not, God must have commanded a sacrifice which involved the shedding of blood. This is strengthened by the fact that Abel was declared righteous, and later the Bible makes crystal clear that this involved blood. Furthermore, if God had not given instructions concerning sacrifices and worship, both Cain and Abel acted without authorization and without faith based on God's word.

If anyone does not agree with my conclusion, they can still learn: (1) How to approach God in worship is not unimportant for this was involved in one of God's first controversies with man. (2) Men are wrong if they assume that it does not make any difference how one worships, just so he worships. Cain offered an offering to God, but was rejected.

We are warned not to go in Cain's way and this would include his worship as well as his evil deeds (Jude 11). We are told that through what Abel did he speaks to us. He offered a sacrifice by faith. We must accept the atonement through Christ's blood, and we must offer our sacrifices by faith. Our faith, which comes by hearing God's word, learns that the fruit of our lips is to be offered to God (Heb. 13:15; 1 Cor. 14:9, 15; Eph. 5:19; Col. 3:16).

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Third, Nadab and Abihu were qualified priests and they offered the right sacrifices in the right place. However, they offered strange fire "*which He had not commanded them.*" They died (Lev. 10:1, 2). No scripture says in so many words, "Thou shalt not worship God with strange fire." However, it was said in that God had specifically authorized the source of the fire.

Fourth, Saul thought he had sufficient reason to ignore God's instructions. Samuel was late, Israel scattered, the Philistines assembled, Saul was reluctant, but he did not want to face them without having first entreated God's favor. Samuel said: "Thou hast done foolishly; thou hast not kept the commandment of Jehovah thy God, which he commanded thee... thy kingdom shall not continue—" (1 Sam. 13:8-14). Concerning the Amalekites Saul thought he had good reasons not to do what God said. He blamed the people, and their objectives were good for they planned to sacrifice unto Jehovah. However, it was rebellion which was "as the sin of witchcraft, and stubbornness is as idolatry and teraphim. Because thou hast rejected the word of Jehovah, he hath also rejected thee from being king" (1 Sam. 15:1-23). We must keep His commandments (1 Jn. 2:3, 4).

Fifth, at first King Uzziah did right, but then he transgressed and burnt incense in the temple. He became a leper and was cut off from the house of Jehovah (2 Chron. 26:4, 16-21).

Sixth, the ark was to be borne on the Levites' shoulders (Num. 4:14, 15; 7:9). David transgressed by putting it on a cart, it looked as if it might fall, and with good intentions Uzzah tried to catch it, but died for taking hold of it (2 Sam. 6:3, 6-9). Only certain priests were to carry the ark (Num. 4:15; 18:3). When David later brought the ark to Jerusalem he did as God commanded, and not as the previous time when he had not sought Jehovah "*according to the ordinance*" (1 Chron. 15:1, 2, 12, 13-15).

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GOD'S PATTERN TO BE FOLLOWED

That God's pattern was to be followed is but another way of saying men were not to add to or take from His word. *First*, Noah built the ark according to specifications, including the type of wood (Gen. 6:22). *Second*, the tabernacle was built according to the revealed pattern (Ex. 25:40; 35:30-35; Acts 7:44; Heb. 8:5). God also ordained its "ordinances of divine service" (Heb. 9:1). Was it unimportant to follow instructions in the Old, but not in the New? Did God authorize the Old, but leave most of the New to man's will? Surely not. *Third*, the temple was built according to God's pattern, and it included instrumental music by divine authority (1 Chron. 28:11-19; 29:1; 2 Chron. 5:12-14; 29:25-30; 1 Chron. 15:16-24).

ANY LESSON FOR CHRISTIANS?

Although we are under the New Covenant (Heb. 1:1, 2), lessons are learned from the Old concerning the necessity of obedience. *First*, through his offering, which was offered by faith, Abel speaks to us (Heb. 11:4). *Second*, Paul used Old Testament examples to warn us against sin (1 Cor. 10:1-10). Examples of faithfulness encourage us (Rom. 15:4). *Third*, Jude warned against Cain's way. God had told Israel not to add to or take from His word (Deut. 4:2). He punished their murmuring and a man died for picking up sticks on the Sabbath (Deut. 4:2; Num. 14:26-45; 15:32-36). They were told to put fringes on the borders of their garments (Num. 15:38-40). In spite of all these things, Korah, Dathan and Abiram led a rebellion against God's putting Moses and Aaron above the rest of the people. The earth swallowed them (Num. 16:3, 7, 30-33). The censers of the rebellious were made into beaten plates "for a covering of the altar" as a sign unto the children of Israel (Num. 16:17, 18, 38). A sign for what? That no stranger, not of Aaron's seed, burn incense; "that he be not as Korah, and

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as his company...." (Num. 16:40). Korah was of the tribe of Levi, the people were holy, and Jehovah was among them, so he thought he was justified. Jude warned us against both Cain and Korah (Jude 11). *Fourth*, the New Covenant also has the principle of not adding to or taking from God's word (Deut. 4:2; Num. 15:38-40; 16; 40; Mt. 28:20; Acts 2:42; 1 Cor. 4:6; 1 Pet. 4:11; Rev. 22:18, 19). Concerning the Judaizer's binding of circumcision, it was sufficient to say: "to whom we gave *no such commandment* (Acts 15:24). Where is the commandment for instrumental music in the New? Shall we risk offering strange fires which God has not commanded? (Lev. 10:1, 2).

SLACK UNDER THE NEW?

Since we are not under the law, but under grace, is disobedience viewed more lightly than under the Old Covenant? No. The better covenant is not slack. *First*, we are warned that since the Old Testament word proved steadfast—that is, held good—"how shall we escape, if we neglect so great a salvation" which came through Christ and was revealed and confirmed by Spirit empowered men? (Heb. 2:1-4). *Second*, we must fear lest like some of old we do not unite with faith the word which we hear (Heb. 4:1, 2). *Third*, if men were held accountable to obey Moses' law, how much more should one obey Christ (Heb. 12:24, 25; compare 10:28-31). We are told: "Let us have grace, whereby we may offer service well-pleasing to God with reverence and awe: for our God is a consuming fire" (Heb. 12:28, 29).

Since this book deals specifically with instrumental music, we must settle the question whether there is any pattern for New Testament worship, and whether it includes instrumental music.

3

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The entire Bible is God's word, but we are not under the Old Testament; therefore, we do not have the temple in Jerusalem, the Levitical priesthood, the sacrifices and many other things which the Old Covenant commanded. We are under Christ whose doctrine is God's doctrine (Jn. 7:16; 12:48; 16:13-15; 17:8). He is our Lord which means that we are to be in subjection to His will (Acts 2:36; Lk. 6:46; Mt. 7:21). What are some of the Scriptures which show that we are under Christ and His Covenant?

CHRIST AND HIS COVENANT

First, Christ has all authority. Although the law of Moses was in force during Christ's personal ministry (Mt. 23:1-3), the disciples learned that they were to hear Christ (Mt. 17:4-8). He now has all authority, and when the Spirit came, the apostles proclaimed His gospel (Mt. 28:18-20; Lk. 24:46-49; Acts 1:8; 2:1-4, 33, 36). What does the great commission show? (1) Christ, not Moses, is the authority. (2) Christ, not Moses, gave the universal commission. (3) The

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gospel, not the law, was to be preached. (4) Remission of sins was preached in Christ's name, not Moses' (Lk. 24:47). (5) Christ, not Moses, sent the Spirit who inspired and empowered the apostles and later the prophets (Lk. 24:49; Acts 1:8; 2:1-4, 33). (6) Christ's commandments, not Moses', were to be bound (Mt. 28:20). (7) Christ, not Moses, was to be with them even unto the end of the world (Mt. 28:20).

Second, we look to Christ, not Moses, who has been enthroned as Lord and Christ (Acts 2:34-36; Heb. 8:4; Col. 1:13; 3:1). Moses is neither on Christ's right hand nor left hand!

Third, Christ, not Moses, is the head of the church which is Christ's, not Moses', body (Eph. 1:20-23; 2:13-16). The church is subject to Christ (Eph. 5:23, 24).

Fourth, Christ is the prophet like unto Moses, and Moses said we must hearken to Christ (Deut. 18:15-18; Acts 3:22, 23; 7:37).

Fifth, Christ, not a Levitical priest, is our high priest (Heb. 2:17, 18; 4:14-16; 5:1-9; 8:1-4).

Sixth, Christ's Covenant, not Moses', is binding on us (Jer. 31:31-34; 1 Kings 8:9, 21; Heb. 8:5-13; 10:9, 10; 12:24; 13:10, 20; Mt. 28:20; Acts 2:42; Jude 3).

THEY SEND US TO CHRIST

If one goes back to the Old Testament and really listens to it, he will not be bound by the Old, for it will send him to the New which the Old typified, promised and prophesied, and which Christ fulfilled (Mt. 5:17, 18).

First, Abraham sends us to his seed Christ in whom we are Abraham's spiritual seed (Gal. 3:26-29).

Second, Abraham tells us that the blessing of Abraham is in Christ (Gal. 3:13-20; Gen. 22:17, 18).

Third, if we go to Abraham's land, we learn that Abraham ultimately looked for an eternal, not temporal city;

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and this is the one we are to seek (Heb. 11:8-10, 13-16; 13:10-14).

Fourth, Melchisedek sends us to Christ who ever liveth to make intercession for us (Ps. 110:4; Heb. 5:6, 10; 7:1-11; 8:1, 2).

Fifth, Moses sends us to the prophet like unto Him— Christ (Deut. 18:15-18; Acts 3:22, 23).

Sixth, Moses cannot be our mediator, for he sends us to Christ the mediator of the New Covenant (Heb. 12:24).

Seventh, Moses' law cannot be our law, for grace and truth came through Jesus Christ (Jn. 1:17).

Eighth, if we go to Haggai, he tells us that God promised to remove the Old, and Hebrews shows that He has done so; therefore we listen to Christ, not Moses (Hag. 2:6; Heb. 12:18-29).

Ninth, if we ask David to be our king, He sends us to Christ who is king and priest (Ps. 110:1-4; Acts 2:34-36; Heb. 8:1, 2).

Tenth, if we go to Jeremiah, he sends us to the New Covenant (Jer. 31:31-34; Heb. 8:1-13; 12:24; 13:20).

Eleventh, if we go to the law for sonship, it tells us that we have involved ourselves in bondage (Gal. 4:21-31). It places us under condemnation for no one has done all the law required, all of the time (Gal. 3:10). It sends us to the New which bears free children of promise (Gal. 4:24-31).

Twelfth, the old Jerusalem tells us to seek the Jerusalem which is above (Gal. 4:25-31; Heb. 12:22; 13:13, 14).

Thirteenth, if we go to the prophets for salvation they send us to Christ for the salvation which they but prophesied (Acts 10:43; Rom. 3:21, 22; 1 Pet. 1:10-12; Acts 26:22).

Fourteenth, if we go to the Old Testament temple to worship, it tells us we should go to the New Covenant of which it was only a type (Col. 2:16, 17; Heb. 8:5; 9:23, 24; 10:1, 8-10; Jn. 4:20-24).

Fifteenth, if we seek through the old temple, its priesthood and sacrifices, for the way into heaven, it tells us that

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it did not make the way manifest, but Christ does (Heb. 9:8-12; 10:20).

Sixteenth, if we ask the Levitical priesthood to make an offering for sin, it tells us that the system of types has ceased, that they have no power to function for their priesthood has ended, and there can be no more offering for sin, that its sacrifices were insufficient, and that it could not bring perfection (Heb. 7:11-29; 9:16-26; 10:1-21; 13:10).

It is obvious that if we attempt to go back to the Old Testament, it sends us back to the New.

VALUES OF THE OLD TESTAMENT TO THE CHRISTIAN

The New Testament tells us that we can learn from the Old Testament. *First*, historical background. *Second*, there are examples which warn us (1 Cor. 9:27; 10:1-12; Heb. 11:4). *Third*, examples which comfort and encourage us (Rom. 15:4; Heb. 12:1, 2). *Fourth*, the basic *nature* of faith—as trust in and submission to God—is the same in both covenants. Therefore, Old Testament examples of men of faith are used to encourage us to be men of faith (Rom. 4:20, 21; Heb. 11). *These men of faith were to do exactly as God commanded* (Heb. 11:4, 7; Gen. 6:22; Heb. 11:8, 30; Josh. 6:1-5). *Fifth*, through types, promises and prophecies the Old Testament furnishes us with some of the credentials of Christ (Lk. 24:25-27, 44; Jn. 5:46, 47). *Sixth*, the Old Testament reveals to us many things about the nature of God, the nature of man, the nature of sin and the nature of obedience. It shows that men are to do just as God commanded (Deut. 4:2; 12:32; Lev. 10; 1 Sam. 15:23). *Seventh*, we learn principles from the Old Testament, but not specific details as to how we are to become Christians, and work and worship under the New Covenant. But these

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principles are revealed in their fullness in the New Testament.

WHEN DID THE NEW COVENANT BEGIN?

As was shown in the first chapter, the New Covenant began after Christ ascended to heaven, made purification for our sins, sat down at God's right hand and sent the Spirit to proclaim to the world that He was ruling as both Lord and Christ (Heb. 1:3, 13; Acts 2:30-36).

GO BACK TO THE PERSONAL MINISTRY?

Although Christ taught in His personal ministry many things which pertained to the New Covenant, and therefore are applicable to us, we do not go back to the personal ministry of Christ and teach and observe *all* that He *then* taught and observed. He was born under the law (Gal. 4:4), told men to offer sacrifices which Moses commanded (Mt. 8:4) and told the disciples to hearken to what those in Moses' seat taught (Mt. 23:1-3). The law was not to pass until it was all fulfilled (Mt. 5:17, 18). If we go back to the personal ministry to try to find the fullness of the teaching contained in the New Covenant, we are going back to the time when Jesus was not yet glorified, when repentance and remission of sins was not proclaimed to all the nations beginning at Jerusalem (Lk. 24:45-47), and when the revelation of God's will was incomplete (Jn. 16:12-14).

AUTHORITY OF THE APOSTLES AND PROPHETS

Christ used His apostles and prophets to reveal and confirm His Covenant (Eph. 2:20-23; 4:8-11; 1 Cor. 12:28-32; Heb. 2:3, 4). To accept those whom Christ sent is to accept Him, and to reject them is to reject Him. This principle held good not only under the limited commission in the personal ministry, but also when the apostles and

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prophets went forth under the great commission (Lk. 10:1, 16; Jn. 13:20; 15:20). Their word was authoritative for they were inspired by the Spirit (Mt. 10:19, 20; 16:15). Christ received the word from God and gave it to the apostles (Jn. 17:8). Men were to believe because of their word (Jn. 17:20, 21). How were they to remember Christ's word? The Spirit would bring to their remembrance what Christ taught, and by revealing to them additional truths would guide them into all truth (Jn. 14:26; 16:12-14). The inspired men spoke in words which the Spirit taught them and proclaimed in this infallible way the message of salvation (1 Cor. 2:13; 1 Pet. 1:12; Gal. 1:1, 11, 12). Through the inspired men the faith was once for all delivered to the saints (Heb. 2:3, 4; Jude 3). To reject a prophet was to reject the Spirit by whom he spoke (Neh. 9:30; 1 Cor. 2:13; Acts 7:51-53). The faith was not just for one generation, but for the duration of Christ's reign which lasts until the end of time (Acts 2:34-36; 1 Cor. 15:24-28; Rev. 20:11-15). Faithful men are commanded to teach faithful men who shall teach others also (1 Tim. 2:2).

Since they delivered the doctrine of Christ, it is important that we stand fast in it (Mt. 28:20; Acts 2:42; 1 Cor. 16:13; Eph. 4:1-6; 1 Tim. 1:3; Jude 3).

THE WRITTEN WORD AUTHORITATIVE

Although we do not have in person on earth today Christ, the apostles, the prophets or other inspired men, we do have the inspired word, the Bible. The written word is authoritative because it is the word of God (Jn. 12:48; 1 Cor. 2:13). The written word is just as authoritative as was the spoken word (2 Thess. 2:15; 3:1, 4, 6, 10, 12, 14). The written word is the voice of God (Mt. 22:31, 32), the voice of the Spirit (Rev. 2:1, 7), the testimony or witness of the Spirit on whatever subject He has spoken (Heb. 10:15-18), the voice of the prophets (Lk. 16:26-31; Acts 13:27), and to

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have the word of a prophet is to have the prophet in the sense that counts (Lk. 16:27-31). The written word can produce faith (Rom. 10:17; Jn. 20:30, 31), understanding (Eph. 3:4), certainty (Lk. 1:3, 4), regulate conduct (1 Tim. 3:14, 15), convey commandments (1 Cor. 14:37), warn us (1 Cor. 4:14), guard us (2 Tim. 3:10, 13-15), stir us up (2 Pet. 1:12, 13), make us wise unto salvation (2 Tim. 3:15), furnish us unto every good work (2 Tim. 3:16, 17), exhort us (1 Pet. 5:12; Heb. 13:22) and make our joy full (1 Jn. 1:4). Faith comes by hearing God's word, and we must act by faith in that we believe and submit to God's word (Rom. 10:17; 1 Cor. 5:7).

By faith Abel offered unto God a more excellent sacrifice than Cain. . . (Heb. 11:4).

By faith Noah... prepared an ark.... (Heb. 11:7).

By faith Abraham, when he was called, obeyed to go out.... (Heb. 11:8).

By faith even Sarah herself received power to conceive seed when she was past age since she counted him faithful who had promised (Heb. 11:11).

By faith Abraham, being tried, offered up Isaac (Heb. 11:17).

By faith they passed through the Red sea as by dry land (Heb. 11:29).

By faith the walls of Jericho fell down, after they had been compassed about for seven days (Heb. 11:30).

These men acted on what God revealed.

SHOULD WE BE CONCERNED ABOUT AUTHORITY?

Does it make any difference whether we do what is

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authorized or not? *First*, we should live by the word by which we shall be judged (Jn. 12:48).

Second, obedience is the test of love (Jn. 14:15; 1 Jn. 5:2, 3). God is love (1 Jn. 4:8), but we are not to become presumptuous and ignore His will. Paul stresses both the goodness and the severity of God (Rom. 2:1-11; 11:22). He is a consuming fire (Heb. 12:28, 29). The fear of the criminal and of the slave is cast out by perfect love (1 Jn. 4:18), but we must reverence, fear and hold God in awe (Rom. 3:18).

Third, obedience is essential to friendship with Christ (Jn. 15:14).

Fourth, Christ's aim was to do God's will and please Him (Jn. 8:28, 29). We should "do all to the glory of God," and walk in the light "proving what is well-pleasing unto the Lord" (1 Cor. 9:21, 29; 10:31; Eph. 5:10; Mt. 7:21). To know God's will we must prove all things (1 Thess. 5:21). This is not done by consulting our own will for deadly ways may seem right to us (Prov. 14:12), man cannot direct his own steps (Jer. 10:23), God's ways are immeasurably higher than our ways (Is. 55:8, 9) and it is possible for men to kill God's servants while thinking they are doing God's service (Jn. 16:2). How did Jesus know what pleased God? "... I do nothing of myself, but *as the Father taught me*, I speak these things" (Jn. 8:28). The revelation of His will is in the Bible. We do not use the instrument because we cannot prove that God has commanded it, or left us free to use it. We can prove that we are to sing (Heb. 13:15; Eph. 5:18, 19; Col. 3:16). We can prove immersion. We cannot prove sprinkling, and therefore do not sprinkle although there is not a commandment which says in so many words that: Thou shalt not sprinkle. We baptize believers for we are so commanded. We do not baptize infants, although the Old Covenant had infant membership, and there is no express statement which says it is a sin to baptize infants. We must follow God's oracles and avoid vain worship (1 Pet. 4:11;

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Mt. 15:9.)¹

Fifth, since it is possible to follow blind guides (Mt. 15:9, 14), since it is possible to be deceived into thinking we are doing God's service when we are actually opposing God's will (Jn. 16:1-3), we need to study and learn the will of God. Paul said: "Wherefore be ye not foolish, but understand what the will of the Lord is" (Eph. 5:17). If we are careful to do "all in the name of the Lord Jesus" (Col. 3:17), we shall search the scriptures that we may know the mind of God. We cannot know His mind except through what He has revealed through the inspired men (1 Cor. 2:10-14). Paul spoke of some as "always striving for you in his prayers, that ye may stand perfect and fully assured in all the will of God" (Col. 4:12). How can this be done unless one proves all things and holds fast to that which is God's will? (1 Thess. 5:21). We must exercise care that we do not corrupt God's word, or handle it deceitfully, or pervert the gospel. We must handle aright God's word (2 Cor. 2:7; 4:2; Gal. 1:6-9; 2 Tim. 2:15). We must be careful not to be led astray (1 Jn. 4:1, 2; Rev. 2:2).

That just anything is right in worship is disproved by the fact that there is vain worship and worship in ignorance (Mt. 15:9; Col. 2:20-23; Acts 17:23). Worship must be in spirit and in truth (Jn. 4:20-24). Christ's word is as authoritative on worship as on any other subject, and here as in other matters we should walk by faith based on God's word (2 Cor. 5:7; Rom. 10:17).

¹S. H. Hall, "Prove All Things," pp. 1-5 (Tract).

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Advocates of instrumental music make numerous arguments based on the Old Testament. All of these can be met with the statement that they have found it in the message God spoke to the fathers by the prophets, but where can they find it in God's message through His Son? (Heb. 1:1, 2; 2:3, 4).

WHAT DOES THE OLD TESTAMENT INCLUDE?

It included the decalogue (Ex. 34:27, 28), the Levitical system (Heb. 9:1) and Moses' writings (2 Cor. 3:14-16; Acts 15:21). It included the law, the prophets and the psalms (Mt. 5:17, 18; Lk. 24:44, 45). The law often refers to Moses' writings, as well as the actual law which he gave (Mt. 7:12; Lk. 24:27, 44; Jn. 1:17). They bore witness to Christ and He fulfilled them (Rom. 3:21, 22; Mt. 5:17, 18; Lk. 24:44, 45). Law can refer to the book of Genesis (Gal. 4:21, 22; 23:31; Gen. 16:15; 21:2, 9), the Psalms (Jn. 10:34-36; Ps. 82:6), from which Paul quoted and called them law (Rom. 3:10-12; Ps. 14:1, 2; 53:1, 2; Rom. 3:13; Ps. 5:9, 14; Rom. 3:14; Ps.

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10:7; Rom. 3:19) and the books of Moses (Lk. 24:25-27, 44, 45). The usual reference for the entire Old Testament revelation is "the law and the prophets" (Mt. 5:17; 7:12; 11:13; 22:38-40; Acts 15:21; 13:15, 27).

Christ came not to show the continuing applicability of the law and the prophets, but to fulfill them. None of it passed until all of it passed (Mt. 5:17, 18). We must not go back to the period of promise. We must remain with the time of fulfillment (Gen. 22:17, 18; Gal. 3:15-29; 4:21-31). The New Covenant did not start with the birth of Christ, but with His reign (Gal. 4:4; Mt. 23:1-4; Col. 2:14-17; Heb. 1:3, 13; 9:15-17; Acts 2:30-36).

NEW TESTAMENT PROVED BY THE OLD

Argument: The New Covenant has not replaced Genesis-to-Malachi, for it proves many things by citations from the Old.

Answer: First, the proof shows that the New fulfilled, not perpetuated, the Old (Mt. 5:17, 18; Lk. 24:27, 44; Acts 17:2, 3, 11; 26:22, 23). *Second*, the moral principles of the Old are in the New, but on a higher level. *Third*, the New is *new* (Heb. 8:9, 13), and not a perpetuation of the Old (Gal. 5:1-4; Heb. 12:24; 13:10). *Fourth*, the inspired men bound the New, not the Old (Jn. 12:48; 14:26; 16:12-14; 17:8, 20, 21; Heb. 1:1, 2; 2:1-4; 3:1-6). They bound the faith, not the Jews' religion (Gal. 1:12-14; 4:23-25; Jude 3).

THE OLD TESTAMENT GIVES FULLER DIRECTIONS

Argument: Since the Old is quoted in the New, we can go to the Old to get fuller directions, including how to praise God (Rom. 15:9, 10).

Answer: First, Romans 15:10 quotes Deuteronomy 32:43. Shall we learn there how God takes vengeance? Romans 15:11 quotes Psalms 117:1. Shall we go to Psalms

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149:2, 5, 6-9 and pick up the sword? Romans 15:12 quotes Isaiah 11:10. Shall we go to Isaiah to learn how to plunder the people of the East? (Is. 11:14). Romans 15:16 uses the term "ministering" which means "ministering in sacrifice." Shall we go to the Old Testament to find what, and how, sacrifices we are to offer? (Ps. 65:1, 4; 66:4, 13-15; 68:24, 25, 32; 138:2, 4, 5; Mal. 1:11).

Second, does the sacrifice of praise include the instruments? (Heb. 13:15). This would bind the burnt-offerings (Ps. 50:7-14; 2 Chron. 28:27-35). Hebrews 13:15 does not refer to Psalms 50:14. We offer through Christ—not Moses—the fruit of the lips, and not in the temple (Heb. 13:10, 15).

Third, Romans 13:9 does show that the law of love (Lev. 19:18) is applicable to us. Love would keep us from hurting the blind (Lev. 19:14-18; Rom. 13:8-10). However, if we go to Leviticus 19 for instructions we must observe the sabbath (Lev. 19:3), the peace-offering and related matters on penalty of death (Lev. 19:5-8), not reap all at harvest time (Lev. 19:9, 10), make every night payday (Lev. 19:13), not mix cattle or seeds or garments (Lev. 19:19), although the New Testament forbids adultery, are we to offer a ram (Lev. 19:20-23), shall we treat fruit trees as Leviticus 19:23-26 teaches when we enter a land, and are we forbidden to round our hair or mar the corners of our beard? (Lev. 19:26, 27).

Fourth, since the New quotes from almost every book in the Old, shall we bind the entire Old Testament?

Fifth, when the New binds something which was bound in the Old, we accept it because it is bound in the New. We accept it in the New Testament, not Old, context. The requirement to be holy is quoted from the Old Testament (1 Pet. 1:15, 16), but we do not bind the Old Testament regulations concerning how to be holy (Lev. 11:44, 1-15, 33; 14:30, 31; 15:8; 19:2, 5, 21). Shall we kill adulterers? (Lev. 20:7, 10).

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PRE-MOSAIC OR PATRIARCHAL

Argument: Instruments were before the law, they were not part of the law, and they were not abolished with the law.

Answer: *First*, they were incorporated in the law (2 Chron. 5:11-14; 29:26-36). *Second*, polygamy and concubines were before and under the law (Gen. 4:19; 16:1-4; 26:34; 29:24-35; 2 Sam. 5:13). *Third*, circumcision (Gen. 17:11; Jos. 5:2-4; Jn. 7:22, 23). *Fourth*, infant membership (Gen. 17:9-14). The apostles were even more accustomed to infant membership than instrumental music. Shall we bind infant membership? No. Baptism is for believing penitents (Mt. 28:19-20; Mk. 16:15, 16; Gal. 3:26, 27). *Fifth*, women, dancing and singing with instruments were before and under the law (Ex. 15:20, 21; 2 Sam. 6:13-19; 1 Chron. 15:16, 27; 16:6). *Sixth*, sacrifices (Gen. 4:4; 8:20, 26; 22:13; Heb. 11:4). *Seventh*, it is contrary to scripture to say that we can bind whatever is bound before Moses (Heb. 1:1, 2; 2:1-4). Abraham was one of the fathers (Acts 7:2). Are we to do all that Christ *and* the pre-Mosaic prophets commanded? (Mt. 28:20). *Eighth*, Christianity is not a conglomeration made up of Christ's teaching plus the patriarchal teaching. It is His covenant (Heb. 8:6-9; Mt. 26:28; 28:20; Heb. 13:20; 1:2; Acts 2:42), and we are not to disannul or add to it (Gal. 3:15).

OUTSIDE THE TEMPLE

Argument: Being used outside, as well as inside, the temple, instruments of music did not pass away with the temple.

Answer: *First*, circumcision was outside the temple. *Second*, instruments are not found in Christ's covenant (Mt. 28:20; Heb. 1:2). *Third*, we do not follow Israel's statutes (Ps. 81:1-5).

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GENESIS 4:21

Argument: Jubal used instruments to worship God.

Answer: First, are we to offer cattle because he had cattle (Gen. 4:20) or make images of brass and iron and use them in worship because Tubalcain worked in these metals? *Second*, it is not said that he used them to worship. *Third*, shall we bind circumcision and sacrifices which existed in the patriarchal age? (Gen. 4:4; 8:20, 21; 17:1-14).

GENESIS 17:1-14

Some arguments used to justify instruments also justify circumcision. *First*, it was before the law, therefore it was not abolished with the law (Gen. 17:1-14). However, it and the instrument became a part of the law (Jn. 7:22; 2 Chron. 5:12-14; 29:25-35). *Second*, Paul circumcised Timothy as a concession to the Jews (Acts 16:3). (1) This would authorize us to bind circumcision. (2) The entire law (Acts 21:20, 24). (See my discussion on Paul and the law.) (3) It was not permitted to Gentiles (Acts 16:3; 21:20, 25; Gal. 2:3; 5:1-4). *Third*, Jews being accustomed to circumcision would carry it over to the New Covenant. This is used to justify instrumental music, infant baptism, etc. But we are under Christ (Mt. 26:20; Heb. 1:2; 2:3, 4).

EXODUS 15:20

Argument: Instruments were before the law.

Answer: First, so was carnal warfare of Abraham against his enemies (Gen. 14:13-17). Shall we urge the church to become an armed camp? *Second*, shall the women celebrate our victories with dancing and instruments? (Ex. 14:26-31; 15:20). *Third*, it contradicts Hebrews 1:1, 2.

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EXODUS 15:20-22

Argument: Moses and Israel sang, instruments were used. Christ is like Moses, and the song of Moses and the Lamb was sung in Revelation (Ex. 15:1-18, 20-22; Acts 3:22; Rev. 15:1-4).

Answer: First, does Christ's kingdom celebrate victory with dance and processions? (Ex. 14:26-31; 15:19-21). *Second,* we hearken to Christ, not to Moses (Deut. 18:15-18; Acts 3:22, 23; Mt. 17:4, 5; 28:20; Heb. 1:1, 2; 5:8, 9; 12:24, 25).

1 SAMUEL 10:1-8

Argument: Prophets used instruments when prophesying (1 Sam. 10:5).

Answer: First, shall we make burnt-offerings and peace-offerings or anoint kings over God's people? (1 Sam. 10:1, 8). *Second,* are those who use this argument among the prophets? (10:5, 6, 10, 11). Do they use it when they prophesy? *Third,* Hebrews 1:1, 2.

1 CHRONICLES 15:16

Argument: We can also lift up our voices with joy and the instrument (1 Chronicles 15:16).

Answer: Levitical priesthood, the ark, sacrifices and dancing also for us? (1 Chronicles 15:16-29).

1 CHRONICLES 15:16 AND GALATIANS 3:15

Argument: The Old Covenant was complete as given by Moses, no man can add to a covenant (Gal. 3:15-17), David introduced instrumental music; therefore, it was not a part of the law and did not cease with the law.

Answer: First, Christ did not include it in His covenant; therefore, we cannot add it or let David add it today (Gal. 3:15; Mt. 28:20; Acts 2:42; Eph. 5:19). *Second,* it was spoken

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to the fathers by David a prophet, but not to us (Heb. 1:1, 2). *Third*, David's psalms were a part of the law, and what he said was to those under the law. We are not under the law (Jn. 10:34; Ps. 82:6; Rom. 3:9-19). *Fourth*, God had the authority to add it through the prophets, but no prophet has authorized it for the New Covenant. *Fifth*, David authorized it for the Levitical worship, and we must accept it if we accept the instruments (1 Chron. 15:16-28; 6:31, 32; 25:5, 6; 2 Chron. 5:12, 13; 7:6; 29:25). David did not legislate for the New Covenant. *Sixth*, some who make the above argument also say the instrument is an aid, and not a part of worship. However, instruments were used to praise God (1 Chron. 23:5), and vocal and instrumental music made one sound to praise Jehovah (2 Chron. 5:13). Instruments were not just an aid, they were commanded. *Seventh*, instruments were used before David (1 Sam. 10:5-11; Num. 10:1-10). *Eighth*, Jews were under the law under the faith (Gal. 3:24-29; Jude 3). *Ninth*, see Galatians 3:19 later on in this chapter.

2 CHRONICLES 7:5, 6

Argument: Priests used instruments in their ministry (2 Chron. 7:5, 6), and we are priests with a ministry (1 Pet. 2:5, 9; Rom. 12:7, 8).

Answer: *First*, shall we use Levitical priests and offer the sacrifices they offered? *Second*, Romans 12:7, 8 does not place instruments in our hands.

2 CHRONICLES 29:25

Argument: It was not a part of, and did not pass away with, the Levitical system.

Answer: God made it a part of that system (2 Chron. 29:25; Heb. 1:1).

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PSALM 81:3-5

Argument: Instruments were used when God went against Egypt. This was before the law; therefore, instruments were not nailed to the cross with the law.

Answer: First, this binds animal sacrifices (Gen. 4:4; Heb. 11:4), circumcision (Gen. 17:9-14; Gal. 3:29), Sabbath (Ex. 16:23-30), manna in the pot (Ex. 16:32-34), the feast days (Ps. 81:1-5). *Second,* Dunning pointed out that instruments were a command, a statute, an ordinance and law.¹ This binds the feasts also. Elsewhere Dunning said that we made the Spirit "guilty" of tautology if "psalm and hymn both mean unaccompanied vocal music. . ."² Would it not be tautology for the instrument to be a command, a statute, an ordinance and a law? *Third,* this means the instrument is a command and not just an aid. *Fourth,* these were statutes for Israel, not the church (Ps. 81:3-5, 10, 13). *Fifth,* something before the law could become a part of the law by God's authority: sabbath (Ex. 16:23-30; 20:8-10), circumcision (Jn. 7:22), sacrifices, instrumental music (Ps. 81:1-4). *Sixth,* Dunning said the law involved neither vocal nor instrumental music. How, then, was it involved in temple worship in connection with sacrifices? (Ps. 81:1-5; 2 Chron. 5:12, 13; 29:25-30). *Seventh,* Hebrews 1:1, 2.

COMMANDED IN ISAIAH 38:20

Argument: Comanded to do it all the days of our lives in God's house.

Answer: First, what Hezekiah and others, but not Christians, did (Is. 38:9, 20). *Second,* used stringed instruments. *Third,* God's house was the temple (Is. 38:20, 22). We cannot partake of its altar (Heb. 13:10). *Fourth,* does "all

¹Dwaine E. Dunning, "Schism by Syllogism," p. 11 (Mimeographed).

²Ibid., p. 9.

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the days that they live on the earth" bind the law on us? (Deut. 4:10, 1). *Fifth*, circumcision (Gen. 17:13), the blowing of two silver trumpets (Num. 10:8), etc., were forever, that is, throughout the entire length of their dispensation.

AMOS 5:23

This was not a prediction of the abolition of instrumental music, but an affirmation that their unrighteousness nullified their worship (Amos 5:11, 12, 21-24; 8:4-6). I have never based an argument on this passage.

AMOS 6:1-5

Argument: Dunning showed that God approved it in Ezekiel 33:32, and He did not disapprove of beds, bowls, lamb, veal, etc. These were condemned because of the way they were used by wicked, slothful people.³

Answer: *First*, I do not use Amos 6:1-5 against instruments. *Second*, God tolerated some things He did not approve (Mt. 19:8; 1 Sam. 8:3-7, 19, 20). With the exception of the two trumpets (Num. 10:2), the instruments were of David (1 Chron. 16:4-7; 23:5; 25:1-7; 2 Chron. 5:12, 13; 7:6; 29:26, 27; Ezra 3:10; Neh. 12:34-37; Ps. 150:4). Therefore, some think they were an unauthorized addition and condemned by Amos (Deut. 4:2; 12:32; Amos 6:1-6). Man could not add to God's word, but God did through the prophets (2 Chron. 29:25-27). Israel could not abolish the law, but God did (Col. 2:14-17). *Third*, it was authorized for the Old Covenant, but there is no authorization in the New (Heb. 1:1, 2).

MATTHEW 4:4

Argument: Living by every word of God includes instruments (2 Chron. 5:13, 14).

¹Dunning, "Schism," p. 11.

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Answer: First, this binds the entire law and involves spiritual adultery (Rom. 7:1-7). *Second*, the devil quoted a scripture and misapplied it (Mt. 4:6). Jesus showed one must consider other scriptures also. Truth is taught in one passage, but not the entire truth. Other passages show that we are not under the law (Mt. 28:20; Col. 2:14-17; Heb. 1:1, 2; 2:1-4; 10:9, 10; 12:24; 13:10, 20).

ACTS 2:46, 47; 5:19-21

Argument: The apostles did not condemn instruments when teaching in the temple.

Answer: First, this binds the entire temple and contradicts Hebrews 13:10-20. *Second*, what right have we to take it out of the temple and out of the hands of the priests and put it in the church? (Num. 10:10; 1 Chron. 28:11-19; 2 Chron. 5:13, 14; 29:25-29; Ezra 3:10). *Third*, there is no proof the apostles worshipped with instruments in the temple. They were with *one accord*. Were they with one accord with the unbelieving Jews in the temple? These were not Jewish worship services (Acts 2:42; 4:1-3; 5:20, 42). There were many meeting places in connection with the temple which did not have Levitical worship services. *Fourth*, some try to rule out incense, while ruling in instruments, by saying no incense was burned at the hour of prayer. Not true (Lk. 1:9, 10).

GALATIANS 3:19

Argument: Moses' law was added because of transgression (Jn. 1:17; Gal. 3:19), but there were many other valid covenants which are still binding. They were not abolished with the law. We shall consider now some of the specific covenants they mention.

Answer: First, we are not under the Old Testament (Heb. 1:1, 2). Genesis (Gal. 4:21; Gen. 16:15; 21:2, 9) and the Psalms were a part of the law (Jn. 10:34, 35; Ps. 82:6; Rom.

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3:10-12; Ps. 14:1, 2; 53:1, 2; Rom. 13:13; Ps. 5:9; 140:3; Rom. 3:14; Ps. 10:7). These were for those under the law (Rom. 3:19). Shall we go to the temple? (Ps. 66:13-15; 68:29-31). To those who go back to Genesis, we ask: Do you not hear the law (Gal. 4:21-24), on circumcision (Gen. 17:10-14), polygamy (Gen. 16:1-3, 8, 9, 15; 29:15-30), sacrifices (Gen. 4:4; 8:20-21) and religious dancing? (Ex. 15:20, 21; 2 Sam. 6:13-19). *Second*, how can they prove that instrumental music is a valid covenant today? *Third*, God's promise not to destroy the earth by water bound no duties on Noah nor on us (Gen. 8:20-22; 9:8-17). Why raise this in a discussion on instrumental music? *Fourth*, the land promised in Genesis 13:15 binds nothing on Christians and promises nothing to Christians. If it did, we must also bind circumcision and infant membership (Gen. 17:8-14). Certain things were everlasting in the sense of being throughout their dispensation (Lev. 3:17; 6:18). We have no earthly city (Heb. 13:12-14). *Fifth*, the gospel is the fulfillment, not perpetuation, of Genesis 22:17, 18 (Gal. 3:8, 9, 14, 16, 19, 21, 29). *Sixth*, the throne of David reference in Psalm 89:3, 4 does not authorize instrumental music. Christ now rules on David's throne, for it was a type of Christ's throne (Acts 2:30-37, 42; Col. 1:13). See my discussion of this in *Prophecy and Premillennialism*. One person who used this argument did not believe that Christ is yet on David's throne; so why would he use it to prove something about the New Covenant? *Seventh*, Psalm 32:1, 2 is not our covenant, but from the New we know the principle applies to us (Rom. 4:1-25). What David did by faith—offer sacrifices—we cannot do, for Christ is the one sacrifice for sins (Ps. 40:6-8; Heb. 10:5-10). *Eighth*, Isaiah 53 was a prophecy which has now been fulfilled in Christ. *Ninth*, love of God is bound in the New as well as in the Old (Lk. 10:25-28), but we have a fuller revelation of God and obey according to Christ's teachings (Jn. 14:8, 9; Mt. 28:20; Heb. 1:2). *Tenth*, if we bind love of one's neighbor in the context of Leviticus

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19:18 we must bind all the context (Lev. 19:1-3, 5, 10, 19-25, 27, 28). Love is bound in the New, but in the New Testament context (Jn. 13:34, 35). *Eleventh*, how we are to manifest holiness must be learned from the New, not the Old (1 Pet. 1:16; Lev. 11:6, 7, 24-27, 44). *Twelfth*, Deuteronomy 25:4 is not our covenant, but 1 Corinthians 9:9, 10 shows it was a type, or that it embodied a principle, which *the New Testament* binds on us. We could not have learned this by ourselves from Deuteronomy 25:4. It does not authorize us to serve the temple (Heb. 13:10). *Thirteenth*, I do not know how much Jews understood about the types, but we live under the substance and not the shadow (Heb. 8:5; 9:1, 9-11, 23, 24; 10:1-17; 13:10-16; Col. 2:14-17). We cannot go to the shadow to find what we are to do, but to Christ (Rom. 12:1; Phil. 4:18; Heb. 13:15, 16; 1 Pet. 2:5, 9). Shall we have the passover supper because it typified Christ and Christ observed it? (Mt. 26:17-30). No (1 Cor. 11:20-34; 5:7). *Fourteenth*, the New shows that obedience of children to parents is binding, and we obey it by nurturing them in Christ's word, not Moses' (Eph. 6:1-4). *Fifteenth*, not speaking evil of a ruler is found in both Testaments (Acts 23:4, 5; 2 Pet. 2:10; Jude 8). Christ is our only high priest, but a high priest was a ruler in Israel (Heb. 7:1-8:4; 13:10; Acts 23:4, 5). Would those who use Acts 23:4, 5 bind Exodus 22:28 and the rest of the chapter which includes the death penalty? (Ex. 22:18-20). *Sixteenth*, if Exodus 22:25-27 is binding on us, we must also put sorceresses, etc., to death (Ex. 22:18-20). Love keeps us from mistreating the poor. *Seventeenth*, Deuteronomy 22:5 is no more of a law for us than is killing rebellious sons (Deut. 21:18-23). Women's slacks were not made for men! *Eighteenth*, there is no principle, duty or privilege of the Christian which is found in the Old Testament and not in the New. If something is bound in both covenants, we accept it because it is bound in the New. To authorize by the Old what is not authorized by the New can justify binding the

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entire law. *Nineteenth*, Thurman, who cited the above as presently valid covenants, never cited one which mentioned instrumental music! Why did he seek in them authority for the instrument?

EPHESIANS 2:20

Argument: The prophets used instruments and they are a part of the church (Eph. 2:19, 20; 1 Sam. 10:6-11; 2 Kings 3:14, 15; 2 Chron. 29:25-30).

Answer: First, this binds incense, sacrifices, the Levitical priesthood and the temple (2 Chron. 29:25-30). *Second*, if the Old Testament prophets are in the foundation of the church, it is only in the sense that they predicted and foreshadowed the New (Jer. 31:31-34; Lk. 24:44-46; 1 Pet. 1:10-12). They are not the authority in the church (Heb. 1:1, 2; 8:5-13; 12:20; 13:20). *Third*, the context shows that the reference is to New Testament prophets. (1) Law abolished (Eph. 2:14-16). (2) The church is the one new man and not an Old Testament institution (Eph. 1:21-23; 4:4; 2:15, 16). (3) The context shows that reference is made to New Testament apostles and prophets (Eph. 3:5, 6). (4) John the Baptist was more than a prophet, but he was not in the New Covenant church (Mt. 11:7-12). So how could the Old Testament prophets be in it?

EPHESIANS 5:19

Argument: Psalms is used in the Old Testament in connection with instruments. Its use in Ephesians 5:19 justifies instruments.

Answer: First, we learn instruments were used because they are mentioned, and not by the word *psalms* (1 Sam. 16:23; Ps. 150). *Second*, many Old Testament words are spiritualized in the New: temple (1 Sam. 3:3; 1 Cor. 3:16, 17), priests (1 Pet. 2:5; Rev. 1:6), high priest (Heb. 3:1; 4:15; 6:20; 7:26), altar (Heb. 13:10), sacrifices (Rom. 12:1; 1 Pet.

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2:5; Heb. 13:15), incense (Lev. 16:12; Phil. 4:18), circumcision (Gen. 17:11; Jer. 4:4; Col. 2:11), sabbath (Heb. 4:9). Our *psalloing* is done with or in the heart (Eph. 5:19).⁴

PHILIPPIANS 4:8

Argument: The lovely (Phil. 4:8) involves lovely songs and instruments (Ezek. 33:32).

Answer: First, the song, not the instrument, was lovely (Ezek. 33:32). *Second*, what about goodly branches, booths and keeping the feasts of Jehovah? (Lev. 23:39-44). *Third*, if one combined the talent argument and the "lovely" argument, one could introduce Romanism's lovely images and rituals! *Fourth*, why not a beauty contest, since there are lovely women? Or a male beauty contest, since the Song of Solomon spoke of one as altogether lovely? (Song 5:16). What a lovely argument! *Fifth*, consider Matthew 28:20 and Hebrews 1:1, 2.

PHILIPPIANS 4:8, 9

Argument: We are to imitate Paul and he worshipped in the temple (Phil. 4:8, 9; Acts 21:20-26; 24:18).

Answer: First, this was a Jewish, not a New Testament, worship service. *Second*, it would bind the entire law (Acts 21:20-26; 24:18). *Third*, it was not bound on Gentiles (Acts 21:21, 25; 15:24). *Fourth*, see Paul and the law discussion.

COLOSSIANS 3:16

Argument: The New Testament says sing, and the Old shows how to do it, that is, with instruments (1 Chron. 15:16, 28; Ex. 15:1, 20; Ps. 149).

Answer: First, the New Testament says pray, the Old says toward Jerusalem (Dan. 6:10; Ps. 138:2); the New says

⁴See Daniel Sommer, "Instrumental Music in Worship," *Apostolic Review*, n. d., pp. 16-18

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worship, the Old says in the temple (2 Chron. 29:25-30); the New says we are priests, the Old shows what we are to do in the temple; we are to offer our bodies (Rom. 12:1, 2), and the Old says that sacrifices are brought to the altar and slain; the New says marriage is honorable, and the Old authorizes polygamy. *Second*, one can avoid these conclusions only by staying with the New Testament (Hebrews 1:1, 2; 2:3, 4; 8:5-13; 12:24; 13:20).

2 TIMOTHY 3:15, 16

Argument: The Old Testament makes us wise as to how to worship.

Answer: *First*, if the Old is sufficient, why the New? *Second*, the Old was not sufficient, and we are not under it (Mt. 5-17, 18; Heb. 1:1, 2; 7:11-28; 10:1-17). *Third*, Timothy knew Paul's doctrine and not just the Old Testament (2 Tim. 2:2; 3:10, 14; Gal. 1:11, 12). *Fourth*, Paul did not speak just of the Old, but of every inspired scripture. The New Testament is inspired (2 Pet. 3:15, 16; 1 Cor. 14:37; 2 Thess. 2:15; 3:4, 6, 14). *Fifth*, although we are not under the Old, we can learn from it. (1) History and background for the New. (2) Prophecy (Jer. 31:31-34; Heb. 8:5-13; Deut. 18:15-18; Acts 3:22, 23). (3) Warning examples (1 Cor. 10:1-12). (4) Encouragement (Rom. 15:4; Heb. 12:1, 2). (5) The basic nature of faith, but not what faith must do (Heb. 11). (6) Truths about God, about man's nature, the nature of sin and the nature of obedience. However, our obedience is directed by the New (Heb. 1:2; 2:1-4; 12:24, 25).

HEBREWS 13:8

Argument: God's ears have not changed, so instruments still please Him.

Answer: *First*, has His nose changed, so that incense or sacrifices are offensive? (Gen. 8:20, 21). *Second*, His nature is unchangeable, but He has changed covenants (Mt. 28:20;

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Heb. 1:2; 13:10-20). *Third*, Hebrews 13:8 refers to Christ.

1 PETER 1:10-12

Argument: The Spirit of Christ sanctioned instruments in the Old Testament, and the Spirit teaches the same thing today (1 Pet. 1:10-12).

Answer: First, this binds the entire Old Testament. *Second*, Peter said the prophets prophesied—although they did not understand it all—the salvation which has come to us and which the inspired men preached (1 Pet. 1:10-12). The inspired men in the New did not bind the instrument. The temple has been abolished (Jn. 4:20-23; Heb. 1:1, 2; 2:2-4; 13:10-15).

1 PETER 3:10-12

Argument: The book of Psalms is binding today because Peter quoted and applied it to us (Ps. 34:12; 1 Pet. 3:10-12).

Answer: First, this binds the entire Old Testament for it is quoted in the New. *Second*, our prayers are through Christ, but prayers were not through Christ in the Old. Therefore, we apply this passage in the light of the New Testament context, not the Old. *Third*, we accept anything which is bound in the New, but not because it was bound in the Old (Mt. 28:20; Acts 2:42; Heb. 1:2).

OTHER ARGUMENTS WHICH PERPETUATE THE ENTIRE TEMPLE SYSTEM

First, we can do in worship what the Jews did. This view contradicts Hebrews 13:10.

Second, that which was commanded the Jews is permitted to us as a privilege. This view also contradicts Hebrews 13:10 and John 4:20-24.

Third, the pre-Mosaic is authorized. This binds sacrifices, circumcision and infant membership. If we do not

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circumcise, have we broken the covenant? (Gen. 8:20, 21; 17:1-20).

Fourth, the moral law is in the Old and New Covenants. This is true, but instrumental music was not a part of the moral law. We know from the New whether something is bound in the New, and not by it being bound in the Old.

HOW REPEALED?

Argument: Instrumental music is not repealed in the New Testament.

Answer: *First*, infant membership was not specifically repealed.⁵ *Second*, infant membership never existed in the New Covenant. It was a part of the Old, which is a different covenant. The New authorizes believers to be baptized. The New authorizes singing (Eph. 5:19). *Third*, the New does not repeal in so many words the trumpets, the year of Jubilee or the golden bells on the high priest's robe (Lev. 25:18-22; Num. 10:1-10; Josh. 6:4-20; Ex. 39:25, 26; 1 Chron. 28:11-19). However, we have a different covenant and different high priest (Heb. 8:1-4; 13:10, 20). We are not told we should not build a temple like Israel's in which priests use instruments (1 Chron. 28:11-19; 2 Chron. 29:25-36), but we know we cannot serve their altar (Heb. 13:10). *Fourth*, we do not have to be expressly told that every item of the Old was abolished in order for the Old to be abolished (Col. 2:14-17) and for us to be under the New (Mt. 28:20; Heb. 13:10, 20). We do not have to have the passover expressly repealed to know that we do not keep it (1 Cor. 5:7; Col. 2:16, 17; Heb. 10:1-18). We do not have to be told not to use the instrument, for we are under the New which does not authorize instruments. Do the furnishings of the temple and its rituals have to be repealed item by item? *Fifth*, we are expressly told that the ordinances of the Old

⁵L. B. Wilkes and Jacob Ditzler, *The Louisville Debate* (Lexington, Ky.: J. D. Trapp, 1871), p. 102.

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were bound for a limited time, and this time did not include the New Covenant period (Heb. 9:1-10; 13:10). *Sixth*, the Old prophesied the New, but the New fulfills— not perpetuates—the Old (Mt. 5:17, 18; Rom. 1:2; 3:21-29). The New is new (Heb. 8:5-13; 12:24; 13:20), with a new king and high priest (Heb. 1:3, 13; 8:1-4), a new kingdom (Ps. 110:1-4; Dan. 2:44; Acts 2:34-36; Col. 1:13), with a new will (Heb. 9:15-17; Mt. 28:20), a new temple (Eph. 2:20; 1 Cor. 6:19, 20) and new priests and sacrifices (1 Pet. 2:5; Rom. 12:1; Heb. 13:10-16).

IF WE GO BACK TO THE OLD

As pointed out in the chapter "We Are Under Christ," if we go back to the Old, it sends us to the New. Moses sends us to Christ (Deut. 18:15-18; Acts 3:22, 23), the Old Covenant sends us to the New (Jer. 31:31 -34; Heb. 8:5-13). To go back to the Old is to go back to the unfulfilled (Mt. 5:17). We cannot place Christ on the same level with Old Testament prophets (Mt. 17:1-5, 8; 28:18; Heb. 1:1, 2).

Those who make arguments based on the Old Testament overlook the fact that it took divine authority to place it in the Old, and it would take divine authority to place instruments in the New. Furthermore, they ignore the fact that the Old Testament and the New are not the same. There is no duty or privilege of the Christian which is found in the Old and not in the New. The way they try to bind something from the Old which is not bound in the New justifies binding the entire Old Testament. Let us abide in Christ (Col. 2:14-17; Heb. 1:2; 13:10, 20).

5

WE ARE COMMANDED TO USE OLD TESTAMENT PSALMS (EPH. 5:19)

Argument: We are commanded to sing Old Testament psalms (Eph. 5:19). (1) The Psalms authorize instruments. (2) Musical accompaniment is inherent in the very definition of *psalmos*.¹

Answer: First, a psalm could be read, quoted and expounded (Lk. 24:44, 45; Rom. 3:9-18). Were such accompanied by instruments?

Second, this makes the instrument essential, not just an aid, to obeying Ephesians 5:19.

Third, this binds the entire Levitical system, for it, as well as instruments, are mentioned in the Psalms (Ps. 81: 1-5; 20:3; 33:2-4; 51:18, 19; 65:4; 66:13-15; 27:4; 68:21-29; 96:8; 138:2; 87:7; 149:3-9; 150:4).

Fourth, it binds war (Ps. 149:1-9). The Crusaders were more consistent than the instrumentalists, for they marched against the "pagans" in the "holy land," "with psalms in their mouths, but the whetted sword in their hands."² Is the church's duty found in Psalms 144:1 and

¹Tom Burgess, *Documents on Instrumental Music* (Portland, Oreg.: Scripture Supply House, 1964), p. 56.

² Augustus Tholuck, *Commentary on the Gospel of St. John* (Edinburgh, Scotland: T. & T. Clark, 1860), p. 497.

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149:6-9? This is not the spirit of the New Testament (Mt. 5:38-48).

Fifth, to escape the Levitical system and war, some divided the Psalms into General and Specific Psalms. The General are binding, the Specific are not. (1) There is no proof of such a division. The law, the prophets and the psalms embraced the entire *Old Testament* (Lk. 24:44), and not the Old Testament minus the General Psalms. (2) The Psalms were a part of the Old Testament law. (a) They were spoken to the fathers (Heb. 1:1). (b) They regarded their law (Jn. 10:34; Ps. 82:6). The quotation is from Psalm 82:6 and not Exodus 22:28, as some claim, (c) Written in their law (Jn. 15:25; Ps. 35:19; 69:4). This is from Psalms and not from 2 Chronicles 19:2. Some say Psalm 69 cannot refer to Christ because 69:5 says that this person sinned. All of it may not refer to Christ, or it may refer to David as a type of Christ, but some of it refers to Christ (Ps. 69:9; Jn. 2:17; Ps. 69:21; Jn. 19:28, 29; Ps. 69:4; Jn. 15:25). (d) Paul quoted from Psalms 14:1-4; 5:9; 140:3; 10:7; 36:1; in Romans 3:10-18, and said this was what *the law said to those under the law* (Rom. 3:19). These were a part of the oracles of God given to Israel (Rom. 3:2). (e) We are not under the law (Col. 2:14-17; Rom. 7:1-6; Mt. 23:20; Acts 2:42; Heb. 1: !, 2). Therefore, the only psalms of David which we can use to teach one another (Eph. 5:19) are those adaptable to New Testament teaching. The law of God of which we sing is not that given through Moses, but through Christ (Heb. 8:10; Jn. 14:8, 9).

Sixth, most of the references to psalms in the New Testament are to a section of the Old Testament. These no more convey the idea of instruments than of Levitical sacrifice. (1) David *saith*, not *playeth*, in the book of Psalms (Lk. 20:42). (2) It is *written* in the psalms (Lk. 24:44; Acts 13:33; Ps. 2:7). (3) It is *spoken* (Ps. 78:2; Mt. 13:35). (4) It is *read in the scriptures* (Mt. 21:42; Ps. 118:22, 23). (5) Peter appealed to "the book of Psalms" for

WE ARE COMMANDED TO USE OLD TESTAMENT PSALMS

a *proof text* (Acts 1:20). (6) They *saith* (Ps. 16:10; Acts 13:35). To speak, to quote, to read or to sing a psalm does not convey the idea of instrumental accompaniment.

NOT PSALMS OF DAVID AS SUCH

We cannot indiscriminately sing David's psalms. There is no proof that Ephesians 5:19 and Colossians 3:16 refer to David's psalms. *First*, we can instruct one another in singing only in those psalms which are adaptable to New Testament teaching. How could we urge Psalm 149 on one another? *Second*, the psalms in Colossians 3:16 are the outward expression of the indwelling *word of Christ*. It is "with" or "in" the grace of God as the sphere in which we live.³ It is offered to the Lord. There are Old Testament psalms we could not offer to the Lord. What we do is done in the name of the Lord Jesus Christ—in dependence on and by the authority of Christ (Col. 3:17). It is not in Moses' name, or David's. *Third*, the context makes clear that sometimes Paul uses "psalm" to refer to the Old Testament psalms (Acts 13:33, 35), but such is not the case in some other instances. The context of 1 Corinthians 14:26 shows that it is a psalm inspired by the Spirit in Corinth (1 Cor. 14:23, 26, 30-32). However, the Spirit did not see fit to have a book of Psalms written for us. *Fourth*, Old Testament psalms were a part of Israel's law (Jn. 10:34; Ps. 82:6; Jn. 12:34; Ps. 110:4; Jn. 15:25; Ps. 35:19; 69:4; Rom. 3:10-19). Psalms 144:1 and 149:6-9 cannot be a part of Christ's word which is to dwell in us richly. *Fifth*, the psalms in Ephesians 5:19 embody Christ's teaching, not that of the Old Testament. We are to understand the will of the Lord, be filled with the Spirit and sing psalms (Eph. 5:17-24). The church is the new man which was made possible by the abolition of the law (Eph. 1:19-23; 2:14-16; 4:4). Our psalms

³H. M. Carson, *Epistles of Paul to the Colossians and Philemon* (London: Tyndale Press, 1966), p. 91.

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must convey the one faith, the will of Christ, and not the old law (Eph. 4:5; Jude 3; Mt. 28:20; Heb. 1:2). *Sixth*, early Christian writers referred to psalms and hymns written by Christians.⁴

INSTRUMENTS INHERENT IN PSALM?

Argument: Psalms are distinguished from hymns and songs in that the instrument inheres in Psalms. The command to sing Psalms is the command to use instruments. Dunning wrote:

Psalm is an instrumental performance which may be—but does not absolutely require that it be—accompanied by the voice.... Hymn is in general terms any song of praise to God.... Spiritual song is an expression of man's spirit—"heartily" sung.⁵

Burgess defined psalm as the song sung with "instrumental accompaniment.

...⁶

Answer: First, Dunning makes two basic types: psalms which require instruments, and hymns and songs. His definition of hymns and songs can be used to define the same psalm. Furthermore, a psalm may be sung, not played, and can be a *hymn* of praise (Mt. 26:30). It is generally conceded that this was "Hallel" or "Praise" and referred to Psalms 113-118 which were used in connection with the passover and other great feasts.⁷

Second, Dunning's definition makes instruments mandatory and not just an aid or expedient.

Third, if psalms require the instrument, but hymns and

⁴Eusebius, *The Ecclesiastical History of Eusebius Pamphilus* (Grand Rapids, Mich.: Baker Book House, 1962), p. 213; Tholuck, *Commentary*, pp. 4-5.

⁵Dwaine E. Dunning, "Schism by Syllogism," pp. 4, 7 (Mimeographed).

⁶Burgess, *Documents*, p. 117.

⁷Dagobert D. Runes, *Concise Dictionary of Judaism* (New York: Philosophical Library, 1959), pp. 103-4.

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songs do not, they must drop the argument that *psalloing* (making melody) requires the instrument. Why? Because they apply making melody to hymns and songs as well as to psalms. This would mean that all were accompanied, and that psalms are not distinguished from songs because instruments inhere in psalms. If Paul, as Thurman agreed, by *psallein* and by psalm, is not contrasting instrumentalization with hymns, songs and singing as vocal renditions, how can these words prove anything for the instrumentalists?

Fourth, Psalm 81:1, 2 shows that a psalm did not automatically involve instruments, for both were commanded (Ps. 98:4-6). We know this, because both are mentioned. Why the additional command to use instruments, if instruments inhere in psalms? There is no New Testament command to use instruments (Eph. 5:19).

Fifth, even if psalms is inherently an instrumental performance, they had to sing for Paul said *speaking* in psalms (Eph. 5:19; Col. 3:16).

Sixth, on their argument one must use the instrument, and not just sing psalms. If psalm *rules in* the instrument, and this is the basic difference between it and hymns and songs, why do not at least the songs *rule out* instruments? Instrumentalists use instruments for hymns and songs as readily as for psalms. Furthermore, they would sing a psalm as readily as they would sing—without instruments—a song. Burgess classified all of them as three types of songs: (1) psalms (with instrument); (2) hymns—especially of praise; (3) spiritual songs (accompanied or unaccompanied).⁸ Bishop J. B. Lightfoot, as quoted by Thayer, on whom they often depend, said:

While the leading idea of *psalmos* is a musical accompaniment, and that of *hymnos* praise to God, *ode* is

⁸Burgess, *Documents*, p. 117.

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the general word for a song, whether accompanied or unaccompanied, whether of praise or on any other subject. Thus it is quite possible for the same song to be at once *psalmos*, *hymnos*, and *ode*.⁹

They do not make these distinctions in practice. By "leading idea," does not Lightfoot mean root or etymological meaning? This does not show the psalms in the New Testament involved instruments. If his distinctions are correct, how could the same song be all of these?

Seventh, the Jewish synagogue in Jesus' day read and sang psalms without instrumental accompaniment. They used psalms, songs and hymns interchangeably.¹⁰ The "church fathers" rejected instrumental music in worship. When they spoke of psalms being accompanied they were speaking about Old Testament times.¹¹ Arndt wrote:

... in our literature only *song of praise*, psalm, in accordance with Old Testament usage: (1) of the Old Testament Psalms... Lk. 24:44... 20:42; Acts 1:20... 13:33.... (2) of Christian songs of praise. 1 Cor. 14:26 ... Eph. 5:19; Col. 3:16....¹²

Jerome spoke of plowmen singing and of reapers singing psalms, which they could not have done if psalms were either instrumental performances or had to be accompan-

⁹C. G. Wilke and Wilibald Grimm, *A Greek-English Lexicon of the New Testament*, trans. and rev. Joseph H. Thayer (Edinburgh, Scotland: T. & T. Clark, 1901; reprint ed., Grand Rapids, Mich.: Baker Book House, 1977, p. 637.

¹⁰Gerhard Dellling, *Worship in the New Testament* (Philadelphia, Pa.: Westminster Press, n. d.), pp. 85-86; James William McKinnon, "The Meaning of the Patristic Polemic Against Musical Instruments," *Current Musicology*, Spring 1965, pp. 90-110; and J. W. Roberts, "Instrumental Music (No. 4)," *Firm Foundation*, 17 October 1967, pp. 648-49.

¹¹Roberts, "Instrumental Music (No. 4)," p. 648.

¹²Walter Bauer, *A Greek-English Lexicon of the New Testament and Other Early Christian Literature* revised by William F. Arndt and F. Wilbur Gingrich (Chicago, 111.: University of Chicago Press, 1957), p. 899.

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ied by an instrument. Jerome said: "Whichever way you turn, the plowman holding the plow-handle is singing 'Halleluiah,' the sweating reaper diverts himself with psalms, the vine-dresser pruning the vine with his curved knife is singing something from David."¹³

Justin, who wrote his First Apology about A. D. 150, in quoting Paul in 1 Cor. 14:26, used the term hymn where the New Testament has psalm. As McKinnon said: "Both psalms and hymns (according to our modern distinction) exist in the early church, but a psalm maybe designated by the term hymn and a hymn by the term psalm."¹⁴

THE MEANING OF WORDS CAN CHANGE

If instruments once inhered in psalms, it does not mean the word could not change. *First*, because priests functioned according to Moses' law, it does not mean that we as priests so function (1 Pet. 2:5, 9). We cannot make a sin offering (Heb. 10:1 -18). *Second*, the word *supplieth* (1 Pet. 4:11) originally meant to lead a dance or chorus, then to defray the cost of a chorus at a festival, then to supply a navy or army, then to provide (in abundance).¹⁵ Peter referred to God supplying strength for various types of service, and not for a chorus or dance. *Third*, lyric first meant "of or for a lyre," a song sung to the accompaniment of a lyre, and then poetry delineating the poet's "own thoughts and feelings, as opposed to *epic* or *dramatic poetry*, which details external circumstances and events."¹⁶ Today it refers to the words of a song without any idea of an instrument. *Fourth*, *psalmos* once meant the twang or

¹³Jerome Labourt, *Saint Jerome Lettres*, Tome II (Paris: Societe D' Edition "Les Belles Lettres," 1951), p. 112.

¹⁴McKinnon, "Meaning," p. 117.

¹⁵Leslie Kline, "Ethics for the End Time: An Exegesis of 1 Peter 4:7-11," *Restoration Quarterly*, vol. 7, no. 3, 1963, p. 122.

¹⁶Wm. D. Whitney, ed., *Century Dictionary* (New York Century Co., 1889), 4:3555.

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sound caused by twitching or pulling a bowstring, a carpenter's line, and then the plucking of the strings of a harp. It came to mean a song played on a stringed instrument. Instrumentalists rarely play them on a stringed instrument. Then psalm came to mean a song similar in composition to Old Testament psalms. Today a poem may be called a psalm, such as Longfellow's "Psalm of Life."¹⁷ We use psalms to refer to songs, and when we say the book of Psalms we mean Old Testament psalms without any idea of musical accompaniment. We are referring to the songs themselves.¹⁷ Charles Hodge briefly sketched the history of the word psalm: (1) Etymology, "a song designed to be sung with the accompaniment of instrumental music." (2) Sacred poems in the book of Psalms (Acts 13:33). (3) Any sacred poem similar to those in Psalms. First Corinthians 14:26 is a song given by inspiration, not one of David's.¹⁸

DISTINCTIONS ON GROUNDS OTHER THAN INSTRUMENTS

Whatever distinction there may be between a psalm, a hymn and a spiritual song, there is no New Testament authority for saying that the instrument is involved. *First*, Charles Hodge said the terms were used loosely in Ephesians 5:19, and a "psalm was a hymn, and a hymn a song." However, he said psalms and hymns were religious, and songs were either religious or secular; thus Paul specified *spiritual* songs.¹⁹ Dunning did not think the difference between hymns and songs was based on instruments. *Second*, John Lightfoot thought that psalms usually referred to those of David or other songs in Scripture, that a

¹⁷G. C. Brewer, "A Medley on the Music Question or a Potpourri of Philology, 7" *Gospel Advocate*, 29 August 1946, p. 813.

¹⁸Charles Hodge, *A Commentary on the Epistle to the Ephesians* (New York Robert Carter & Bros., 1856), p. 304.

¹⁹*Ibid.*, pp. 303-304.

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hymn was a psalm used for special occasions, such as "Hallel," and spiritual songs were songs in Scripture other than David's.²⁰ *Third*, Edward Dickinson thought the psalms referred to the book of Psalms, hymns were those not in Psalms and songs were those Christians composed.²¹ *Fourth*, E. F. Scott thought they described the same thing in different words, but psalms could be those modeled after David's, such as in Luke 1 and Revelation, hymns as songs of praise to Christ and spiritual songs were all sorts of lyrical utterances.²² *Fifth*, G. W. Garrod said that psalms referred to those in the book of Psalms, hymns were written by Christians and spiritual songs were all sacred songs.²³ *Sixth*, Augustine said a hymn was a song of praise. Hymns are found in Psalms (Mt. 26:30; Mk. 14:26). John Julian said that the song or *ode* was "a variable number of short and vivid strophes, each of which has its highest expression of feeling thrown into its closing line."²⁴ *Seventh*, some divide the Psalms into hymns and songs.²⁵ *Eighth*, Joseph Bryant Rotherham, who translated *psallo* as "strike the strings," wrote that psalms were lyric poetry because such poems were originally accompanied by the lyre. Lyric poetry is subjective and concerned with the composer's thoughts and emotions. He also called them songs. The subscription of some of the Psalms says "songs." He said that "it may safely be inferred that the Psalms were

²⁰John R. Pitman, *The Whole Works of the Rev. John Lightfoot* (London: J. F. Dove, 1822), 7:41.

²¹Edward Dickinson, *Music in the History of the Western Church* (New York: Charles Scribner's Sons, 1925), p. 43.

²²E. F. Scott, *The Epistles of Paul to the Colossians, to Philemon and to the Ephesians* (London: Hodder & Stoughton, 1930), p. 75.

²³G. W. Garrard, *The Epistle to the Colossians* (New York MacMillan & Co., 1898), p. 143.

²⁴John Julian, *A Dictionary of Hymnology*, rev. ed. (London: John Murrey, 1907), pp. 463, 640-41.

²⁵Claus Westermann, *The Praise of God in the Psalms* (Richmond, Va.: John Knox Press, 1865), pp. 16, 18.

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ultimately intended to form a liturgy for Temple worship."²⁶ *Ninth*, Jerome (A. D. 340-420) in commenting on Ephesians 5:19 thought that hymns declared God's power and majesty, that psalms "belong to the ethical headings; and spiritual songs discuss heavenly things and set forth the harmony and concord of the world and all creatures."²⁷

NO HARD AND FAST DISTINCTION

Many scholars do not believe one can make a hard and fast distinction between psalms, hymns and spiritual songs. *First*, Bloomfield said the difference is not clear, but that psalms and hymns might be praises sung to God in chorus, while songs were religious poems which were recited and sung as "solo anthems."²⁸ However, since they were to speak and sing—all of them—how could this be the distinction? *Second*, Richard Watson said that psalms were "all poems of the lyric kind" but were in a great variety of style, that some were odes which he viewed as songs which narrated facts "in a highly adorned and figured style." There were also different types of odes.²⁹ Although the older commentators were more apt to distinguish them than the more recent ones, Watson indicated there was no sharp distinction. Furthermore, *in the Old Testament the songs were just as apt to be sung to instrumental accompaniment as the psalms and therefore the use of instrumental music cannot be that which distinguishes a psalm from a song.* Watson defined hymn as an ode and that "hymn" was "synonymous with canticle, song, or

²⁶Joseph Bryant Rotherham, *Studies in the Psalms* (London: H. R. Allenson, 1911), pp. 16-17, 20-21, 23.

²⁷J. P. Minge, ed., *Patrologia Latina*, 26:562.

²⁸S. T. Bloomfield, *The Greek Testament With English Notes*, 6th ed. (London: Longman, Brown, Green & Longman; also Philadelphia, Pa.: Perkins & Purves, 1844), 2:324.

²⁹Richard Watson, *A Biblical and Theological Dictionary* (New York Carlton & Porter, 1857), p. 797.

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psalm, which the Hebrews scarcely distinguish, having no particular term for a hymn as distinct from a psalm or canticle." The hymn which Christ sang was a psalm.³⁰ *Third, The Expositor's Greek Testament* thought that the three words were used "with a view of rhetorical force, and it is precarious, therefore, to build much upon supposed differences between them."³¹ *Fourth*, a Catholic commentary said it "is difficult to distinguish precisely" between them.³² *Fifth*, E. K. Simpson thought they "differ but little from one another" and Trenchard had "elaborated the lines of distinction perhaps beyond warrant."³³ *Sixth*, F. F. Bruce, who came to Biblical studies from the field of the Classics, said on Colossians 3:16 that it was "unlikely that any sharply demarcated division is intended." *Psallo* once meant to pluck strings, but "it is used in the New Testament with the meaning 'to sing psalms.'"³⁴ *Seventh*, although Bruce thought it was unlikely, some thought they referred to "three types of composition found in the Old Testament Psalter—*mizmorim*, *tehillim* and *shirim* respectively."³⁵ In fact, Psalm 18 is called a "song" in 2 Samuel 22:1. The song of Moses is mentioned in Revelation 15:3. *Eighth*, Gerhard Celling thought "it is scarcely possible to distinguish them absolutely from each other." In Mark 14:26 a psalm was a hymn. If there were any difference in Ephesians 5:19 he thought it was perhaps in content and form. He called 1 Timothy 3:16 a psalm or a hymn.³⁶ *Ninth*,

³⁰Watson, *A Biblical and Theological Dictionary*, pp. 473-74.

³¹W. Robertson Nicoll, *The Expositor's Greek Testament* (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1979), 3:363.

³²Bernard Orchard, ed., *A Catholic Commentary on Holy Scripture* (New York: Thomas Nelson & Sons, 1953), p. 1136.

³³E. K. Simpson and F. F. Bruce, *Commentary on the Epistles to the Ephesians and Colossians* (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1965), p. 125.

³⁴*Ibid.*, p. 284.

³⁵*Ibid.*

³⁶Delling, *Worship*, pp. 86-88.

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the Jews in Jesus' day did not view the psalms as necessitating instruments, for they sang them without accompaniment in the synagogue.³⁷ The Jews used the terms interchangeably.³⁸ *Tenth*, Alford said psalms and hymns were not to be confined strictly to their proper or original meaning when used in Ephesians 5:19, etc.³⁹ *Eleventh*, William Sheppard Smith thought that the reference to Old Testament psalms in such passages as Luke 20:42, etc., "can hardly serve to determine the connotations" in 1 Corinthians 14:26; Ephesians 5:19; Colossians 3:16.⁴⁰ He thought that psalms, hymns and spiritual songs were used without any intended distinction.

Such an accumulation of terms without thought of distinctions among them is not only grammatically possible, but a fullness of expression seems to be indicated by the context of both passages. Both stand at the end of their respective pericopes, in which there is a transition from the merely hortatory to an overflowing of the devotional spirit that manifests itself in a certain fullness of language.⁴¹

Twelfth, J. W. Roberts quoted C. F. D. Moule as saying the terms merged into one another, that they were probably unaccompanied, that if *psallein* referred to stringed music in Ephesians 5:19; Colossians 3:16 "it is 'in the heart' only."⁴²

³⁷McKinnon, "Meaning," p. 91.

³⁸Gerhard Delling as cited by J. W. Roberts, "Instrumental Music (No. 3)," *Firm Foundation*, 10 October 1967, p. 648.

³⁹Henry Alford, *The Greek Testament*, 4th ed. (London: Rivington's, 1865), 3:135.

⁴⁰William Sheppard Smith, *Musical Aspects of the New Testament* (Amsterdam, Netherlands: Uitgeverij W. Ten Have N. V., 1962), pp. 59-60.

⁴¹*Ibid.*, pp. 60-65.

⁴²C. F. D. Moule, *Worship in the New Testament*, p. 65, and *Birth of the New Testament*, pp. 25-27, quoted in J. W. Roberts, "Instrumental Music (No. 4)," *Firm Foundation*, 17 October 1967, p. 663.

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ENGLISH DICTIONARIES

Burgess asked some publishers of English dictionaries what the English word *psalm* meant and whether they defined it as sing only—thus to the exclusion of instruments. He printed some replies, on which we observe.

First, doubtless they would have said the English word *baptism* does not mean immersion only. *Second*, we are concerned with the New Testament, not modern usage. *Third*, at least one said it did not exclude the instrument,⁴³ but the point is: Did it include it in the New Testament? *Fourth*, one said it was "a sacred song or poem; hymn" and could be sung accompanied or unaccompanied. *Fifth*, another as a sacred song or hymn (note he views a psalm as a hymn) which could be read or sung, and that some evidence shows instruments were used in A. D. 1000.⁴⁴

In answer to Burgess' question as to whether the psalms were sung only in the New Testament period without instruments, they in effect gave such definitions as Liddell-Scott's. One said it was a "safe guess" that it was accompanied in the first century.⁴⁵ Of course, psalms were sung with instruments in the temple, for such was a part of the temple service.

TAUTOLOGY

Argument: "If psalm and hymn both mean accompanied vocal music, then Paul and *the Holy Spirit* are guilty of tautology."⁴⁶ Tautology means the repetition of the same

⁴³Burgess, *Documents*, p. 17.

⁴⁴*Ibid*, pp. 18-19.

⁴⁵H. G. Liddell and R. Scott, comps., *A Greek-English Lexicon* (London: Oxford University Press, 1901), p. 23; see also J. W. Roberts, "A Review of Documents on Instrumental Music' (3)," *Firm Foundation*, 25 November 1969, pp. 743-44.

⁴⁶Dunning, "Schism," p. 9.

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word or of synonymous words in quick succession.

Answer: First, Dunning must contend that hymns were unaccompanied, for if both were accompanied it would be tautology. However, he will use instruments with hymns as quickly as with psalms. What would be the difference, on his logic, between a hymn and a song? His own definition involved tautology. He said a hymn is a general term for any song of praise to God and that spiritual songs are expressions of man's spirit—heartily sung.⁴⁷ Could not a hymn be thus sung?

Second, what is wrong with using synonymous words in quick succession? How does this incur guilt? Sing and sing praises are found in Psalm 68:4. Psalm 104:33 says the same thing twice, as does 105:2. "My heart is fixed, O God; I will sing, yes, I will sing praises. . . ." (Ps. 108:1; 57:7). David said: "The Spirit of Jehovah *spoke by me, and his word was upon my tongue*" (2 Sam. 23:2). Psalms, hymns and spiritual songs do not have to be Hebrew parallelism in order to show that the Spirit may repeat Himself in the same sentence.

Third, after his statement about tautology, Dunning inadvertently "accused" the Spirit of tautology. He wrote: "Psalm 81 shows that this [the use of instrumental music, J. D. B.] was by divine command, with the idea of command triply intensified in *statute, ordinance, law*."⁴⁸ Surely instrumental music was not authorized under three entirely different categories. Dunning here calls it intensification instead of tautology!

Fourth, as we have already shown, if there are distinctions between psalms, hymns and spiritual songs, it does not have to be on the basis of instruments. Dunning quoted Campbell as saying that Paul did not mean "hymns—hymns—and hymns—Paul had neither time nor taste for

⁴⁷Dunning, "Schism," p. 4.

⁴⁸Ibid, p. 10.

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such tautology."⁴⁹ Dunning said that psalm was "an instrumental performance" that permitted, but did not require, vocal accompaniment.⁵⁰ However, Campbell called his song book the "Christian *Hymn Book*," and it was divided into three main divisions—psalms, hymns and spiritual songs. He said:

What was precisely intended by *psalms, hymns, and spiritual songs*, has often been inquired after, but not often satisfactorily answered.

The result of our inquiries upon this subject is as follows:—

1. Psalms are historic compositions, or poetic narratives.

2. Hymns are songs of praise, in which the excellencies, glories, and gracious acts of some persons are extolled.

3. Spiritual songs are either songs, the matter of which was immediately suggested by the Holy Spirit; or sentimental songs, composed on the divine communication to men.

Spiritual songs embrace a wider range of subjects than both the former; for such songs as are of a *mixed nature*, partly psalms and partly hymns, may be ranked among those which are properly called spiritual songs.

Other compositions, both in scripture and elsewhere, have been called *psalms*, which do not exactly correspond with the true import of this word in its ancient usage. The reason is obvious: The first psalms being all, or chiefly, of one species of poetry, other songs in the same kind of verse were called by the same name, because of a coincidence in poetic measure, though they were quite different in substance and design. In one sense the design of all sacred

⁴⁹Dunning, "Schism," p. 1.

⁵⁰Ibid., p. 4.

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poetry is the praise of God. Hymns directly address God in praise; psalms and spiritual songs indirectly praise him, and are sometimes specifically designed for the edification of men.

The general design of all religious worship is to praise God and to edify men. But sometimes we sing for the sole purpose of praising God: on other occasions, for the information or edification of men. In the former case we sing hymns; in the latter, psalms or spiritual songs, —as best adapted to our end in view.

Such is the plain and obvious difference between psalms, hymns and spiritual songs....⁵¹

SPIRITUAL SOUND OF A HARP?

Argument: One person translated Colossians 3:16 as "spiritual sounds of the harp."⁵²

Answer: First, this was an individual interpretation and not a translation. The nearest thing to it is an individual translation which says "strike the strings of a harp." *Second,* they do not use a harp—with rare exceptions. *Third,* were things written in the spiritual sounds of a harp? (Lk. 20:42; 24:44; Acts 1:20). Does each have a spiritual sound of a harp? (1 Cor. 14:26). Do we speak to one another in the spiritual sounds of a harp? (Eph. 5:19).

PSALM 92:1-3

Argument: When Paul said to sing psalms, he did not warn against singing them as instructed in Psalm 92:1-3.

Answer: First, in Ephesians 5:19 Paul did not warn against the sword (Ps. 149). Shall we use it? *Second,* Paul did not need to give such warnings, for he was dealing with

⁵¹Alexander Campbell, *Psalms, Hymns, and Spiritual Songs* (Bethany, Va.: By the Author, 1850), pp. 6-8.

⁵²G. C. Brewer, "A Program of Praise," *Gospel Advocate*, 6 February 1947, p. 113.

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the New, not the Old, Covenant. He knew the instruments were *a statute for Israel* (Ps. 81:1-5).

A GOOD THING (PSALM 92:1-3)

Argument: "If Psalm 92 is in the Christian age no more than an expressed opinion of God and not a command, even in the form of an opinion it ought to outweigh the opinions, even the *commands*, of *men* (Mt. 15:9). Where did God rescind approval?"⁵³

Answer: First, men, not God, have opinions. God then commanded it (Ps. 81:1-5), but it is not commanded by Christ (Heb. 1:1, 2). *Second*, the psalms were a part of the law and rescinded with the law and the prophets. *Third*, the "good thing" argument would bind other good things, such as Israel's way (1 Kings 8:36), the sabbath and other laws given to Israel (Neh. 9:13, 14), the instructions in Ezekiel 24:3-5, the building of Jerusalem's walls (Neh. 2:17-20), and was it not a good thing in the Old Testament to offer sacrifices in connection with instrumental performances? (2 Chron. 5:12-14; 29:30-35).

NOT CHANGED HOW IT WAS DONE?

Argument: Paul said to use psalms, and he did not say they were to be used differently from the way they were used in the Old Testament.

Answer: First, he did not say they were not to be used in connection with the Levitical sacrifices (2 Chron. 5:12-14; 29:30-35), or that they were not to instruct one another to use the sword (Ps. 149). *Second*, Paul did not have to mention these things, for he was legislating for the New Covenant. He spoke of those in whom the word of Christ dwelt (Col. 3:16). *Third*, Jews did not use the instrument in the synagogue. *Fourth*, Jews were even more accus-

⁵³Dunning, "Schism," p. 11.

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tomed to infant membership than instrumental music. The New Testament does not say, in so many words, "no infant membership." However, New Covenant teaching shows that the church is composed of believers (Mt. 28:19, 20; Gal. 3:26, 27).

PRIVILEGE, NOT A COMMAND?

Argument: In a debate with S. H. Hall, Pendleton argued that *psalmos* involved the instrument, but it did not have to be used since we find commands in verbs and not in nouns.

Answer: Water is not in the verb form of *baptidzo*, but in the noun water. Is there a command for water baptism? Yes (Mt. 28:20; Acts 8:36; 10:47).⁵⁴ We are commanded to speak in psalms, etc., and if instruments inhere in psalms we must use them.

Our conclusions are: *First*, we cannot bind instruments by appealing to Old Testament psalms. *Second*, instruments do not inhere in the word psalms in the New Testament.

⁵⁴S. H. Hall, *Scripture Studies*, vol. 4: *Three Defenses of Music in Warship Answered* (Athens: Ala.: C. E. I. Publishing Co., 1960), pp. 37-38.

6

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Argument: Psalm 18:49 prophesied that the Gentiles would worship God in the New Covenant (Rom. 15:9). The phrase which justifies this application is "among the nations." Therefore, any Psalm which contains this phrase is also a prophecy. Psalms 57:8, 9 and 108:2, 3 contain this phrase, and they authorize the instrument.

Answer: First, this makes the instrument essential, and not just an aid which is not commanded. If it is not used, the prophecy failed.

Second, instruments were not used in the New Covenant; so this would be a false prophecy (Deut. 13:1-5; 18:20).

Third, all prophecy cannot be interpreted in one manner for all was not uttered in the same manner (Heb. 1:1). Some were literal, some were figurative (Lk. 3:3-6), types were prophecies and some were clothed in the language which described the type. They were type-language prophecies whenever the language which described the *shadow* was used to describe the substance. David was put, in Ezekiel 37:24-26, when Christ was meant.

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How do we know in what manner a particular prophecy, or portion of it, was spoken? (1) When a particular manner of interpretation is necessary to harmonize the Old Testament with itself or with the New. (2) We must accept the New Testament interpretation of prophecies (Deut. 18:15, 16; Mt. 17:5; Acts 3:22, 23; Heb. 1:2).

We shall give some examples. (1) Elijah, the type, was put when John, the anti-type, was meant (Mal. 4:5, 6; Lk. 1:17; Mt. 11:13-15; 17:11-13). (2) Zion refers to the place of the rule of the king, but the place differs in the two Testaments (Ps. 2:6; Acts 4:25, 26; 2:30-36; Heb. 12:22). (3) David, the type, was put when Christ, the anti-type, was meant (Ezek. 37:24-26; Ps. 110:1). (4) The New is unlike the Old, and any prophecy which seems to perpetuate the Old cannot be literal, but rather the type was used when the anti-type was meant (Jer. 31:31-34; Heb. 8:5-13). (5) The temple system and the Levitical priesthood abolished, not perpetuated (Jer. 31:34; Heb. 10:1-19; Ps. 110:4; Heb. 7:11-19; 9:1; 13:10, 20). The Old typified the New, but it was not the New (Heb. 8:5, 6; 9:23; Col. 2:17). A type did not typify itself. Therefore, Isaiah's prophecies could not refer to the literal temple, incense, sacrifices and priests either in the gospel age or in heaven—to which some apply the following prophecies (Is. 66:23, 19, 13, 17, 18-21). Neither could Malachi 1:11. Jerusalem is not the center of the New (Jn. 4:20-23), nor will Jerusalem exist in heaven, for it will perish with the destruction of the earth (2 Pet. 3:9-14). We obey Christ and not the Old (Mt. 28:20; Col. 2:14-17; Heb. 13:10-15).

Fourth, premillennialists do not believe that Psalms 18:49; 57:8, 9; 108:2, 3; or Deuteronomy 32:43 refer to the gospel dispensation. Therefore, they cannot justify them as prophecies of the present calling of the Gentiles (Rom. 15:8, 9, 16, 18, 27), much less of instrumental music. Today God is not literally dividing Shechem or portioning "out the Valley of Succoth" (Ps. 108:7), Ephraim is not His helmet,

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Judah is not His scepter (Ps. 108:8), Moab is not His wash-pot, nor does God now shout triumph over literal Philistia (Ps. 108:9). Romans 15:9 shows that Psalm 18:49 is not a literal description of the gospel dispensation, but typifies spiritual triumphs in the gospel age. Isaiah 11:1, 3, 4-9, 10, 11, 12-16 are fulfilled in the gospel dispensation (Rom. 15:12, 13, 16, 18; Rev. 22:16). However, it refers to spiritual Israel, and the enemies are not the old enemies of Israel, but the enemies of the church (Is. 11:12-16). Premillennialists must either give up this argument for the instrument or give up premillennialism and admit that the gospel age was prophesied. As we shall show, it is not a prophecy of instrumental music.

Fifth, the New Testament is our authority. Romans 15:10 quotes Deuteronomy 2:43, but we do not go to the Old to learn how vengeance is taken today on God's enemies. If we go to the Old for the instrument, why not for the sword? (Ps. 149:2, 5, 6-9). Romans 15:12 quotes Isaiah 11:10, but we must go to the New to find what laws are in force, how He takes vengeance (compare Is. 11:4) and how His people "despoil the children of the east" (Is. 11:14). Romans 15:16 speaks of the Gentiles being offered, but we learn from the New how to render priestly service and how to offer Gentiles.

Sixth, to go to the Psalms would bind Zion, vows and the holy temple (Ps. 65:1-5), the earth must worship and offer sacrifices (Ps. 66:1, 4, 13-15), have processions and the temple as well as instruments (Ps. 68:32, 24, 25, 29; 138:2, 4, 5).

Seventh, Romans 15:9 quotes Psalm 18:49, but unless it is a typical description of spiritual realities under the gospel, what follows? Do we war, pursue, consume, thrust through enemies and beat them as dust? (Ps. 18:34-42). Are great triumphs today given to David, and is he the head of the nations? (Ps. 18:43-50). This Psalm is called a song in 2 Samuel 22:1. We no more go to the Old Testament

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to learn how Christ achieves His victories over His enemies than we go to it to find how He praised God among the Gentiles (Ps. 18:49, 50; Rom. 15:9). Christ now praises God among the Gentiles and sings to His name (Rom. 15:9). No instrument is mentioned.

Whether Christ sings from His throne in heaven or is represented as praising God with us¹ does not pertain to our discussion. Some think it is what David does, though he would not do it personally, for he is dead (Acts 2:29), through the reading of his psalms.² With our mouths, not with instruments, we praise the Lord (Rom. 15:6-12).

Eighth, although some prophecies are very clear, some are not. There is no proof that Paul knew that Psalm 18:49, 50 was Messianic because of the phrase "among the Gentiles (nations)." Apart from inspiration, I do not see how Paul knew that Psalm 18, which described David's victory over his enemies, was a type of Christ and His victories (Rom. 15:7-9).

Ninth, if the phrase "among the nations" means that something is a Messianic prophecy, it would bind everything mentioned in such Psalms. First Chronicles 16 is a Psalm of David which mentions the nations (1 Chron. 16:7, 23, 24). Shall we use Levites as singers and players? (1 Chron. 15:16-24; 16:7). The ark of the covenant? (1 Chron. 15:26, 28). Dance? (1 Chron. 15:29). The tent and the offerings? (1 Chron. 16:1, 2). Bread and raisins? (1 Chron. 16:3). Minister before the ark? (1 Chron. 16:4-6, 29). Use the altar and do all the law which God commanded Israel? (1 Chron. 16:7-9, 13, 14-20, 23, 24, 37-39, 40-42).

PSALMS

Argument: We miss something if we do not use the

¹Cf. Hebrews 2:11, 12, Ephesians 5:19, Colossians 3:16, 17, John 4:1, 2

²Cf. Acts 15:21

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instrument of music in singing this Psalm.

Answer. First, do we miss something by not dancing, using the sword, observing the new moon (Ps. 81:1-5; 149:1-9) or using babes as teachers? (Ps. 8:2). *Second*, do we have a chief musician or choirmaster? Who knows what the Gittith, the subscription of the Psalm, was— whether it was a tune or an instrument? If an instrument, why substitute some other instrument? *Third*, this would prove it was commanded and not just an aid.

PSALM 27:6

Argument: If the Psalms are not binding, why offer a sacrifice of joy? (Ps. 27:6).

Answer: First, this would bind the temple (Ps. 27:4, 5). The margin of Psalm 27:6 says, "Or, shouting; or, trumpet-sound." This was connected with their sacrifices (Num. 10:13, 3, 7, 11; 1 Chron. 16:37-42; cf. Ps. 33:2, 3). *Second*, we offer the fruit of lips (Heb. 13:15, 16; Eph. 5:19).

PSALM 33:3

Argument: The righteous are to sing and play.

Answer: First, these righteous ones were under the law, and this argument would bind the Levitical system (Ps. 33:1, 12; 81:1-3). *Second*, because we are not to have strange gods (Ps. 81:9), shall we observe Israel's statutes? (Ps. 81:1-5). *Third*, why do they not use the harps today? (Ps. 33:2, 3).

PSALM 40:6-8

Argument: Psalm 40 prophesied the singing of a new song (Ps. 40:3) with instruments (Ps. 33:1-3). Psalms 96:1 and 98:1 did also.

Answer: First, with a new song are we to bring offerings into God's court like Israel (Ps. 96:1, 3, 8), with harps and

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trumpets (Ps. 98:5, 6), dance and execute vengeance? (Ps. 149:1-3, 6-8). *Second*, any premillennialist, who says the new song refers to a future dispensation, cannot make this argument. *Third*, Psalm 40:6, 7 does refer to Christ doing God's will, and while on earth this included the law (Heb. 10:5-8; Mt. 23:1-3). His death made possible the abolition of the law, and we sing our songs as instructed in the New Covenant (Col. 2:14-17; Heb. 13:15; Eph. 5:19).

PSALM 44:22

Argument: This verse prophesied the New Covenant, including worship (Ps. 44:22; Rom. 8:36).

Answer: *First*, nothing is said about instruments. *Second*, the Psalm speaks of literal Israel (Ps. 44:1-8, 9-16, 19-22, 23-26). Israel and her sufferings typified those of spiritual Israel, but a type does not typify itself.

PSALM 49:4

Argument: Christ used a harp when He spoke parables (Ps. 49:4; Mt. 13:35).

Answer: *First*, Christ lived under the law of Moses-shall we bind it? (Gal. 4:4; Mt. 8:4; 23:1-4). *Second*, Matthew 13:35 does not mention a harp. His teaching in parables was prophesied in Psalm 78:2 and *not* Psalm 49:4. *Third*, Psalm 49:1-4 does not describe our worship, nor do the users of instruments today open their sayings upon the harp (Ps. 49:4). This was to the fathers, not to us (Heb. 1:1, 2).

PSALMS 57 AND 58

Argument: We know Psalm 18:49 is a prediction of the Messianic age because it refers to the nations or Gentiles

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(Rom. 15:9). Psalms 57:8, 9 and 108:1-3 contain the same expression ("among the nations") and prophesy the universal reign of the Messiah. They show instruments were to be used. See the section on Psalm 18:49.

Answer: First, premillennialists do not believe this refers to the gospel age, so they cannot be consistent and use this argument.

Second, the New Testament does not quote Psalms 57 and 108 as prophecies.

Third, the argument based on "among the nations" would bind the law of Moses. In Psalms 57:9 and 108:3 the Hebrew (Masoretic text) has *ba'ammim* and the Greek has *en laois*. Psalm 18:49, quoted in Romans 15:9, has *baggoyim*(Hebrew) and *en ethnesin*(Greek). *Goyim* is the regular Hebrew word for the non-Jews. Psalms 57 and 108 do not need to refer to more than Israel, since in Hebrew *'am* or *'amin* (the plural) can refer to Israel or to Gentiles. It seems to refer to Israel in such places as Genesis 17:16; 28:3; 48:4; Deuteronomy 33:3; 1 Kings 22:28; Isaiah 3:13, 14; Hosea 10:14. "Nations" in Genesis 25:23 refers to descendants of Jacob and of Esau. One must prove that Psalms 57:9 and 108:3—where the plural is used—refer: (1) to Gentiles; (2) to Gentiles in the gospel age.

Psalm 57:9 reads: "I will give thanks unto thee, O Lord, among the peoples ('aw): I will sing praises to thee among the nations (*learn* or *learn*), "*Learn* is found in Psalm 47:3. Shall we clap hands (Ps. 47:1), is God subduing the nations under our feet (Ps. 47:3), is Jacob specially favored today, and has God "gone up with a shout, Jehovah with the sound of a trumpet"? (Ps. 47:5). God is king of all the earth, but Psalm 47:6-8 does not refer to Christ's reign (Ps. 110:1-4; Acts 2:34-36).

Psalm 44:2, 14 speaks of the nations, but it does not refer to the gospel age.

Peoples ('am) is found in Psalm 96:3, 7, 10, 13 as well as Psalm 57:9. We do not worship with offerings in the Old

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Testament courts of the Lord (Ps. 96:8, 9). In Psalm 68:30, 35, *'am* refers to Old Testament times and the temple in Jerusalem (Ps. 68:29). Nations are mentioned in Psalm 149:7, but does the church use the sword and place kings in fetters of iron? (Ps. 149:7-9). Are we to praise the Lord and pass this kind of ammunition?

If Psalm 108:2, 3 justifies instruments, do we divide Shechem and mete out the valley of Succoth? Are Gilead and Manasseh ours? Is Ephraim the defense of our head? Is Judah our sceptre and Moab our washpot? Do we cast our shoe upon Edom, shout over Philistia or come into the fortified city? (Ps. 108:7-9).

Fourth, why not argue that "all the earth" includes the Gentiles and the gospel age, therefore we offer animals in the temple? (Ps. 66:1, 13-15).

Fifth, someone wrote me that: "One who is busy trying to put the harp and lyre to sleep may also put the heart to sleep. He may not be willing to say, with David. 'Awake, my soul. '... (Ps. 57:7, 8)." We do not awake and offer the sacrifices David did. This argument would not only awaken the harp, but also the entire Levitical system. It puts to sleep the substance and awakens the shadow (Col. 2:14-17; Heb. 10:1). If they were not so busy trying to put instruments in New Testament worship, we would not have to spend so much time showing why they should remove them.

PSALM 59:16

Argument: This "may be a spiritual reference to the resurrection."

Answer: First, it says nothing about instruments in our worship. *Second*, if it is a spiritualized reference it does not refer to literal instruments, which it does not even mention.

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PSALM 68:18-25

Argument: Ephesians 4:8 shows that Psalm 68:18-25 prophesied New Testament worship.

Answer: First, if this is a literal description of New Testament times we march through the wilderness (Ps. 68:7), the earth and Sinai tremble at God's presence (Ps. 68:8), the church engages in literal war (Ps. 68:11-14), chariots are used (Ps. 68:17), God smites the head of our enemies, we crush Bashan, we dip our feet in blood (Ps. 68:22, 23), the singers and players perform in the temple in Jerusalem, literal Israel is involved (Ps. 68:24-29) and damsels play timbrels (Ps. 68:25).

Second, victory processions under the Old Testament typified Christ's victory procession, and the coming event could be described in the language belonging to the shadow. However, type and anti-type are not the same thing.

Third, sometimes an Old Testament passage involves a principle which finds its ultimate fulfillment in Christ. However, Psalm 118:22 and Acts 4:11 do not lead us to look for a literal stone in the church. If one used Psalm 18:22 as some use Psalm 68:18-25, we must bind the altar and sacrifice (Ps. 118:27; contrast Heb. 13:10).

PSALMS 78:2 AND 49:4

Argument: These prophesied that Christ would use a harp (Mt. 13:33-35).

Answer: First, do they use instruments to accompany speaking as well as singing? *Second,* Christ lived under the law (Gal. 4:4; Mt. 5:17, 18; 23:1-3; Col. 2:14; Eph. 2:15, 16). *Third,* Psalm 78:2, quoted in Matthew 13:34, 35, does not mention instruments, but it does mention the law given to Israel (Ps. 78:5, 7, 9, 10). Shall we bind it? *Fourth,* the vast majority who use instruments do not use the harp (Ps. 49:4). *Fifth,* Psalm 78:1-4 spoke of what the Israelitish

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fathers were to tell their children, and it spoke of the law given to Israel and the covenant with Ephraim (Ps. 78:5-12). David and Israel typified some things in connection with Christ. Christ bound the New Covenant, not the Old (Heb. 1:1, 2; 2:1-4; 8:5-13; 9:15-17; 12:24; 13:20).

PSALM 87:7

Argument: The church is the Zion in which people dance or play.³

Answer: First, no proof exists that it prophesied the New Testament age. *Second*, the ASV translated it "they that dance," and *The Expositor's Bible* thinks that though the verse is obscure, dancers are meant. *Third*, the context indicates that Old Testament Zion is meant: (1) Jerusalem's foundations were in the mountains (Ps. 87:1, 2; 125:2). (2) Literal Jerusalem had several gates (Ps. 87:2; Neh. 13:19), but there is one gate to the church (Jn. 3:5; 10:7, 9; Gal. 3:26-29). Literal Zion had towers and walls (Ps. 48:12; 51:18). (3) This Zion is mentioned along with Rahab, Babylon, etc. (Ps. 87:4). (4) This dwelling of Jacob was loved by God more than his other dwellings (Ps. 87:2). (5) People were born in that Zion (Ps. 87:4-6). People are not born *in* spiritual Zion, but *into* it (Jn. 3:5). (6) Literal dancers and instruments were in literal Zion (Ps. 87:7; Neh. 12:27).

Fourth, we are come to spiritual Zion where we listen to Christ, not Moses (Ps. 2:6; Heb. 1:1, 2; 12:18-22, 24, 25; 13:10). *Fifth*, even if Psalm 87:1-7 predicted the church it would not be a literal prediction—of a Zion with gates, of Babylon, etc. —but a type or a type-language prediction (Col. 2:14-17; Heb. 10:1). David in Ezekiel 37:24, 25 is not literal David, but Christ (Ps. 110:1-4; Acts 2:29-36). Amos 9:11, 12 does not predict the literal tabernacle of David

³Margin, **Psalm 87:2, 7.**

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(Acts 15:15, 16; Heb. 13:10-15). We do not go to the types to learn what is binding on us, but to the New Testament.

Sixth, some ask: What, then, does the instrument typify? We do not have to know what each item in the temple typified to know the entire system was typical. The instrument could not have typified literal instruments under the New Testament. Instruments are not authorized under the New. Do they have to know whom Babylon, Rahab, Philistia, Tyre and Ethiopia typified in order to know that these do not refer to literal Babylon, etc. ? (Ps. 87:4). One does not have to know what the golden bowl symbolized in order not to use literal bowls in worship (Rev. 5:8). It may be that the instrument typified the melody of the heart (Eph. 5:19). *Seventh*, was singing a type and therefore shall we abolish singing since a type did not typify itself? Singing was not a type, for it is clearly commanded (Eph. 5:19; Col. 3:16). Any argument is wrong which eliminates New Testament teaching.

PSALM 98

Argument: Psalm 98 prophesied the use of instruments (Ps. 98:5, 6).

Answer: *First*, no authority exists to say that this prophesied New Testament worship. *Second*, it is not used in New Testament worship. *Third*, if it is a prophecy, it is not a literal description. *Fourth*, Psalms 98:1 and 149:1 both mention a new song. Shall we use the sword? (Ps. 149:7-9). *Fifth*, there is as much reason to argue that Psalm 96 is a prophecy as to argue Psalm 98 is: (1) Both have a new song (Ps. 96:1; 98:1). (2) Both declare salvation, glory and God's works (Ps. 96:2, 3; 98:2, 3). (3) In each praise is mentioned (Ps. 96:4, 7; 98:4, 5). (4) In each mention is made of the sea roaring (Ps. 96:11; 98:7). (5) Nature exults in each (Ps. 96:12; 98:7, 8). (6) Jehovah judges in both (Ps. 96:13; 98:9). Shall we make an offering in the

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courts? (Ps. 96:8). *Sixth*, Psalm 98 describes Old Testament times. New song (149:1). Jehovah, not Christ, is the subject (Ps. 98:1, 2, 5). Those who make this a prophecy say it refers to Christ. It speaks of salvation which God had already shown (Ps. 98:2; Josh. 2:10, 11; Ex. 15:1-10; Ps. 96:2, 3, 10; 97:1, 6). God openly showed His righteousness (Ps. 98:2, 3; Jos. 4:24; Deut. 33:26-29). "If it be said, this deliverance was not known to 'all the earth' nor seen by 'all nations,' as the Psalms suggest, the reply is immediately that (a) Joshua said it was for that purpose and (b) neither does all the world know of Christ today."⁴ It did not have to mean literally every people. God's loving-kindness to Israel is being shown (Ps. 98:3). Harp, trumpet and cornet were characteristic of the worship of Old Testament Israel (Ps. 98:5, 6; Num. 10:10; 1 Chron. 15:28; 2 Chron. 29:27). Seas roared both in Psalms 98:7, 8 and 96:11. Floods are in 93:3 as well as 98:8. Seas were used by God to execute justice on Egypt (Ex. 15:4-8, 10, 19). Any of God's judgments on the world, even when they do not judge literally every nation, are righteous (Ps. 98:9; Ex. 15:14-17). Psalm 96:10 spoke of judging the earth with righteousness, as also did 98:9. This was done in the time of Old Testament offerings and courts (Ps. 96:8, 13).

PSALM 101:2, 8

Argument: Charles Thomson's Septuagint translation mentions instruments. *Psallein* includes instrumental music.

Answer: *First*, there is no proof this refers to the New Testament. *Second*, why, with rarest exceptions, is *psallein* not translated in New Testament translations to include instruments? *Third*, if instruments inhere in *psal-*

⁴E. W. McMillan and Homer E. Strong, *Instrumental Music in the Worship of God* (Austin, Tex.: Firm Foundation Publishing Co., n. d.), p. 141.

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lein the instrument is not optional, not just an aid, but a requirement. *Fourth*, does the church cut off workers of iniquity from God's city? (Ps. 101:8).

PSALM 108

Argument: This prediction authorizes the harp (Ps. 108:2, 3).

Answer: *First*, there is no proof it is a prophecy. *Second*, do we divide Shechem, make Judah our sceptre or Moab our washpot? This is the same "I" who uses the instrument (Ps. 108:1, 2, 7-10). *Third*, if it is a prophecy, it is a type.⁵

PSALM 149

Argument: This new song is sung in the New Testament (Ps. 149:1, 3).

Answer: *First*, this is not proved. *Second*, do all the saints use the sword and bind kings? (Ps. 149:6-9). *Third*, shall we dance? (Ps. 149:3). *Fourth*, if it is a prophecy, it is a type or type-language prophecy.

PSALM 150

Argument: Psalm 150 prophesied New Testament worship.

Answer: *First*, premillennialists cannot use this for they do not believe the church age was prophesied. *Second*, there is no proof it is a prophecy. *Third*, if it is a literal description of New Testament worship, we *must* use all *these* instruments. *Fourth*, shall we dance and introduce everything that breathes into the assembly? (Ps. 150:3, 6). *Fifth*, if it is a prophecy it is a type, or type-language, and we must learn from the New Testament how it was fulfilled. The New Testament does not authorize instruments.

⁵See comments on Psalm 57.

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We conclude that the Psalms do not predict the use of instrumental music in New Testament worship. We must listen to Christ, and not the Psalms, as our authority (Heb. 1:1, 2; 2:3, 4; Mt. 28:20; Acts 2:42; 3:22, 23).

PAUL AND THE LAW

(ACTS 21:18-27)

Argument: Paul participated in the temple service where instruments were used. This justifies their use in the church.

Answer: First, this binds the entire law (Acts 21:24). This binds zeal for keeping the law and *requiring* others to keep it (Acts 21:20, 21, 24), purification in the temple (Acts 21:26; 24:18), paying for the service (Acts 21:23, 24), offering (Acts 21:26, 27), circumcising children according to the law (Acts 21:21) and vows and shaven heads (Acts 21:23, 24). There is no express reference to instrumental music, although it was a part of certain aspects of temple worship. The argument cannot justify one part of the law to the exclusion of another part.

Second, the argument cannot apply to anyone today. (1) It cannot be used to bind the law on Gentiles (Acts 21:25; 15:1-5, 24). It was a temple service (Acts 21:20-26), and no one has the right to move the temple into the church. (2) It applied to Jews at that time (Acts 21:20, 21, 24). It is irrelevant for Jews today for no one can keep Moses' law and the temple worship. To make it relevant one would

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have to restore the entire temple system and then prove that Jewish Christians should keep it (Acts 21:20-27). (3) Those who use Romans 14 to justify the instrument cannot also use Acts 21:20-26, for these Jews were binding it on Paul (Acts 21:24). (4) It cannot be used to justify pagan religious practices. Nothing like Acts 21:20-25 was ever said of pagan practices. One could not participate in an idolatrous feast. It violated the law of love (1 Cor. 8:1-13). It was wrong within itself (1 Cor. 10:14, 19-22).

Third, the law of Moses has been abolished. (1) We are under the New Covenant (Jer. 31:31-34; Heb. 8:5-13; 12:24; 13:20). (2) We cannot offer its sin offerings (Jer. 31:31-34; Heb. 10:1-4, 10, 12, 15-18). (3) The Levitical priesthood has been abolished, and we go to God through Christ (Ps. 110:4; Heb. 5:6; 7:11-18, 23-28; 8:4). (4) Substance instead of the shadow exists now (Heb. 8:5; 9:23-28; 10:1). We are not to be judged by the law (Col. 2:17). (5) Christ is our lawgiver (Deut. 18:15-18; Acts 3:22, 23; Mt. 17:1-8; 28:20; Acts 2:34-36; Heb. 1:1, 2; 2:1-4; 12:24). (6) The temple has been abolished and replaced by worship in spirit and truth (Jn. 4:20-24; compare Deut. 12:5, 11; 1 Kings 9:3; Heb. 13:10). (7) We have the new and living way (Heb. 9:8-10; 10:19-22). (8) We cannot serve the tabernacle or temple (Heb. 13:10). Therefore, we cannot restore the "service of the house of the Lord" in the temple which included the instruments (2 Chron. 29:25-36). (9) We could not follow Acts 21:20-26 and obey the command to abandon Jerusalem and go outside the camp where Christ is and through whom we offer our sacrifices of praise and good works (Heb. 13:11-16).

Fourth, did Paul do what he did in Acts 21 as a matter of expediency? (1 Cor. 9:20). (1) He did not do anything similar with reference to pagan worship. (2) If it had not been lawful for Paul to do it at the time, it could not have been expedient and it would have frustrated the gospel (1 Cor. 9:20-23; 10:23; 11:1).

PAUL AND THE LAW

Fifth, how can we harmonize the fact that Paul kept the law and sanctioned Jewish Christians doing it, as James explained? (Acts 21:20-25). I believe that this was a transitional period during which God permitted Jewish Christians to continue in the law, but later prohibited it through the destruction of the temple—when even the externals of the old system vanished¹—and through the express statement that one cannot serve the tabernacle (Heb. 13:10). The law had been a divine institution for centuries, and until God made the full revelation about its nature and duration, He tolerated Jewish Christians continuing in the law. (1) Christ did not reveal the full truth during His personal ministry, although He said things which indicated the abolition of the law (Mt. 5:17, 18; Jn. 4:20-24; 16:12-14). The apostles did not understand some of the things which He said (Mt. 16:21-24; Lk. 24:1-12, 25-27). (2) When the Spirit came to guide them into all the truth, He did not reveal all of it at one moment. The total truth was not revealed on Pentecost. I believe 1 Corinthians 13:9, 10 applies here, but even if it does not, it is a fact that the full truth was not revealed all at once, but only gradually. For example, the relationship of the Gentiles to the law (Acts 10). (3) Although some things were revealed in principle, they were not understood until they were later revealed in their fullness. The great commission showed that the gospel and gospel-terms of salvation were the same for all people, and it did not authorize the binding of the law (Mt. 28:18-20). Peter, on Pentecost, said the Gentiles were to be called (Eph. 2:12, 13; Acts 2:38, 39). The Spirit through him did not bind the law as a condition of becoming a Christian. However, it took the revelation of God's will at the household of Cornelius to make crystal clear that the Gentiles were not to be bound by the law. The church then realized something it had not realized

¹Cf. Hebrews 8:13.

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before (Acts 10:14, 19, 20, 28, 34-36, 47; 11:1, 17, 18; 15:1, 5, 7-11, 24). The complete equality of Jew and Gentile was not fully revealed in the Old Testament (Eph. 3:3-6), nor in the New until the case of Cornelius (Acts 15:7-11). It was evidently in God's purpose and plan to tolerate this lack of understanding *until* He made it clear in Acts 10. We have the full revelation and cannot go back to the attitude of Peter which he displayed before the revelation in connection with Cornelius (Acts 10:24-29; 11:17; 15:7-11). We must not be like the Judaizer who refused this truth even when it was fully revealed (Acts 15:1, 2, 5, 24). Before the full revelation, God evidently tolerated Jewish Christians keeping the law, but later the destruction of the temple made it impossible and Hebrews expressly forbids it (Heb. 13:10).

Sixth, the book of Hebrews and Judaism. Although these truths are found elsewhere, the full revelation is found in Hebrews concerning the nature, duration and cessation of the law. (1) Acts 21:20-26 bound the law at that time, but we are bound by Christ's full revelation (Heb. 1:1, 2). (2) We are accountable according to Christ's word (Heb. 2:1-4; 12:24, 25). (3) We are Christ's house, not Moses' (3:1-6, 14). (4) The Levitical priesthood was disannulled, so we cannot practice Acts 21:20-26 (Heb. 7:12-14, 18, 19; 9:11-14; 7:23, 24, 28; 8:2-5; 9:24). Their gifts were according to the law and were a part of the shadow (Heb. 8:4, 5). Ours is the true tabernacle (Heb. 8:2, 4, 5; 9:23, 24; 7:12-14, 18, 19). (5) That which was nigh unto vanishing (Heb. 8:13) has vanished. (6) The way is not only open, but clearly revealed (Heb. 9:8-10; 10:19-22). Therefore, we cannot bind the shadow as in Acts 21:20-26 (Heb. 10:1). (7) There is no more offering for sin (Heb. 10:1-18). (8) We must not refuse to listen to Christ (Heb. 12:24, 25). (9) We cannot go into Judaism, but must go outside the city. We cannot serve the tabernacle (Heb. 13:10-20). This did not have reference to people fleeing from Jerusalem under persecu-

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tion. The apostles and thousands of Christians were in Jerusalem (Acts 8:1; 21:18-26). Not because of persecution, but because Christ has gone outside the camp we do also (Heb. 13:10-13). (10) Through Christ (Heb. 13:15), not through the Levitical priesthood (Acts 21:20-26), we offer our sacrifices (Heb. 13:15, 16). Therefore, we do not go back to Acts 21 and God's long-suffering with Jews while the full truth was being revealed, for we have nothing to do with the tabernacle (Heb. 13:10).

Seventh, as we have shown, the situation was different from what it was after the truths were fully revealed. (1) No one today was brought up, as was the generation of Acts 21, under the law *while it was still a divine institution and binding on man*. (2) No one today lives in the period of the incomplete revelation, so our situation differs from that of Acts 21. (3) It was never applicable to Gentiles (Acts 21:25), yet those who use it are Gentiles and they use it to bind instrumental music on Gentiles. (4) It never applied to pagan religious practices (1 Cor. 8:1-11:1). (5) All must accept what Christ has commanded (Mt. 28:20). (6) We must worship in spirit and truth and not in the temple (Jn. 4:20-24).

Eighth, the only temples authorized for Christians, by the full revelation of God's truth, are our bodies (1 Cor. 6:19, 20) and the church, the spiritual temple (Eph. 2:20-23; 2 Cor. 6:16). Therefore, we cannot do as Paul did in Acts 21 and enter and worship according to the Jewish temple (Heb. 13:10).

Ninth, since we are not to worship according to the Old law, which was a divine institution, how much more should we not substitute, or add, a system of worship based on human traditions. As G. H. Lang put it, concerning Hebrews 13:10-13,

... in plain language it means that he who wishes to have fellowship with God in His holy heaven must

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abandon every system of religion that is of law, of ceremonies, of self-effort, of human devising, of secular authority, and must accept the reproach of dependence upon, of fellowship with, of obedience to the Redeemer who suffered "without the gate."

It is not a matter of leaving one religious denomination to join another company, but of abandoning a system of religion which is of the world, not of Christ, even though it assumes His name.²

We are under law to Christ, but we are not under a law wherein we have to merit salvation (Gal. 3:10-13; 1 Cor. 9:21; Heb. 8:10). We are under Christ, not Moses (Acts 3:22, 23; Heb. 12:18-28).

²G. H. Lang, *The Epistle to the Hebrews* (London Paternoster Press, 1951), p. 287.

THE *PSALLO* ARGUMENT

In 1808 Dr. Porteous dealt with the argument that *psallo* meant to "play on a stringed musical instrument" by showing that the New Testament church and the Greeks did not so understand *psallo*.¹ Does instrumental music inhere in *psallo*?

If something inheres in a word it means it is permanently contained, involved or joined in the word as an essential part of its character. It is not just something which becomes a part of a thing through settled habit, for if the habit changed, the thing would cease to be inherent. Furthermore, the object of a verb is not inherent in the verb. What is cremated does not inhere in cremate. *Psallo* meant to "touch sharply, to move by touching, to pull, twitch," etc. This did not tell you what was plucked,

¹James Begg, *The Use of Organs and Other Instruments of Music in Christian Worship Indefensible* (Glasgow, Scotland: W. R. McPhun & Son, 1808), pp. 268-69.

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whether it was a hair, a carpenter's line or an instrument.² If instrumental music inheres in *psallo*, the use of instruments is essential when we make melody as required in Ephesians 5:19.

THE HARP MANDATORY

Who are some who have taken a position which makes the instrument—and specifically the harp—mandatory? *First*, O. E. Payne wrote a book entitled *Instrumental Music Is Scriptural*. On the title page he has: "Lucian Insists 'It Is Impossible to "Psallein" Without a Lyre. "' He makes reference to Lucian around twenty times. 'Thus Christian and classical writers concur in Lucian's positive assertion that 'one cannot *psallein* without a lyre.' Brethren, the hour has struck when we must choose which we will follow, inspiration or prejudice."³ Of course, this would require that one use a harp, and those who justify instrumental music by *psallo* do not use a harp, as a general rule, but maintain that any kind of instrument is authorized by *psallo*. Payne wrote:

... with so vast a number uniting their voices as to the meaning of *psallo*, the author is not doubting that the candid will grant that it refers to the instrument, and that instrumental music in Christian worship is acceptable. The wonder is whether, with so much conclusive testimony, very many of those who shall come to see that they have been mistaken, will now declare that instrumental music *unavoidably inheres in psallo*, and that therefore to employ it is mandatory.⁴

²Eugene W. Clevenger, *The Perversion of Psallo*, No. 2, "Preceptor", pp. 10-11.

³O. E. Payne, *Instrumental Music Is Scriptural* (Cincinnati, Ohio: Standard Publishing Co., 1920), p. 167.

⁴*Ibid.*, pp. 51-52.

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It would be mandatory if he proved that it inheres and that one cannot do what *psallein* commands without using the instrument. He again said: "... henceforth we must unite in agreeing that if we forego musical instruments we cannot conform to the divine injunction to *psallein*."⁵ "It gives us the one and only musical meaning, 'to play an instrument.'"⁶

Second, Dwaine Dunning wrote concerning Payne's book: "All this material was absolutely of one mind: *psallo* means *play the harp!* (*You can sing along if you wish.*)"⁷

Third, Dunning also said that Tom Burgess' *Documents on Instrumental Music* used the "same methods and same conclusions are reached" that Payne used and reached.⁸ Burgess said:

When one takes time to examine the comments of two of the most prominent Greek Fathers, one finds that these men agree fully with lexicons, contemporaneous writers of the New Testament, and Greek professors who say that *psallontes* and *psalmos* is "singing with instrumental accompaniment."⁹

REQUIRED OF ALL

The command to make melody is as broad as the command to sing (Ephesians 5:19). No congregation can obey it unless each plays an instrument. No cheerful person can heed James 5:13 unless he can play. If it means to play a harp, likely Dunning has never obeyed the command. He said it means to "play the harp"—and that one can sing

⁵O. E. Payne, *Instrumental Music*, p. 172.

⁶*Ibid.*, p. 61; cf. p. 311.

⁷Dwaine E. Dunning, "Schism by Syllogism," p. 6 (Mimeographed).

⁸*Ibid.*

⁹Tom Burgess, *Documents on Instrumental Music* (Portland, Oreg.: Scripture Supply House, 1964), pp. 114, 118.

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along if he wishes—and therefore he cannot obey the command without playing the harp.

ABANDONING THEIR POSITION

After arguing that it means to play on a harp or some other instrument, they usually abandon their position. *First*, Dunning stressed that we can learn the precise meaning of words in the New Testament if we want to and that this will solve the unity problem. The precise meaning of *psallo* was to "play the harp." *Psalm*, he said, "is an instrumental performance."¹⁰ However, he does not practice this definition.

Second, Burgess defined *psalms* and *psallo* as necessitating instrumental accompaniment, but said a person does not need to admonish all three ways (psalms, hymns, spiritual songs).¹¹ However, Paul showed that those filled with the Spirit, those in whom the word of Christ dwelt, were to do all three. They were to make melody as well as speak (Eph. 5:18, 19; Col. 3:16). One of Burgess' authorities said *psalmos* was a stringed instrument, "always plucked, never bowed."¹²

Third, O. E. Payne maintained that it was impossible to *psallein* without a lyre—quoting Lucian,¹³ and that *psallo* refers to the instrument.¹⁴ However, he criticized G. C. Brewer for maintaining that he, Payne, thought it was mandatory, "when you knew that I said no such thing."¹⁵ He devoted his entire book to proving the instrument

¹⁰Dunning, "Schism," pp. 4-6, 9.

¹¹Burgess, *Documents*, p. 117.

¹²*Ibid.*, p. 74.

¹³Payne, *Instrumental Music*, p. 172.

¹⁴*Ibid.*, pp. 51-52.

¹⁵O. E. Payne, 28 November 1922, to G. C. Brewer. I have seen and copied the letter. See also G. C. Brewer, *A Medley on the Music Question or a Potpourri of Philology* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1948), pp. 42-43, 67-68; Brewer, "A Medley, 7" *Gospel Advocate*, 22 August 1946, p. 787.

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inheres in *psallo* and yet said it was not mandatory—in other words, it did not inhere and one could *psallo* without it.

Fourth, if *psallo* necessarily includes instruments why does not *ado* necessarily exclude it since it is defined as singing? However, if both words allow the instrument, if other passages authorize it, Paul is not using *psallo* and *psalmos* to refer to accompanied singing and *ado to* unaccompanied singing.

Fifth, instrumentalists will use instruments as readily when singing hymns and songs as when singing psalms in worship.

Sixth, if the instrument inheres in making melody and in psalms, why do they not stick with their position; why did not the early church use it; why did not the church fathers realize it; why did not the Greek Orthodox Church know it; why did not the vast majority of translations specify the instrument; and why did Paul and James tell Christians to do what most of them could not do, that is, play an instrument? (Eph. 5:19; James 5:13).

DOES THE INSTRUMENT INHERE IN *PSALLOI*

Etymology has to do with the origin and history of words. The original (or root, or proper, or primitive) meaning may differ from later meanings. The root meaning of *psallo* was to pluck or to pull whether one plucked a hair, a bowstring, a carpenter's line or a *stringed* instrument. The noun *psalmos* was derived from the verb *psallo*. Playing an instrument did not inhere in *psallo*, although the context could show that an instrument was involved.¹⁶

As J. W. Roberts pointed out: Playing an instrument of

¹⁶Charles Heber Roberson, "The Meaning and Use of *Psallo* (Part I)," *Restoration Quarterly*, vol. 6, no. 1, 1962, pp. 30-31.

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music does not inhere in *psallo*. When it means to play on an instrument the object is mentioned or implied in the context. Israel was told to play on a ten-stringed psaltery to God (Ps. 33:2; 71:22; 98:5; 144:9). In the New Testament no instrument is named unless Ephesians 5:19 refers to the heart as the instrument, in which case it is used figuratively.¹⁷

In Septuagint *psallo* is used to translate several words: (1) to translate *nagan* some twelve times. This word only means to play, hence this is the radical use; (2) to translate the word *shir* once, which means to sing only; (3) most commonly to translate the word *zamar* which may mean either to play on an instrument or to sing, according to its context. The whole history of its development as a musical term is thus seen in the LXX usage.¹⁸

Since *psallo* meant to pluck, to twang, etc., it obviously cannot mean all of these things in the same passage. The context must determine its usage.

Zamar originally meant to "prune or cut off" (Lev. 25:3, 4), then to pluck or play on an instrument, and then to sing. Although Kurfees pointed out that *zamar* was used to refer to playing an instrument, he also showed that it was used this way only infrequently and "that the prevailing use of *zamar* in the Hebrew Bible is 'to sing' or 'sing praises.' Of the forty-three uses of *zamar*, all but the six above are listed in the lexicons generally with this meaning of 'sing.'...¹⁹

That the word means simply sing in these passages

¹⁷J. W. Roberts, "*Psallo— Its Meaning: A Review (1)*," *Firm Foundation*, 24 March 1959, p. 183.

¹⁸Ibid.

¹⁹M. C. Kurfees, *Instrumental Music in the Worship* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1922), p. 94.

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is not only shown by the context, but by other things as well. The most important is that the Hebrew Parallelism in all of them contains words like *shir* (sing) or the Hebrew word for "declare," "tell," "praise," etc., which show that the meaning is sing. The only passage where there is a contextual idea of an instrument is in Psa. 108:2 and even here verse 2 stands alone; it is not used in parallelism. If then *zamar* means both play and sing in different contexts, the question is: How does one tell the difference? The different usages are matters of grammatical construction and context. *The most important point is that in the passage where the meaning "play" is plain, the verb is accompanied by the object played in the form of the prep. BE and the instrument named.* Notice again such passages as Psa. 32:2; 98:5; 149:3. Notice, however, that in the other passages the verb is either absolute or has the object of the thing "sung" (e. g., "power," or "praise") or the person who is praised and not the instrument. This is at least the general rule.

The principle thing to note then is that *psallo* as a translation partakes of this same construction. When the verb translates the meaning of *zamar* (as it does in Psa. 18:50; 2 Sam. 22:50 which is quoted in Rom. 15:9) it is (as a general rule) used absolutely. When it translates the radical idea of the verb *zamar* (as it does in Psa. 144(3):9) like the original verb it has the instrument expressed (... "with a ten-stringed psaltery"). Even here it probably means *sing* to the accompaniment of a lyre as the parallelism with *shir* shows.

Now we maintain that this understanding is very important in the interpretation of the uses of *psallo* in the New Testament. The one passage where *psallo* is quoted from the Old Testament (Rom. 15:9) has already been shown to be of the meaning of to *sing*. All the other uses: 1 Cor. 14:15; Eph. 5:19; Col. 3:16; James 5:13 are of the same type of construction

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except Eph. 5:19 where the verb is used figuratively of music made with the heart.²⁰

William Thurman disagreed and said that later terminology divides the dative case into the instrumental, the dative and the locative.

Then he proceeds to point out that in the Septuagint the object is never designated by the true dative, but always by the locative with the preposition *en*. This I knew quite well, but I did not think within the limits of the short space allotted to me that it need bother the reader. The classical usage is actually that the verb takes the accusative object, not the prepositional. It is true that the LXX where the instrument is mentioned does always have that object expressed by the preposition *en*. This is due to the Hebrew original which has *be* and thus expressed the object with the preposition. All this is not really important.²¹

Thurman maintained there are cases where the instrument is used but *psallein* is not followed by the naming of an instrument by a dative object. However, the context shows that an instrument was involved. *First*, 1 Samuel 16:16, 23 shows that Saul sought and found someone who knew how "to play on a lyre." *Second*, Psalm 57:7 has a harp in the context, although the evidence does not show "that the Psalmist intends the instruments as the object of *psallo*." *Third*, Psalm 98 has an object for *psallo* in verse 5; and Psalm 33:3 is similar. *Fourth*, Psalms 57:9; 71:23; 108:3

... are all of the same type with the added idea of the person to whom the praise is offered. Now if Mr. Thurman would show us a verb in the New Testament which is parallel in that it says, "*psallo on the harp to God, psallo with all thy might,*" etc., we would admit

²⁰Roberts, "*Psallo (2)*," *Firm Foundation*, 7 April 1959, p. 216.

²¹William Thurman and James D. Bales, "Debate," (Unpublished).

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that he has found the instrument in the New Testament.²²

Since the word originally did not have any musical connotations, we know that it included plucking instruments in the Old Testament when the context makes it clear by mentioning the instrument. Where are any New Testament references which show that *psallo* indicates plucking the strings of a literal instrument? For example, singing praises in Psalm 57:7 is followed by a reference to the harp in the next verse. Where is the "next verse" in the New Testament which mentions the harp?

Thurman argued that the Septuagint was the Bible used by Greek-speaking Christians, so they would naturally use the instrument. However, the argument can be turned against him. They knew that Jews were not only told to sing praise, but also to play on the harp. Why, then, would they not naturally expect, if instrumental music was to be sanctioned for New Testament worship, that more than *psallo* be used in order to authorize the instrument? Why would they not expect the instrument to be named, as it was in the Old Testament? If any instrument is named, it is the heart (Eph. 5:19).

Furthermore, the Greek-speaking Christians would speak Greek or the language of their contemporaries, and not that of the Septuagint. They also knew they were under Christ's commandments and not the Old Testament (Mt. 28:20; Acts 2:42). We do not deny that the LXX had an influence.

James Begg pointed out that in the *Proceedings of the Glasgow Presbytery*, 1808, Dr. Porteous dealt with the contention that *psallo* meant to play on a stringed musical instrument. He showed that the Greek fathers did not so understand it. Begg pointed out that when Paul quoted

²²Roberts, "*Psallo* (3)," *Firm Foundation*, 12 May 1959, p. 292.

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the Septuagint (Ps. 18:49) in Romans 15:9, he did not mention *psallo* in connection with a musical instrument. He did not go on to say, as does the book of Psalms at times, praise God with the harp. Furthermore, the early church did not use it.²³

WORDS CHANGE

We know that over a period of time words change. Some of these changes in English are traced by George McKnight in *The Evolution of the English Language From Chaucer to the Twentieth Century*. In fact, words may change in some circles within less than three or four years. For some in recent years the word *trip* has come to mean the experience that follows the taking of drugs.

As A. T. Robertson said:

Naturally most change is found either in new words or in new meanings in old words, just as our English dictionaries must have new and enlarged editions every ten years or so. This growth in the vocabulary is inevitable unless the life of a people stops.²⁴

Thayer wrote that

... the frequent reference, in the discussion of synonymous terms, to the distinctions holding in classic usage (as they are laid down by Schmidt in his voluminous work) must not be regarded as designed to modify the definitions given in the several articles. On the contrary, the exposition of classic usage is often intended merely to serve as a standard of comparison by which the direction and degree of a word's change in meaning can be measured. When so employed, the

²³Begg, *Use of Organs*, pp. 268-69.

²⁴A. T. Robertson, *A Grammar of the Greek New Testament in the Light of Historical Research* (Nashville, Tenn.: Broadman Press, 1934), p. 65.

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information given will often start suggestions alike interesting and instructive.²⁵

In the preface to Liddell and Scott, we are told that

... the Language changes differently in different places at the same time; as in the case of Demosthenes and Aristotle, whom we have been compelled to place in different Epochs. And even at the same place, as at Athens, there were naturally two parties, one clinging to old usages, the other fond of what was new. Greek of Thucydides and Lysias may be compared in illustration of this remark.²⁶

F. F. Bruce said:

Words are not static things. They change their meanings with the passage of time. Many words used in the A. V. no longer possess in current English the meanings they had in 1611....

Not only in recent English, but in ancient Greek as well, we find words changing their meanings. Biblical exegetes of an earlier day were at a disadvantage in having to read New Testament words in the light of their classical usage of four or five centuries earlier. But they recognized certain marked differences between classical and New Testament Greek....²⁷

In the introduction to his lexicon, Sophocles said:

In the second century of our era the language had deviated perceptibly from the ancient standard. Old

²⁵C. G. Wilke and Wilibald Grimm, *A Greek-English Lexicon of the New Testament*, trans, and rev. Joseph H. Thayer (Edinburgh, Scotland: T. & T. Clark, 1901; reprint ed., Grand Rapids, Mich.: Baker Book House, 1977), p. xiii.

²⁶H. G. Liddell and R. Scott, comps., Preface, *A Greek-English Lexicon*, (London: Oxford University Press, 1901), p. vi.

²⁷F. F. Bruce, Foreword to *An Expository Dictionary of New Testament Words*, by W. E. Vine (Old Tappan, N. J.: Fleming H. Revell Co., 1966, pp. 4-6.

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words and expressions had disappeared, and new ones succeeded them. In addition to this, new meanings were put upon old words.²⁸

SOME EXAMPLES OF WORDS CHANGING

Pulpit Commentary says regarding a special word in Acts 2:14-16,

... *spake forth* (... the same word as in verse 4, "utterance"); implying the utterance of a loud and grave oration: In 1 Chron. 26 it is the phrase of the LXX for those who *prophesied* with harps. From it is derived the word *apophthegm*, "a remarkable saying" (Johnsons' Dictionary).²⁹

A word which is frequently used for worship originally meant the *kissing of the hand*, but is this what we are commanded to do when we are told to worship God?

Porteous, *The Organ Question*, p. 103, says that *psallo* cannot be pressed for its original meaning any more than *proskuneo*. Another musical term in the N. T. which similarly must not be pressed for its original significance is the *glossokomon* of Judas (Jn. 12:6, 13, 29). Arndt & Gingrich, p. 161, write of the word: "origi. a *case* for the mouthpiece or reed of a flute, then gener. *case, container* for anything at all... in N. T. *money-box*."³⁰

²⁸E. A. Sophocles, Introduction, *Greek Lexicon of the Roman and Byzantine Periods From B. C. 146 to A. D. 1100*, (Cambridge: Harvard University Press, 1914; reprint ed., New York: Frederick Unger Publishing Co., n. d.), 1:6.

²⁹H. D. M. Spence and Joseph S. Exell, gen. eds., *Pulpit Commentary*, 23 vols. (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1915; reprinted., New York: Funk & Wagnalls Co., 1950, vol. 18- *The Acts of the Apostles*, by A. C. Hervey, p. 51.

³⁰William Sheppard Smith, *Musical Aspects of the New Testament* (Amsterdam, Netherlands: Uitgeverij W. Ten Have N. V., 1962), p. 47

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LYRIC

Consider the development of the word *lyric*. It came from the word *lyre* which was a stringed instrument. *The Century Dictionary* of 1889 said:

Pertaining or adapted to the lyre or harp; fit to be sung to an accompaniment; hence, pertaining to or characteristic of song; suggestive of music or song.

Writing for as if for the lyre, or with musical effect; composing songs, or poems, or a song-like character; as a *lyric* poetry. —*Lyric poetry*, among the ancients, poetry sung to the lyre; in modern usage, poetry composed for musical recitation, or distinctively that class of poetry which has reference to and delineates the poet's own thoughts and feelings, as opposed to *epic or dramatic poetry*, which details external circumstances and events.

A lyric composition or poem.³¹

This illustrates not only that words change, but that a word once associated with an instrument finally became associated with a song accompanied by an instrument and then to a song or poetry, or "to sing in a lyrical way."³²

PSALLO

All of us agree that the word *psallo* has undergone considerable change. It once meant to pluck, to pull, to touch sharply or to twitch a bow-string or a carpenter's line; then to play *with* the fingers a stringed instrument; then to sing to a harp—as it is shown by context—and then to sing. Thurman thought that it underwent such a change of meaning that it finally came to mean generic

³¹William D. Whitney, ed, *The Century Dictionary* (New York: Century Co., 1889), 4:3555.

³²*Ibid.*

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melody regardless of how produced. A. Kyriakides gives its modern meaning as "to sing; to chant, to intone." E. A. Sophocles defined *psallo* "to chant, sing religious hymns."³³

However, the idea of plucking, pulling or twanging can be traced through all the history of the word, including the figurative idea of twanging the vocal chords or the strings of the heart. Originally it did not involve music as such.³⁴

If one found *psallo* used during or since the time of Christ in the sense of plucking a bowstring, carpenter's line, beard or musical instrument, it would not mean that Paul authorized these in Ephesians 5:19. As Hugo McCord said in a letter of November 16, 1962:

If one grants that the three meanings (*strike strings* as of a bow or harp—literal meaning; *strike strings* of the heart—figurative meaning; *sing*—resultant meaning) may be used by anybody in any age, then the only pertinent inquiry is: which of these is in the New Testament? Examination shows no instance of the literal, once of the figurative (Eph. 5:19), four of the resultant (Rom. 15:9; 1 Cor. 14:15; Jas. 5:13).³⁵

Certainly *psallo* in the New Testament does not have all the meanings which it has ever had, and one must determine by the context how it is used.³⁶ The word for church, which is used in the New Testament to refer to the body of Christ, is used sometimes with reference to a mob or unlawful assembly (Acts 19:39-41). The context indicates this. The pagans were accustomed to worldly, sensual songs, but the context of Ephesians 5:19 shows that this type is ruled out regardless of the current use in the pagan

³³Sophocles, *Greek Lexicon*, pp. 1178-82.

³⁴Charles Heber Roberson, "The Meaning and Use of *Psallo* (Part I)," *The Restoration Quarterly* 6 (1962):31

³⁵Hugo McCord, 16 November 1962, to J. D. Bales

³⁶G. C. Brewer, *Instrumental Music in the Worship* (Austin, Tex.: Firm Foundation Publishing Co, 1922), p. 14

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world.³⁷ The Jews used the word *temple* to refer to a material building, but Christians recognized that their temple is not ours (1 Pet. 2:5, 9; Eph. 2:20-23; 1 Cor. 6:19, 20), their altar is not ours (Heb. 13:10), their incense is not ours (Lev. 16:12; Phil. 4:18), their circumcision is not ours (Gen. 17:11; Col. 2:11; Phil. 3:3), but that ours are determined by the New Testament. David *psallo-ed* with his hands (1 Sam. 16:23; cf. Ps. 33:2), but if we have an instrument it is the heart (Eph. 5:19).

When scholars translate contrary to their practice, is it not clear that the evidence for such a translation seemed to them to be very strong? The vast majority of translators of the Bible have been identified with churches which use the instrument. And yet, they have not inserted instrumental music into their translations, with the very rarest of exceptions. The RSV, for example, translates *psallo* as "sing" in James 5:13.

"If God intends for us to use instrumental music in the church there is no standard English New Testament, no generally accepted translation in the world from which we could learn God's will on this point."³⁸

If I told Thurman to *sing* a psalm, I would expect him to sing it, not *play* it, if he followed my instructions. If I wanted him to sing and play, I would use words which so indicated, and they would not be cumbersome, but they would be used because of the meanings which I wished to convey.

THE CONTEXT

Thurman appealed to secular authors to show that they used the word *psallo* in the first century in connection with instrumental music. We do not deny that examples

³⁷G. C. Brewer, "Giving Answer to Every Man That Asketh," *Gospel Advocate*, 18 December 1941, p. 1203

³⁸Brewer, *Instrumental Music*, p. 17

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might be found, though we have not looked for them, where some used it with reference to plucking a bowstring or a hair. Josephus was cited by Thurman. Josephus mentioned David playing on his harp.³⁹ The context of his statements indicated that instrumental music was used. He spoke of the Levites who used instruments in the Old Testament and of making "a noise with songs, and pipes, and cymbals."⁴⁰ *Antiquities* 12, 8, 5 said nothing about whether instruments were used. "And going away hastily from thence, they came into Judea, singing psalms and hymns as they went, and indulging such tokens of mirth as are usual in triumphs upon victory."⁴¹ It does not mention instruments. In some previous campaigns it was mentioned that a trumpeter sounded his trumpet.⁴² They were not near the temple,⁴³ although the temple worship is mentioned in *Antiquities* 12, 7, 6. In *Antiquities* 9, 13, 3 singing hymns is in contra-distinction to playing on their psalteries.

However, all this proves nothing as to its use in the New Testament. Where does the New Testament context indicate the use of instrumental music?

CONTEXT VERY IMPORTANT

The meaning of a word must be considered not just in the light of its history, but in the light of the context in which it is used. In the view of most religious people today, the word *baptism* conveys the meaning either of sprinkling, pouring or immersion. They view all of them as baptism. However, when I use the word *baptism* I have

³⁹Josephus, *Antiquities of the Jews* 6. 8. 2, trans. William Whiston (Grand Rapids, Mich.: Associated Publishers & Authors, n. d.).

⁴⁰Ibid., 11. 3. 9.

⁴¹Ibid., 12. 8. 5.

⁴²Ibid., 12. 8. 3.

⁴³Ibid, 12. 8. 5.

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reference to New Testament baptism which is immersion, unless the context indicates otherwise.

In the New Testament the word *baptism* is used in a figurative sense as well as in a literal sense of a burial in and resurrection from the water. Jesus said, "But I have a baptism to be baptized with; and how am I straitened till it be accomplished!" (Lk. 12:50; Mk. 10:38). He referred not to water baptism, but to being overwhelmed in suffering.

One may use a term in an unusual sense, but the context indicates this. For example, we may speak of the song of the rails when referring to the noise made by the train on the track. One song speaks of "silent hymns of light." However, we would not take this unusual meaning and insert it in Ephesians 5:19 where the context is entirely different.

The context of 1 Samuel 16:18 proves that instrumental music was used (1 Sam. 16:16, 23). But Psalm 7:17 certainly does not mean that "I will pluck to the name of Jehovah Most High." Instead it meant to sing praises to the name of Jehovah. So, even in the Old Testament, *psallo* can mean to sing praises.

On the title page of O. E. Payne's book we read: "Lucian Insists 'It is impossible to *Psallein* without a Lyre.' "Unless one considers the context, it would have to be concluded from Lucian that to *psallein* one must not only use an instrument, but that the instrument must be a lyre."⁴⁴ It would be mandatory. However, Thurman said:

Of course, this is only true when *psallein* has the, intended sense, which *sense* the very statement here makes obvious. It clearly shows how readily such a sense could be conveyed in the word to a Syrian Greek writer of the *second century A. D.* and to his audience.⁴⁵

⁴⁴Cf. M. C. Kurfees, "Review of John B. Cowden's Tract on 'Instrumental Music in the Church' and Reply to J. B. Briney's Friendly Criticism," (Nashville, Tenn.: Gospel Advocate Publishing Co., n. d.), pp. 7-10 (Tract).

⁴⁵Thurman and Bales, "Debate."

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In other words, he agrees that the context must settle the matter as to the meaning of *psallo* in any given case. Where does he find instrumental music in the New Testament context? He agreed we can *psallein* without a literal instrument. Lucian named the instrument he had in mind, and if any instrument is named in the New Testament it is the heart.⁴⁶

"Of course, in the sense in which Lucian used the word one cannot *psallein* without a lyre." However, one can pluck a hair or pull on his beard, without using a lyre, and do what has been included in *psallo*. The plucking, but not the beard itself, inheres in *psallo*.⁴⁷

Lucian knew that one could use instruments other than the *lyre* to *psallein*; so Kurfees concluded:

(1) That the term "lyre" in the passage... does not merely mean the musical instrument signified by that term, but any instrument whatever with which it is possible to *psallein*. Any other view of the passage would inescapably commit Lucian to the absurdity of teaching that there was but one musical instrument in the world with which it was possible to *psallein*!. (2) That since the passage, in the light of its context and every other consideration, merely teaches that there must be *same* instrument before there can be *psalloing*, it follows that this particular passage determines nothing whatever as to what that instrument shall be.⁴⁸

The context has to determine whether it is the human voice, the chords of the heart, or a mechanical instrument of music. In other words one must know more than the history of

⁴⁶Kurfees, "Review," pp. 49-58, 70.

⁴⁷Brewer, *Instrumental Music*, p. 13.

⁴⁸Kurfees, "Review," pp. 69-70.

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a word. James Barr wrote: "Biblical interpretation in theology must work from the things said in the Bible and not from the lexical resources used in saying them."⁴⁹ Cressy pointed out that:

This view implies, incidentally, that "the fundamental points of biblical assertion will normally be visible to those who do not know the original languages—an important conclusion for 'lay' use of the Bible."

Barr shows how recent theology has stressed etymology and neglected usage whereas in linguistic study it is recognized that "only within their syntactical environment do words function" (p. 154).⁵⁰

D. F. Nineham pointed out that "etymology is a notoriously bad guide to the meaning words bear in practice."⁵¹

When a word has different meanings, the meaning that is given to it in any particular place where it is employed must be determined by something other than the word itself.... Does the word [*psallo*, J. D. B.] as used in the New Testament have all the meanings that it has ever had in all its history and all the meanings that were ever given to it by all the writers who ever employed it?⁵²

The answer is, No. Therefore, the New Testament uses it in a restricted sense, and that sense must be determined by the context.

Psallo is used of secular and sensual songs, but surely all agree that in the context of the New Testament it has reference to songs of praise to God and of admonition and instruction to brethren.

⁴⁹Martin H. Cressy, "Function Versus Origin," *Christianity Today*, 3 August 1962, pp. 32-33.

⁵⁰Ibid.

⁵¹Gervase E. Duffield, "Shadow of Bultmann," *Christianity Today*, 11 September 1961, p. 1054.

⁵²Brewer, *Instrumental Music*, p. 14.

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NEW TESTAMENT CONTEXT

The same word maybe used in the Old Testament that is used in the New, and yet it may have a different significance. In fact, the New Testament may use the Old Testament word sometimes to refer to the Old Testament reality, and in other cases may use it to refer to a different reality under the New Covenant. Therefore, one cannot maintain that the Greek Old Testament was to the Christians the standard in the light of which they would interpret all the terms used in the New which were also in the Old. To the Christians the Old Testament was the *Old* Testament (Heb. 8:7; 13:20). They continued in the apostles' doctrine which was what *Jesus* commanded (Acts 2:42; Mt. 28:20).

<i>Term</i>	<i>Old Testament</i>	<i>New Testament</i>
Blood (Animal)	Ex. 29:15; Heb. 10:4	Christ's (Heb. 10:8-19)
Temple (Jerusalem)	1 Kings 6:3	Church (Eph. 2:20, 21)
Sacrifice	Ex. 34:25	Heb. 10:12
Altar	Ex. 38:1	Heb. 13:10
Passover	Ex. 12:11	Christ (1 Cor. 5:7, 8)
Circumcision	Gen. 17:11	Phil. 3:3; Col. 2:11-14
Abraham's Seed	Gen. 17:9, 13, 16	Gal. 3:29
Zion	2 Sam. 5:7	Heb. 12:22

Christians are a royal priesthood (1 Pet. 2:9), but not the Old Testament priesthood. Neither do we offer the Old Testament sacrifices. How do we know what to offer? By going to the New Testament teaching (Rom. 12:1; Phil. 4:18; Heb. 13:15, 16).

Paul's readers would understand his use of a word in the light of his context. The Ephesians were accustomed to using the word for church (*ecclesia*) to refer to such gatherings as a mob (Acts 19:32, 41) and a legal civil assembly (Acts 19:39). However, they knew that in Ephesians 1:22;

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3:10; 5:24, Paul referred to the spiritual body of Christ which had been called out of the world. The readers of the LXX knew that the term referred to the people of God in the Old Testament, but this did not mean that they thought that the church was old physical Israel. The readers of Acts would know that the church in the wilderness was not the New Testament church, but the Old Testament people of God who had been called out of Egyptian bondage and had the Old Testament tabernacle, which is not our tabernacle (Acts 7:38, 44; Heb. 13:10-14). Therefore, they would not interpret the church, congregation, or assembly in Hebrews 2:12—even though it is a quotation from Psalm 22:22—as the Old Testament tabernacle, or Old Testament Israel.

Paul's audience would understand him not only in the light of the New Testament context, but also of the Greek of their day. As Goodspeed put it: "The New Testament was written not in classical Greek, nor in the 'biblical' Greek of the Greek version of the Old Testament [Septuagint, J. D. B.], nor even in the literary Greek of its own day, but in the common language of everyday life."⁵³ "It is written in the *koine*, the language of the Graeco-Roman world in the first century A. D."⁵⁴ We doubt that these men meant to suggest that the LXX had no influence on the New Testament vocabulary. Whatever might be the influence of the LXX we would still have to consider what influence there was, or was not, on *psallo*.

That the people could understand the Greek of their day without forcing it into the mold of the Septuagint's usage, is illustrated by the fact that we today do not force our

⁵³*The Complete Bible, an American Translation*, edited by J. M. Powis Smith and Edgar J. Goodspeed, Preface to the New Testament. (Chicago, III: University of Chicago Press, 1939), p. ii.

⁵⁴A. T. Robertson and W. Hersey Davis, *A New Short Grammar of the Greek Testament* (New York: Richard R. Smith, 1931; Harper & Bros., 1933), p. 11.

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language into the mold of the King James translation of 1611. We know that "prevent" in 1 Thessalonians 4:15 did not mean in 1611 what it means to us today. Then it carried the idea of *go before*. If someone used the word *prevent*, unless he was reading the King James to us, we would interpret it in the light of today's usage.

PRAISE

Because the term *praise* is used in the New Testament, it does not mean that we praise God as did Israel in the temple worship. In connection with their praise: (1) They offered sacrifices, including a sin-offering (2 Chron. 29:20-24). (2) The *Levites* were "in the house of Jehovah with cymbals, with psalteries, and with harps, according to the commandment of David... for the commandment was of Jehovah by his prophets" (2 Chron. 29:25, 26). We have no Levitical priesthood. (3) "And when the burnt-offering began, the song of Jehovah began also, and the trumpets, together with the instruments of David, king of Israel. And all the assembly worshipped, and the singers sang, and the trumpeters sounded; all this continued until the burnt-offering was finished" (2 Chron. 29:27, 28). (4) "Moreover, Hezekiah the king and the princes commanded the *Levites to sing praise unto Jehovah* with the words of David... they sang praises with gladness, and they bowed their heads and worshipped... So the service of the house of Jehovah was set in order" (2 Chron. 29:30, 35). We have no such house of Jehovah as did they, nor do we have Levites to sing praises in such a service in the house of Jehovah.

How do we know in what temple, what priesthood, and what context we are to offer our praise? We must go to the New Testament. There we are clearly told that our service is not the service of the Old Testament temple, for if we serve it we have no right to our altar. We must abandon Judaism (Heb. 13:10-14). What sacrifices of praise do we

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offer in the church, the temple of the Lord? The sacrifice of praise, the fruit of lips which makes confession unto His name. And singing is certainly one way of our offering this sacrifice (Heb. 13:15; Eph. 5:19).

This is another illustration which shows that we do not go to the Old Testament to find out what we are to do, even though a word which is spelled like the Old Testament word is used in the New Testament. What we are to do in praising and in *psallo-ing* must be determined by the New Testament.

These considerations show how wrong Sam F. Meyers was who found *psallo*, *hymneo* and *ode* in some Old Testament contexts *in which instrumental music was mentioned* and concluded that "the New Testament would appear to have no word for singing except those that were repeatedly found in instrumental contexts in the Greek Old Testament."⁵⁵ This would make the instruments mandatory, and it also contradicts many advocates of the use of the instrument who do not believe that it is implied in hymns or spiritual songs. Meyers said:

I have continued with the noninstrumental segment of the brotherhood in order that my small voice not lose its power. Yet I feel a deep fellowship with all who employ the instrument in worship.

I pray that all ministers will declare publicly (put into church bulletins) this vital message which alone can heal the schism in Christ's body and bring an end to our wresting of Scriptures to our own destruction.⁵⁶

He later published *The Concerned Christian* in Phoenix, Arizona.

⁵⁵Sam F. Meyers, "The Question About Music," *Christian Standard*, 3 August 1968, p. 486.

⁵⁶Ibid.

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He ignores the New Testament context, and his line of argument would force on him the conclusion that terms such as temple, sacrifices, passover, etc., must be observed by Christians in the light of the Old Testament context.

PSALLO AND PSALMS

There are those who maintain that Paul used singing (*adontes*) to refer to the singing of the hymns and spiritual songs and *psallo* to refer to the singing or chanting of psalms. This position says that *psallontes* is connected with psalms and *singing* with the hymns and songs. Constantine Cavarnos, however, said:

Subsequently, in the Greek Orthodox Tradition, *psallo* acquires a broader meaning, covering all chanting, whether of the psalms or of hymns and spiritual odes. In Modern Greek, *ado* and other forms of this verb (*adontes*, etc.) are not used. All religious chanting is called *psalmodia* or *hymnodia*, while the modern Greek word for "sing," *tragoudo* (*tragoudi* for "song") is restricted to secular singing.⁵⁷

Cavarnos also said that Gingrich was wrong. He wrote,

My own reading of the entire New Testament and the writings of the Apostolic Fathers has not disclosed the use of instrumental accompaniment, and I believe this is evidence that it was not used. As for the *etymology* of the word *psallo* which he stresses, I would remind him of the word *circumcision*, which acquires a new meaning for Christians. With Christianity, many terms acquire a *new, deeper, more spiritual* meaning.⁵⁸

William Sheppard Smith concluded that: "The words

⁵⁷Constantine Cavarnos, 12 February 1960, to J. D. Bales.

⁵⁸Ibid.

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psallein and *psalmos* in the New Testament do not, then, in themselves afford evidence of the use of instruments in the early church."⁵⁹

THE CHURCH DID NOT USE IT

If *psallo* and *psalms* in the New Testament include the instrument, it is strange that the New Testament church did not understand it. Church historians, historians of music and others usually agree that it was not used. A Roman Catholic author said:

The pagan music, when rendered in public, always implied an instrumental accompaniment, especially that of the lyre, an instrument which Dom Leclercq says was for that period what the piano is for the present day. The primitive church seems to have given little encouragement to the use of instrumental music in the public worship—a tradition which has been preserved to this day in the Eastern church, in which the singing is always unaccompanied, and still survives in the practice of the Papal choir.⁶⁰

Concerning the music of the early church, Constantine Cavarnos wrote that the instrument

... was ruled out by the Eastern Fathers as being incompatible with the pure, solemn, spiritual character of the religion of Christ. "The Fathers of the Church," observes G. I. Papadopoulos, "in accordance with the example of psalmodizing of our Savior and the holy Apostles, established that only vocal music be used in the churches and severely forbade instrumental music as being secular and hedonic,

⁵⁹Smith, *Musical Aspects*, p. 47.

⁶⁰William E. Addis and Thomas Arnold, *A Catholic Dictionary*, 15th ed. (London: Routledge, & Kegan Paul, 1955), p. 145.

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and in general as evoking pleasure without spiritual value."⁶¹

The Greek word *psallo* is applied among the Greeks of modern times exclusively to sacred music, which in the Eastern church has never been any other than vocal, instrumental music being unknown in that church, as it was in the primitive church.⁶²

In a discussion of baptism would Thurman ignore the fact that the Greek Orthodox Church, which understood Greek, recognized that *baptizo* means to immerse? That it does not include sprinkling and pouring? Is it without significance that the Greek Orthodox Church also understands the Greek word *psallo* in the New Testament to include singing, but not instrumental music?⁶³

The apostasy did not develop toward simplicity, but rather toward the introduction of more and more innovations. If the New Testament church used instrumental music, how did it come to pass in the course of the apostasy from the New Testament worship that instrumental music was eliminated? It is not the type of thing that would be eliminated as a group went into apostasy. As a matter of fact, it and ceremonialism are the types of things which people add in drifting from the New Testament. There are some who later reacted against the extreme ceremonialism of the apostasy and discarded New Testament baptism and the Lord's Supper. But there was no extreme ceremonialism to react against in the New Testament church.

⁶¹Constantine Cavarnos, *Byzantine Sacred Music* (Belmont, Mass.: Institute for Byzantine & Modern Greek Studies, 1956), p. 18

⁶²John McClintock and James Strong, *Cyclopedia of Biblical, Theological, and Ecclesiastical Literature*, (Grand Rapids, Mich.: Baker Book House, 1969), 7739.

⁶³Ibid

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***PSALLO* DOES NOT INTERDICT IF INSTRUMENTS ARE AUTHORIZED BY OTHER PASSAGES**

We do not appeal to *psallo* to prove that it says: Thou shalt not use instrumental music. We appeal to it to show that we are to sing. *Psallo* authorizes whatever it authorizes. The argument is not whether *psallo* precludes or interdicts the instrument so that no other word could authorize it. The argument is whether *psallo* includes and thereby authorizes the instrument. Unless it includes the instrument, no argument based on *psallo* can justify the instrument.⁶⁴ When people appeal to it to affirm that the instrument inheres in *psallo*, we examine their arguments and show that such is not the case. To illustrate, immersion authorizes immersion and not sprinkling. If other passages authorized sprinkling also, immersion would not forbid it. But immersion does not authorize sprinkling, and neither does any other word in the New Testament authorize sprinkling for baptism. Just so, *psallo* does not authorize instrumental music, and neither does any other word. If I said that I heard Jenny Lind sing, I did not say that she used instrumental music also. If she did, it would be indicated by the context or some other word, and not by the word *sing*. *One can sing with or without instrumental music, but instrumental music is not included in the word sing.*

When J. B. Briney wrote Kurfees that an instrument could be used when one *psallo-ed*, Kurfees said that

... we know that "*psallo*" in the New Testament, just as "sing" in modern English, does "indicate music that 'may' be accompanied with" dancing, too, or with anything else, for that matter, with which anybody may wish to accompany it... but such accompaniment *is not in the word*. If, therefore, any such other

⁶⁴Brewer, *A Medley*, pp. 11-12, 67, 77, 80.

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thing be dragged in, it must come from some other source than "*psallo*."⁶⁵

Briney himself said that he never believed that *psallo* included the instrument.⁶⁶

J. B. Briney quoted Professor James Hardy Ropes as saying: "In a word, the term in the New Testament use has substantially the meaning of our word 'sing,' which is used of vocal music both with and without accompaniment."⁶⁷ Ropes wrote G. Dallas Smith: "So far as I can see, the meaning of the Greek word *psallo* has no bearing whatever on the use of instruments in Christian worship."⁶⁸ Dr. Frederick C. Grant, one of the translators of the RSV, wrote me that: "I don't see how you can decide whether or not to use instrumental accompaniment in sacred music on the basis of the Greek word '*psallo*.'"⁶⁹ Henry J. Cadbury, another of the translators, wrote me:

The Greek words you refer to in Jas. 5:13 and Eph. 5:19 occur elsewhere in the New Testament. Taking all these passages into account it is fair to say that they do not regularly and certainly include the use of musical instruments neither do they exclude them. The majority of the committee translating the Revised Standard New Testament were satisfied with the English renderings which do not certainly include the use of instruments neither do they exclude them.⁷⁰

In other words, to prove the use of instrumental music-one must go to some other words than *psallo* and *psal-*

⁶⁵Kurfees, "Review," p. 36.

⁶⁶J. B. Briney, *Instrumental Accompaniment in Church Music Shown To Be Scriptural*, pp. 37-38 (Tract).

⁶⁷Ibid., p. 121.

⁶⁸Brewer, *A Medley*, p. 81.

⁶⁹Frederick C. Grant, to J. D. Bales.

⁷⁰Henry J. Cadbury, to J. D. Bales.

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mos. But where are these other words? They were available in Greek. If the Lord commanded its use the apostles would have bound it (Mt. 28:20; Acts 2:42).

As G. C. Brewer said, "The word sing does not include the instrument any more than it includes footwashing.... Because great singers sometimes have an instrument to accompany their singing is no justification for saying that the word includes the instrument."⁷¹ Sugar and coffee are often associated together, but if you send someone to get a pound of sugar you do not thereby authorize them to get a pound of coffee, also.⁷²

THE WORDS WERE AVAILABLE

Paul knew the word for the harp, the pipe, the trumpet, etc., but in the very context in which he used these words he did not use them to refer to something they were to use when they sang (1 Cor. 14:7, 15). The New Testament writers knew the various words which would have authorized an instrument, or numbers of instruments, but they did not use them in dealing with our acts of worship. *Music* is used in Luke 15:25. As far as I know it referred to instruments, whether of one or, as some think, especially of several playing together. As far as I know, no one maintains it is a generic term for singing and playing.⁷³

In Revelation 18:22, 23 Arndt and Gingrich think that *kitharodos* refers to a "lyre-player, (or) harpist who plays an accompaniment to his own singing."⁷⁴ This is contrasted with *kitharistes*, the player who just plays and

⁷¹G. C. Brewer, *A Review of Brother Homer A. Strong's Pamphlet Entitled "The Use of Instrumental Music in Christian Worship Is Scriptural"* (Sherman, Tex.: By the Author, n. d.), pp. 38-39.

⁷²Ibid.

⁷³Smith, *Musical Aspects*, pp. 96-98.

⁷⁴Walter Bauer, *A Greek-English Lexicon of the New Testament and Other Early Christian Literature*, revised by William F. Arndt and F. Wilbur Gingrich (Chicago, 111.: University of Chicago Press, 1957), p. 753.

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does not sing.⁷⁵ This word is not related to *psallo*. Both words are found in Isaiah 23:16.

Mousikoi is thought to be a general term for "musicians" or "minstrels."⁷⁶

Auletes is vague. Some translated it "flute-players," others view it as an oboe-type instrument.⁷⁷

Saloistes refers to trumpeters.⁷⁸

In Matthew 9:23 a reference is made to flute-players which, as mentioned above, may have been an oboe-like instrument.⁷⁹

Pipeda is mentioned in Matthew 11:16, 17. It is translated "piped."

*Trumpet*⁸⁰ (Mt. 6:2), *sounding brass*⁸¹ (1 Cor. 13:1), *clanging cymbal*⁸² (1 Cor. 13:1), *pipe*⁸³ (1 Cor. 14:7) and *harp* (1 Cor. 14:7) are mentioned in the New Testament.

The New Testament writers were familiar with these and doubtless other instruments, as well as with the instruments mentioned in the Old Testament. If the Lord had wanted to authorize the use of instrumental music, it could have been done very easily.

If God had wanted to leave instrumental music out of the New Testament worship, *what do you think it would have been necessary for Him to have done, other than what has been done, with reference to New Testament worship?* Observe: *First*, He gave no commandment to play an instrument in particular or instruments in gen-

⁷⁵Smith, *Musical Aspects*, p. 98; and Liddell and Scott, *Greek-English Lexicon*, p. 753.

⁷⁶Smith, *Musical Aspects*, pp. 98-99.

⁷⁷Ibid, pp. 99-100.

⁷⁸Ibid., p. 100.

⁷⁹Ibid., pp. 101-102.

⁸⁰Ibid., pp. 107-110.

⁸¹Ibid., p. 111.

⁸²Ibid., pp. 111-15.

⁸³Ibid., pp. 116-17.

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eral. *Second*, there is no principle which authorizes it. *Third*, there is no example of it.

With reference to vocal music we find: *First*, it is commanded. *Second*, it is included by the principle of offering to God the fruit of our lips (Heb. 13:15). *Third*, there are examples of Christians singing (Acts 16:25; 1 Cor. 14:15).

God has authorized vocal music; of instrumental music He said nothing.⁸⁴

God did not have to give an express prohibition in order to exclude something from the New Covenant. The apostles did not have to tell people, in so many words, everything they could not do in order to teach them what was authorized, that is, to do all that Jesus commanded (Mt. 28:20). A doctor does not have to tell the druggist everything that he should not put into the medicine in order to prescribe what is to go into it.

For example, the apostles had grown up in Judaism, which included infant membership. It is not included in the New Covenant. Was it excluded by a specific command which said, "Thou shalt not have infant membership"? No. They were told to teach and to baptize believing penitents. Baptism is an act of faith (Gal. 3:23-27). The church is composed of believers. These things exclude infants.

What instrumentalists must do is to find the context which shows that instruments were involved. What if someone asked them: "Give us every single primary source where the context shows that no dancing is or can be involved!"

Concerning Thurman's position that it is not enough to say that singing is commanded, since singing does not exclude of necessity instruments even though it does not include them, what if someone said concerning infant baptism: It is not enough to produce passages which prove believers' baptism, for it is possible for both believers and

⁸⁴Cf. Hebrews 7:14.

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infants to be baptized, and some denominations practice both. Believers' baptism does not in itself interdict infant baptism. In answering this they would rightly show that the commands and examples in the New Testament are for believers' baptism, and if infant baptism is authorized, it will have to be expressly authorized.

In the New Testament we find speaking to one another in psalms, etc., we find the fruit of lips, we find a singing with the spirit and the understanding, we find the heart involved, but we do not find instrumental music.

The laboring oar is in their hand. They have the responsibility of showing that the instrument *is there*. They must show that *psallein* in the New Testament includes mechanical instrumentalization.

GENERIC MELODY

Argument: Psallo means generic melody; therefore, it includes both vocal and instrumental music in Ephesians 5:19. In a letter of July 23, 1957, to a friend, Thurman said: "I have positively not made any such statement as you accuse me of, namely, that *psallo* means *with* an instrument! *Psallo* means make melody, and melody can be made both with and without a mechanical instrument"⁸⁵

Thurman thinks both *singing* and *psallein* mean generic melody. He said *adein* "refers primarily (but not strictly) to what we call vocalization; and the latter word (whether *psallein* or *psallere*) refers primarily, but not strictly to instrumentation."⁸⁶ On his own logic he cannot be sure that both of them do not refer to instrumental music or that both of them do not refer instead to vocal music. How, then, can he make an argument for instrumental music on

⁸⁵William Thurman, 23 July 1957, to J. D. Bales

⁸⁶Ibid

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this passage or maintain that there is a difference between singing and making melody?

The English words "making melody" can include instrumental and vocal music; the issue is whether this is the meaning of *psallo*, which is translated by "making melody."

First, Thurman contradicts his argument that instrumental music inheres in *psallo*. He based this argument on the word *psalm*; the use he made of Hippolytus, Basil the Great of Caesarea, and Gregory of Nyssa, his arguments on the Old Testament, and his arguments from secular authorities. He said: "Many instances have been cited which show that instruments were involved, but *none* have been cited which show that they were not involved!"⁸⁷ He concluded that his sources showed that it meant *instrumental melody*. How, then, can he conclude it means generic melody? He has been arbitrary and made *his own dictionary with his own definitions*. He is like the man who said that baptism is a generic term for the application of water; therefore, it did not make any difference whether you applied it by sprinkling, pouring or immersion. If a psalm must be a musical composition rhythmically played by an instrument, we are commanded to play in Ephesians 5:19 when we are told to *sing psalms*. If the instrument inheres in *psallo*, we are again commanded to use the instrument. To jump to the conclusion that it means generic melody is to draw a conclusion which is not justified by *his own* interpretation of the evidence.

Second, if *psallo* is generic, this does not prove that the instrument is included in a specific context. A generic term has a definite meaning in a specific context. The issue would still be: What is its use in the New Testament? Ephesians 5:19 shows it is an activity of man's heart, and mental activity is involved in 1 Corinthians 14:15.

Third, even if *psallo* is generic, Thurman himself accepts

⁸⁷William Thurman, 23 July 1957, to J. D. Bales.

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the position that "when either (*zamar* or *psallein*) means play there is a direct evidence of such in the form of the instruments named or some contextual evidence which is positive."⁸⁸ Where is the naming of the instrument or the context in the New Testament which shows that *psallo* means to play a literal instrument? The evidence is against the idea of a literal instrument.

Fourth, if it is generic melody, are there any places in the New Testament where those who so argue believe that it refers just to vocalization? If so, on what do they base their conclusion?

Fifth, if to sing psalms we must play the instrument— according to the argument made from Old Testament psalms—and if *psallo* means to pluck some sort of instrument, *psallo* cannot mean generic melody. Paul had told them to speak (*lalountes*) in psalms, he told them to sing and to *make melody*. Singing and speaking make it clear that instrumentation is not involved in these acts. If *psallo* must be something different, it cannot be generic melody which would include vocalization (which Paul had already mentioned twice in saying speak and sing) and instrumentation. Furthermore, there are those who argue that singing is also generic and that one also sings by playing a harp. Then some of the same people say that Paul must mean different things by these terms and that psalms must be different from songs in that psalms necessitate the instrument, or Paul is "guilty" of tautology. But their construction of this passage makes for greater tautology than the other.

Sixth, it may well be that singing and making melody in the heart do not refer to two separate acts, but are parallel or explanatory of each other. Oftentimes in the Old Testament the repetition of the idea, or parallelism, is found, and those who use the instrument often appeal to the Old

⁸⁸Roberts, "*Psallo* (6)," *Firm Foundation*, 4 August 1959, p. 484.

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Testament. "I will *sing*, yea, I will *sing praises* unto Jehovah" (Ps. 27:6).

If Paul is distinguishing between singing and making melody and *psallo* means to pluck an instrument, *psallo* cannot be generic melody. One must either conclude that Paul here makes the instrument mandatory, or that *psallo* has reference to *psalming* psalms, or that Paul is being redundant for emphasis, or that *psallo* is used figuratively to pluck the strings of the heart.

Furthermore, Paul spoke of something they were to do and not of something someone was to do for them by playing on an instrument while they sang. The ones who were to speak and to sing were the same ones who were to make melody.

Seventh, Thurman cannot argue that *psallo* means to play an instrument and at the same time maintain that it is generic or the general term for music both vocal and instrumental. If the presence of vocalization has to be determined by the context, it follows that *psallo* is specific, not generic.⁸⁹

Eighth, if *psallo* were generic melody, it could not have been used to translate *shir*, which means to sing, or *zamar*, which means to sing, unless the context proves otherwise.⁹⁰

Ninth, in some cases outside the Bible, it is used in contrast with playing. Herodotus (1.555) had this to say:

Command them to teach their sons lyre playing (*kitharizein*), and singing (*psallein*), and dancing, and huckstering. Here *psallo* certainly seems to be used in contrast to playing on an instrument. Other examples available generally are given in Moulton

⁸⁹Roberts, "*Psallo* (4)," *Firm Foundation*, 9 June 1959, p. 356.

⁹⁰*Ibid.*

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and Milligan's *Vocabulary of the Greek Testament* under *psallo*.⁹²

Tenth,

The position is refuted by the complete dropping of instrumental connotations of the root in early ecclesiastical, Byzantine, and modern Greek. It has already been pointed out that the word means only sing in this climate. Sophocles in his great Byzantine Greek Lexicon does not even include the meaning to play as any longer representing the "proper" (root) idea. In modern Greek the process is complete and the word *psallo* means "sing."⁹²

Eleventh, "The position is refuted by the complete lack of any contextual evidence of historical reference to an instrument in the New Testament (such as accompany the word in the Old Testament when it is used in its proper or etymological sense)."⁹³

Twelfth, it is also contrary to the fact that the writers and commentators in the early church opposed the instrument.⁹⁴

Thirteenth, Thurman thought that the development of the word *psallo* would pass through various stages to generic melody. He does not prove this to be the case. As J. W. Roberts pointed out, the evidence shows that it started out as a word which had no relationship to music, and then it came to mean to play on a harp. "The playing on the harp or other musical instruments was often accompanied by singing. From this developed the figurative use of 'playing' (equaling 'singing') as the tune arose

⁹¹Roberts, "*Psallo* (4)," *Firm Foundation*, 9 June 1959, p. 356.

⁹²Ibid.

⁹³Ibid.

⁹⁴Ibid.

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from the heart and voice rather than from a lyre."⁹⁵ Finally it came to mean sing.

Fourteenth, Thurman also argued that with the heart in Ephesians 5:19 meant heartily, or enthusiastically, which means that Paul said: "Singing and making melody [generally, with or without the instrument? J. D. B.] heartily unto the Lord." Thurman thought it was entirely out of place to speak of "striking the strings of your heart." But, as Roberts observed, "Why should it appear grotesque that figurative use based upon the idea should be found while the then more frequent absolute 'sing' was in vogue?"⁹⁶ In a later section we shall discuss Thurman's idea of "heartily."

Fifteenth, if Paul wanted a word for generic music, the Greeks had a word or words for it. Some think that *symphonia* may be used in Luke 15:25 to refer to music in general. W. S. Smith in *Musical Aspects of the New Testament* said that the word was difficult, but that it may refer to a number of instruments being played together.⁹⁷

Dr. William M. Green wrote:

There are several Greek words for "music" in general, the most general being *mousike*. Its first meaning is "any art presided over by the Muses, especially poetry sung to music." *Harmonia*, when used of music means "methods of stringing, musical scale," and, in general, "music; a special type of music," hence used in the plural for "kinds of music." The word *melos*, a common Bible word for "limb, member" is also used of "music to which a song is set, a tune." The word in Luke 15:25 is *symphonia*, which means "a harmony, a concord of two or more voices or instruments." In Rev. 18:22 the word *mousikoi*, a plural, is used for "musicians" (RV "minstrels").⁹⁸

⁹⁵Roberts, "*Psallo* (5)," *Firm Foundation*, 7 July 1959, p. 420.

⁹⁶Ibid.

⁹⁷Smith, *Musical Aspects*, pp. 95-98.

⁹⁸William M. Green, 26 December 1962, to J. D. Bales.

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Symphonia, according to Liddell-Scott, can mean harmony of any kind, such as between several people, but may mean in Luke 15:25 only vocal music. Liddell-Scott gives as one meaning the "harmonious union of many voices, sounds, concert."⁹⁹

Sixteenth, the translations do not bear out Thurman's assertion that *psallo* is generic melody. Even in the rare cases where translators have introduced the instrument, they use *psallo* to mean a specific melody—instrumental. The Revised Standard Version with which Thurman is well pleased on Ephesians 5:19, translates *psallein* as "making melody," but without any indication that it is generic melody. How does the RSV translate *psallo* when the context is different from Ephesians 5:19? "Let him sing praise" (Jas. 5:13). They translated it "sing" in both places in 1 Corinthians 14:15 and in Romans 15:9. Why did they miss such fine opportunities to translate it as generic melody if this is what it means?

Why have translators translated *psallo* as "making melody" in Ephesians 5:19 and yet so consistently translated it "sing" elsewhere in the New Testament? It may be that at least some did so because of the context in Ephesians 5:19 which indicated that something more than speaking was done and that "with the heart" was involved.

William S. Smith, in speaking of the five cases where the verb *psallo* is used in the New Testament, wrote: "In four of the five cases the verb may be translated simply 'singing,' 'sing praise.' (Cf. RSV) It is the presence of *ado* in Ephesians 5:19 that favors another translation for *psallo* there, merely to avoid redundancy...."¹⁰⁰

Surely if *psallo* meant generic melody in the New Testament the translators would not have hesitated to so translate it whenever they met with the word, especially when

⁹⁹Liddell and Scott, *Greek-English Lexicon*, p. 1540.

¹⁰⁰Smith, *Musical Aspects*, p. 60.

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no context demanded that it be translated otherwise. And yet, they translated it "sing."

Seventeenth, so far as I have been able to learn, the lexicons and commentaries do not define *psallo* as generic melody.

Eighteenth, how would they reply to the contention that baptism is a generic term for "the application of water in any form"?¹⁰¹ Therefore, one can sprinkle, pour or immerse. Would they not show that this is not the meaning of the word and that it does not fit the New Testament context?

The way Thurman turned *psallein* into generic melody, so that both vocal and instrumental music are authorized, one could turn circumcision into a generic term covering both physical and spiritual circumcision and authorize both of them for Christians. *First*, the New Testament uses the word *circumcision* to refer to physical circumcision (Acts 16:3). *Second*, Paul used the word to refer to spiritual circumcision, that is, the cutting off of the body of the sins of the flesh (Col. 2:11). Stephen used circumcision in a spiritual sense (Acts 7:51). *Third*, Paul said we are the circumcision, and in this very context referred to spiritual circumcision (Phil. 3:3, 5). If Thurman says that Paul did not have confidence in physical circumcision, we could reply that on his own argument it could be viewed not as a part of justification, but as something which Christians could do as a religious ceremony. *Fourth*, using Thurman's arguments one could say that spiritual circumcision does not exclude physical circumcision. Thurman could parallel the words *circumcision* and *serenade*—which he used as parallel to *psallo*—and say that circumcision is also a generic term which includes both physical and spiritual circumcision and that the word therefore authorizes both for Christians.

¹⁰¹R. C. H. Lenski, *The Interpretation of St. Matthew's Gospel* (Minneapolis, Minn.: Augsburg Publishing Co., 1964), pp. 1173-74.

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The fact that circumcision is used in a literal and figurative sense does not mean that it is a generic term. *Psallein* can be used with reference to the physical plucking of a stringed instrument, it can be used with reference to the use of the vocal chords in singing, and it can be used figuratively of the heart, but this does not mean that it is a generic term.

The word *sacrifice* is used in the New Testament to refer to the Old Testament sacrifices, to the sacrifice of Christ, to the sacrifice of praise (the fruit of lips, Heb. 13:15) and to the other sacrifices which we are to make such as our contributions, doing good, etc. (Rom. 12:1, 2; Phil. 4:18; Heb. 9:23, 27; 10:11, 12; 13:16). Shall we conclude that although we are to offer spiritual sacrifices (1 Pet. 2:5), this does not exclude Old Testament sacrifices for sacrifice is a generic term including all manner of sacrifices?

The word *temple* is used in the New Testament to refer to the physical temple in Jerusalem, to the church as a spiritual temple and to our bodies as the temple of the Spirit (Acts 3:8; Eph. 2:20-23; 1 Cor. 6:19, 20). Shall we conclude that temple is a generic term and that the Old Testament temple and the church are both authorized for Christians?

The Old Testament priests are called priests in the New Testament, and Christians are called a royal priesthood (Heb. 9:6; 1 Pet. 2:9). Therefore, the word priest is a generic term, and Christians can approach God through the Levitical priesthood, as well as through Christ, and offer physical sacrifices in the physical temple. All this follows on Thurman's logic which makes *psallein* generic melody.

Nineteenth, if Thurman is determined to find a generic term, it would be more logical for him to maintain that *psallo* is a generic term for pluck or twang. What is twanged—whether a carpenter's string, a stringed instrument or figuratively the heart or the vocal chords (in

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singing)—would be determined by the context. Would he maintain that everywhere *psallo* occurred that all plucking is included, or is not excluded, so one is authorized to do any and all kinds of plucking in Ephesians 5:19? If so, one could pluck his hair, a bowstring, a carpenter's line, all manner of stringed instruments, the vocal chords and the heart.

EPHESIANS 5:19 AND TITUS 3 PARALLEL?

Thurman argued that in Suetonius' *Lives of the Twelve Caesars*, a passage from the life of Titus (Titus 3) is parallel to Ephesians 5:19. What are some translations of Titus 3? *First*, "The Emperor was not unmusical, who sang and played on the cithara pleasantly and skillfully."¹⁰² *Second*, "Nor was he unacquainted with music, but could both sing and play upon the harp sweetly and scientifically."¹⁰³

The instrument required in this context by the word *psalleret* is the harp or any stringed instrument that was plucked by hand. Thurman himself did not translate *psalleret* as generic melody in Titus 3, but as *played*. But he does not so translate *psallontes* in Ephesians 5:19, so he cannot be consistent and believe they are parallel. Thurman wanted to know what I "would do with the Vulgate version which is exactly parallel to the quotation from Suetonius...." What will he do with it? It rules out his contention that *psallo* is generic melody, and he would have to translate Ephesians 5:19 as "singing and playing." If he does think they are parallel, the instrument is commanded, but the one named in Titus 3 is the *harp*, while the one named in Ephesians 5:19 is the *heart*. He must conclude that *psallo* is not generic and that the instr-

¹⁰²Payne, *Instrumental Music*, p. 133

¹⁰³G. Suetonius Tranquillus, *The Lives of the Twelve Caesars* by G. Suetonius Tranquillus, trans Alexander Thomson (London, G. Bell & Sons, 1911), p. 466

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ment is commanded, or he must believe it is done with the heart.

A generic term for music (*musicae*) is used in Titus 3. "Nor was he unacquainted with *music*...." Since the context concerns music in general—that is, both vocal and instrumental—we are not surprised when it says that he "could *both* sing and play."

Furthermore, elsewhere in this book by Suetonius references are made to instrumental music. "Playing the flute."¹⁰⁴ Nero was "instructed in music."¹⁰⁵ He "sent for Terpnus, a performer upon the harp" (*citharoedum*). This can mean a cithara, cithern or guitar. Forester's footnote says: "*Cithareodus*: the word signifies a vocalist, who with his singing gave an accompaniment on the harp."¹⁰⁶ Nero "began by degrees to practice upon the instrument himself."¹⁰⁷ He was listed with the musicians and had a harp.¹⁰⁸

The Latin in Titus 3 does not have the word *harp*, but the context is speaking of music in general and that he sang and played skillfully.

Where in New Testament worship do we find instructions to play on the harp? The New Testament writers knew the word for harpers, flute-players, minstrels and trumpeters, but they did not use them in connection with New Testament worship (1 Cor. 14:7; Rev. 5:8; 14:2; 15:2; 18:22).

***PSALLO* IN THE LEXICONS**

An extensive study of, with quotations from, the Lexicons is found in M. C. Kurfees' *Instrumental Music in the Worship*. O. E. Payne in *Instrumental Music Is Scriptural* makes extensive use of the lexicons. They are also dis-

¹⁰⁴Suetonius, *Twelve Caesars*, p. 220.

¹⁰⁵ *Ibid.*, p. 319.

¹⁰⁶ *Ibid.*, p. 350.

¹⁰⁷ *Ibid.*

¹⁰⁸ *Ibid.*, p. 351.

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cussed in Kurfees' *Review of O. E. Payne's Book on "Psallo."* Kurfees dealt with seventeen lexicons.¹⁰⁹ Tom Burgess, in his *Documents on Instrumental Music*, dealt with eight lexicons. Of the ones used by Kurfees, Burgess used J. H. Thayer, Liddell-Scott, Edward Robinson and John Parkhurst. These are but four of Kurfees' list of seventeen. Three of those defined baptism as pour—Liddell-Scott, Parkhurst and Robinson. However, Liddell-Scott omitted this definition after their first edition.¹¹⁰ Burgess, with the exception of his citation of Thayer, omits Bagster, Greenfield, Sophocles and Green, who maintain that in the New Testament *psallo* means to sing and *psalmos* was simply a sacred song.¹¹¹

M. C. Kurfees cited seventeen lexicons and showed that originally *psallo* meant to touch, but what was touched did not inhere in *psallo*. It was used with reference to plucking the hair, twanging the bowstring, twitching a carpenter's line, to touch the chords of a musical instrument and to sing or touch the chords of the human heart.¹¹² It would be too much to expect that any one lexicographer would be equally well versed in the meaning of every word he considers. Some he may have studied but little. Some of the lexicons said *psallo* meant to sing to the accompaniment of a harp, others said with or without instrumental accompaniment, and others said that in the New Testament it simply meant to sing. Kurfees called attention to the fact that the authorities show that when and where a word is used has much to do with its meaning and that the Greek language had passed through different periods of development.¹¹³ Kurfees cited some lexicons

¹⁰⁹Kurfees, *Instrumental Music*, p. 14.

¹¹⁰*Ibid.*, pp. 68-69.

¹¹¹See J. W. Roberts, "A Review of Documents on Instrumental Music' (4)," *Firm Foundation*, 2 December 1969, p. 759.

¹¹²Kurfees, *Instrumental Music*, p. 16.

¹¹³*Ibid.*, pp. 22-23.

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and "church fathers" which showed that in the New Testament it meant to sing. In the fifth century, Theodoret said on Ephesians 5:19: "For not only does he make melody (*psallei*) in his heart who moves his tongue, but he who excites his mind to the understanding of the things said."¹¹⁴ Even those lexicons which brought in the instrument, agreed that *psallo* had come to mean to sing.

"PLAY," "SINGING TO ACCOMPANIMENT," "SING"

In the Old Testament the Hebrew words *nagan* and *zamar* mean to "play" or to "sing to accompaniment." The word used often for sing is *shir*. *Zamar* seems to have had the original meaning of "pluck," although three times it refers to pruning a vine (Lev. 25:3, 4; Is. 5:6), while forty-six times it means to pluck in a musical sense.

Of these, six clearly mean to play on an instrument or, as Gesenius says, "To sing so accompanied"... In each of these cases the instrument is clearly named in the context in the original and the LXX. The remaining forty instances no instrument follows the verb, though the person or thing honored in the song is named... in the majority of these forty instances the verb is used in parallelism with the verb *shir* which never means play (Judges 5:3; Ps. 101 (2):1) or with *halal*, celebrate, praise (146(147):2)... The verb *nagan* is used sixteen times in the Hebrew O. T. always with the meaning of "play."¹¹⁵

Psallo is often used in the LXX to translate *zamar* and less frequently translate *nagan*.¹¹⁶ However, one of the

¹¹⁴Ibid., p. 51; Theodoret, *Commentary on Ephesians*, London Edition, 1870.

¹¹⁵Roberson, "*Psallo* (Part I)," pp. 59-60.

¹¹⁶J. Carroll Stark and Joe S. Warlick, *A Debate* (Nashville, Tenn.: McQuiddy Printing Co., 1910), p. 98.

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meanings given in the dictionaries and lexicons for *zamar* is sing. Its root idea is "to hum" or "to murmur."

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Liddell-Scott, which deals with classical Greek, defined it as

... to touch sharply, to pluck, pull, twitch... to pluck the hair... the bow string... to twang it... to send a shaft twanging from the bow... a carpenter's red line, which it *twitched* and then suddenly let go, so as to leave a mark,... to play a stringed instrument *with the fingers*, and not with the plectron... later, *losing to a harp*, LXX... Eph. 5:19... 1 Cor. 14:15... in Pass., of the instrument, to *be struck or played*... but also of persons, to *be played to on the harp*...¹¹⁷

As we have already shown, they did not rightly evaluate the New Testament context.

OTHER LEXICONS

Burgess also dealt with four lexicons which were published after Kurfees' book. These are Arndt and Gingrich, Abbott-Smith, Moulton and Milligan, and Alexander Souter. First, Arndt and Gingrich define *psallo* as "in our lit., in accordance with OT usage, *sing (to the accompaniment of a harp)*, sing praise... *sing praise in spiritual ecstasy and in full possession of one's mental faculties* 1 Cor. 14:15. Abs. *Sing praise* Ja. 5:13."¹¹⁸ They departed from Bauer who defined it as "to extol by singing praises, to sing praises."¹¹⁹ In a letter to Bob Haddow, a Xeroxed copy of which Haddow sent to me, on April 13, 1958, Gingrich

¹¹⁷Liddell and Scott, *Greek-English Lexicon*, p. 1752.

¹¹⁸Bauer, *Greek-English Lexicon*, p. 899.

¹¹⁹J. P. Sanders and Russel N. Squire, *Church Music* (Los Angeles, Calif. Vermont Avenue church of Christ, n. d.), p. 28.

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said that *psallo* and *psalmos* "certainly *can* indicate that instrumental music was used to accompany the song, though they do not require the idea of such accompaniment."¹²⁰ He also stated that the phrase "to the accompaniment of a harp" was not in Bauer, but they added it. In a letter to me, Gingrich said that the instrument did not inhere in *psallo*.

When Dr. Arndt died, Dr. Frederick W. Danker was asked to help revise the Lexicon under Gingrich's direction. Hugo McCord wrote Dr. Danker on September 28, 1962, and on October 2, 1962, Danker said:

I see by comparison with Bauer's first edition that the editors of A. G. have incorporated the obvious Old Testament meaning into the metaphorical usage of the New Testament. Bauer did not make this mistake, and we will be sure to correct it in the revision. I doubt whether the archaeologists can establish the use of the harp in early Christian services.¹²¹

When the new edition appeared and the phrase was left in, Bruce R. Curd wrote the University of Chicago Press. They said: "Professor Gingrich feels that the comment makes valuable contributory information and he prefers to leave this expression in."¹²²

In other words, Gingrich admitted that the harp no more inheres in *psallo* than it does in the English word *sing*. Furthermore, the phrase, which was in parenthesis, was not included in their translation of *psallo* in James 5:13.

¹²⁰F. W. Gingrich, 13 April 1958, to Bob Haddow Quoted in an article by Haddow in *The Gospel Guardian*, p. 646

¹²¹Hugo McCord, "A Disappointment," *Gospel Advocate*, 20 August 1964, p. 539 See McCord, "Arndt-Ginrich To Be Corrected," *Gospel Advocate*, 1 November 1962 I have copies of Danker's letter of 2 October 1962, and of the letter by Bruce R. Curd of 20 May 1964, containing the statement about Professor Gingrich's feelings

¹²²Ibid

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Gingrich told J. W. Roberts in a conversation in St. Louis that the insertion was his private opinion.¹²³ George P. Estes said:

I was personally acquainted with the late Dr. Arndt. He made frequent trips to Chicago to confer with Gingrich. Since the Lexicon made use of the papyri and so-called church Fathers, I was invited by him to help check the material and work with them. I declined this task due to the heavy schedule at that time. Dr. Arndt told me personally that the work in many ways fell short of Bauer's lexicon. With that I agree. In Bauer's work are the following words about *psallo*: "*lobsingend preisen lobsingen.*" (*to extol by singing praises, to sing praises.*)¹²⁴

The letter which Burgess received from Gingrich did not prove that the instrument inheres in *psallo*. He said:

It is true that by N. T. times the emphasis had shifted to "sing," with or without instrumental accompaniment.... In our translation of Bauer's lexicon, Dr. Arndt and I gave the meaning as "sing" (to the accompaniment of a harp); meaning that the singing could be with or without accompaniment. It seems to me that you cannot exclude the possibility of accompaniment in the New Testament passages, since *psallo* still means "play on the harp" in Lucian, who wrote in the second century A. D."¹²⁵

That in some contexts *psallo* can mean play a harp does not prove that this is the meaning in the New Testament.

¹²³McCord, "Arndt Gingrich," p. 688 Reprinted in the *Gospel Advocate*, 11 December 1969, p. 794

¹²⁴George P. Estes, "A Review of Bob Haddow's Pamphlet on Instrumental Music," *The Preceptor*, July 1958, p. 5 Also quoted by Donald P. Ames, "Instrumental Music Can Be Justified," *The Gospel Guardian*, 25 February 1960, p. 644 His reply to an article of the same name by Bob Haddow

¹²⁵Burgess, *Documents*, pp. 45-46

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Second, Burgess quoted Alexander Souter who says that *psallo* meant, "I play on the harp (or other stringed instrument)." *Psalmos* he defined as "a psalm, that is a song of praise, etc., to God, with an accompaniment on the harp."¹²⁶ If he accepts Souter, he must exclude singing from *psallo* and must play on a harp, and a psalm must be sung to instrumental accompaniment. However, we have already shown that even Burgess does not stay with such a definition and say that the use of the instrument is mandatory.¹²⁷

Third, Moulton and Milligan defined *psallo* as "properly 'play on a harp,' but in the NT, as in Jas. 5:13 'sing a hymn' ..." ¹²⁸ Burgess does not play on a harp; so in practice he rejects this meaning. The "but" shows that the use in the New Testament is in contrast with that in the Old. Instead of play on a harp it is sing a hymn. Burgess argued that since on *psalmos* they said it meant a sacred song sung to musical accompaniment, that the definition of *psallo* did not mean sing only, but that if "sing is taken in the general sense of singing 'accompanied or unaccompanied,' then there is no contradiction and no misunderstanding and confusion."¹²⁹ However, we ask: (1) Where is the information that shows that in addition to the singing there was instrumental accompaniment? (2) The instrument cannot inhere in *psallo*, as some maintain, or it could not refer to unaccompanied singing. Dunning said, about the material in Payne's book, "All this material was absolutely of one mind: *psallo* means *play the harp!* (You can sing along if you wish.)" ¹³⁰ (3) If sing means with or without instrumen-

¹²⁸Alexander Souter, *A Pocket Lexicon to the Greek New Testament* (Oxford, England: Clarendon Press, 1916), p. 286; and Burgess, *Documents*, p. 46.

¹²⁷Burgess, *Documents*, pp. 117-18.

¹²⁸*Ibid.*, p. 42.

¹²⁹*Ibid.*, p. 43.

¹³⁰Dunning, "Schism," p. 6.

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tal accompaniment, how can one just sing a psalm, if Dunning is right when he said, "Psalm is an instrumental performance which may be—but does not absolutely require that it be—accompanied by the voice"?¹³¹ If this is so, one could not just sing a psalm, but he would also have to play one. This is the way Dunning distinguishes between a psalm and a hymn, that is, the psalm must be an instrumental performance. He viewed a hymn as "in general terms any song of praise to God," and said that psalms, hymns and spiritual songs must be distinguished from one another. Burgess pointed out that G. Abbott-Smith "at the end of his definition of *psalmos* he says, 'SYN.: v. s. hymnos' ..." ¹³² How could they be synonymous if *psalmos*, as Dunning maintains, is an instrumental performance basically—and this distinguishes it from *hymnos*—or if Abbott-Smith is right in saying that *psalmos* is "that which is sung to a musical accompaniment"?¹³³

Fourth, Burgess quoted G. Abbott-Smith that *psallo* "in NT, to sing a hymn, sing praises: Jas. 5:13; c. dat. pers. Rom. 15:1 LXX, Eph. 5:19; dat. instr., 1 Cor. 14:15."¹³⁴ *Psalmos* was defined by Abbott-Smith as "a sacred song sung to a musical accompaniment, a psalm. (LXX)"¹³⁵ On Burgess' effort to make *psallo* mean both accompanied and unaccompanied singing, see comments on Moulton and Milligan.

Fifth, another lexicon, which Burgess did not mention, is G. W. H. Lampe's *A Patristic Greek Lexicon*. He defined *psallo* as "sing with musical accompaniment" and *psalmos* as "a song sung to the harp, psalm."¹³⁶ However, instr-

¹³¹Dunning, "Schism," p. 4.

¹³²Burgess, *Documents*, p. 43.

¹³³*Ibid.*

¹³⁴*Ibid.*, p. 42.

¹³⁵*Ibid.*

¹³⁶G. W. H. Lampe, *A Patristic Greek Lexicon* (Oxford, England: Clarendon Press, 1961), 1539-40.

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mentalists do not stay with the definition of either word, for they think one can sing with or without and sing a psalm with or without; but Dunning's position binds him to maintain that a psalm must be played. Dr. William M. Green said:

The interest of the reader is at once aroused to see how far the passages cited will support these definitions. Clement of Alexandria is quoted twice with reference to banquets with lyre and song. The remaining passages, thirty-six in number, lack any clear allusion to instruments. A number of them more or less clearly imply their absence: Basil on Psalm 29 (30): "One does not sing praise (*psallei*) to the Lord merely by speaking with his mouth the words of the psalm, but by bringing forth the psalmody from a pure heart."... The martyrs, Eusebius tells us (History 8, 9, 5), after the sentence of death "sang (*psallein*) and sent up hymns and thanksgivings to the God of the universe to their very last breath." One does not imagine that their executioners provided harps to accompany their song!

The definition of *psalmos* as "a song sung to the harp" is supported by quotations from Basil on Psalm 29 and Gregory of Nyssa on Psalm 3. These writers, and others, offer a kind of standard definition, based on the use of the word in classical Greek and in the Septuagint. (... Note the nearly identical wording of the definition in Basil and Cyril of Alexandria.) Surely Lampe does not mean by his definition that the use of the harp is implied in all the passages he quotes from patristic writers, or even in most of them. His basic definition is therefore misleading. In Byzantine and modern Greek *psallo* means exclusively "to sing, chant," and *psalmos* is "a psalm"... The quotations given in Lampe's lexicon suggest that the Byzantine

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usage was already well established in the patristic period.¹³⁷

In the discussion of history and the church fathers we have shown that they did not believe that *sing* and *psalm* include the instrument.

LEXICONS AGAINST

There are lexicons which do not include the instrument in *psallo* or *psalmos*. *First*, Bagster "in N. T. to *sing praises*, Rom. 15:9; 1 Cor. 14:15; Eph. 5:19; Jas. 5:13."¹³⁸

Psalmos was defined as "a sacred song, a psalm" in the New Testament.¹³⁹

Second, Burgess also quoted J. H. Moulton and G. M. Milligan. They say, "... but in the NT, as in Jas. 5:13, 'singing a hymn'..."¹⁴⁰ However, they did give their judgment that *psalmos* meant to sing to a harp and cited a secular source where the editor thought that *psalmos* was distinguished from *kitherismos* (cithering) in that a plectron was used in the latter and the finger with reference to *psalmos*. As J. W. Roberts said, "This is merely the editor's explanation of the passage; there is nothing in the context of the passage to prove he is right, or that *psalmos* meant a song sung to a harp."¹⁴¹ They did not claim this was its meaning in the New Testament, and their definition of *psallo* for the New Testament was to "sing a hymn."

¹³⁷William M. Green, "Concern for the Pattern," *The Restoration Quarterly* 10 (1967):116-18.

¹³⁸Samuel Bagster, *The Analytical Greek Lexicon* (London: Samuel Bagster & Sons, n. d.), p. 441.

¹³⁹Ibid.

¹⁴⁰J. H. Moulton and G. M. Milligan, *The Vocabulary of the Greek New Testament* (London: Hodder & Stroughton, 1930; Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1959), p. 697; and Burgess, *Documents*, p. 42.

¹⁴¹Roberts, "A Review (4)," p. 759.

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Third, G. Abbott-Smith says, "... in the NT, *to sing a hymn, sing praises*; Jas. 5:13...."¹⁴²

Fourth, E. A. Sophocles wrote, "... *psallo*, to chant, sing religious hymns."¹⁴³ He dealt with the New Testament period and does not include the instrument.

Fifth, Burgess also cited Thayer. Thayer said:

... in the NT *to sing a hymn, to celebrate the praises of God in song*, Jas. 5:13... Eph. 5:19... Rom. 15:9... *ode* is the general word for a song, whether praise to God, "I will sing God's praises praise to God, *ode* is the general word for a song, whether indeed with my whole soul stirred and borne away by the Holy Spirit, but I will also follow my reason as my guide, so that what I sing may be understood alike by myself and the listeners," 1 Cor. 14:15.¹⁴⁴

Burgess maintains that these are the words of Grimm whose lexicon Thayer translated into English, and Thayer puts his personal comments in brackets. However, Thayer did this only when disagreeing with or supplementing Grimm. He did add in brackets (R. V., *sing praise*). "So Thayer, as well as the English Revised translators, must have agreed with Grimm."¹⁴⁵

Burgess said Grimm did not limit the New Testament definition "to the touching of the chords of the human heart." In fact, he did not mention it.¹⁴⁶ However, what he does mention is the New Testament definition of *psallo* which he shows meant to "celebrate the praises of God in song, Jas. 5:13." On Ephesians 5:19 he said "making melody," and in 1 Corinthians 14:15 he makes clear that singing is that which was done.

¹⁴²G. Abbott-Smith, *A Manual Greek Lexicon of the New Testament*, 3rd ed. (New York: Charles Scribner's Sons, 1956), p. 487.

¹⁴³Sophocles, *Greek Lexicon*, p. 1178.

¹⁴⁴Wilke and Grimm, *Greek-English Lexicon*, Thayer, p. 675.

¹⁴⁵Roberts, "Review (4)."

¹⁴⁶Burgess, *Documents*, pp. 27-28.

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Burgess maintains that Thayer's own position is revealed in the concluding part of the discussion of *hymnos*.¹⁴⁷ There Thayer says that psalm was ["a song which took its general character from the O. T. 'Psalms' (although not restricted to them, see 1 Cor. xiv. 15, 26), the latter a song of praise."] He then quoted Lightfoot who said the "leading idea" of psalm "is a musical accompaniment." The leading, or root, idea in the Old Testament was that of a song sung to musical accompaniment. We know because such accompaniment was specifically designated. However, this does not mean that it has this meaning in the New Testament, for Thayer himself said it was not restricted to Old Testament psalms and cited 1 Corinthians 14:15, 26. As we have already shown, Grimm—and Thayer was in agreement with him—did not translate this to mean instrumental accompaniment, but to sing. As Roberts suggested, if Thayer thought otherwise, the evidence indicates that he was wrong.¹⁴⁸

In his Preface to his translation and enlarged edition of Grimm's lexicon, Thayer said:

Again: the frequent reference, in the discussion of synonymous terms, to the distinctions holding in classical usage (as they are laid down by Schmidt in his voluminous work) must not be regarded as designed to modify the definitions given in the several articles. On the contrary, the exposition of classical usage is often intended merely to serve as a standard of comparison by which the direction and degree of a word's change in meaning can be measured. When so employed, the information given will often start suggestions alike interesting and instructive. The nature and use of the New Testament writings

¹⁴⁷Wilke and Grimm, *Greek-English Lexicon*, Thayer, pp. 637, 675.

¹⁴⁸For what Burgess says about Thayer and Lightfoot, see *Documents*, pp. 28-32.

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require that the lexicographer should not be hampered by too rigid adherence to the rules of scientific lexicography. A student often wants to know not so much the inherent meaning of a word as the particular sense it bears in a given context or discussion: — or, to state the same truth from another point of view, the lexicographer often cannot assign a particular New Testament reference to one or another of the acknowledged significations of a word without indicating his exposition of the passage in which the reference occurs. In such a case he is compelled to assume, at least to some extent, the functions of the exegete, although he can and should refrain from rehearsing the general arguments which support the interpretation adopted, as well as from arraying the objections to opposing interpretations.¹⁴⁹

The definition, then, for *psallo* is "in the N. T. to *sing a hymn, to celebrate the praises of God in song*, Jas. 5:13 (R. V. sing praise)..."¹⁵⁰

On *psalmos* we read:

... a *striking, twanging...* spec, a *striking of the chords* of a musical instrument... hence, a *pious song, a psalm...* Eph. 5:19; Col. iii. 16; the phrase *echein psalmon* is used of one who has in his heart to sing or recite a song of a sort, 1 Cor. 14:26...¹⁵¹

In 1 Corinthians 14:15 Grimm translates *psallo* as sing.

After giving Grimm on *psalmos*, at the end we find "(SYN. see *humnos*, fin.)."¹⁵² This is found on page 637 and contains the quotation from Lightfoot and the reference to Trench. However, Thayer had already said that the reference to synonymous terms "must not be regarded as

¹⁴⁹Wilke and Grimm, "*Greek-English Lexicon*, Thayer, Preface, p. xiii.

¹⁵⁰Ibid., p. 675.

¹⁵¹Ibid.

¹⁵²Ibid.

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designed to modify the definitions given in the several articles."¹⁵³ The definition in the discussion on *hymnos* defined it in the Scriptures as a song in praise of God: "A *sacred song, hymn*: plur., Eph. 5:19; Col. 3:16."¹⁵⁴ The discussion of Lightfoot is in brackets and under "Syn." Thayer said such references do not modify the definitions given in the article. And Grimm had already defined *psalmos* as *a pious song, a psalm*, in the New Testament.¹⁵⁵

Lightfoot, as quoted by Thayer, said, "While the leading idea of *psalmos* is a musical accompaniment, and that of *hymnos* praise to God, *ode* is the general word for a song, whether accompanied or unaccompanied, whether of praise or any other subject. Thus it was quite possible for the same song to be at once *psalmos*, *hymnos* and *ode*."¹⁵⁶ Lightfoot refers to the leading, or root, or etymological meaning. We have additional comments on Lightfoot later.

If we have misrepresented Grimm by speaking of Thayer's translation and revision of Grimm as Thayer,¹⁵⁷ has not Burgess misrepresented Bauer by calling the Arndt-Gingrich translation and revision of Bauer by the term Arndt-Gingrich?¹⁵⁸ When Thayer translated and agreed with Grimm and the lexicon is known by his name in the English translation and revision, what is wrong with calling it Thayer?

Sixth, on *psallo* Walter Bauer has

praise by singing—*sing praises to*, with the dative of the person, for whom the song of praise is intended... Eph. 5:19. In this passage a second dative appears *Te kardia humon in your heart, ps. To pneumati* and in contrast to that *ps. To noi singing praises in a state*

¹⁵³Wilke and Grimm, *Greek-English Lexicon*, Thayer, Preface, p. xiii.

¹⁵⁴Ibid., p. 637.

¹⁵⁶Ibid., p. 675.

¹⁵⁶Ibid., p. 637; and Burgess, *Documents*, p. 94.

¹⁵⁷Burgess, *Documents*, p. 27.

¹⁵⁸Ibid., p. 44.

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of ecstasy caused by the Spirit and with a clear mind 1 Cor. 14, 15. Absolute: *letting a sang of praise resound*, Jas. 5:13.¹⁵⁹

Seventh, Gerhard Kittel, in *Theologische Worterbuch zum Neuen Testament*, VIII, has an article by Gerhard Belling on *hymnos, hymneo, psallo* and *psalmos*. It "sets forth their usage in non-biblical Greek, in the Old Testament, in the New Testament and in the early church." Although *psallo* was used in the Old Testament in contexts which clearly refer to playing an instrument,

... in the New Testament it seems rather to have the secondary meaning of "singing." This usage is confirmed both in the Qumran documents and in the pseudepigraphical *Psalms of Solomon*. The mention of harps in Revelation does not, in Delling's opinion, imply their use in the early church. The context of *psallo* in Romans 15:9, 1 Cor. 14:15, and Jas. 5:13 argues against the retention of the meaning "play an instrument."¹⁶⁰

Concerning a reference to the lyre and flutes in a Qumran hymn, it is said that "the instruments are clearly to be understood metaphorically (see Wernberg-Moller, *The Manual of Discipline*, 1957, 144, note 27)."¹⁶¹ The next paragraph is from the English edition.

Gerhard Friedrich succeeded Kittel as editor of the *Theological Dictionary of the New Testament*. Volume VIII has an article by Gerhard Delling on *hymnos, hymneo, psallo* and *psalmos*. It deals with their usage in the Old Testament, the New Testament, non-biblical Greek and in the early church. *Of psallo*, Delling said: 'The literal sense

¹⁶⁹Walter Bauer, *Griechisch-Deutscher Woerterbuch* (Berlin, Germany Verlag Alfred Topelmann, 1952), p. 1618. Translated for me by a native German with a doctorate in German.

¹⁶⁰Green, pp. 1, 3.

¹⁶¹*Ibid.*, p. 3.

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'by or with the playing of strings,' still found in the LXX, is now employed figuratively."¹⁶² Of Ephesians 5:19 he said that it had reference to the "engagement of the heart" and not to a "silent song."¹⁶³ Concerning references to instruments in a Qumran hymn (of the Dead Sea Scrolls), they were viewed as probably figurative.¹⁶⁴ Concerning the harps in the book of Revelation, Belling said they "need not mean that such instruments might sometimes accompany the singing at primitive Christian worship."¹⁶⁵

TRANSLATIONS

The translations are against the idea that instrumental music inheres in *psalmos* or in *psallo*. According to a count made in 1937 by Coleman Overby, *psallo* is translated 238 times in different translations of the New Testament: (a) sing (161 times), (b) praise (28), (c) strike strings (5), (d) psalm (4), (e) praise heartily with words and music (1), (f) make music (5), (g) play (3), (h) play the harp (2), (i) sing and chant (1), (j) dance (1), (k) sing and play (1), (l) sing to the harp (2), (m) chant (1), (n) make melody (23).¹⁶⁶ "The 'praising,' 'psalming,' 'chanting,' were done by singing.... The 'dancing,' 'making melody,' the playing and 'making music' were done with the heart--figurative expressions for singing."¹⁶⁷

The very minute number who translate "sing to the harp" or "play the harp" are individual translators whose translations were seeking to justify instrumental music;

¹⁶²Gerhard Delling, "Hymnos, Hymneo, Psallo and Psalmos," in *Theological Dictionary of the New Testament*, ed. Gerhard Friedrich, trans. and ed. Geoffrey W. Bromiley (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co, 1972), 8:499.

¹⁶³Ibid., 8:498.

¹⁶⁴Ibid, 8:499.

¹⁶⁵Ibid.

¹⁶⁶Coleman Overby, *The Church* (n. p.:1937), pp. 47-48.

¹⁶⁷Ibid.

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but even they do not translate it so as to justify instrumental music in general. They refer to the harp.

Burgess quotes some translators who translated *psallo* as sing as making melody but who said in correspondence that they did not mean to exclude instrumental music. Some referred to the accompaniment in the Old Testament of the psalms by instruments, and others gave their opinion that it did not exclude the instrument. However, these same translators, in their failure to translate baptism (they anglicized it instead of translating it immersion), would maintain that baptism did not exclude pouring or sprinkling. In fact, some of them would likely maintain that it included these. Regardless of what they thought it (*psallo*) did not exclude—and it did not exclude dancing or standing on one's head if other passages authorized these things—the vast majority translated it as singing. Luther A. Weigle, who was chairman of the Revised Standard Version Committee, thought there was no reason to suppose that early Christians did not use musical accompaniment, although in James 5:13 he translated it "sing praise."¹⁶⁸

It has been argued that the fact that one would not know the instrument inheres in *psallo* by reading translations of the word, is no more significant than the fact that the word baptism in the translations does not say immersion. However, the vital difference is that in these translations baptism is not translated, but is anglicized from the Greek word. However, *psallo* is translated and it is translated as "sing."

WHAT TRANSLATIONS DOES BURGESS USE?

First, Burgess quotes Gerrit Verkuyl's Berkeley translation of Ephesians 5:19 as "heartily singing and making your

¹⁶⁸Burgess, *Documents*, pp. 89-90.

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music to the Lord..."¹⁶⁹ This does not say it is instrumental music. Also, as we have shown in the section, "Correspondence," Verkuyl told me he does not believe that *psalmois* or *psallontes* in Ephesians 5:19 require instrumental music; and he doubted "if in Paul's day such musical accompaniments were in vogue" as were found in later centuries. This translation does not sustain Burgess' case.

Second, J. B. Rotherham translated Ephesians 5:19 as "singing and striking the strings with your heart unto the Lord."¹⁷⁰ If one strikes the strings with one's heart it is used figuratively. Burgess said that Rotherham "was one of the British brethren who conscientiously refrained from using musical instruments in worshipping God."¹⁷¹ However, Rotherham maintained that in "more exact usage" *psalm* necessarily implied instrumental accompaniment. When *zimmer* was distinguished from *shir*, he said "the former meant 'to play' and the latter 'to sing.'" He asserted a generic force of *psallo* in Romans 15:9, 1 Corinthians 14:15 and James 5:13, but that psalms, hymns and spiritual songs in Ephesians 5:18, 19 should be "properly distinguished from each other; as in verse 19 also, the companion participles 'singing' and 'playing' should in like manner each receive its restricted or specific sense." The Psalms in the Old Testament, he said, "were ultimately intended to form a liturgy for Temple worship."¹⁷² In view of his position, we do not know why he did not use the instrument.

Third, Burgess appeals to Dean Alford as translating *psallo* as "play." J. W. Roberts said that this is not Alford's translation.

Alford's text is Greek, and he has no English transla-

¹⁶⁹Burgess, *Documents*, p. 82.

¹⁷⁰Ibid.

¹⁷¹Ibid.

¹⁷²Joseph Bryant Rotherham, *Studies in the Psalms* (London: H. R. Allenson, 1911), pp. 21-23.

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tion. Nor do his references to the distinctions between *psalmos*, *human*, and *odes* (He quotes Basil and Gregory of Nyssa) mean that he thinks these apply to the New Testament. Could it be that Burgess never consulted the original? Alford says, (speaking of psalms and hymns), "but the two must evidently here not be confined strictly to their proper meanings." He further goes on to quote with approval the words (again contrary to Burgess) *in your hearts* "cannot, being joined with *human*, (*your*) represent the abstract 'heartily' as Chr., Thdrt, Pelag., etc.; but must be rendered as Bullinger, 'singing within your mind and with the chords of your hearts!'" Thus, if evidence means anything, Alford did think that Paul meant sing only, and he would have agreed that the translation of the R. V. meant what it says.¹⁷³

Alford said the "proper" or etymological meaning of *psalm* was of "sacred songs which were performed with musical accompaniment," but one must not confine the term strictly to its proper meaning here. The singing and playing were done "in your hearts."¹⁷⁴

Fourth, Burgess quoted from Helen Montgomery's *New Testament in Modern English* which translated Ephesians 5:19 as "singing and with all your hearts making music unto the Lord."¹⁷⁵ This does not prove that she had reference to instrumental music. However, although Burgess did not cite it, Helen Barrett Montgomery translated James 5:13 as "let him sing unto his harp." In such a case, only those Christians who could play a harp could follow James' admonition. James obviously knew that a lot of Christians could not play the harp. Furthermore, she does not translate it this way in other New Testament passages: "And sing to thy name" (Rom. 15:9); "I will praise God with

¹⁷³Roberts, "A Review of 'Documents on Instrumental Music' (7)," *Firm Foundation*, 6 January 1960, p. 7

¹⁷⁴Henry Alford, *The Greek Testament*, 4th ed (London Rivington's, 1865), 3-134-35

¹⁷⁵Burgess, *Documents*, p. 83

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my spirit, and I will praise him with my mind, also" (1 Cor. 14:15); "Do not be drunk with wine, in which is riotous living, but drink deep in the spirit, when you talk together; with psalms and hymns and spiritual songs, singing and with all your heart making music unto the Lord—" (Eph. 5:18, 19).

Fifth, William G. Ballantine translates Ephesians 5:19 as "singing and playing the harp heartily to the Lord."¹⁷⁶ This translation by an individual does favor Burgess' position, but is contrary to the overwhelming majority of individual and group translations. Besides, it makes the use of the harp mandatory, and Burgess does not think we have to use it. In fact, he does not use a harp.

Sixth, Burgess appeals to Thayer's quotation from Lightfoot as showing that Thayer, who was Secretary of the New Testament group who translated the American Standard Version of 1901, thought that it included the instrument.¹⁷⁷ However, it is not so translated in the ASV. We have dealt with Thayer elsewhere. J. W. Roberts said: "It is much more likely that both Lightfoot and Thayer in distinguishing the three noun synonyms are outlining the classical and the etymological, the 'leading' idea of these words, not stressing what they really meant in their N. T. context."¹⁷⁸ In fact, we pointed out that Thayer said that the references to the synonyms were not to be taken as changing the meaning given in the articles.¹⁷⁹

Roberts wrote,

In the case of Lightfoot it is most certain that he did not actually hold to a definition of these words in the New Testament which had Bro. Burgess' sharp distinction between them. In the very passages which Thayer quoted from his Commentary on the Epistle

¹⁷⁶Burgess, *Documents*, p. 84

¹⁷⁷Ibid, p. 86

¹⁷⁸Roberts, "Review (7)," p. 7.

¹⁷⁹Wilke and Grimm, *Greek English Lexicon*, Thayer, p. 675

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to the Colossians Lightfoot referred to Trench's distinctions which he proceeded to summarize by saying, "the three words... are so far as they are distinguishable, in Trench N. T. Syn. p. LXXVIII, p. 279. "This may well indicate that Lightfoot even in his day did not think that the rigid distinctions held for the New Testament. Nothing in the lengthy summary of evidence about N. T. musicology which Lightfoot goes on to record mentions the instrument or playing, and there is no indication that Lightfoot would have agreed that the translation "sing" in the Revised necessarily included the instrument.¹⁸⁰

Burgess made a great deal out of Lightfoot's comment as quoted by Thayer.¹⁸¹ However, in his commentary on Colossians 3:16 Lightfoot said:

This external manifestation must be accompanied by the inward emotion. There must be the thanksgiving of the heart, as well as of the lips; comp. Eph. v. 19 *adontes kai psallein en kardia* (probably the correct reading), where *en kardia* "with the heart" brings out the sense more distinctly.¹⁸²

This makes clear that he meant that the heart must accompany the singing and that reference is not made to a mechanical instrument. This is Lightfoot's own explanation of his translation of Colossians 3:16 which says:

Let the inspiring word of Christ dwell in your hearts, enriching you with its boundless wealth and endowing you with all wisdom. Teach and admonish one another with psalms, with hymns of praise, with spiritual songs of all kinds. Only let them be pervaded with grace from heaven. Sing to God in your hearts and not with your lips only.¹⁸³

¹⁸⁰Roberts, "Review (7)," p. 7

¹⁸¹Burgess, *Documents*, pp. 27-32.

¹⁸²J. B. Lightfoot, *Saint Paul's Epistles to the Colossians and to Philemon* (London: MacMillan & Co., 1900), p. 224.

¹⁸³*Ibid.*, pp. 221-22.

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In his comment and translation Lightfoot does not use the leading or etymological meaning of *psalm*. The accompaniment in both Colossians 3:16 and Ephesians 5:19 is inward. He specifically stated that the accompaniment was an inward one. This is how the *psalloing* was done.

Seventh, Burgess quoted one of the ASV Revision Committee, Timothy Dwight, as saying he did not think the revisers meant to imply, in their translation of *psallo*, that "at the time of the writing of the New Testament the word precluded the use of an instrument. The use of such an instrument is regarded, I think, by scholars, as altogether probable."¹⁸⁴ The word does not preclude dancing, but it does not include it. Regardless of how probable he thought it might be, they did not translate the word as having the instrument inherent in it. They did not mention instrumental music in their translation.

G. Dallas Smith wrote James Hardy Ropes as to whether *psallo* or *psalmois* in Ephesians 5:19 and Colossians 3:16 furnished any authority for instrumental music. Ropes replied:

So far as I can see, the meaning of the Greek word *psallo* has no bearing whatever on the use of instruments in Christian worship. The more original meaning of the word was to sing to the accompaniment of an instrument. But it is also probable that singing without such accompaniment came to be denoted by it.¹⁸⁵

Marvin R. Vincent replied that

... the verb is used in the New Testament of singing praises generally. So 1 Cor. 14:15; Rom. 15:9. Singing with an instrument is the dominant sense of the word in the Septuagint. No conclusions can be based upon

¹⁸⁴Burgess, *Documents*, p. 87

¹⁸⁵As quoted by Brewer, "A Medley, 7," *Gospel Advocate*, 22 August 1946, p. 794; and Brewer, *A Medley*, p. 81.

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the word as to the use of instrumental music in the New Testament church.¹⁸⁶

Eighth, Burgess quoted The Amplified Translation, which translates Ephesians 5:19 as "offering praise with voice (and instruments), and making melody with all your heart to the Lord."¹⁸⁷ Their putting the "and instruments" in parenthesis indicates that it is not a translation of the text, but the opinion of the authors that such was implied.

Ninth, Goodspeed, who is quoted by Burgess, referred to Liddell-Scott-Jones and said the Greek lexicons did not support the idea that *psallo* had lost the meaning of instrumental accompaniment. "There is certainly nothing at all to encourage the idea that the instrument is excluded." He then referred to Psalm 150:3-6 where instruments are mentioned. He said, "What more can they possibly ask?"¹⁸⁸ To this we say: (1) This word does not interdict the instrument if other words include it. (2) Psalms authorizes the entire Levitical system. (3) Good-speed gave no evidence that it included the instrument in the New Testament context. (4) J. W. Roberts had this to say:

One wonders whether they would have answered differently if they had been asked "in your opinion did the New Testament in fact consider *psallo* and *psalmos* as demanding the instrument and did the New Testament churches in fact use the instrument?"¹⁸⁹

In his letter to J. L. Hines, E. J. Goodspeed of the University of Chicago said:

In reply to your letter to Dean Matthews, let me say

¹⁸⁶Brewer, "A Medley, 7," p. 794.

¹⁸⁷Burgess, *Documents*, p. 87.

¹⁸⁸*Ibid.*, p. 88.

¹⁸⁹Roberts, "Review (7)," p. 13

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that the word "psallo" meant originally to twang or pluck the strings of a harp or lyre. It next came to mean to play on such an instrument, and then to sing to the accompaniment of such an instrument, and finally simply to sing, without any definite implications as to the use or disuse of an instrument. While instruments of music were clearly used in the Old Hebrew temple worship, in primitive Christian meetings they probably were not.¹⁹⁰

Tenth, Burgess quoted Luther A. Weigle, chairman of the RSV committee, who thought that the early Christians used instrumental accompaniment. Weigle thought that the committee fully intended to include, not exclude, musical accompaniment when they translated *psallo*.¹⁹¹ The fact is, they did not include it in their translation. Why did they not do what Weigle said they meant to do? He did not say how he knew the translators meant to include instruments. In this chapter we have given some quotations from some of the translators who said that instrumental music did not inhere in the word—it did not include instruments or exclude them. It was neutral.

Eleventh, Burgess appealed to Trench, who thought that *psalm* had the meaning of an accompanied song in both the LXX and the Church Fathers.¹⁹² This is contrary to the fact that the Church Fathers rejected instruments. Burgess tried to prove that Thayer meant by *psalmos* what Trench meant. (1) Thayer said the material in parentheses was not meant to modify the definitions given in his lexicon.¹⁹³ (2) Trench said Paul did not intend to classify "the different forms of Christian poetry," but he did not think Paul would have used rhetorical amplification, if one term would have served his purpose.

¹⁹⁰E. J. Goodspeed, *Instrumental Music Digest* (Dallas, Tex.: Gospel Broadcast, 1936), p. 31.

¹⁹¹Burgess, *Documents*, pp. 89-91.

¹⁹²*Ibid.*, pp. 36-38, 91-92.

¹⁹³Wilke and Grimm, *Greek-English Lexicon*, Thayer, Preface, p. xiii

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It may fairly be questioned whether we can trace very accurately the lines of demarcation between the "psalms and hymns and spiritual songs" of which the Apostle makes mention, or whether he traced these lines for himself with a perfect accuracy. Still each must have had a meaning which belonged to it more, and by a better right, than it belonged to either of the others; and this it maybe possible to seize, even while it is quite impossible with perfect strictness to distribute under these three heads Christian poetry as it existed in the Apostolic age.¹⁹⁴

A psalm he thought was "the song sung with this [harp or other stringed instruments touched with the finger or plectrum, J. D. B.] musical accompaniment," while a hymn was in praise of a god or hero, and the spiritual song was any kind of song, but here referred to those composed by spiritual men in the sphere of spiritual things. He thought psalms referred to the Jewish songs.¹⁹⁵ (3) Dunning, Burgess and others do not limit themselves to stringed instruments touched with the finger or a plectrum when they sing psalms. So, they abandon Trench's definition. (4) Dunning and some others define the instrument out of worship by maintaining that worship is an emotion of the inward man. However, Trench's discussion of worship indicates that it involves acts.¹⁹⁶ (5) If psalms require the instrument, how could they be read, quoted and expounded? (Lk. 24:44, 45; Rom. 3:9-18). We are told to *speak*, not play, psalms (Eph. 5:19).

Twelfth, an individual translation by W. F. Beck tells us that Ephesians 5:19 means "with your hearts sing and play music to the Lord."¹⁹⁷ This does not make clear that instruments are involved for this was done with the heart.

¹⁹⁴Richard C. Trench, *Synonyms of the New Testament* (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1953), pp. 295-96.

¹⁹⁵Ibid., pp. 297-98, 300.

¹⁹⁶Ibid., pp. 172, 174-80.

¹⁹⁷Burgess, *Documents*, p. 92.

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If it does say to use instrumental music, it is mandatory, and this is one of the rare cases where an individual so translates the word *psallo*. Let us give his translations of other passages: "I will sing praise in my spirit, but also sing so as to be understood" (1 Cor. 14:16); "Let Christ's Word live richly in you as you teach and warn one another, using every kind of wisdom. With thankful hearts sing psalms, hymns and spiritual songs to God" (Col. 3:16). This certainly does not indicate that he viewed instrumental music as inhering in psalms or in *psallo*, for we are to *sing* psalms, hymns and spiritual songs. "Are you happy? Sing a song of praise!" (James 5:13). These do not help Burgess' case.

Thirteenth, Burgess cited James Moffatt's translation of Ephesians 5:19 as "praise the Lord heartily with words and music."¹⁹⁸ This does not say instrumental music, but words and music. Moffatt, according to a letter quoted by Weigle, believed that instrumental music was used.¹⁹⁹ However, Moffatt did not translate *psallo* as playing instrumental music. How does he translate it?

Therefore will I offer praise to Thee among the Gentiles, and sing to thy name (Rom. 15:9).

I will sing praise in the Spirit, but I will also sing praise with my mind (1 Cor. 14:15).

... converse with one another in the music of psalms, in hymns and in songs of the spiritual life, praise the Lord heartily with words and music (Eph. 5:19).

Let the inspiration of Christ dwell in your midst with all its wealth of wisdom; teach and train one another with the music of psalms, with hymns, and songs of the spiritual life; praise God with thankful hearts (Col. 3:16).

¹⁹⁸Burgess, *Documents*, p. 93.

¹⁹⁹*Ibid*, pp. 89-90.

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He said *psallo* in James 5:13 meant to "sing praise."²⁰⁰ He translated it, "Is anyone thriving? Let him sing praise." Whatever may have been Moffatt's opinion, he did not submit it in his translation to the scrutiny of the scholarly world.²⁰¹

Fourteenth, Burgess quoted the Latin Vulgate, in translation, which says nothing about instrumental music. "Your tongues unloosed in psalms and hymns and spiritual music, as you sing and give praise to the Lord in your hearts."²⁰²

Fifteenth, Burgess quoted Bishop Lightfoot on Colossians 3:16.²⁰³ We have already discussed his comment on the matter.

Sixteenth, Thurman thought that Luther's translation helped his case, but Luther did not translate *psallo* as generic melody. If Luther indicated that a literal instrument inhered in *psallo*, and one accepted his position, it would mean that a literal instrument was required. However, Luther does not help the instrumentalist. He has: "Therefore, I will praise thee among the Gentiles, and sing to Thy name" (Rom. 15:9); "I will sing Psalms with the Spirit and I will sing Psalms also with the mind" (1 Cor. 14:15). "And speak among yourselves in Psalms and songs of praise and spiritual songs; sing and play to the Lord in your heart" (Eph. 5:19). This indicates that he did not have in mind playing a literal instrument: "... let him sing psalms" (Jas. 5:13); "... and sing to the Lord in your heart" (Col. 3:16).²⁰⁴

Luther said, "The organ in the worship service is a sign of

²⁰⁰Burgess, *Documents*, p. 90.

²⁰¹*The New Testament, A New Translation*, New ed., rev. Edited by James Moffatt. New York: Harper & Bros., 1935.

²⁰²Burgess, *Documents*, p. 93.

²⁰³*Ibid.*, pp. 94-95.

²⁰⁴Translations by Robert Helsten. Verified by a native German, Gottfried Reichel.

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Baal."²⁰⁵ Girardeau said, "Eckhard is referred to as saying:.. 'Luther considers organs among the ensigns of Baal.' But the German reformer expresses a different opinion in his commentary on Amos 6:5."²⁰⁶ Qualben said that Luther retained "images, altars, ornaments of the churches, organs, church bells and the like."²⁰⁷

BURGESS' CORRESPONDENCE

Burgess wrote around seventy-five teachers of Greek in leading universities, received around fifty replies, and reproduced about twenty.²⁰⁸ He said that only three of the fifty said it meant to sing only. The rest said it meant instrumental accompaniment, or that it could be either accompanied or unaccompanied, or that they did not know.²⁰⁹

Burgess asked for the meaning in the first century of *psallo* and *psalmos*, whether they meant "to sing only" and what they thought it meant in Ephesians 5:19.²¹⁰ *First*, so far as the letterheads indicate, all of the ones which he reproduced are from men in the Classics and not in the field of New Testament Greek. As J. W. Roberts pointed out, they would assume that he had reference to the classical meaning.²¹¹ This did not settle its meaning for New Testament worship. However, this would be in-

²⁰⁵Martin Luther, *Realencyklopadie fur Protestantische Theologie und Kirche*, Bd, 14, S. 433. Quote furnished by Gottfried Reichel.

²⁰⁶John L. Girardeau, *Instrumental Music in the Public Worship of the Church* (Richmond, Va.: Whittet & Shepperson, 1888), p. 163; and David Jennings, *Jewish Antiquities* (London: Thomas Tegg & Son, 1837), p. 174.

²⁰⁷Lars Qualben, *A History of the Christian Church* (New York: Thomas Nelson & Sons, 1940), p. 255.

²⁰⁸Burgess, *Documents*, pp. 61, 63-79.

²⁰⁹Ibid, pp. 63-64.

²¹⁰Ibid., p. 64.

²¹¹Roberts, "A Review of 'Documents on Instrumental Music' (6)," *Firm Foundation*, 23 December 1969, p. 807.

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volved in Burgess' question about its meaning in Ephesians 5:19.²¹²

Second, Roberts observed that generally Classical scholars are not specialists "in koine Greek in general or New Testament Greek in particular." He said:

I am a product of a classical department of a great state university. I respect my professors and the Classical tradition. But the first thing I learned when I attempted to enter a Classical program with a desire to slant that program toward the New Testament era and the N. T. documents was that they were neither interested in nor very well informed about this period of Greek or of the Greek New Testament. Most Classicists simply couldn't care less about the New Testament. As one respondent of Bro. Burgess indicates in his letter, they have "gotten burnt" with their replies when they became involved with New Testament questions and many of them refuse or disdain questions along this line.²¹³

Third, many of the answers either cite or depend on Liddell-Scott, the standard Classical Greek Lexicon.²¹⁴

Fourth, with reference to the New Testament, there were some who cited Arndt-Gingrich.²¹⁵

Fifth, some expressed themselves by "I am inclined to think," "it appears," "my impression" and "I feel."²¹⁶

Sixth, the letters did not show any awareness that the synagogue or the New Testament church rejected instrumental music.²¹⁷ Some did say the early Christians may not have used it because they were poor, or persecuted and had to meet secretly, etc. Burgess seems to agree that

²¹²Burgess, *Documents*, p. 64.

²¹³Roberts, "Review (6)," p. 807.

²¹⁴*Ibid.*

²¹⁵*Ibid.*

²¹⁶*Ibid.*

²¹⁷*Ibid.*

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these were reasons they may have stopped using the instrument although he thinks it inheres in *psalmos*.²¹⁸ However, he did not show that they used it in the first place.

Seventh, there are others who have corresponded with Greek scholars concerning *psallo*. In January, 1943, Luther W. Martin wrote fifteen instructors in the *New Testament* in schools and seminaries and asked them to give a literal translation of 1 Corinthians 14:15. Fourteen replied. One refused to give his translation. The others translated it sing, but none of them brought in the use of the instrument.²¹⁹

Eighth, J. L. Hines wrote Professor B. W. Bacon of Yale and asked: "Is there any authority in the Greek word *psallo*, as used in the New Testament, for the use of instruments of music in the churches?" Bacon replied: "No. The question is not determined by such authority." A letter from E. J. Goodspeed said the word came to mean

... to sing to the accompaniment of such an instrument [harp or lyre, J. D. B.], and finally simply to sing, without any definite implication as to the use or disuse of an instrument. While instruments of music were clearly used in the Old Hebrew temple worship, in primitive Christian meetings they probably were not.²²⁰

The letter in Hines' tract is signed E. P. Goodspeed. However, I think this is a misprint for E. (Edgar) J. Goodspeed. I have checked Edgar J. Goodspeed's autobiography, *As I Remember*.²²¹ He was at the University of Chicago at this

²¹⁸Roberts, "Review (6)," p. 807.

²¹⁹Luther W. Martin, "'Psallo' and Its English Equivalent," *Gospel Advocate*, 11 March 1943, p. 229.

²²⁰J. L. Hines, *Instrumental Music Digest* (Dallas, Tex.: Gospel Broadcast, 1936), pp. 30-31.

²²¹Edgar J. Goodspeed, *As I Remember* (New York: Harper & Row, 1953).

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time. Although he had an uncle named Edgar who was a preacher, there is no E. P. Goodspeed listed in the index. In a letter to me on August 11, 1972, J. L. Hines said, "The matter about which you inquired: I am sure that the name is E. J. Goodspeed, as you suggest, and the 'P' is a misprint. I do not locate the letter, but I am sure that E. J. is correct." An August 25, 1972, letter from the Dean's office showed that George S. Goodspeed (died in 1905) and Edgar J. Goodspeed were the only two Goodspeeds who have been on the Divinity School's faculty.

Ninth, I have letters from some who were versed in the New Testament. Burgess quoted the Berkeley Version with Gerrit Verkuyl's translation of Ephesians 5:19 which said: "Heartily singing and making your music to the Lord."²²² In a letter to me on February 2, 1952, Verkuyl said, "In my opinion Psalmois and Psallontes in Eph. 5:19 do not require the use of mechanical instruments by the Christians whom Paul addresses." He thought that some used it in later centuries, but he said, "I doubt if in Paul's day such musical accompaniments were in vogue."

Clement J. C. Sherwood wrote: "... in Eph. 5:19 [*psallo*, J. D. B.] means praising, adoring, stirring, singing or exciting."²²³

An editor of the New English Catholic version of the Old Testament, Stephen Hartdegen, O. F. M., said that the use of mechanical instruments of music did not inhere in the Greek word *psallo*. The word "in the New Testament usage is simply 'I sing a sacred hymn in honor of God. '... In Ephesians 5:19 there is question of sacred hymnody made

²²²Burgess, *Documents*, p. 82.

²²³Clement J. C. Sherwood, Archbishop and Primate of the American Holy Orthodox Catholic Apostolic Eastern Church, 8 November 1944, to Homer H. Hawes, as quoted by Hawes in a letter to J. D. Bales, 16 September 1945.

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to the Lord not only with the lips, but also with the heart."²²⁴

Constantine Cavarnos said that in Paul's time *psallo* did not have an implication of the use of musical instruments.

And in the writings of the Greek Fathers it most certainly never has such an implication. It is interesting to compare the word *psallo* with the word *pneuma*. Originally, the word *pneuma* meant wind, air. But later it came to mean spirit; and this is the meaning it has in the New Testament and in the writings of the Greek Fathers.²²⁵

Years ago the author wrote to some of the translators of the Revised Standard Version concerning *psallo*. Julius A. Bewer said:

When RSV translates therefore in Jas. 5:13 "let him sing praise," this is entirely correct, and in view of the situation more reasonable than that one who is happy should take an instrument and play. Not everyone has one and surely not always at hand.²²⁶

Henry J. Cadbury, one of the translators of the above version, stated his opinion concerning the majority of the translators in the following letter to the author:

The Greek words you refer to in Jas. 5:13 and Eph. 5:19 occur elsewhere in the New Testament. Taking all these passages into account it is fair to say that they do not regularly and certainly include the use of musical instruments neither do they exclude them. The majority of the committee translating the Revised Standard N. T. were satisfied with English renderings

²²⁴Stephen Hartdegen, O. F. M., 16 February 1952, to J. D. Bales.

²²⁵Constantine Cavarnos, letter, 22 September 1959. He was of the Institute for Byzantine and Modern Greek Studies, Belmont, Mass.

²²⁶Julius A. Bewer, letter.

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which do not certainly include the use of musical instruments neither do they exclude them.²²⁷

This is the reason for such a statement as that of Frederick C. Grant, another translator, in a letter which said: "I don't see how you can decide whether or not to use instrumental accompaniment in sacred music on the basis of the Greek word 'psallo.'"²²⁸ All of these men, so far as I know, accept the instrument, and as to how many of them believe that the early church used it, I could not say. It is likely that most of them, however, would agree with Mr. R. Vincent: "No conclusions can be based upon the word as to the use of instrumental music in the New Testament church." Also they would agree with Professor James H. Ropes: "So far as I can see, the meaning of the Greek word *psallo* has no bearing whatever on the use of instruments in Christian worship."²²⁹

Briney, in his tract "Instrumental Accompaniment in Church Music Shown to Be Scriptural," maintained that he did not believe it was "enjoined" in the New Testament, but that *psallo* allowed it as a privilege.²³⁰

Briney's comment on Ephesians 5:19 and Colossians 3:16 also proves that he does not believe the instrument inheres in *psallo*.

While this audible singing to men is going on, the heart is to make silent melody to God; and here Bro. Smith accidentally hits upon one true proposition when he says: "The truth is, the 'singing' is one thing, done with the voice, and making melody is another thing, done with the heart." The audible singing of the passages was for the purpose of imparting teaching

²²⁷Henry J. Cadbury, letter.

²²⁸Frederick C. Grant, letter.

²²⁹Quoted in Brewer, "A Medley, 7," *Gospel Advocate*, 22 August 1946, p. 794.

²³⁰Briney, *Instrumental Accompaniment*, pp. 5-6.

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and admonition, while at the same time the heart was in silence to make melody to God, which was a "different thing."²³¹

Payne, (in a letter in his own handwriting, which I have seen) wrote G. C. Brewer, November 28, 1922, that "... I cannot forget that in your published review, as at pp. 51, 52, you garbled my statements, asserting in a pretended literal quotation that I said instrumental music is mandatory when you knew that I said no such thing."²³²

R. A. Knox, a Catholic translator of the New Testament in English, in a letter to the author in the summer of 1946, explained why he did not translate *psalmos* so as to involve musical accompaniment. He thought that those who did so translate it were "really dictated by a desire to distinguish that word from" hymns and spiritual songs.

It's nearly always safe to translate a word back into the Hebrew, when the N. T. is concerned.... [*Psallein*] is just *zamar*, and I don't gather from the Hebraists that *zamar* ordinarily implies instrumental music. Therefore, I wouldn't feel justified in creating the picture of harp-playing etc., in Eph. 5:19.²³³

Of course, one must consider a word in the light of its New Testament context.

Tenth, G. F. Raines quoted five letters he had received as to the meaning of *psallo* in the New Testament. None of them maintained that instrumental music inhered in *psallo*; they said it meant to sing, and one said that in 1 Corinthians 14:15 and Ephesians 5:19 it was used metaphorically.²³⁴

What those who use the argument on *psallo* are saying is

²³¹Briney, *Instrumental Accompaniment*, pp. 8-9.

²³²O. E. Payne, 28 November 1922, to G. C. Brewer.

²³³R. A. Knox, Summer 1946, to J. D. Bales.

²³⁴C. F. Raines, "The Meaning of *Psallo*," *Gospel Advocate*, 3 December 1959, pp. 775-76.

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that the instrument is *hidden in the Greek*. If it is, why did the overwhelming majority of translators not find it there and thus translate it, why did the New Testament Church not use it, why did the Greek Orthodox Church not learn about it, why did the Roman Catholic Church not find it in the first century church, and why did the Church Fathers not find it there? If it is hidden in the Greek, it is so well hidden that only a very, very few have found it as indicated by their translations.²³⁵

COMMENTARIES

Burgess quoted some commentaries and encyclopedias as upholding the position that instruments inhere in *psallo* and *psalmos*. First, the *International Standard Bible Encyclopedia* defined psalms as being accompanied.²³⁶ It carried articles pro and con on immersion, but there was no pro and con discussion on psalms.²³⁷

Second, A. T. Robertson is quoted in an interview with Payne as saying that *psallo* meant to sing to the music of an instrument, and that the Psalms were sung with instruments.²³⁸ However, on 1 Corinthians 14:15 Archibald T. Robertson wrote: "*Psallo* originally meant to play on strings, then to sing with an accompaniment (Eph. 5:19), and here apparently to sing without regard to an instrument."²³⁹ On Colossians 3:16 he said that whether with or without instruments it had to be accompanied with "adoration" "in the heart."²⁴⁰ This shows that the instrument does not inhere in *psallo*, and indicates that in Ephesians

²³⁵Cf. Brewer, *A Medley*, pp. 21 -31.

²³⁶Burgess, *Documents*, p. 53.

²³⁷James Orr, ed., *International Standard Bible Encyclopedia*, vol. 1 (Chicago, 111.: Howard-Severance Co., 1915), pp. 388-99.

²³⁸Burgess, *Documents*, pp. 58-59.

²³⁹A. T. Robertson, *Word Pictures in the New Testament* (Nashville, Tenn.: Broadman Press, 1931), p. 183.

²⁴⁰*Ibid.*, p. 505.

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5:19 the accompaniment is with the heart.²⁴¹

It should be mentioned that Robertson misused his scholarship on baptism and said: "It is a privilege and duty, not a necessity."²⁴²

Third, Young's Concordance defined psalm as "a song of praise (on an instrument)...."²⁴³ Young also defined "Psalm, to sing... To sing songs of praise."²⁴⁴ Young is just as wrong in his first definition as on his definition of baptism: "*Baptize, to—to consecrate (by pouring out on, or putting into).*"²⁴⁵

Fourth, Burgess quoted George Ricker Berry, but made no argument on Berry's translation or on the accompanying lexicon.²⁴⁶ Berry's introduction said that he tried to give the nearest English literal equivalent in his interlinear. He translates *psallo* as praise and praising.²⁴⁷

Fifth, Burgess quoted Lenski's comment on Ephesians 5:19 which interpreted making melody as applied to instruments.²⁴⁸ (1) Lenski sometimes lets his bias influence his scholarship. He interpreted Matthew 28:19 as meaning "the application of water in any form."²⁴⁹ He also argued that disciples are made by baptism or by teaching, therefore infant baptism is authorized.²⁵⁰ If this is true,

²⁴¹For O. E. Payne's use of Robertson concerning M. C. Kurfees, see Kurfees, "Review," pp. 4-5.

²⁴²A. T. Robertson, "Baptism" in *International Standard Bible Encyclopedia*, ed. James Orr (Chicago, 111.: Howard-Severance Co., 1915), 1:387.

²⁴³Burgess, *Documents*, p. 54.

²⁴⁴Robert Young, *Analytical Concordance to the Bible* (New York: Funk & Wagnalls Co, 1936), p. 783.

²⁴⁵*Ibid*, p. 70.

²⁴⁶Burgess, *Documents*, p. 15.

²⁴⁷George Ricker Berry, *The Inter-Linear Literal Translation of the Greek New Testament* (Chicago, 111.: Wilcox & Follett Co, 1943), pp. 432, 460, 509, 592.

²⁴⁸Burgess, *Documents*, pp. 49-50.

²⁴⁹R. C. H. Lenski, *Interpretation of St. Matthew's Gospel* (Minneapolis, Minn.: Augsburg Co, 1964), pp. 1173-74.

²⁵⁰*Ibid*, pp. 1178-79.

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why not baptize unbelievers! (2) On 1 Corinthians 14:15 he says nothing about instrumental music, but that Paul's "understanding as well as his spirit shall pray and sing."²⁵¹ (3) On Colossians 3:16 he wrote: "So also this singing is in our hearts and not only on our lips and in our mouths. All of this music with all its instructive and admonitory words resounds in our inmost hearts when our lips sound it forth in the congregation."²⁵² He spoke of it as public worship to God.²⁵³ (4) In James 5:13 he translated it as "sing praise." He gave no indication that *psallo* involved instruments. Instead he said: "This word is used with reference to playing a stringed instrument and then also with reference to singing with the voice and the heart, in the New Testament with reference to sacred music"²⁵⁴ (Eph. 5:19; 1 Cor. 14:15). The way he treats *psallo* here, and his reference to Ephesians 5:19, indicate that though the heart is not the place in which silent singing takes place—see his comment on Ephesians 5:19—the heart is the instrument. For he said: "singing with the voice and the heart." He did not make this clarifying comment on Ephesians 5:19. Lenski here bears witness against Burgess.

As far as his book indicates, Burgess did not find any commentators who teach that *psallo* means to sing and that the instrument does not inhere in *psalmos*. We believe such are in the majority. We shall quote only four. *First*, the *International Critical Commentary*, by Archibald Robertson and Alfred Plummer said: "*psallo* originally meant playing on a stringed instrument; then singing to the harp or lyre; finally singing without accompaniment,

²⁵¹R. C. H. Lenski, *Interpretation of I Corinthians* (Minneapolis, Minn.: Augsburg Publishing Co., 1961), p. 592.

²⁵²R. C. H. Lenski, *Interpretation of Colossians* (Minneapolis, Minn.: Augsburg Publishing Co., 1961), p. 178.

²⁵³*Ibid.*, pp. 178-79.

²⁵⁴R. C. H. Lenski, *Interpretation of James* (Minneapolis, Minn.: Augsburg Publishing Co., 1961), p. 659.

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especially singing praises...."²⁵⁵

Second, F. F. Bruce wrote: "... it is used in NT with meaning 'to sing psalms' (1 Cor. 14:15; Jas. 5:13; so too, probably, in the LXX quotation in Rom. 15:9)."²⁵⁶

Third, Charles Hodge said: "... then, to sing or chant. See 1 Cor. 14:15; Jas. 5:13; Rom. 15:9."²⁵⁷

Fourth, Marvin R. Vincent, in speaking of *psallo*, said: "The verb is used here in the general sense of singing praise."²⁵⁸

As we have already mentioned, Burgess quoted some commentaries and encyclopedias which maintained that instrumental music was inherent in *psalmos* and/or in *psallo*. J. W. Roberts asked:

Would he have us believe that he could not find even one grammarian, commentator, or encyclopedist who held that *psallo* and *psalmos* do not retain the idea of instrumental accompaniment in the New Testament? Kurfees' work, which Burgess purports to be reviewing, contains a similar catalogue of examples including 11 encyclopedists, 18 commentators, 32 church historians, plus 7 leading musicologists, who present a "consensus" exactly contrary to Burgess' contention.²⁵⁹

Roberts pointed out that none of the men quoted by Burgess "would rate as a historian or scholar competent in

²⁵⁵ Archibald Robertson and Alfred Plummer, *A Critical and Exegetical Commentary on the First Epistle of St. Paul to the Corinthians*, 2d ed. (Edinburgh, Scotland: T & T. Clark, 1950), p. 312.

²⁵⁶ F. F. Bruce and E. K. Simpson, *Commentary on the Epistles to the Ephesians and Colossians* (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1965), p. 284.

²⁵⁷ Charles Hodge, *A Commentary on the Epistle to the Ephesians* (New York: Robert Carter & Bros., 1856), p. 305.

²⁵⁸ Marvin R. Vincent, *Word Studies in the New Testament* (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1946), 3:270.

²⁵⁹ J. W. Roberts, "Review (5)," *Firm Foundation*, 9 December 1969, p. 775.

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the field of Jewish-Christian Musicology." Furthermore, the matter must be settled "by the evidence produced from historical linguistics as to the meaning of terms in their context."²⁶⁰

Then, too, men like J. R. Mantey have used their scholarship to support denominational practices; such as Mantey on "eis," Lenski on infant baptism and other denominational doctrines, and Robertson on passages on apostasy and on baptism.

The majority of quotations were from older writers who "hardly qualify as competent modern scholars in the field of Jewish-Christian musicology." Roberts quoted Dr. Carl Kraeling, an authority in this field, as saying that the New Testament

... contains but little material bearing directly upon the question at issue here. Yet critical scholarship, applying itself to the study of incidental information that does emerge... has been able to reconstruct tentatively at least certain of the broader outlines of the use of the music in the crucial formative years of the Christian movement. So far as we can tell, the music of the early church was almost entirely vocal, Christian usage following in this particular practice of the Synagogue, in part for the same reason.²⁶¹

Roberts also quoted Eric Werner, Professor of Liturgical Music at Hebrew Union College, a leading authority in this field, who said that Paul disparaged instrumental music.

Explicitly stated here is the primacy of vocal performance over any instrumental music. Implicit is the contempt of all instrumental music... Indeed, all evidence points to the chant and music of the primi-

²⁶⁰J. W. Roberts, "Review (5)," *Firm Foundation*, 9 December 1969, p. 775.

²⁶¹Ibid

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tive church as practically identical with the customs and traditions of the synagogue.²⁶²

Roberts pointed out that:

Among the many commentators who might be cited the following others disturb the "consensus": J. B. Mayor (commentary in the MacMillan series on Jas. 5:13, "We find it also used of singing with the voice and heart, Eph. 5:19; 1 Cor. 14:15"), Alexander Ross (also in the Eerdmans' *New International Critical Commentary* on Jas. 5:13, "the verb used here... means, first to twang the strings of a harp... and then, simply to sing praises to God in song"), J. H. Ropes (the *International Critical Commentary* on James 5:13, "The word does not necessarily imply the use of an instrument"), R. J. Knowling (in the Westminster Commentaries, on Jas. 5:13, "in the N. T. the same verb is used of singing hymns, of celebrating the praises of God, Rom. 15:9; 1 Cor. 14:15; Eph. 5:19, cf Jude v. 3").²⁶³

Dr. William Sheppard Smith's dissertation at the University of Amsterdam was on *Musical Aspects of the New Testament*. He said: "Sufficient here is to remark that while *psallein* and *psalmos* etymologically pertain to plucking the strings of a musical instrument, this original significance of the words cannot be pressed here." He then quoted with approval F. F. Bruce on Colossians 3:16, and himself concluded: "The words *psallein* and *psalmos* in the New Testament do not, then, in themselves afford evidence of the use of instruments in the early church."²⁶⁴

²⁶²Eric Werner, *Interpreter's Dictionary of the Bible* (Nashville, Term.. Abingdon Press, 1962), 3466, and Roberts, "Review (5)," p. 775.

²⁶³Roberts, "Review (5)," p. 775. See also F. Mayrick, J. Armitage Robinson, Jamieson, Fausett, and Brown; and Joseph Parker.

²⁶⁴Smith, *Musical Aspects*, p. 47.

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James William McKinnon wrote a dissertation in 1965 at Columbia University on *The Church Fathers and Musical Instruments*. His conclusion is:

Early Christianity inherited its musical practices and attitudes from Judaism, especially from the Synagogue. Unlike the Temple the Synagogue employed no instruments in its services. The absence of instruments did not result from antagonism towards instruments, whether the instruments of the Temple or of the Hellenistic cults, but from the simple fact that instruments had no function in the unique service of the Synagogue. The Synagogue, with its readings from Scripture, its prayers and psalms was unlike any other cult manifestation of antiquity, it alone dispensed with the typical primitive rites such as animal sacrifice and orgiastic dancing, all of which employed musical instruments. The Synagogue's rites were absorbed into the early Christian Mass, and the vocal music of the Synagogue, especially psalmody, was fostered by Christians with considerable enthusiasm.²⁶⁵

In another place McKinnon wrote:

If the casual reader of patristic denunciations of musical instruments is struck by their vehemence, the systematic investigator is surprised by another characteristic: their uniformity. The attitude of opposition to instruments was virtually monolithic even though it was shared by men of diverse temperaments and different regional backgrounds, and even though it extended over a span of at least two centuries of changing fortunes for the Church. That there were not widespread exceptions to the general position defies credibility. Accordingly, many musicolo-

²⁶⁵James William McKinnon, *The Church Fathers and Musical Instruments*, Columbia University dissertation, 1965, p. 1.

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gists, while acknowledging that early church music was predominantly vocal, have tried to find evidence that instruments were employed at various times and places. The result of such attempts has been a history of misinterpretations and mistranslations.²⁶⁶

DOES WATER INHERE IN THE WORD *BAPTISM*!

Argument: "Massive evidence shows that an instrument inheres in *psallo* exactly and essentially as 'much water' inheres in *baptizo*. It is hardly right to require effusionists to submit to the inherent meaning of *baptizo* if it is proper to ignore the inherent action in *psallo*."²⁶⁷

Answer: First, if an instrument *inheres* in *psallo*, he should contend that one can no more obey this command without playing than he can the command to be baptized without being immersed.

Second, if this is the case, one must use a stringed instrument for some of the definitions Dunning quotes say that it meant—after such meanings as plucking the hair, twanging the bowstring, or twitching the carpenter's line—to touch the chords of a musical instrument. Dunning, however, should contend that a harp—not a piano— inhere in *psallo*. Of O. E. Payne's book, he said: "All this material is absolutely of one mind: *psallo* means *play the harp*!"²⁶⁸ Does he use a harp whenever he *psallos*? If he called for a harp, would someone bring him a piano?

Third, no one that I know of, except Dunning, maintains that "much water" inheres in *baptizo*. The element in which one is *baptized*, or immersed, is not named or contained in the word itself. No element, much less water, inheres in *baptizo*. If it did, how could one have a baptism

²⁶⁶James William McKinnon, "The Meaning of the Patristic Polemic Against Musical Instruments," *Current Musicology*, Spring 1965, p. 70.

²⁶⁷Dunning, "Schism," p. 11

²⁶⁸*Ibid.*, p. 6.

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of fire? (Mt. 3:11). Would not the "much water" which inheres in *baptizo* put out the fire? What about baptism in the Holy Spirit (Mt. 3:11). How could "much water" inhere in *baptizo* when Jesus contrasted water baptism with Holy Spirit baptism? (Acts 1:5). Cornelius was baptized with the Spirit, and after that was baptized in water (Acts 10:44-48). Was the baptism of Mark 10:38, 39, usually viewed as the baptism of suffering, water baptism?

Fourth, baptism means to dip, to plunge, to immerse, to submerge. We know the element in which we are baptized not by studying the meaning of the word by itself, but by the context. The Bible teaches that the element in which we are baptized is water (Mt. 28:19, 20; Acts 8:36-39; 10:47). *Psallo* had to have a context in order for one to know what was *psalloed*—whether a bowstring, a carpenter's line, a hair or a harp. None of these are authorized for our *psalloing* today. If it conveys the idea that an instrument must be plucked, the only instrument named is the heart (Eph. 5:19).

The action, but not the element, is in the word *baptizo*, and the action and not the instrument is in *psallo*. We immerse in water because other passages show that water is the element. We do not use any instrument because the New Testament does not authorize instrumental music.²⁶⁹

Those who maintain that the instrument inheres in *psallo* and *psalmos* usually end up saying it is not mandatory, but that it does not exclude the instrument. If *psallo* necessarily included it, it would follow that since the lexicons define *ado* as sing, it necessarily excludes the instrument. However, since the advocates of instrumental music contended that sing, songs and hymns all allow the instrument (and they would if other passages authorized it), then why should there be so much discussion of *psallo*?

²⁶⁹See Morris B. Book and James D. Miller, *Book-Miller Debate* (Gainesville, Fla.: Phillips Publications, 1955), p. 133.

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If *psallo* and *psalmos* do not require the instrument, it should be obvious that Paul is not distinguishing between these words and singing and songs on the ground of instrumental accompaniment.

HEARTILY? (EPHESIANS 5:19)

Argument: "In the heart" means heartfelt, understandingly, heartily, sincerely, enthusiastically.²⁷⁰ We are to sing and play heartily.

Answer: First, it cannot mean all these. However, if it originated in the heart, it is obvious that it is sincere.

Second, Thurman argued that *psallo* meant playing, and he also said it meant generic melody. His definitions mean that Paul said, "Playing (with or without the instrument) heartily." This does not make sense, nor is it scriptural.

Third, Thurman agrees that melody may be made by singing, so "heartily" would not prove anything about the instrument. His strongest argument was based on a "may." Although it is not my position, a "may" could say that since *and (kai)* sometimes means *even*, Paul is saying, "Singing even singing heartily."

Fourth, in Romans 6:17 *ek kardias* is not parallel to Ephesians 5:19. The case is either genitive (possession) or ablative (separation, usually used after a preposition and conveys the idea of coming from or proceeding out of). It is not "heartily" in Romans 6:17.

Fifth, loving God with all our heart is not heartily, but the heart is the instrument or means of love (Mt. 22:37; Mk. 12:30). In Matthew 13:15 and Acts 28:27 the heart is the means or the instrument, and not something distinct from the understanding. The heart is the means or instrument by which we purpose (2 Cor. 9:7).

²⁷⁰William Thurman in Thurman and Bales, "Debate."

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If "making melody" is to be considered an act complete within itself, independent of the instrumental case following, then the same would have to be true with reference to "speaking." This, too, would have to be complete and independent. But, if the instruments (instrumental case) by which the speaking is done are the psalms, hymns and spiritual songs, then the instrument by which the melody is made is the heart.²⁷¹

McClintock and Strong said "melody (*touching the chords*) in the heart." It is not just talk of the lips (Prov. 14:23). The instrument is not in the hand, but is a living organ.²⁷²

Sixth, the subject matter of Ephesians 5:18-20 parallels Colossians 3:16, 17. (1) "Spirit" (Eph. 5:18) and "word" (Col. 3:16). The same results for both are expressed in psalms, hymns and spiritual songs. (2) Speaking (Eph. 5:19). Teaching and admonishing (Col. 3:16). (3) Psalms, etc. (Eph. 5:19; Col. 3:16). (4) Singing (Eph. 5:19; Col. 3:16). (5) "Making melody with your heart to the Lord" (Eph. 5:19). "Singing with grace in your hearts unto God" (Col. 3:16). (6) Giving thanks (Eph. 5:20; Col. 3:17). McClintock thought grace answered to touching the chords in the heart, and that it represents not a machine in the hand, but is the "working of a regenerate soul in gratitude to God" in addition to the fruit of the lips.²⁷³ H. M. Carson, on *te chariti*, said that to do justice to the definite article we must view this as God's grace, and the "singing will be the outward expression of his inner experience of God's grace—he will sing 'in the grace.'"²⁷⁴ Riddle said it was in

²⁷¹Roy Deaver, letter, 16 December 1960.

²⁷²McClintock and Strong, *Cyclopedia*, p. 762; and R. D. Dale, *The Epistle to the Ephesians* (London: Hodder & Stoughton, 1882), p. 338.

²⁷³McClintock and Strong, *Cyclopedia*, p. 762.

²⁷⁴H. M. Carson, *Epistles of Paul to the Colossians and Philemon* (London: Tyndale Press, 1966), p. 91.

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the heart and in "Christ's grace."²⁷⁵ John T. Willis thought it may be that when Christians open their hearts fully to Christ's word, it produces "wise teaching and admonishing and thankful singing."²⁷⁶ Thurman quoted Chrysostom (A. D. 347-407) as saying "with your hearts" meant "with comprehension."²⁷⁷ If so, it cannot refer to the playing of an instrument, but with the understanding of what one is singing.

CO-ORDINATES

Seventh, with some rare exceptions, "heartily" is rejected by commentators. Some maintain that "speaking to one another" and "singing and making melody in your hearts" are co-ordinates, and that on the one hand there is the audible singing (speaking in psalms, etc.) and on the other hand the inaudible singing and making melody within the heart. *The Expositor's Greek Testament* thought that, if it were viewed as a subordinate, the singing was not to be just the lips, but also the heart's utterance, but

... this would be expressed rather by *ek tes kardias* or *kata ten kardian*... the contrast in the context is not between lip-praise and heart-praise on the part of Christians, but between Christian converse expressing itself in praise, and the vain or profligate talk of the heathen... it is best to give *en* its proper sense of *in*, and to understand the clause as referring to the melody that takes place in the stillness of the heart. It

²⁷⁵Matthew B. Riddle, "Colossians," in *A Popular Commentary on the New Testament*, ed. Phillip Schaff (New York: Charles Scribner's Sons, 1882), 3:495.

²⁷⁶John T. Willis, "Conscience, Respectability and the Instrumental Music Question," *Firm Foundation*, 13 August 1963, p. 515.

²⁷⁷Chrysostom Homily XIX, on Ephesians.

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specifies a second kind of praise... the unvoiced praise of meditation and inward worship.²⁷⁸

Since the singing was of those who were filled with the Spirit, it seems unnecessary to caution them that it was not to be mere lip-service.

Dr. J. W. Roberts did not say, as Thurman thought, that the only way to express heartily in the Greek was *ek tes psyches*. He pointed out that "heartily" was rejected by most of the commentators and that Paul expressed it otherwise in Ephesians 6:6 and Colossians 3:23.²⁷⁹ *The Expositor's Greek Testament* said that it would be easier to render it "heartily" if there were no *human*.²⁸⁰

Just as immersion (immersed in suffering) can have a figurative meaning, so can *psallo*, whether one struck the vocal chords or the chords of the heart.²⁸¹

J. B. Briney, who defended the instrument, wrote:

How any sane man can fail to see that the audible singing of these passages is directed to man, I am unable to see. And as this audible singing in the use of "psalms and hymns and spiritual songs" is directed to men, of course it is not worship, for in such case men would be directed to worship one another! While this audible singing to men is going on, the heart is to make silent melody to God; and here Bro. Smith accidentally hits upon one true proposition when he says: 'The truth is, the 'singing' is one thing, done with

²⁷⁸S. D. F. Salmond, 'The Epistle to the Ephesians' in *The Expositor's Greek Testament*, ed W. Robertson Nicoll (n p. 1897, reprinted ed., Grand Rapids, Mich. Wm. B. Eerdmans Publishing Co, 1976), 3 364

²⁷⁹J. W. Roberts, to J. D. Bales

²⁸⁰Salmond, "Ephesians," 3 364, Alford, *Greek Testament*, 3 135, Hem-rich A. W. Meyer, *Critical and Exegetical Commentary on the New Testament* (New York Funk & Wagnalls Co, 1884), p. 507, and T. K. Abbott, *A Critical Exegetical Commentary on the Epistles to the Ephesians and to the Colossians* (Edinburgh, Scotland, T & T Clark, 1964), p. 163

²⁸¹Kurfees, "Review," p. 15

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the voice, and making melody is another thing, done with the heart." The audible singing of the passage was for the purpose of imparting teaching and admonition, while at the same time the heart was in silence to make melody to God, which is a "different thing." A farmer may sow and reap, and at the same time make melody with his heart to God, but the sowing and reaping are not worship.²⁸²

Of course, we also sing praises unto God (Heb. 13:15; Jas. 5:13).

William Sheppard Smith thought the heart was engaged, not in the sense of a second kind (silent) of singing, but "rather the one musical activity of the whole man which has both a manward and Godward aspect..."²⁸³

SUBORDINATES

There are other commentators who hold that

..."singing and making melody" are subordinate to speaking and describe "the mode or quality of speaking. This means that the "speaking to one another" is described as taking place not merely with the mouth, but also with the accompaniment of singing and praising in or with the heart. This was the opinion of the early commentators. Theodoret explained the passage: "He sings with the heart who not only moves his tongue, but also excites his mind to the understanding of the sentiment repeated."... L. B. Radford on Col. 3:16: "If this clause is subordinate to 'teaching and admonishing,' the 'in your hearts,' means the spirit underlying—a beautiful reality, with your heart as well as your lips. If it is co-ordinate, then a new and distinct result of the indwelling word of Christ. Then singing in your heart denotes another kind of sacred

²⁸²Briney, *Instrumental Accompaniment*, pp. 8-9

²⁸³Smith, *Musical Aspects*, pp. 172-73

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song, the silent music of a thankful heart." [This is also true with reference to Eph. 5:19. J. D. B.]

The important thing for our discussion is that in either case the true exegesis sees the expression "with or in the heart" as the instrument or place indicating the figurative means by which the singing and praising is to be done.²⁸⁴

James DeForest Murch, who used the instrument, wrote: "The singing, to be acceptable, must involve 'making melody in the heart to the Lord.' He who sings, with or without the instrument and fails to make melody in his heart unto the Lord has not rendered an acceptable worship."²⁸⁵

Whether they are co-ordinate and the reference is to the silent singing in the heart, or the latter expression is subordinate and indicates the speaking is not merely with the lips, but is accompanied by praise with or in the heart, it does not help the case for instrumental music. Whether the heart is the instrument (*with* the heart) or is the sphere or location (*in* the heart), it does not prove instrumental music. Either of these positions harmonizes with the fact that the church did not use instruments. Both avoid the conclusion, which none of the instrumentalists have held to consistently, that if the instrument is commanded all must use it. It would be essential, not optional. It would be essential for each individual. Surely under the covenant which is not tied in with a land, a city and a temple, God has not required each individual to play an instrument. All are equipped so they can sing, with the exception of the dumb, and all can make melody in or with the heart. Few can make melody on an instrument, and

²⁸⁴Roberts, "*Psallo—Its Meaning: A Review (5)*," *Firm Foundation*, 7 July 1959, pp. 420-21.

²⁸⁵James DeForest Murch, "My Views on Instrumental Music in Worship," *Christian Standard*, 18 October 1941, p. 1066.

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this they must do if instruments are contained in *psallontes*. All, like Hannah, can speak in their hearts (1 Sam. 1:13).

Paul knew the words for pipe, harp, etc., and if he had meant for Christians to play with a musical instrument he would have named it (1 Cor. 14:7).

EN IN EPHESIANS 5:19?

Argument: Thurman said the earliest manuscripts of Ephesians 5:19 omit *en*.

Answer: First, as John McKay said: "... the difference in age between Codices A, d (which include it) and Codices B, S (which omit it) is so insignificant as to be negligible in such an argument—a matter of a few decades at most." That the construction could include it is clear from it being included in some manuscripts, and this shows how Christians at that time understood it. As far as I know, *en* is the only word found here in any of the manuscripts. *Second*, that instrumentality can be expressed "by the dative with or without the preposition *en* is seen in the immediate context of Ephesians 5:18." Paul said for them not to be drunk with wine, but be filled with the Spirit. "The first class does not contain the preposition, but the second does. They are obviously parallel in thought and grammatical construction. Both express instrumentality. One should not use wine as a means of intoxication, but rather" be filled with the Spirit. McKay said, "Thus with or without the preposition (*en*) the idea of instrumentality may be found in verse 19."

Whether *en* should be there or not, the dative is either: (1) Locative, and the melody is *in* the heart. A. T. Robertson said that "all the N. T. examples of *en* can be explained from the point of view of the locative."²⁸⁶ (2) Instrumental, in which case it is by means of the heart. (3) The simple

²⁸⁶Robertson, *Grammar*, p. 590.

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dative is used with the indirect object in which case it means with reference to or for the heart.

EN— IN OR WITH?

Thurman insisted that the LXX (the Septuagint, Greek translation of the Old Testament) was the Bible of the first century Christians. This should have led him to ask why so often in the Old Testament the instrument is named, but none is named in the New unless it is the heart (Ps. 33:2, 3; 57:7, 8; 71:22; 98:5, 6; 144:3, 9; 147:7; 1 Sam. 16:16, 23). Furthermore, the LXX does not prove that making melody was a generic term for instrumental and vocal music—as Thurman contended it was in Ephesians 5:19.

In the Old Testament after the preposition *en* the dative form is found. The dative maybe instrumental, locative, or the simple dative.²⁸⁷ In a study which John McRay did for me he pointed out: *First*, he found two cases where *en* might point to a simple dative as its object: 2 Samuel 22:50, where melody was made unto God's name, but even here it might mean to make melody to or for God (Ps. 7:17; 9:2; 13:6; 27:6; 30:4). Psalm 33:3 may also be instrumental, for making melody with a loud noise would be no more peculiar an expression than making melody with one's glory (Ps. 108:1). (The ASV makes *with my glory* instrumental.) *Second*, *en* may be followed by a dative which is locative. In Psalm 57:9 David said he would make melody to God *among the* nations. (See also 2 Samuel 22:50 and possibly Psalm 108:1.) *Third*, there are cases where *psallo* is followed by the preposition *en* and it is an instrumental dative. The object of the preposition *en* is in these cases always the instrument by means of which the *psalloing* is performed (1 Sam. 16:16, 23; 18:10; Ps. 33:2; 98:5; 147:7; 149:3).

²⁸⁷Ibid, pp. 514, 520, 525.

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Heart is either in the locative, or the instrumental, or the simple dative case. If locative, the heart is the place, the sphere where the singing and melody take place. If instrumental, the heart is the instrument by which the melody is made. If simple dative, it is to or for the heart.

HEART THE INSTRUMENT

If making melody must be translated play, the instrument is named, that is, the heart. This is a fitting contrast with the Old Testament, for the New is pre-eminently spiritual (Jn. 4:23, 24). David *psalloed* with his hands (1 Sam. 16:23), but we with our hearts (Eph. 5:19). The instrument is named in Psalm 33:2, and it was the ten-stringed psaltery, but in the New it is the heart. Just as circumcision is spiritual—is of the heart (Rom. 2:28, 29; Phil. 3:3; Col. 2:11)—just so the instrument is spiritualized, that is, it is the heart. As Robert Milligan said: "The antithesis here is certainly very marked, and seems to be intentional and significant."²⁸⁸ The heart is engaged in the musical performance of the church.²⁸⁹

The Catholic Encyclopedia said: "The first Christians were of too spiritual a fibre to substitute lifeless instruments for or to use them to accompany the human voice."²⁹⁰ "Furthermore, the practice of religion on the part of the early Christians was of such a purely spiritual nature that any sensuous assistance, such as that of music [instruments, J. D. B.], could be for the time easily dispensed with."²⁹¹ Their high religious and moral enthusiasm

²⁸⁸Robert Milligan, *The Scheme of Redemption* (St. Louis, Mo.: Bethany Press, 1957), p. 386.

²⁸⁹Smith, *Musical Aspects*, p. 172. See also McClintock and Strong, *Cyclopedia*, p. 762; and Jamieson, Fausett, and Brown.

²⁹⁰Charles G. Herbermann, *Catholic Encyclopedia*, (New York: Encyclopedia Press, 1911) 10:651.

²⁹¹*Ibid.*, 10:648.

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needed no aid from external stimulus; the pure vocal utterance was the more proper expression of their faith."²⁹²

SPIRITUAL NATURE OF THE COVENANT

That the heart is the instrument fits in with the fact that the New Covenant is pre-eminently spiritual. *First*, the Old temple was material while the New is spiritual and not filled with carnal ordinances (1 Kings 6:2; Heb. 9:9, 10; Jn. 4:20; 2 Cor. 6:16; Eph. 2:20-23; 1 Pet. 2:5, 9). *Second*, they offered animal sacrifices, but we offer ourselves, our contributions, the fruit of our lips and the doing of good (Lev. 1:15; 8:21; Rom. 12:1; Phil. 4:15-18; Heb. 13:15). *Third*, their human high priest and altar were on earth, but our divine high priest is in heaven (Ex. 29:44; Heb. 8:4). *Fourth*, they had a priestly tribe which officiated for others, but all Christians are priests (1 Pet. 2:9). *Fifth*, their circumcision was fleshly, but ours is spiritual (Gen. 17; Lev. 12:3; Rom. 2:29; Col. 2:12-14). *Sixth*, they used instrumental music (2 Chron. 29:25), but our melody is of the heart and lips²⁹³ (Eph. 5:19; Heb. 13:15).

WHY WAS *PSALLO* ADDED?

Although Thurman was uncertain why singing (*adontes*) and making melody (*psallo*) were both used, he did raise the question. *First*, if we have no idea it does not mean that the instrument is to be used. One may often know what a thing does not say without knowing why it is expressed as it is. Since we cannot absolutely distinguish between psalms, hymns and spiritual songs, one might ask why Paul used all three expressions. We know he did. *The*

²⁹²Edward Dickinson, *Music in the History of the Western Church* (New York: Charles Scribner's Sons, 1925), p. 55

²⁹³Cf. Book and Miller, *Book-Miller Debate*, p. 26.

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Expositor's Greek Testament thought it was "with a view to rhetorical force__"²⁹⁴ *Second*, some think that making melody with the heart was added to show that it was not to be just lip-service. *Third*, as we have seen, some maintain that both statements are co-ordinate to the command to speak in psalms, etc. It shows that in addition to the manward action (teaching one another) there is the worship of God which simultaneously takes place in the heart. *Fourth*, the most reasonable explanation, in my judgment, is that *adontes* has reference to singing hymns and songs, while making melody has a close connection with psalms (*psalmoi* and *psallontes*). This was also the judgment of Constantine Cavarnos. S. T. Bloomfield wrote: 'The terms *psallontes* and *adontes* are synonymous, but *both* terms are used; the former to correspond to the *psalmoi*, the latter to the *humnoi*."²⁹⁵ Riddle also said: 'The two participles correspond with 'songs' and 'psalms,' and need not be exactly distinguished."²⁹⁶ Alford wrote: '*Adontes* and *psallontes* correspond to *humnois* and *psalmois* above."²⁹⁷ In other words, one would sing a hymn and *psallo* a psalm. One *psalmodizes* when he sings a psalm. It may be that this is an instance of a chiasmus which is "an inversion of the second of two parallel phrases, claims, etc." according to Nils W. Lund. Whether the singing and making melody are co-ordinate or subordinate to the first part of the verse, the singing can refer to the hymns and songs and the "psalming" to the psalms. The case for a chiasmus is strengthened if the two main categories are psalms and hymns, with the expression spiritual songs characterizing both psalms and hymns.

²⁹⁴Salmond, "Ephesians," *The Expositor's Greek Testament*, 3:363.

²⁹⁵S. T. Bloomfield, *The Greek Testament With English Notes*, 6th ed. (London: Longman, Brown, Green & Longman, also Philadelphia, Pa.: Perkins & Purves, 1844), 2:285.

²⁹⁶Riddle, "Colossians," p. 404.

²⁹⁷Alford, *Greek Testament*, 3:135.

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If psalms, hymns and spiritual songs are more or less synonymous, if the instrument is foreign to one it is foreign to all. If they are more or less synonymous, it would still be appropriate to speak of singing a hymn and psalming a psalm.

Once it is admitted that one can obey Ephesians 5:19 without using the instrument, one must conclude that the singing and making melody do not refer to accompanied singing, (a) Paul could be redundant and singing and making melody could refer to the same thing, (b) Making melody could be used appositively for emphasis, (c) The singing and the melody are both with the heart.

Redundancy is found in Hebrew parallelism. In Psalm 19:1, "The heavens declare the glory of God, and the firmament showeth his handiwork." As John McKay commented:

The second phrase says virtually the same thing as the first in different words—the heavens are the firmament and the glory of God is His handiwork. In *Synthetic or Constructive Parallelism* Hebrew poets employ a second similar phrase to amplify or expand the first. Thus Psalm 19:7 says: "The law of the Lord is perfect, converting the soul: The testimony of the Lord is sure, making wise the simple." Ephesians 5:19 may conceivably reflect either of these kinds of parallelism, although more likely the latter... singing and making melody are both (in such a case), like speaking, elaborations of what is meant by being filled with the Spirit, and are parallel to one another... the singing and making melody being a further, more precise explanation of what speaking means and the heart being a further explanation of how the psalms, hymns and spiritual songs are to be produced.

Psalm 68:4 says, "Sing unto God, sing praises to his name." Psalm 104:33 says the same thing twice: "I will sing

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unto Jehovah as long as I live; I will sing praise to my God while I have any being." Again: "Sing unto him, sing praises unto him" (Ps. 105:2); "My heart is fixed, O God; I will sing, yea, I will sing praises...." (Ps. 108:1). Psalm 108:2 shows that an instrument was used in this case.

SILENT SINGING

Argument: If the melody is silent because it is in the heart, so is the singing. They are joined by "and" as are repentance and baptism (Eph. 5:19; Acts 2:38).

Answer: First, if both are silent, it does not help the instrumentalist or hurt our case. Audible singing is still in the "speaking" in psalms, etc. *Second,* the singing and the melody did not have to both be done with the heart. One can sing and make melody with the guitar, but *with the guitar* would not modify singing. The Christians praised God *and* had favor with the people, but "with all the people" did not modify praising God because "and" was used (Acts 2:47). One could sing and play with the harp without the singing being done on the harp. The singing would be accompanied by the playing on the harp.

There is nothing inappropriate in speaking of singing and playing in the heart in addition to speaking of the vocal rendition.

RULE OUT WATER?

Argument: If making melody with the heart rules out the mechanical instrument, obedience from the heart in baptism rules out water (Rom. 6:2-5, 17, 18).

Answer: First, if the melody is made with the heart the instrument (heart) is named. No passages authorize another instrument. *Second,* Christ did not say baptize with or in the heart. We do obey from the heart. This does not name the heart as the instrument of baptism, but the source of the obedience. *Third,* scripture shows that, in

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obeying the command to baptize, water is involved (Mt. 28:20; Acts 8:36-39; 10:47). There is no command which shows that instrumental music is authorized.

NO COMMAND IN EPHESIANS 5:19?

Argument: "Be" and "let" are admonitions, not commands (Eph. 5:19).

Answer: *First*, we are obligated to heed admonitions. *Second*, is it not necessary to *let* Christ's word dwell in us (Col. 3:16), to have Christ's mind (Phil. 2:5), to refrain from stealing (Eph. 4:28), to be filled with the Spirit and not be drunk? (Eph. 5:18, 19). *Third*, the argument on "be" and "let" is an effort to escape the conclusion of their contention that the instrument inheres in *psallo* and psalms and must be used. But it does not escape the conclusion that in such a case the instrument is not only authorized but commanded.

9

THE SILENCE OF THE SCRIPTURES

Professor Dwaine E. Dunning maintained that non-instrumentalists have "drawn entirely from *area of inference*."¹ We prove our practice of singing, by citing passages, but they cannot do so (Eph. 5:19; Col. 3:16; Heb. 13:15). They are obligated to prove their practice, but in some cases they place the burden on us of proving that it was not used. They maintain that we infer its unscripturalness by appealing to the silence of the Scriptures. They endeavor to prove it by the silence of the Scriptures. Those who make this argument cannot be consistent and argue that it is commanded. What are some of the arguments from silence which they make, and how shall we view the silence of the Scriptures?

IS THE EXPRESSION "THOU SHALT NOT" NECESSARY?

Argument: Sin is transgression of law (1 Jn. 3:4). No law says: "Thou shalt not use instrumental music."

¹Dwaine E. Dunning, "Schism by Syllogism," p. 2 (Mimeographed).

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Answer: First, we must worship in spirit and truth (Jn. 4:23, 24). Is everything authorized which is not expressly forbidden?

Second, they will not stay with their own argument. The Bible does not say that "thou shalt not" pray to Mary, receive the pious unimmersed, baptize infants, have a pope, use hamburger on the Lord's table, or circumcise infants. However, they realize that we are told to whom to pray, to baptize believing penitents, that Christ is the head of the church, that we are to use bread and the fruit of the vine (Mt. 26:29; 1 Cor. 11:23-28) and that circumcision belonged to the Old and not to the New Covenant. The Bible tells us the kind of music to offer to God.

Third, a law authorizes only what it authorizes, and it does not have to detail everything it does not authorize. A marked road map does not tell us every road "thou shalt not take." What an unwieldy volume the Bible would be if God listed *everything* we were not to introduce into worship.

Fourth, S. H. Hall underscored the fact that there are *unexpressed notes*.² When God specified gopher wood and a certain fire (Gen. 6:14; Lev. 10:1, 2; 16:12), there were as many unexpressed notes as there were kinds of woods and sources of fire. God did not say "thou shalt not force people to give," but He specified that there must be the willing mind (2 Cor. 8:12). We are to live by every word which proceedeth out of God's mouth (Mt. 4:4) and not by every which *does not* proceed out of His mouth. We are to do what Jesus commanded, by express precept or principle, and not by everything also which He did not expressly forbid (Mt. 28:20; Heb. 1:1, 2; 2:3, 4; 12:24; 13:20). God did not have to expressly prohibit smiting the rock (Num. 20:1-12), nor list every material out of which the golden

²S. H. Hall, "Another Argument Against Instrumental Music," *Gospel Advocate*, 13 May 1948, p. 458

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candlesticks were not to be made (Ex. 25:31-40). The druggist does not put everything into the prescription which is not expressly forbidden nor the grocer include everything which a list does not expressly exclude.

Fifth, it may be claimed that Nadab and Abihu were punished for drunkenness and not for offering strange fire (Lev. 10:8-11). However, God had specified the source of the fire for the burnt-offering (Lev. 6:8, 12, 13; 16:12). They were punished because they "offered *strange* fire before Jehovah, which *He had not commanded them*" (Lev. 10:1, 2). After the death of Nadab and Abihu, God did say no one was to take of strong drink before going into the tent of meeting. He also said they were to "make a distinction between the holy and the common, and between the unclean and the clean...." (Lev. 10:8-11). Nadab and Abihu had failed to make the distinction between what was authorized and what was not. God did not view it as a little thing. Obedience is a big thing, and they had been disobedient (Lev. 10:1, 2; 1 Sam. 15:22, 23).

Although we are under Christ's commands and covenant, we can learn from warning examples in the Old Testament (Mt. 28:20; Heb. 1:2; 13:20; Rom. 15:4—for comforting examples; 1 Cor. 10:1-3). Since the people were held accountable under the Old Testament, how much more so under the superior Covenant (Heb. 2:1-4; 12:25-29).

Sixth, we are not to worship according to man's will, but God's will (Col. 2:18-23). Instrumental and vocal music were authorized in the Old (2 Chron. 5:12). What is authorized in the New? It involves the tongue (1 Cor. 14:9, 15), is a sacrifice of praise which involved the fruit of lips (Heb. 13:15 includes singing, although we can praise God in prayer), involves speaking, teaching and admonishing one another (Eph. 5:19) and includes the melody with or in the heart (Eph. 5:19). The authorization of gopher wood said "thou shalt not" to other woods, and the authorization

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of vocal music and the lack of authorization for instrumental music says "thou shalt not" to instrumental music.³

NOT SPECIFICALLY REPEALED

Argument: Instrumental music was authorized in the Old Testament, it is not specifically repealed in the New, and this silence of the Scriptures authorizes its use.

Answer: First, will they be consistent? Incense was not expressly repealed, nor was infant membership which was in Abraham's day (Gen. 17) and in Moses' day. Infants will not be excluded from heaven. They reject these things because they were a part of the Old and were not included in the New. Polygamy was not expressly prohibited, but it was not included in the New Covenant. Furthermore, Christ restored the original marriage law of one man and one woman. A man is not to become one flesh—indeed how could he—with several women (Mt. 19:4-8; Eph. 5:31-33).

Second, the *New* is not the Old Covenant with a few specific changes. We are under Christ and not the prophets (Heb. 1:1, 2; 2:1-4). The law and the temple system have been abolished (Jn. 4:20-24; Col. 2:14-17; Heb. 13:10-20). God did not have to specifically repeal every item in order to abolish the entire system. Paul did not have to say: "Thou shalt not observe the passover." He said the law has been abolished; so do not be judged by it. He also said we have a new passover—Christ (Col. 2:16, 17; 1 Cor. 5:7). Christ did not have to say, "Do not preach the law," although He has said it. However, it was also excluded when He told us what to preach and did not include the law (Mt. 28:10-20). We are to hold fast what the apostles and prophets of the New Covenant, and not what Moses, delivered (Acts 2:42; 1 Cor. 11:2; 14:37).

³Cf. S. H. Hall, "The Argument Unanswered," *Gospel Advocate*, 1 March 1951, p. 134.

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CHURCH NOT TOLD TO STOP USING IT

Argument: The church was not told to stop using it.

Answer: It never used it, so it was no more necessary to say the church was to stop using instrumental music than it was necessary to say, "Stop baptizing infants." They never baptized infants.

COMMAND TO SING PROHIBIT PLAYING?

Argument: Non-instrumentalists claim that the command to sing automatically prohibits playing. Does a command to do something automatically prohibit all else?

Answer: First, the command to sing does not prohibit incense, animal sacrifices, the sword or dancing (Judg. 11:34; 1 Sam. 2:11; 29:5; 2 Sam. 6:5, 13-15; Mt. 11:17; Lk. 15:25). Rose Lischner advocates "creative dance as a medium of prayer" and is working to have it incorporated in worship services.⁴ It is a part of the religious ceremony of Whirling Dervishes.⁵ "Dancing is an art," says Mr. Head-lam, "all art is praise," says Mr. Ruskin. Praise is surely not out of place in a church. We sing there: why should we not dance?"⁶

Second, the command to baptize does not interdict circumcision, tattooing people in the name of Christ or baptizing dogs and cats.

Third, the command to observe the Lord's supper does not expressly prohibit Catholic priests offering the sacrifice of the mass.

Fourth, the command to assemble does not prohibit the temple worship. The golden bowls of incense, which were

⁴Rose Lischner, "Creative Dance as a Medium of Prayer," *Religious Education*, January-February 1958, p. 55.

⁵Turkish Information Office, *News From Turkey*, 20 December 1961, p. 2.

⁶Stephen Winston, ed., *The Quintessence of G. B. S.*, (New York Creative Age Press, 1949), p. 274.

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the prayers of the saints (Rev. 5:8), did not prohibit actual incense, nor does Revelation 8:3, 4.

Fifth, the command to sing does not authorize playing, but it does not prohibit it if some other command authorized it. As G. C. Brewer wrote:

Let us examine the words "sing," "include," "... "preclude," and "interdict." Here is the dictionary meaning of these words:

Sing—"To utter words or sounds musically or with melodious modulations of voice." *Include*—"To hold, contain; to confine within; to comprehend." *Preclude*—"To close up, stop up, prevent access to; to prevent by anticipative action." *Interdict*—"To declare authoritatively against, as the use or doing of something; debar by forbidding; prohibit peremptorily."⁷

G. C. Brewer pointed out that a "word authorizes us to do only that which it includes in its meaning." However, as we have shown, a word does not *preclude* or *interdict* things which it does not include. Sing includes singing and not instrumental music. However, if another command authorized instrumental music it would not be debarred by the command to sing. "In the absence, however, of the second command, the instrument is *excluded—not authorized, left out*."⁸ Baptize does not interdict, but it does not authorize, branding converts with a hot iron. No other command authorizes it.

MIDDLE GROUND?

Argument: Non-instrumentalism "reduces all conduct to one of two categories, *commanded or forbidden*, and

⁷G. C. Brewer, *A Medley on the Music Question or a Potpourri of Philology* (Nashville, Tenn. Gospel Advocate Publishing Co., 1948), pp. 61-62.

⁸Ibid.

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ignores the existence of middle ground in which God expects us to *use our brains*.⁹

Answer: First, we must use our brains to understand what is commanded and to obey it. However, Dunning does not believe that God had to forbid something specifically in order to exclude it. The command to build the ark of gopher wood excluded all other wood.

Second, there is what he calls middle ground, although everything is not authorized which is not specifically forbidden. The middle ground is where God has left us free. However, this freedom is not to be exercised so as to violate any general or specific commandment.

Third, there are general and specific commandments. This fact underlies the seeming paradox that in some cases the silence of the Bible authorizes and in some cases it prohibits. (1) The general command to "go" did not specify how we are to go (Mt. 28:19). Any method of travelling is authorized, although stealing a car in order to "go" would violate scripture. (2) The command to immerse is specific, and the fact that the Bible does not also authorize sprinkling means that it is forbidden. (3) The command to immerse believers does not include unbelievers or those who cannot believe—infants. The Scriptures are silent on baptizing other than believers, and this means that such is forbidden. (4) Baptism into the name of the Father, the Son and the Holy Spirit does not include baptism into the name of any human being (Mt. 28:19). The nature of this command, and the nature of the body of Christ, show that it would be wrong. It is also expressly forbidden (1 Cor. 1:13). (5) God did not authorize music in general, but vocal music was specifically authorized.

These examples help us to see that when God gives a general commandment everything in that general area is included unless it is expressly excluded. On the other

⁹Dunning, "Schism," p. 9.

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hand, when God gives a specific command everything that is not included in that command is excluded by it and cannot be authorized except by some other commandment "... *A commission to do a thing authorizes only the doing of the thing specified.*" If this is not true, as a Baptist, J. M. Pendleton, wrote, "There could be no definiteness in contracts, and no precision in legislative enactments or judicial decrees."¹⁰

Fourth, the Bible uses the argument from silence. (1) The superiority of the Son to the angels was shown by the fact that God did not say at any time that the angels were His Sons, begotten by Him (Heb. 1:4, 5). (2) To me, an even clearer case is the following: "For he of whom these things are said belongeth to another tribe, from which no man hath given attendance at the altar. For it is evident that our Lord hath sprung out of Judah; *as to which tribe Moses spake nothing concerning priests*" (Heb. 7:13, 14). If God had said to take priests from the people of God, every tribe not expressly excluded would have been included. However, God was specific as to tribe (Levi), and therefore every tribe not specifically included was excluded. He did not have to specify by name every tribe in order to exclude them by specifying Levi as the priestly tribe.

This principle, and its application to such matters as worship, has long been recognized by some careful students of the Bible. The outstanding Puritan preacher, John Owen, well remarked on Hebrews 7:14:

And this silence in this matter, the apostle takes to be a sufficient argument to prove that the legal priesthood did not belong, nor could be transferred unto the tribe of Judah. And the grounds hereof are resolved into this general maxim, that whatever is not revealed and appointed in the worship of God, by

¹⁰J. M. Pendleton, *Church Manual Designed for the Use of Baptist Churches* (Philadelphia, Pa.: Judson Press, 1867), pp. 81-82.

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God himself, is to be considered as nothing, yea, as that which is to be rejected. And such he conceives to be the evidence of this maxim, that he chose rather to argue from the silence of Moses in general, than from the particular prohibition, that none, who was not of the posterity of Levi, should approach unto the priestly office. So God himself condemneth some instances of false worship, on this ground, that he never appointed them, that they never came into his heart, and thence aggravates the sin of the people, rather than from the particular prohibition of them, Jer. 7:31. Wherefore, Divine revelation gives bounds, positively and negatively, unto the worship of God.¹¹

Around two centuries ago Andrew Fuller, a Baptist minister in England, wrote concerning the worship of the first century Christians:

Of the tribe of Judah, Moses "saith nothing" concerning priesthood. Hence Paul inferred there was nothing (Heb. 7:13, 14). Of priests, altars, sacred garments, incense, and instrumental music in Christian worship, the New Testament "saith nothing." Is it improper, then, to infer that no such things were known [in the worship, J. D. B.] in the times of the first Christians?¹²

William Gouge (1575-1653) well said:

God used Moses to reveal and make known to his people in that time whatsoever he would have them to know, so as that which Moses did not speak and make known to them, was not taken to be the mind or will of God. The force then of the argument resteth on this, that by Moses speaking nothing about the priesthood to be of the tribe of Judah, it appeared that it

¹¹John Owen, *An Exposition of the Epistle to the Hebrews*, 2nd ed. (Edinburgh, Scotland: J. Ritchie, 1814), 5:467.

¹²Andrew Fuller, *The Complete Works of Andrew Fuller* (London: H. C. Bohn, 1845), p. 860.

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was not the Lord's mind that any of the tribe of Judah should be of the priesthood.

Though this be a negative argument, yet it being concerning the worship of God, it is a sound concluding argument.

I may use this apostolical argument against that mass of popish inventions wherein and whereby they worship God, and I may say, nor Moses, nor any other penman of Scripture, spake anything concerning such a kind of worshipping God. Therefore no good Christian is to join with them therein. What prophets or apostle ever spake anything of worshipping God before images, or in an unknown tongue, or in numeral prayers, or through the mediation of saints or angels, or by offering the sacrifice of the mass, or by adoring relics, or by crossing themselves, or by sprinkling of holy water, or by other sacraments than baptism and the Lord's supper, or by pilgrimages, or by going barefoot, or by wearing shirts of hair, or by forbearing flesh, or by vowing perpetual continency, voluntary poverty, regular obedience, or tying themselves to nunneries, friaries, abbeys, and such like places of retirement, or by making themselves hermits and anchorites, or by visiting the holy land, or doing other like human inventions. These and thousands more, which they pretend to be matters of great devotion, and parts of God's worship, are nowhere spoken of in God's word, therefore, no more acceptable to God than Uzziah's offering incense. (2 Chron. 26:19)

Let us learn to search God's word concerning matters of his worship, and what we find prescribed therein, in faith perform, but let us take heed of all mere human inventions. A man can have no comfort in anything concerning God's worship, of which God's word speaketh nothing.¹³

¹³William Gouge, *A Commentary on the Whole Epistle to the Hebrews* (London: J. Nisbet & Co., 1866), 2:128-29.

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Fifth, we are to do what Jesus commanded—whether authorized by a specific statement or by principle which leaves us free within the area covered by that principle and which is not forbidden by other passages—and not also everything which He did not command. Circumcision was not authorized for Gentiles either by specific or general commandment. Of those who tried to bind it, the apostles, the elders, the church in Jerusalem and the Spirit through them said: "To whom *we gave no commandment*" (Acts 15:24, 1, 5). A commandment, by express precept or by principle, is necessary for we are to observe what Jesus commanded (Mt. 28:20). As James Begg, a Presbyterian, pointed out: It did not say they were also to observe everything Jesus did not specifically forbid.¹⁴ In the nineteenth century, John Girardeau, a Presbyterian, devoted his first chapter in his book on instrumental music to establishing by Scripture the principle that: "A divine warrant is necessary for every element of doctrine, government and worship in the church; that is, whatsoever in these spheres is not commanded in the Scriptures, either expressly or by good and necessary consequences from their statements, *is forbidden.*"¹⁵ He cited such scriptures as Genesis 6:13-22; Exodus 25:40; Numbers 15:39, 40; Hebrews 8:5; Deuteronomy 4:2; 12:32; Proverbs 30:5, 6; Matthew 15:6; 28:19, 20; Colossians 2:20-23; 2 Timothy 3:16, 17; Revelation 22:18, 19.

A LAW OF EXPEDIENCY?

There are some who override the silence of the Scriptures concerning instrumental music by appealing to a

¹⁴James Begg, *The Use of Organs and Other Instruments of Music in Christian Worship Indefensible* (Glasgow, Scotland: W. R. McPhun & Son, 1808), p. 22

¹⁵John L. Girardeau, *Instrumental Music in the Public Worship of the Church* (Richmond, Va. Whittet & Shepperson, 1888), p. 9.

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"law" of expediency. They *broaden* the New Covenant to include whatever they deem to be expedient. Is there a law of expediency which broadens our freedom in Christ? Or is the expedient in the area of law?

First, expedient means "to be an advantage, profitable, expedient (not merely 'convenient')...."¹⁶ The disciples thought it was not expedient to marry if the law of marriage was strict, but they did not think it was unlawful (Mt. 19:10).

Second, it is unscriptural to maintain that there is the area of the authorized and then another area called that of expediency. There is but one area, that is, that of the lawful whether authorized by general or by specific command. However, in the area of the lawful there are two categories. (1) The things which are required. (2) The things which are authorized, but not required. Every specific manner of going does not have to be utilized in order for a person to do his part in carrying out the great commission. We have examples where Christians met every day (although not every day to partake of the Lord's supper), but we are not required to do so, for we have examples where they did not meet every day, nor were they so commanded. They were left free as to daily meeting (Acts 2:46; 20:7; 1 Cor. 16:1, 2). Furthermore, there are privileges (*rights*) which Christians have which, unlike their duties, they do not have to exercise. Paul showed that the expedient is under the area of lawful when he said that "all things are *lawful*, for me; but not all things are expedient" (1 Cor. 6:12; 10:23). The expedient and the inexpedient" were both lawful in principle.

Third, expediency is not a principle which makes more things lawful, but a principle which leads us to curtail our

¹⁶W. E. Vine, *An Expository Dictionary of New Testament Words* (Old Tappan, N. J.: Fleming H. Revell Co., 1966), 2:62.

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lawful privileges when it is not expedient to exercise them. Expediency restricts rather than enlarges.¹⁷

To what principles did Paul appeal, what laws, in order to govern himself in the realm of freedom? (1) When it was necessary to keep from being brought under the power of any (1 Cor. 6:12). I am not certain as to what this includes, but it may mean that he would not use his freedom in such a way as to be enslaved. (2) When the exercise of his rights led someone to sin. This would be a violation of the law of love (1 Cor. 8:11-13; 10:29-11:1). (3) When the exercise of his rights did not edify, but tore down the body of Christ (1 Cor. 10:23, 29-33). (4) When it would hinder the gospel (1 Cor. 9:12, 19-23). (5) Privileges should be used so as to glorify God (1 Cor. 10:31).

Fourth, how can we be sure Paul was dealing with his rights and limiting them under certain circumstances? (1) God has authorized meats, but they are not essential to the kingdom (1 Tim. 4:3-5; Rom. 14:17). They were forbidden if in the context of idol worship (1 Cor. 10:19-22). But they were not to be eaten in any context wherein they led someone to sin (1 Cor. 8:8, 9, 12, 13; 10:23-11:1). (2) Paul expressly spoke of his *liberty* and it being judged by another's conscience (1 Cor. 8:8, 9; 10:29-11:1). (3) He spoke of his right, but not duty, of being supported by those to whom he preached (1 Cor. 9:4, 5, 12, 18).

Fifth, these things make it clear: (1) Not everything is lawful in an unlimited sense. If it were, one would not be obligated to do his duty; but we are under law to Christ (1 Cor. 9:21; 10:21; Rom. 13:8-10; Mt. 28:20; Heb. 8:10). (2) Ex-pediency limits, not broadens, our actions. A Christian is never free from the law of love.

Sixth, the users of instrumental music must first show that instrumental music is lawful. Then they would have to show it was in the realm of our privileges and not of our

¹⁷Clifton Inman, *Bible Herald*, 16 December 1954, p. 2.

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duties. If they did these two things, they could show that the use or non-use of the instrument must be governed by expediency.

1 PETER 4:11

The restoration motto of "speak where the Bible speaks, and be silent where the Bible is silent" seems to be based on 1 Peter 4:11. After exhorting the disciples to love one another, Peter said,

... using hospitality one to another without murmuring: according as each hath received a gift, ministering it among ourselves, as good stewards of the manifold grace of God; if any man speaketh, (speaking) as it were oracles of God; if any ministereth, (ministering) as of the strength which God supplieth: that in all things God may be glorified through Jesus Christ, whose is the glory and the dominion for ever and ever. Amen (1 Pet. 4:9-11).

All of these were expressions of love, for not only was hospitality a manifestation of love, but serving Christians in any capacity, including teaching, are manifestations of love. All were a part of one's responsibility as a steward to use whatever they had in God's service. All were designed to accomplish the same ultimate goal, that is, that God may be glorified through Jesus Christ.

The gifts of God mentioned in the New Testament were in some cases miraculous gifts, such as in 1 Corinthians 11:1-30, and nonmiraculous gifts in other cases. The miraculous gifts enabled one to exercise superhuman power and perform some type of miracle, but the non-miraculous gifts did not. Paul spoke of "the gift bestowed upon us by means of many" (2 Cor. 1:11), the gift of eternal life (Rom. 6:23), and John showed that Christ Himself is the gift of God to the world (Jn. 3:16). The various works of service to the church are called gifts (Rom. 12:3-8). In

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Romans, Paul speaks of the measure of faith which we have as a gift of God, yet we know that it is related to our own condition of heart (Rom. 12:3). He mentions some other gifts, and at least one of them—prophecy—seems to be the gift of inspiration. In 1 Corinthians 12:10 it is certainly mentioned as a miraculous gift. There were also those who taught by inspiration. However, all the gifts mentioned in Romans 12:3-8 do not have to be miraculous. One can serve, teach, exhort, give liberally, rule and show mercy without being miraculously endowed.

Does 1 Peter 4:9-11 refer to miraculous gifts? These things were said to be gifts, but what kind—miraculous or nonmiraculous? The love which is to govern the exercise of these gifts is not miraculous. Love must regulate non-miraculous gifts as surely as it regulated miraculous gifts (1 Cor. 13). Whatever our gift maybe, Peter said, it should be ministered "among yourselves, as good stewards of the manifold grace of *God*." *First*, hospitality was not a miraculous gift, for all Christians are to be hospitable although some are more gifted at it than others (Heb. 13:2). *Second*, speaking God's truth is not a miraculous gift, although some are able to speak more effectively than others. *Third*, ministering, which includes many types of service, is not within itself a miraculous gift. God can supply strength to enable us to serve without doing it miraculously.

There were those in the first century who spoke by inspiration, and it may be that this is the case in 1 Peter 4:11. The word for "to speak" is *lalein*. Leslie Kline thought that:

Especially significant for Peter is its use to express inspired communication from God, instruction in divine teaching. For Peter also uses *lalein* in this sense to describe the activity of inspired speakers: David (Acts 2:31), the prophets (Acts 3:21, 24; 2 Peter 1:21), the Prophet (Acts 3:22; Deut. 18:18), Paul (2 Pet. 3:16), and Peter himself (Acts 4:20, 29; 11:14; cf.

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10:44) Only in 1 Pet. 3:10 does Peter use *lalein* differently, and there it is a quotation from Psalm 34:13. Also, the connection of *lalein* with *logia theou* in this context insures this connotation of the word.

The *logion* in early Greek usage was "an oracle, a divine utterance," and was almost equal to *chresmos* ... the four passages in the New Testament containing *logia* may be understood as follows: (1) Acts 7:38, the *logia* are the divine communications—the Torah given to Moses on Mount Sinai; (2) Romans 3:2, the *logia* are God's revelation in Holy Scripture... (3) Hebrews 5:12, the *logia* become Christian teaching which affirms the fulfillment of the promise in Christ, and which teaching in both oral and written forms is also considered the product of divine revelation; and (4) 1 Peter 4:11, the *logia* are likewise the divine communications of Christian teaching which one who speaks (prophetically) must speak *hos logia theou*. This phrase, if taken as nominative, means: he must speak as God's oracles speak; but, if taken as accusative, it means: he must speak as one who is speaking oracles *from* God. Because such speaking is a *charisma* and since the ministering in the next clause is said to be performed by strength *from God* (also a *charisma*) the accusative form of the phrase seems preferable with the emphasis being on the fact that the oracles are *from* God.¹⁸

Whether it refers to one who is speaking by direct inspiration or one who is speaking from the inspired word, the *principle* in this passage is the same. The one who was inspired was to speak the word which God inspired him to speak. He was to speak the message which was from God. Why? Because it is God's word which is authoritative. It is God's word which serves to build up the church, and it is God's word by which men are judged (Jn. 12:48). We are

¹⁸Leslie Kline, "Ethics for the End Time: An Exegesis of 1 Peter 4:7-11," *Restoration Quarterly*, vol. 7, no. 3, 1963, pp. 121-22.

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bound by it, and we are not to be in subjection to the doctrines of men. Therefore, the inspired speaker was to deliver what God inspired him to deliver.

If it does not refer to an inspired speaker, the teacher must speak as God's oracles speak by teaching the oracles, or scriptures, which came from God. Since we do not have inspired men today who speak oracles of God by direct inspiration, we must depend on the oracles of God which were delivered in the first century by the inspired apostles and prophets. These are the oracles which *are from* God, and because we are to be in subjection to God, we must confine our doctrine and practice to that which is authorized by the word of God. The inspired teacher was bound by the oracles which God revealed to him, and the uninspired teacher is bound by those oracles which the inspired men delivered. The inspired man was to speak where God's word spoke and be silent where it was silent. He was to reveal what God revealed to him and stop revealing when God stopped revealing. The uninspired speaker is also to speak where the Bible (the oracles of God) speaks and to be silent where God's word is silent. He must teach what God's word teaches, but he must not authorize what God's word has not authorised in precept or principle.

VOCAL MUSIC CLEARLY AUTHORIZED

As pointed out earlier, God has set forth clearly the kind of music which He authorizes. *First*, it is *uttered by the tongue*, just as is public prayer. In showing that their teaching, praying and singing were to be intelligible, Paul said: "So also ye, unless ye *utter by the tongue speech* easy to understand, how shall it be known what is *spoken*." One prayed and sang with the spirit and with the understanding also, that is, so people understood (1 Cor. 14:9, 14, 15, 19). This indicates that the psalm, as well as the teaching

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and tongues, were uttered by the tongue, that is, spoken (1 Cor. 14:26-28).

Second, it involves *speaking to one another* in psalms, hymns and spiritual songs (Eph. 5:19).

Third, it involves teaching and admonishing one another in psalms, hymns and spiritual songs (Col. 3:16).

Fourth, it is *the fruit of the lips*, and is included in the sacrifice of praise which we offer to God. "Through him then let us offer up a sacrifice of praise to God continually, that is, the fruit of lips which make confession to his name" (Heb. 13:15). We praise his name in nonmusical speech, but we also praise His name in song.¹⁹

Fifth, it involves melody with or in the heart (Eph. 5:19).

Sixth, although everyone cannot play an instrument of music, and those who can do not always have one present, the music which is authorized is one which can be offered up by all of us regardless of whether we are around an instrument or not. It is as universal in the place in which it may be done as is prayer. "Is any among you suffering? *Let him pray*. Is any cheerful? *Let him sing praise*" (Jas. 5:13).

It is evident that our Lord has ordained vocal music, but of instrumental music the apostles and prophets say nothing.

WHAT DOES BEING SILENT MEAN?

Argument: In speaking against instrumental music, you are speaking where the Bible is silent.

Answer: First, they have spoken where the Bible does not speak by advocating it. They have legislated by requiring it of all who worship with them.

Second, we sing, and they agree this is taught in the Bible, and thereby speak where the Bible speaks. We keep

¹⁹Cf. Hall, "Another Argument," p. 459

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instrumental music silent, and are thereby silent where the Bible is silent.

Third, on their own logic, they cannot speak against infant baptism for the Bible says nothing about infant baptism,

Fourth, to speak where the Bible speaks and to be silent where it is silent does not mean that we must not oppose errors. It means that we respect the authority of the Bible and confine our religious faith and practice to what the Lord has revealed. We shall accept what He authorizes, but not authorize and bind what He does not authorize in precept or principle.

THE WORDING OF THE SLOGAN

Is not "speak where the Bible speaks, and be silent where the Bible is silent" a better way of phrasing the restoration slogan than: "We speak where the Bible speaks, we are silent where the Bible is silent"? *First*, each of us at one time or another has fallen short of this perfect practice! *Second*, some of us contradict one another. *Third*, it sounds like a boast to some people. We have not achieved perfection. *Fourth*, it ministers to self-complacency instead of spurring one on to additional study. Is it not better to state it as a command rather than as if we have already perfectly achieved it? *Fifth*, when others show that sometimes we contradict one another, they may feel that they are not obligated to speak where the Bible speaks and to be silent where it is silent. Having disproved what they view as a claim of perfection, they feel justified in their errors. But when it is stated as an imperative—"speak where the Bible speaks, etc."—it is not as easy for them to escape the realization that it is binding on them as well as on us, for 1 Peter 4:11 is for all who want to do God's will.

Our conclusion is that the silence of the Scriptures excludes instrumental music.

WHAT IS WORSHIP?

Dwaine E. Dunning thinks that old arguments for and against instrumental music are based on false assumptions concerning the nature of worship and that worship and worship services are the same. There are no worship services or items of worship, and protecting the worship service is not a New Testament concept. When these things are understood—and he was amazed that no one had thought of them before—the foundation is pulled out from under all of the arguments against instrumental music. Therefore, there is no need to answer each and every argument.

Dunning said the Greek terms for worship prove it is an *emotion*. The expressions of this emotion are not the emotion; although by the literary device of metonymy—in which one thing is put for another because of their association—one may call the expressions of worship

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worship. He *defined* instrumental music *out* of the worship instead of *taking it out*.¹

THE ARGUMENT IS NOT NEW

The newness or the oldness of the argument does not prove or disprove it, but Dunning is mistaken in thinking it is new. *First*, R. M. Bell defined worship in 1963 as a subjective, inner experience which is felt.² *Second*, over two decades ago I started a debate with Burton W. Barber who affirmed that worship belongs to the inner man and acts of worship are not worship. Worship has no form. An act of worship was no more worship than his acts were him. The outer man does not worship.³ But is he not held accountable for *his acts*? (Mt. 25:34-46; Rom. 2:6-9; 1 Cor. 6:15-20; 2 Cor. 7:1). His acts, including acts of worship, should be in harmony with God's will. *Third*, several decades ago in a debate with S. H. Hall, Pendleton said that worship is a condition of the heart with which outward acts have nothing to do.⁴ Pendleton mistakenly thought that in the Old Testament the condition of the heart had nothing to do with worship (Mt. 15:7, 8; Ex. 25:2). *Fourth*, before he changed, as early as 1900 H. L. Calhoun maintained that worship was a matter of the heart's intention and instruments were not used as acts of wor-

¹Dwaine E. Dunning, *The Concerned Christian*, February 1971, p. 6; and Dwaine E. Dunning, "Schism by Syllogism," (n. d.), p. 3 (Mimeographed).

²R. M. Bell, *Blue and White*, Johnson Bible College, Knoxville, Tenn., January-February 1963, p. 2.

³Burton W. Barber, *Why Churches of Christ Now Use Instrumental Music During Christian Worship Services* (n. p., n. d.), pp. 2-4. See a similar position referred to in Earl West, "The 'Amif' Cult," *Gospel Advocate*, 18 January 1951, p. 36.

⁴S. H. Hall, *Scripture Studies*, vol. 4- *Three Defenses of Music in Worship Answered* (Athens, Ala.: C. E. I. Publishing Co., 1960), p. 21; "Prove All Things," pp. 11-12 (Tract).

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ship.⁵ *Fifth*, John B. Cowden said nothing is a part of worship unless it is so willed by the worshipper, and it is the height of presumption for anyone else to say what enters into another's worship.⁶ It is strange that the brethren in Corinth did not tell Paul this about the meal and rebuke him for saying they ate and drank condemnation to themselves when they did not discern the Lord's body. They could have said, on Cowden's logic, they did not intend to worship at such times (1 Cor. 11:28-32). *Sixth*, in a letter to the author on November 18, 1941, James DeForest Murch said that there is singing in the heart and the vocal expression "is not, per se, worship...." Contrary to this, the fruit of lips is a sacrifice of praise (Heb. 13:15).

ARGUMENT NOT BASICALLY AFFECTED

Trying to define the instrument out of the worship does not basically affect the arguments. *First*, Dunning and others use the old arguments that the instrument inheres in *psallo* and *psalmos*, that the New Testament church used it, that it was prophesied, that it is not excluded by the silence of the Scriptures, that it was pre-Mosaic and was not abolished with the law that it is taught in the psalms and used in heaven.

Second, their argument leads to a change of terminology, but not of the basic issues. Although Dunning abandoned the terms "acts of worship" and "worship services," he affirmed that "instruments were a part of the life of the

⁵H. L. Calhoun, "An Important Question," *Gospel Advocate*, 8 November 1900, pp. 706-7; "Criticism of Brother Kurfees' 'Reply to an Important Question,'" 15 November 1900, pp. 722-23; "To the Public" 29 November 1900, p. 755.

⁶John B. Cowden, "Instrumental Music in the Church," quoted in M. C. Kurfees, "Review of John B. Cowden's Tract on 'Instrumental Music in the Church' and Reply to J. B. Briney's Friendly Criticism," (n. d.), p. 27 (Tract).

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Apostolic church."⁷ We deny it. He affirmed that the "use of instrumental music in public praise" is scriptural.⁸ Therefore, the proposition would be whether instrumental music in public praise is scriptural. He affirms its use is essential to obey Ephesians 5:19. What is the basic difference between calling it an act of worship and an act of praise? It was an act of praise in worship services in God's house in the Old Testament (1 Chron. 23:5; 2 Chron. 7:4-6). It was a part of the *worship services* which took place in the temple (2 Chron. 5:12-14; 7:4-6; 29:28, 29, 35; Jn. 4:20-22; Acts 8:27; Heb. 9:1). Praise was used to designate an act of worship.⁹ *Doxa* is translated praise and worship (Jn. 12:43; Lk. 14:10). The New Testament authorizes the sacrifice of praise, that is, the fruit of lips (Heb. 13:15; Eph. 5:19). Is praise to be determined by God's will or man's? If by man's there can be no condemnation of will-worship (Col. 2:20-23). Does Dunning not praise God in the assembly, or does he just have an emotion?

Third, even if the expression is not the worship, the issue is simply reworded so we ask whether instrumental music as an expression of worship is authorized.

ACTS OF WORSHIP UNBOUNDED BY LAW?

The arguments of Dunning leave one without any boundaries as to how he is to express worship. This is also taught in his endorsement of R. M. Bell's position that worship is entirely inward, that outward acts are "completely irrelevant," and that places, "accompaniments, expressions— these are not worship nor do they sanctify or nullify its validity." God does not look on the outward man. He is not

⁷Dunning, "Schism," p. 2.

⁸Dwaine E. Dunning, *The Hartford Forum*, 20 December 1969.

⁹James Hastings, ed., *Dictionary of the Bible* (Edinburgh, Scotland: T. & T. Clark, 1902), 1:428; 4:33; *A Dictionary of Christ and the Gospels*, (Edinburgh, Scotland: T. & T. Clark, 1909), 2:389.

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worshipped by man's hands (1 Sam. 16:7; Acts 17:25), so if the heart is right no externals can hinder worship from reaching God. Men may see the externals, but God does not. The Spirit has no rules concerning modes of expression.¹⁰ This is a common denominational position. Tozer said worship is

... to feel in your heart and express in some appropriate manner—and I don't care how. I believe we can worship God in any manner that we wish provided we are worshipping Him in Spirit and in truth. So I will not force any ritual upon you, or any particular form of public worship.¹¹

How would he explain worship in truth?

First, if there is no worship service there are no New Testament regulations for the assembly. Furthermore, he said there is no "law of worship," for worship "is in the realm of *spirit*, subjective, emotional, and cannot be subject to plan or pattern, and especially to *law*."¹² This makes worship sinful for lawlessness is sin (1 Jn. 3:4). If there is no law one can do anything or leave anything undone and still be right.

Second, if it does not matter to God how we offer praise to Him,¹³ why not in the dance, and with a sword in our hand? (Ps. 149:3, 6, 9). The floodgates are opened and *they cannot be closed except by the principles which also exclude instrumental music*. All of Roman ritualism, on their logic, cannot hinder worship for God does not look on the externals. The outward acts are completely irrelevant and cannot sanctify or nullify the validity of worship!

¹⁰R. M. Bell, "The Real Nature of Worship," *The Concerned Christian*, November 1971, pp. 2, 5.

¹¹A. W. Tozer, "Created to Worship," *The Alliance Witness*, 18 June 1958, p. 3.

¹²Dunning, "Schism," p. 9.

¹³Ibid, p. 11.

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Third, how can he praise God without the harp since he believes it inheres in *psallo* and *psalmos*?

Fourth, how can one worship God without the "form" as well as the spirit of the Lord's supper? Jesus said, "*This do* in remembrance of me" (Lk. 22:19). Is not this form, pattern or law? If worship is totally inward, it is still subject to law for His laws are written on our hearts (Heb. 8:10). There is law for we "*must* worship in spirit and truth" (Jn. 4:24). If worship is unregulated what does worship *in* truth mean?

Jesus said men *must* worship in spirit and in truth. If worship is just an emotion and externals neither validate nor invalidate it, in what sense is the inward man regulated and how can the inward man be regulated in worship but the outward man not be regulated? It is out of the heart that the outward man acts. If no act of worship of the outward man could have a corrupting influence on the inward man, outward acts are unrestricted. It means that man is competent to judge how to approach God in acts of worship. On these things he has and needs no divine revelation! It was deadly for Nadab and Abihu to think that external acts had nothing to do with worship (Lev. 10). On Cunning's logic how could the external man offer strange fires unto Jehovah? On the other hand, if the outward acts are regulated by the will of God, we must go to the New Testament to learn the limitations. Otherwise we cannot know what is vain worship, ignorant worship, will worship and acceptable worship (Mt. 15:9; Acts 17:23; Jn. 4:21, 22, 24; Col. 2:23). One can think he ought to do many things contrary to Jesus, unless he goes by God's word and learns to obey without adding to or taking from (Acts 26:9; 1 Cor. 2:11-13; Ex. 25:40; Heb. 8:5; 1 Sam. 15:22; Deut. 4:2; 5:32; 12:32). One of God's first controversies with man was over worship. Like Abel we must walk by faith with reference to worship as well as other matters (Gen. 4:4-7; Heb. 11:4; Rom. 10:17; Mt. 28:20; Acts 2:42; 1 Pet. 4:11; 2 Cor. 5:7).

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Fifth, if protecting the worship is not a New Testament concept,¹⁴ any innovations are acceptable. In such a case, worship in spirit and *truth* is not a part of the faith for which we are to contend (Phil. 1:7, 16; Jude 3). However, Dunning contradicted himself when he said that all arguments and conclusions based on the foundation of protecting the worship is "human inference" and "is nothing more than 'vain worship, teaching for doctrines the commandments of men.'" (Matt. 15:9).¹⁵ How can this be vain worship since he said that singing, preaching, etc., are not worship?¹⁶ Why does he protect the worship service against such vain worship?

Sixth, if worship is just an emotion, how does one distinguish between vain worship, ignorant worship and will worship? Is it a vain emotion (Mt. 15:9), an ignorant emotion (Acts 17:23) or a will emotion (Col. 2:20-23), and is true worship an emotion in spirit and truth? (Jn. 4:20-24). But what is *in truth*? How can outward acts, such as teaching, nullify or validate worship if Bell is right? Does Dunning believe that the expressions of worship are in any way regulated by the Bible? If so, where are the regulations? If they are not, how can Matthew 15:19, Acts 17:23, Colossians 2:20-23 and John 4:20-24 be true? Is the true worshiper the true emotionalist or subjectivist?

Seventh, if worship is an emotion and more spontaneous than planned, how could the Eunuch wait until he got to Jerusalem to have this spontaneous emotion? (Acts 8:27). Why did Jesus indicate that Jerusalem was the place where men ought to worship, rather than have a spontaneous emotion in the mount? (Jn. 4:20-23). Did He say also that men *must* have a spontaneous emotion in spirit and truth?

¹⁴Dunning, *The Concerned Christian*, February 1971, p. 6.

¹⁵Ibid.

¹⁶Ibid.

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Eighth, if love and worship are emotions and have no form, how does love obey the form of doctrine (Rom. 6:17, 18) or observe the externals of the Lord's supper? (1 Cor. 11:17-34). Love as an emotion, without deeds, is as dead as faith without obedience (1 Jn. 3:18; Jas. 2:14-26). Love is not an emotion, although it may gather emotions around it. Love is commanded, and an emotion cannot be commanded. One can love even though he feels like hurting someone. Negatively speaking, love works no ill (Rom. 13:8-10). Positively speaking, love works good (Mt. 7:12). Love of God includes the *physical* being as well as the heart of man (Mt. 22:37, 38).

DUNNING DID NOT PROVE HIS DEFINITION

Argument: Dunning founded his case on his definition of worship as an emotion and said that our case falls unless we cite a scripture which shows that *acts* are worship.¹⁷

Answer: First, on his own logic his case falls to the ground for he cannot cite a scripture which says worship is an emotion. *Second*, Barber—who is in basic agreement with Dunning—said singing a psalm is an act of worship and agreed with Hunt that there is "instrumental singing" and that the command to "speak in psalms" means to "speak with the voice of an instrument."¹⁸ Where does the Bible in so many words call any of these things an *act* of worship. *Third*, an act of hoeing is hoeing and an act of worship is worship. Attitude is involved in acceptable worship, but worship is worship even when it is vain (Mt. 15:8, 9; Col. 2:20-23). Jews went to Jerusalem to worship, and this involved more than a frame of mind. It included acts (Jn. 4:20-22; Acts 8:27; Deut. 12:6, 7, 11; 1 Kings 9:3). Paul

¹⁷Dunning, *The Concerned Christian*, February 1971, p. 6; and May 1971, p. 7.

¹⁸Julian O. Hunt and Roger C. Inman, *Hunt-Inman Debate*(Pikeville, Ky.. Cumberland Publishing Co., 1942), p. 7.

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worshipped "after *the way* which they called heresy" (Acts 24:14). In other words, after New Testament teaching. *Fourth*, Dunning contradicted his definition that worship is an emotion by calling an act of worship worship. He said that our teaching that we are to protect the worship is a human assumption and "is nothing more than Vain worship, teaching for doctrines the commandments of men. (Mt. 15:9)." He said preaching is not worship, and yet he condemns our teaching as vain worship.¹⁹ Is teaching a vain *emotion*? *Fifth*, he contradicted his definition by giving definitions which included acts as a part of worship. He said *proskuneo* means "to kiss the hand toward," that this is the precise thing called for "by the literal meaning of the word," and that in our services we are not doing at all "the specification so precisely included in the original term... you yourselves have *never once in your lives done the precise and specific action required by the New Testament word.*"²⁰ He here identifies worship as an *act*. Furthermore, he does not literally "kiss the hand toward." Does he go back to the original meaning of *psallo* and literally pluck something? *Sixth*, he asks us for a scripture which says the Lord's supper is worship, and we ask him for one which says it is an act of worship! *Seventh*, in every definition of worship which he cited, acts are included. Concerning words translated worship, he wrote: "These range from *proskuneo*, 'to kiss (the hand) toward,' to *latreuo*, 'to serve,' to *sebazomai*, 'to pay honor or respect.'"²¹ Dunning does not know whether he worships or not, for he demands a definition which says the singing, etc., is worship, and yet he says worship is an emotion but gives no scripture for his definition. He has no standard by which to determine whether he is having the right emotion. In try-

¹⁹Dunning, *The Concerned Christian*, February 1971, pp. 1, 6.

²⁰Dwaine E. Dunning, letter, 15 November 1968, p. 2.

²¹Dunning, *The Concerned Christian*, February 1971, p. 2. Cf. Dunning, letter, p. 2.

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ing to get in the instrumental music, his approach has eliminated any possibility of one knowing whether he has worshipped!

MORE SPONTANEOUS THAN DELIBERATE

Argument: Worship is a response of the heart which is more spontaneous than deliberate, while expressions tend to be deliberate.²²

Answer: *First*, worship may be spontaneous. Prayer may be spontaneous and it may be deliberate. *Second*, at least several passages cited by Bell indicated something deliberate (Gen. 24:26; Ex. 4:31; 33:10; 1 Sam. 1:19, 28; 2 Sam. 12:20; Neh. 8:6; Job. 1:20; Mt. 2:11; 9:18; 14:33; 15:25; 28:9; Lk. 24:52). The eunuch had deliberately planned a trip to deliberately worship at Jerusalem (Acts 8:27). God deliberately made Jerusalem the place for the planned temple worship (Jn. 4:20-24). David deliberately made instruments for the Levites to deliberately praise God with, and they deliberately gathered and deliberately combined instrumental and vocal music (2 Sam. 6:15; 1 Chron. 16:4-6; 2 Chron. 5:13). They deliberately participated in "the service of the house of Jehovah—" (2 Chron. 29:25-35). *Third*, we deliberately assemble, pray, observe the Lord's supper, sing, contribute and teach. We deliberately try to do it decently and in order (1 Cor. 14:26-40; 11:17, 18; 16:1, 2; Acts 20:7; Heb. 10:25). The assembly is prescribed, but because we assemble deliberately it does not mean it is not from the heart. Unless God has prescribed what is to take place in the assembly, Roman ritualism is acceptable. Those who think that they are worshipping in spirit and that the outward man does not worship, ought to realize that in connection with the assembly Paul showed that one was not spiritual if he ignored Paul's *commandment* (1 Cor. 14:37). Was not one

²²Bell, "Nature," p. 2.

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of the rules that they should edify the church? (1 Cor. 14:3-5). *Fourth*, Dunning accused us of viewing worship as a "rote performance related almost exclusively to *place* and deed with the strong implication that this is all there is to 'worship' and to define it otherwise is to disobey the command to 'worship in spirit and in truth.'"²³ (a) There are passages which speak about not bearing false witness. The rote reference is unrelated to anything I have said or believed, (b) It is strange for one who uses the instrument, which is neither in spirit or in truth, to speak of rote performance! (c) Unless one worships from the heart, he has not worshipped, (d) Since Dunning has external acts of worship, if it is rote for me it is rote for him. (e) It is not rote because we must worship in some place and do some deeds, (f) What does he think that worship in *truth* means?

INWARD MAN

Argument: God looks on the inward man, and what man does with his hands is not worship (1 Sam. 16:7; Acts 17:25).²⁴

Answer: First, God knows the heart of man, so we cannot deceive Him. Appearances are not sufficient. *Second*, God also sees what the outward man does. He has joined in this life the inward and the outward, and man has no right to separate them as do Dunning and Bell. The inner man controls the outward man and is responsible for his deeds. Evil deeds proceed from the inward man (Mt. 5:8, 22, 28; 15:11-20). *We are judged by deeds done in the body* (Rom. 2:9, 10; 1 Cor. 6:13-20; Mt. 25:35-46). Our entire being, including our strength, is to love God (Mt. 23:37-40). The inward man offers the body and the fruit of lips as sacrifices to God (Rom. 6:12, 13; 12:1, 2; Heb. 13:15). Through

²³Dwaine E. Dunning, *The Concerned Christian*, November 1971, p. 7.

²⁴Bell, "Nature," pp. 2, 5.

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the work of the outer man, the inward man offers contributions (Eph. 4:28; Phil. 4:10-18). The inner man is not to let corrupt communication proceed out of the mouth (Eph. 4:29). The inner man's faith is expressed in deeds of the outward man, and without these expressions his faith is dead (Heb. 11; Jas. 2:14-25). Noah did not say that God looketh on the heart so it made no difference how he built the ark. The heart which believes confesses with the outward lips (Rom. 10:10). *Third*, Barber said the inner man worships and the outer man acts, but the act is not him. He could steal and say he did not do it, but his hand did it. We ask: Does the instrument aid the inner man? If so, it aids his worship and is a part of the worship. If it aids just the outward man, he is saying it is not a part of worship; nor is anything else a part of worship which aids the outward man—including Roman ritualism. For Bell said "outward accompaniment is completely irrelevant" and neither sanctifies nor nullifies.²⁵ *Fourth*, God does evaluate the acts performed by the outward man. As long as the law stood, Jerusalem was the place where men ought to worship, and this included the outward temple and all its outward acts and sacrifices (Jn. 4:20-24). The sincerity of the inward man does not sanctify the outward teaching of a different gospel (1 Cor. 15:1-5; Gal. 1:6-9; Rom. 10:1-4). The outward act of the Lord's supper is not to be ignored and is not to be combined with an ordinary meal (1 Cor. 11:17-34). Christian Scientists make it all in the spirit and have abolished bread and the fruit of the vine. God does tell us what sacrifices to offer from the heart (Rom. 12:1, 2; Heb. 13:10-13). *Fifth*, Acts 17:25 does not mean God is not concerned with the outward acts or that our hands are not used to serve and worship God. God commanded the temple and its worship under the Old Covenant, and this involved human hands. We are to serve with our hands

²⁵Bell, "Nature," p. 2.

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(Eph. 4:28; Rom. 6:12, 13; 12:1, 2; Phil. 4:10-18). Paul meant that the pagan concept of God, worship, temples and things which they did with their hands (such as furnishing foods to the gods) were wrong.

MATTHEW 23:16, 17 AND TITUS 1:12

Argument: If the heart worships God, externals cannot nullify it. Opposers of instruments are like the Pharisees in Matthew 23:16, 17. *"Expressions are sanctified by the heart, not the heart by expressions.* As it is written: To the pure, *all things are pure....'* (Titus 1:12)."²⁶

Answer: *First,* this opens the floodgates. *Second,* we are not like the Pharisees who said that to swear by a part of the temple was nothing, but to swear by the gift made the oath binding (Mt. 23:16-22). They had a *doctrine of intentions* which said that under certain conditions what their lips uttered was not binding. While not accusing these brethren of Phariseeism, *some have a doctrine of intentions* which says that the instrument is not worship because they intended it as just an aid and that if the heart is right what the lips say or the hands do cannot nullify worship. *Third,* Titus 1:15 does not mean that if one's intentions are right, all he does is right. Some killed Christians thinking they were doing God service (Jn. 16:1-3). Our hearts must be purified by faith and by the word of God (Acts 15:7-11; 1 Pet. 1:21). Evil and unscriptural practices are not sanctified because one says he has a pure heart. The pure in heart do not dwell on evil, nor seek to do evil, nor imagine evil where there is no evil.

NO PLAN OF WORSHIP

Argument: There is a plan of salvation because Jesus related faith, repentance, confession and baptism. How-

²⁶Bell, "Nature," pp. 2, 5.

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ever, praying, singing, etc., are not identified as worship.²⁷ *Answer: First*, they are not called a plan, but they are. Acts of worship are not called acts of worship, but Dunning believes they are. *Second*, speaking, singing and making melody in the heart are related as surely as faith and baptism (Eph. 5:19). When the word of Christ dwells in us richly, the fruit of lips, the sacrifice of praise, is one way we express it (Col. 3:16; Heb. 13:15).

DEFINING AWAY THE IDOL

Some defined the idol out of the idol.

You may make anything out of anything, if you are allowed to suppress what parts of it you please. I have heard it remarked that the statuary does not make, but only discloses his statue—that the Medicean Venus existed in the block of marble, and that the artist only removed the superfluous portion of the block. Now what should I think of a man's pleading that such an image is not contemplated in the Second Commandment because it is not "made," as if it had been moulded or cast out of materials brought together?²⁸

FLOODGATES

Joe S. Warlick said:

The day on which a church sets up an organ in its house is the day on which it reaches the first station on the road to apostasy. From this it will soon proceed to other innovations; and the work of innovations once fairly commenced, no stop can be put to it till ruin ensues. Then the spirit which precedes and

²⁷Dunning, *The Concerned Christian*, November 1971, p. 7.

²⁸Jane Whately, ed., *Life and Correspondence of Richard Whately* (London: Longmans, Green & Co., 1866), 2 381.

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fosters these innovations is a most dangerous spirit--dangerous because cruel, intractable, and unreasonable. It is cruel, because it is ready to immolate everything that in the least stands in the way of its wicked work; intractable, because it will not yield even one tittle of its innovations; and unreasonable, because it will heed neither the voice of God nor that of man. Indeed, when a church has once introduced an organ, we believe it to be true, as a general rule, of those members who take the lead in the work that they will suffer its Bible to be torn into shreds before they will part with their pet.²⁹

Brother McGarvey [in Lexington, Ky., J. D. B.] protested with tears and besought them not to bring it in, assuring them that he would not worship with it; but rather than have his fellowship they introduced the instrument and drove him, with other good members, out of the congregation.³⁰

NO FLOODGATE

Argument: This position does not open the floodgate to Roman ritualism, for they do not practice Romanism.

Answer: First, Dunning's and Bell's statements open the floodgates whether they realize it or not. Their inconsistency does not change the principles which they have adopted. *Second,* the Disciples of Christ did not drift into their apostasy overnight. *Third,* Roman ritualism developed over the centuries, but as the outgrowth of principles men accepted, but whose end they did not foresee.

DIVISIONS

Argument: Divisions among churches of Christ reveal

²⁹J. Carroll Stark and Joe S. Warlick, *A Debate* (Nashville, Tenn.. McQuiddy Printing Co., 1910), p. 17.

³⁰*Ibid.*, p. 18.

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that they have adopted wrong principles in opposing instrumental music.

Answer: First, this logic discredits the restoration movement. *Second*, it discredits the first century church which had divisions (1 Cor. 1:10-13). *Third*, divisions come because of a lack of love, because some have accepted wrong principles, because some have misapplied principles and because some have accepted authorities other than the Bible. While leaving every man's final judgment to God, we must oppose principles which undermine New Testament teaching.

MEN DEFINING WORSHIP

How have some men defined worship? *First*, William Temple said: "To worship is to quicken the conscience by the holiness of God, to feed the mind with the truth of God, to open the heart to the love of God, to devote the will to the purpose of God."³¹ *Second*, "worship is man's response to God's revelation of himself." However, there are responses which we do not identify as worship when we speak of worship in spirit and truth.

Worship, in general, is an act of reverence or homage to a divine, or supposedly, divine power. Christian worship is the communion with the true and living God, directions for which are given by the Holy Spirit. Jehovah, through all the ages from the time of Cain and Abel until now, has prescribed the exact means to be employed in acceptable worship. Any deviation from God's plan of worship has always been unacceptable.³²

Third, D. E. W. Harrison said: "What matters is not

³¹Waymon D. Miller, "What Worship Really Is," *Firm Foundation*, 4 May 1971, p. 280.

³²B. C. Goodpasture, "What Is Worship?" *Gospel Advocate*, 6 December 1962, p. 770.

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whether worship makes us feel good or happy; what matters is whether it makes us Christ-like, whether men take knowledge of us that we have been with Jesus."³³ Of course, what Christ commanded matters, and submissiveness helps make us Christ-like.

THE BIBLICAL MEANING OF WORSHIP

Recognizing God's greatness and our smallness we fall before Him in humble recognition of His majesty and might. We fear Him with reverential awe, we submit to His will, and we recognize our uncleanness (2 Kings 17:36, 37; Ps. 5:7; Gen. 18:27; Job. 42:6; Is. 6:5). Because God is love, we love Him with all our being, submit to His commandments, bring the gifts of a broken and contrite heart and our bodies as a living sacrifice (Mt. 22:37; Jn. 14:15; 1 Jn. 5:3; Ps. 51:17; cp. 1 Chron. 16:29; Rom. 12:1, 2). We approach Him through Christ, the new and living Way (Heb. 9:12-14; 10:19; 12:28). We worship in spirit and truth (Jn. 4:20-24).

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Worship is not confined to praise, but is also "the direct acknowledgement of God, of His nature, attributes, ways and claims, whether by the outgoing of the heart in praise and thanksgiving or by deed done in such acknowledgment."³⁴ No passage known to the author says in so many words that this is worship or an act of worship. However, the words which are used clearly show that it involves *attitudes* and *acts*. Therefore, it is defined, but not as in dictionaries. There is no definition of believer's baptism in so many words, but what is said about it clearly defines it.

³³D. E. W. Harrison, *The Book of Common Prayer* (Edinburgh, Scotland: Canterbury Press, 1946), p. 20.

³⁴W. E. Vine, *An Expository Dictionary of New Testament Words* (Old Tappan, N. J.: Fleming H. Revell Co., 1966), 4:236.

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OLD TESTAMENT

The main word used for worship in the Old Testament is *shachah*, which had the primary meaning of "bow down." One bowed to kings. When one does acts of worship commanded by God he is bowing before, or submitting to, God's will. *Halal* meant praise, and one praised in various ways: (1) Singing (Ezra 3:11; Ps. 69:30). (2) By mouth one praised and gave thanks (Ps. 63:5; Neh. 12:24). Isaiah 62:9 in connection with 64:11 shows that *public worship* is included. There was thanksgiving in the sanctuary after the harvest. (3) One praised in the dance (Ps. 149:3). (4) With stringed instruments (Ps. 150:4).

Yadah, to give thanks, is also translated praise. One praised with the harp (Ps. 33:2, 3).

Todah, the noun form of the verb *yadah*, means "thanksgiving in songs of liturgical worship."³⁵ In 2 Chronicles 7:3 and 29:29, 30, we find *kara* (bowed), *shachah* (*worship*) and *yadah* (praise). This did not mean praise was not a part of worship, for it was involved in the actions which were sanctioned. Job 3:1 tells us he opened his mouth *and* cursed his day. These things were involved in the same action. Second Chronicles 7:6 records the use of the instrument as an act of praise and not as an aid to singing.

PROSKUNEO

The origin of this word is obscure. Some honored an earthly deity by kissing the earth; it came to mean a kiss blown to one of higher authority, and then it designated an inward attitude. Greeven spoke of the "act of worship which is concrete in place and gesture" as those taking place in the temple in Jerusalem. The Jews used it to mean to bow, to kiss, to worship, and in some cases it meant "bowing down low on the knee." Josephus used it to denote

³⁵Francis Brown, S. R. Driver, and Charles A. Briggs, *Hebrew-English Lexicon of the Old Testament* (Oxford: Clarendon Press, 1952), p. 392.

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"the worship of God or the gods and also respect for men."³⁶ In a second-century papyrus one form of the word meant: "I perform the act of veneration...."³⁷

Vine said *proskuneo* meant "to make obeisance, do reverence to... is the most frequent word rendered to worship."³⁸ Thayer said "in the N. T. by *kneeling* or *prostration to do homage(to one)* or *make obeisance*, whether in order to express respect or to make supplication."³⁹

In the New Testament it was used to kiss the hand (Mt. 18:26), to do reverence or homage by prostration (Rev. 22:8, 9; Acts 10:25, 26), of falling on one's face in the assembly and worshipping God (1 Cor. 14:23-25) and in heaven men and angels fell down before God and worshipped (Rev. 4:10; 5:14; 7:11; 11:16; 19:4). The New Testament speaks of kneeling for prayer, or of raising the hands in prayer, but the word *worship* is not used in the context (Acts 9:40; 20:36; 1 Tim. 2:8). It was used of homage paid to images or idols (Acts 7:43; Rev. 14:11; 16:2), to demons (Rev. 10:20), to Christ (Mt. 2:2, 8, 11; 8:2; 14:33; 15:25; 20:20; 28:9, 17; Jn. 9:38; Heb. 1:6) and to God (Mt. 4:10; Jn. 4:21-24; 1 Cor. 14:25; Rev. 4:10). The worshipper humbled himself before the one whom he worshipped. The attitude was expressed in words and/or deeds. We must humble ourselves before God in the ways He has ordained and not in ways man has devised (Col. 2:18-23).

³⁶Heinrich Greeven, "*Proskuneo, Proskunatas*," in *Theological Dictionary of the New Testament*, ed. Gerhard Kittel, trans. and ed. Geoffrey W. Bromiley (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co, 1964), 6:758, 761-62, 764.

³⁷J. H. Moulton and G. M. Milligan, *The Vocabulary of the Greek New Testament* (London: Hodder & Stroughton, 1930; reprint ed., Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1959), p. 549.

³⁸Vine, *Expository Dictionary*, 4:235.

³⁹C. G. Wilke and Wilibald Grimm, *A Greek-English Lexicon of the New Testament*, trans. and rev. Joseph H. Thayer (Edinburgh, Scotland: T. & T. Clark, 1901; reprint ed., Grand Rapids, Mich.: Baker Book House, 1977), pp. 372, 548, 572.

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Dunning said there is "no excuse for misunderstanding a scriptural term."⁴⁰ "Worship (*proskuneo*) is the realm of *spirit*, subjective, emotional, and cannot be subject to plan or pattern, and especially to *law*."⁴¹ "Definition of applicable Greek terms shows that worship is an *emotion*, and while an emotion may be expressed, *the expression is not the emotion*."⁴² This contradicts his own statements that *proskuneo* means "to kiss the hand toward," that we do not practice "*the specification so precisely included in the original term—*" He said we have denounced instrumental music as "false worship" or "will worship," while they never claimed it to be worship, "but only an 'aid to worship.'" While doing this he said: "You yourselves have *never once in your lives done the precise and specific action required by the New Testament word*."⁴³

Consider how he has contradicted and condemned himself. *First*, he said worship is an emotion, there is no excuse for misunderstanding a scriptural term, and the New Testament word *proskuneo* means "to kiss the hand toward" but that we have never "*done the precise and specific action required by the New Testament word*." *Second*, has he? *Third*, if this is the precise and specific requirement in worship, how can he say worship is an emotion?

LATREUO

This word once meant to serve for hire, and then

... to *serve, minister* to, either gods or men... in the N. T. to *render religious service, or homage, to worship*... Mt. 4:10... Acts 7:7; 24:14; 27:23; Heb. 9:14; Rev. 7:15; 22:3...
to *perform sacred service, to offer*

⁴⁰Dunning, "Schism," p. 5.

⁴¹Ibid, p. 9.

⁴²Ibid., p. 3. See also Dunning, *The Concerned Christian*, February 1971, p. 6.

⁴³Dunning, letter, p. 2.

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*gifts, to worship God in the observance of the rites instituted for his worship...*⁴⁴

... to serve, to render religious service or homage....⁴⁵

(Phil. 3:3; Acts 7:42; Rev. 10:20).

The worshipper offered gifts and sacrifices in the temple (Heb. 9:9). This same word is used in "serve the tabernacle" (Heb. 13:10). In serving the tabernacle *one did something*, that is, *offered sacrifices*. In Hebrews 8:5 and 13:10 it "refers primarily to the sacrificial ministry of the priests" (Heb. 9:6, 9; 10:2).⁴⁶ It referred to worship of praise and prayer, and it was almost spiritualized to "include every form of divine worship."⁴⁷ Paul said, "I serve [worship] in my spirit in the gospel of his Son," but this did not mean that missionary activity was rendered inwardly (Rom. 1:9). "Perhaps two thoughts are present, first, that Paul's worship, or service, is rendered outwardly in his missionary work, and second, that it is also rendered in his prayer life, the chief concern of which is, of course, the progress of his missionary work."⁴⁸ In Philippians 3:3 "in a broad metaphorical sense" it is used to comprise "the whole of Christian existence."⁴⁹ Another form of this word is used in Romans 12:1 which involves the outward offering of our body members to serve and glorify God (Rom. 12:1; 6:13).⁵⁰ Roy Lanier suggested that this "word seems to emphasize the thing done, the act appointed by God to be done by the person who would worship Him."⁵¹

⁴⁴Wilke and Grimm, *Greek-English Lexicon*, Thayer, pp. 372-73.

⁴⁵Vine, *Expository Dictionary*, 3:349.

⁴⁶Hermann Strathmann, "*Latreuo*," in *Theological Dictionary*, ed. Gerhard Kittel, 4:63.

⁴⁷Ibid.

⁴⁸Ibid., 4:64.

⁴⁹Ibid., 4:64-65.

⁵⁰Ibid., 4:65.

⁵¹Roy H. Lanier, "Questions on Worship," *Firm Foundation*, 8 June 1965, p. 361.

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SEBOMAI

Its original meaning was "to fall back before." Vine defined it as to revere and stressed the feeling of "awe or devotion" (Mt. 15:9; Mk. 7:7; Acts 16:14; 18:7, 13; 19:27). Lanier thought that "while *proskuneo* emphasizes the outward show of reverence, this word emphasizes the inward feeling of reverence and awe."⁵² However, Kittel thought that the word *sebazomai* also included specific acts.⁵³

EUSEBEO

This word is used in the sense of "to act piously towards" (Acts 17:23).⁵⁴

WILL WORSHIP (COLOSSIANS 2:23)

Ethelothreskeia is formed from *threskeia* and *ethelo*. It is used only here, and K. L. Schmidt said it signified a cultus, or system of worship which "is freely chosen, which is not commanded or forbidden." However, Paul showed it was rejected by God, as does Schmidt's quotation from Cramer who said: "... it is not just an affected piety. It is a piety which does not keep to the reality and to what is implied in it, which does not keep to the true head, Christ. It is a piety which orders its own nature."⁵⁵ In other words, it is a system of worship which is dictated by man's will rather than by God's. This is the type of system that Dunning's and Bell's view of worship, and their opinion of the irrelevance of external acts, leads to when followed to its logical conclusion.

⁵²Lanier, "Questions," *Firm Foundation*.

⁵³Werner Foerster, "*Sebazomai*" in *Theological Dictionary*, ed. Gerhard Friedrich, 7:173.

⁵⁴Vine, *Expository Dictionary*, 4:236.

⁵⁵K. L. Schmidt, "*Threskeia*," in *Theological Dictionary*, ed. Gerhard Kittel, 3:159.

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REVERENCE AND AWE

The holiness of God highlights our human sinfulness (Job 42:5, 6; Ezra 9:5-15; Dan. 9:3-20; Lk. 5:8; Rev. 1:17; Is. 6:5; 1 Sam. 6:20; Jer. 30:21). Although God is love, we stand in awe of Him and His word (Ps. 4:4; 33:8; 119:161; Is. 66:2; Heb. 5:7, 8; 11:7). "Wherefore, receiving a kingdom that cannot be shaken, let us have grace, whereby we may offer service well-pleasing to God with reverence and awe: for our God is a consuming fire!" (Heb. 11:28, 29). "One cannot be 'pally' or flippant with God who is an all-consuming fire!"⁵⁶

Therefore does our Writer remind us that grace produces reverence and awe, not frivolity and flippancy, and therefore does he close this exhortation with the reminder that "our God is a consuming fire," which must and will burn up all that is not suitable to His holiness and glory.⁵⁷

Through our high priest we have the boldness to come to God not in the fear of the slave, but the awe and fear of the son (Heb. 2:17, 18; 4:14-16).

GOD IS WORTHY

The English word "worship" originally meant "being of worth," or "worthship." Honor and reverence were directed toward those who were worthy, and sometimes it refers to honor paid to men (Gen. 18:2; 49:8; 1 Kings 1:31; Lk. 14:10). "*To worship God is to ascribe to Him supreme worth, for He alone is worthy.*"⁵⁸ No wonder the Psalms called on men

⁵⁶Ralph P. Martin, *Worship in the Early Church* (Old Tappan, N. J.: Fleming H. Revell Co., 1964), pp. 13-14.

⁵⁷G. H. Lang, *The Epistle to the Hebrews* (London: Paternoster Press, 1951), p. 271.

⁵⁸Martin, *Worship*, p. 10.

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to sing unto Jehovah and kneel before Him (Ps. 29:1, 2; 95:1-6; 96:1-9; 99:9; 138:1, 2).

DEVOTIONS

The King James has "devotions" where the American Standard has "objects of your worship," and the same word is translated worshipped elsewhere (Acts 17:23; 2 Thess. 2:4).

JOHN 9:31

Argument John 9:31 proves that there is a difference between worshipping God and doing God's will.

Answer: First, a lot of God's will does not have to do with worship, but worship must be according to His will or else there can be no vain, will, ignorant or true worship (Mt. 15:8, 9; Col. 2:20-23; Acts 17:23; Jn. 4:20-24). *Second*, if worship is not included in doing God's will, we are not doing His will in worshipping Him.

MATTHEW 2:2

Argument: Matthew 2:2 makes a distinction between worshipping and giving.

Answer: First, worshipping involved offering gifts (Mt. 2:11). *Second*, our giving is a sacrifice to God (Phil. 4:16-19). *Third*, gifts were offered at the altar in the Old Testament (Mt. 5:23, 24). We give ourselves, and our contribution which proves the sincerity of our love is a grace, is done from the heart, causes men to glorify God and is a part of our obedience to our confession of the gospel (2 Cor. 8:3-5, 7-9; 9:7, 13).⁵⁹

⁵⁹John Waddey, "What My Gift to God Does," *Wards of Truth*, 24 March 1972, p. 2.

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WORSHIP SERVICE: OLD TESTAMENT

Argument: Dunning said there is no worship service which we are to protect; therefore, the bottom is taken out from under the arguments against introducing instrumental music into the worship service.⁶⁰

Answer: First, this means that nothing could corrupt the worship by being introduced into the assembly. However, Paul said it is wrong to introduce a common meal along with the Lord's supper (1 Cor. 11:20-22, 33, 34). *Second,* how does it help his case to say that it is not in the worship service but is in the praise service? Why quibble about "in worship"? They are offering *an unauthorized act of praise*, to adopt their own definition. *Third,* all life, including hospitality, is to glorify God (1 Pet. 4:9-18). However, this does not authorize a meal in the assembly (1 Cor. 11:22, 34). "Worship service" designates any assembly when we gather to worship God and includes whatever acts of submission and adoration God has ordained for assemblies. The Bible does not speak of a song service, but it includes all the singing done in the assembly. The use of an instrument in such a service is not a scriptural act of submission to God. (Clifton Inman) *Fourth,* Dunning defines worship as an emotion. This can take place in an assembly, so why would it not be a worship service? *Fifth,* he believes a public praise service is scriptural, but the Bible no more uses the words "public praise service" than it does "public worship service." *Sixth,* the Old Testament had public worship services. In "the house of Jehovah" singers and players "make one sound to be heard in praising and thanking Jehovah___" (2 Chron. 5:12-14). Sacrifices were offered, the people *worshipped* and "*So the service of the house of Jehovah was set in order*" (2 Chron. 29:7, 11, 15-30, 35). This service embraced all these things,

⁶⁰Dunning, letter; and Dunning, *The Concerned Christian*, February 1971, p. 6.

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so it embraced a worship service. Our sacrifice of praise is the fruit of lips (Heb. 13:15). *Seventh*, the Samaritans worshipped in the mountain, but the Jews said Jerusalem was the place "*where men ought to warship.*" The Jews were right (Jn. 4:20-22). The Samaritans were not saying the mount is the place where one has an emotion, but the Jews say Jerusalem is the place where one ought to have an emotion. Jesus did not say that "the true emotionalist must emotion the Father in spirit and truth." What would be a spirit-and-truth emotion? *Eighth*, the eunuch had come to Jerusalem "*to worship*" (Acts 8:27). He could have had an emotion at home or on the way. He came to Jerusalem because the temple was there and God ordained that certain worship take place there. This included sacrifices, instrumental music, vocal music and the entire Levitical ritual. It was "the service of the house of Jehovah" (2 Chron. 29:35). Thayer said that in the Greek Old Testament *latreuo* meant "the service or worship of God according to the requirements of the levitical law... Ex. 12:25...."⁶¹

We are to love God with all of our being, so our emotions become involved, although some times more than others. In some cases, when we sing Zion's songs, physical thrills may run up and down our spines. This emotional reaction to our frame of mind is not in itself worship, for we may worship when we do not have them and we may have them when we are not worshipping. Although we should enrich and discipline the emotional life, we must not confuse emotions with spirituality. We must keep the emotions under the control of the mind which is enlightened by the word of God.

WORSHIP SERVICE: NEW TESTAMENT

First, we are commanded to assemble (Heb. 10:25). We

⁶¹Wilke and Grimm, *Greek-English Lexicon*, Thayer, p. 372

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must worship in spirit and truth (Jn. 4:20-24). Although the church in Jerusalem assembled every day (Acts 2:42, 46), this was not required, for Paul had to wait seven days in Troas before the brethren assembled (Acts 20:7).

Second, this assembly on the Lord's day was not a social gathering, but one which involved worship of God. On this day they partook of the Lord's supper (Acts 20:7; 1 Cor. 16:1, 2; 11:18-34). In observing the Supper we are to discern the Lord's body. This is an inward matter, but it is also connected with outward eating and drinking (1 Cor. 11:27-29). Even if worship was just an emotion, could they not have an emotion in the assembly in connection with the discernment of the Lord's body? Was it not a service in which they worshipped? Individuals partook (1 Cor. 11:28), but it involved the whole church for they came together to eat the Lord's supper together (1 Cor. 11:33; Acts 20:7), and "we all partake of the one bread" (1 Cor. 10:17). We come together in one place to worship (1 Cor. 14:23, 26).

Furthermore, when we gather in Christ's name, He is with us (Mt. 18:20).

Third, Barber said the piano is not in the church, for it has not been baptized. On this logic, one could do anything he wanted to in the assembly and say it was not in the church for it had not been baptized. The meal had not been baptized, but eating at home was contrasted with eating in the assembly or the church (1 Cor. 11:18, 34). "Church" is sometimes used to refer to the assembly (1 Cor. 11:18, 20, 34; 14:23, 28, 33-35).

Fourth, praise can be sung in the midst of the congregation (Heb. 2:12). Singing takes place in an assembly where there are those who speak to one another in psalms, hymns and spiritual songs (Eph. 5:19). This is a sacrifice of praise also (Heb. 13:15).

Fifth, we contribute to meet needs, and contributions are a sacrifice to God (1 Cor. 16:1, 2; Phil. 4:10-18). It was

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also viewed as a congregational activity, and wages from "other churches" supported Paul in Corinth (1 Cor. 16:1-3; 2 Cor. 8:1; Phil. 4:15; 2 Cor. 11:8).

Sixth, in teaching and reading the word of God we are edifying the church and submitting to God's command to teach and exhort one another (Acts 20:7; Col. 4:16; 1 Thess. 5:27; 1 Cor. 14:3, 23-33, 37; Heb. 10:25).

Seventh, prayer is not confined to the assembly, but does take place in the assembly (1 Cor. 14:14-17; 1 Thess. 5:25; 1 Tim. 2:8). We may gather in homes to pray (Acts 12:5, 12).

Eighth, if there is no pattern, no limits, no requirements for the assembly, anything is acceptable. If everything is not acceptable, what are the limits?

Ninth, when worship begins or ends in the assembly has nothing to do with offering unauthorized acts. To cough or pick up something a baby dropped is not worship. Worship begins with the beginning of every act of "bowing unto God." If the instrument is commanded, as Barber believes,⁶² it would be an act of worship wherein we bowed unto God (2 Chron. 7:6).

SINGING IN AN ASSEMBLY?

It has been argued that there is no scripture which authorizes Christians to sing in the assembly. *First*, if this is true, why do some of them appeal to *psallo* in Ephesians 5:19 to justify the instrument in the assembly?

Second, Paul showed that psalms were used in the assembly (1 Cor. 14:26, 12-15). In order to edify, the psalm had to convey a message to the people. (Compare 1 Corinthians 14:3-5.) Although we have no inspired men today who get a psalm by inspiration, we are to sing psalms, hymns and spiritual songs (Eph. 5:19).

Third, J. W. Roberts pointed out that in Ephesians 5:19,

⁶²Barber, *Why Churches of Christ*, p. 19.

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The Greek is rather decisive. The word *heautois* ("one another") in the well-attested sense of the reciprocal pronoun implies the corporate meaning, as to the references in Col. 3:16 to the word (which here likely means the preached message), to "teaching" and "admonishing" one another.⁶³

Fourth,

Professor Belling has called attention (*T. W.*, article, *hymnos*) to the fact that the term *enhumin* ("among you") in Col. 3:16 is one of Paul's favorite expressions for the assembly of Christians (Cf. its use in 1 Cor. where "when you come together *in the church*" is further modified by "there are divisions *in your midst—enhumin.*" Consider also its use in 1 Cor. 14:25 alongside the many references to "in the assembly" or "church"—(vv. 19, 2S.)⁶⁴

Fifth, although in the nature of the case it may not be possible for a congregation to do each of the specific things mentioned in Ephesians and Colossians, these epistles were addressed to the congregations in these cities (Eph. 1:1; 6:23; Col. 1:2). Paul specifically called for the reading of Colossians in the church (Col. 4:16). The epistle from Laodicea likely refers to the Ephesian letter. Paul's letters, this passage shows, were circulated among the churches.

While it is true that in an open letter to be read in the assembly—it was read in the church of the Laodiceans— there is some individual instruction, for example Colossians 4:17, there are also some things which embraced the church as a whole. For example, how could the church teach and admonish one another unless at least some of them were assembled to do it? (Col. 3:16). How could they speak to one another in psalms, hymns and spiritual songs

⁶³J. W. Roberts, "Is Singing in the 'Worship' Service Demonstrably Scriptural?" *Firm Foundation*, 26 August 1969, p. 532.

⁶⁴*Ibid.*

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unless they were in an assembly? This could include two or three gathered together or it could include hundreds. These passages can be obeyed whenever Christians get together.

Before the establishment of the church, but at the time He instituted the Lord's supper, the service was closed with a hymn (Mk. 14:26). In a spiritual sense, Christ sings in the midst of the church or congregation (Heb. 2:12).

Of course, singing is not limited to assemblies, for if any is cheerful, "let him sing praise" (Jas. 5:13).

ARE WE COMMANDED TO SING?

Even if we are not commanded to sing, we are authorized to sing and we are not authorized to play. To prove something against singing is not to prove something for instrumental music. In arguing against a command to sing, we are told that Paul used "let" and "be" (Eph. 5:19; Col. 3:16). Because "let" is used, shall we argue that it is not necessary to let the word of Christ dwell in us richly? Is it unnecessary to *let* Christ's mind be in us and to refrain from stealing? (Phil. 2:5; Eph. 4:28). To the Ephesians Paul said, "And *be not* drunken with wine, wherein is riot, but *be* filled with the Spirit; speaking one to another in psalms and hymns and spiritual songs...." (Eph. 5:18, 19). Does "be not drunken with wine" have no binding force? It does, so why doesn't "be filled" have binding force?

WORSHIP INVOLVES ACTS

Contrary to Dunning, worship is not just an emotion, but also involves acts. *First*, we have shown that the designations for worship to which he appealed involved acts.

Second, advocates of instrumental music often appeal to the Old Testament. It shows that men praised God with vocal and instrumental music in worship services (2 Chron. 5:13; 29:26-30, 35; Ps. 150:3-5). Ours is the fruit of

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lips, a sacrifice of praise (Heb. 13:15; Eph. 5:19). On Dunning's position, all during the singing, the playing and the burnt offerings, the Jews were not having an emotion, that is, were not worshipping. For it was after these things "they bowed their heads and worshipped." What tremendous self-control to keep from having an emotion until they bowed their heads! Even when they sang praises with gladness, they were not worshipping! (2 Chron. 29:30).

Third, in the temple Anna was "worshipping (*latreuosa*) with fastings and supplications night and day" (Lk. 2:37). The preposition "with" is not in the Greek, but is taken from the case ending. According to context it can be locative, dative or instrumental. The context indicates that she worshipped or served God by means of fasting and praying. *These were acts*.

Fourth, worship covered what was done in the temple, and this included more than an emotion for the eunuch traveled hundreds of miles to worship in Jerusalem (Jn. 4:20-24; Acts 8:27; 1 Chron. 28:6, 11, 19-21; 15:19-21; 2 Chron. 29:27-35). Jews and Samaritans were not arguing about where one was to have an emotion, but where God had ordained that the worship which included the Levitical system was to take place. What great care the eunuch had to exercise lest he have an emotion before he got to Jerusalem where men ought to worship!

Fifth, if worship is just an emotion unregulated by law, what did Jesus mean by saying worship is to take place in *truth* as well as in spirit? (Jn. 4:20-24). Some appeal to Philippians 3:3 and say that "spirit" means the place, but this does not exclude acts under "truth." Philippians 3:3 may refer to the Spirit of God.

Sixth, Jesus showed that religious acts—such as washing their hands, pots, etc. —were a part of their worship and were vain worship based on man's precepts (Mk. 7:3-7).

Seventh, to honor God with one's lips was an act of

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worship, but it was nullified if it was not from a sincere heart (Mt. 15:8). We are to offer a sacrifice of praise with our lips (Heb. 13:15; cf. Rev. 4:10, 11).

Eighth, Jews charged Paul with persuading "men to worship God contrary to the law" (Acts 18:13). They were not accusing him of teaching men to have an emotion contrary to the law. Paul taught that worship is in spirit and truth, not in Jerusalem, under the New Covenant (Jn. 4:20-23). If Dunning is right, if worship is an inward experience not subject to law, it would be impossible to worship contrary to Old Testament or New Testament law—there is law in the New Testament (Mt. 28:20; Acts 2:42; 1 Cor. 9:21; Heb. 8:10; Jude 3).

Ninth, Paul showed that subjecting one's self to *ordinances* of men in worship was will worship. These ordinances were a part of this worship (Col. 2:20-23). Is instrumental music in New Testament worship an ordinance of God or of men? If it is not an ordinance of God, is it not a self-imposed act of will worship?

Tenth, if worship is just an emotion,⁶⁵ what was the difference between Paul's worship under Judaism and under the gospel? Even the Jews knew there was a difference, but it could not be that they saw in Paul a different emotion (Acts 18:13; Gal. 1:14-16). Paul acknowledged that he worshipped or served God after the way they called a sect (Acts 24:14).

Eleventh, even if worship is just an emotion, like faith it is dead if unexpressed. Israel had the willing heart, but she also gave the offering (Ex. 25:2). Is not emotion only a similar doctrine to faith only? "By faith" things were done, and without the doing the faith was dead (Heb. 11; Jas. 2:14 26; Gal. 3:26, 27).

Twelfth, in the Old Testament Abraham called the offering worship (Gen. 22:2, 5, 7, 8, 12). As a spiritual priest-

⁶⁵Dunning, "Schism," p. 3

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hood, we offer sacrifices (1 Pet. 2:5, 9; Phil. 4:10-18; Heb. 13:15).

J. W. McGarvey said decades ago:

To deny, then, that the present use of instrumental music in the church is a part of the worship, is a subterfuge and an afterthought ingeniously got up to obscure the fact that it comes under the condemnation pronounced against vain worship and will worship.⁶⁶

PRAISE IS WORSHIP

First, if praise is not worship, instead of speaking of instrumental music as unscriptural worship it would be unscriptural praise. So what have the instrumentalists gained?

Second, Dunning pointed out that *sebazomai* means "to pay honor or respect."⁶⁷ In singing God's praises we pay Him honor and respect. G. H. Box observed that "in the Old Testament and the New Testament the predominant idea of 'praise' is that of a tribute of homage in utterance, publicly expressed and rendered to God by His creatures."⁶⁸ Israel praised God in His house (Ps. 135:1, 2, 21), in the assembly (Ps. 35:18; 84:4), with the mouth and with the heart (Ps. 109:30; 146:1; 108:3; 147:1, 12), with the harp (Ps. 43:3, 4; 150:1-5), with the dance (Ps. 149:3) and through authorized representatives (1 Chron. 15:16, 19; 16:4-7, 9; 23:5, 28-32; 2 Chron. 5:12, 13; 20:5, 14, 18, 19; 29:27-30, 35).

"He knows little of himself who is not much in prayer, and he knows little of God who is not much in praise."⁶⁹ The

⁶⁶J. W. McGarvey, "What Shall We Do About the Organ?" p. 4 (Manuscript).

⁶⁷Dunning, *The Concerned Christian*, February 1971, p. 6

⁶⁸Hastings, ed., *Dictionary of Christ*, p. 389

⁶⁹James Hastings, ed, *Dictionary of the Apostolic Church* (Edinburgh, Scotland T & T. Clark, 1918), 2 255

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church in Jerusalem praised God (Acts 2:46, 47); the healed man spontaneously praised God (Acts 3:8); the church in Jerusalem glorified God for the conversion of the Gentiles (Acts 11:18); in the midst of tribulation, Paul and Silas prayed and sang hymns unto God (Acts 16:25); a mark of the degradation of the pagans was that they did not thank or glorify God (Rom. 1:21-25); Abraham glorified God and so should we (Rom. 4:21; 11:36); the Gentiles were to glorify God for His mercy, and Christ and the Gentiles praised God (Rom. 15:9-11); with the mouth "bless we the Lord" (Jas. 3:9); through our high priest, Christ, we offer a sacrifice of praise to God (Heb. 13:15); and as a royal priesthood we are to show forth the excellencies or praise of God (1 Pet. 2:9, 10).⁷⁰

Third, there is no New Testament authorization to praise God with instrumental music.

Fourth, praise is not limited to the assembly (Jas. 5:13; Acts 16:25).

WORSHIP IN IGNORANCE

The case of the Samaritans makes clear that not all worship is acceptable.

First, they believed in God's existence, that He had revealed Himself to Abraham, Isaac and their father, Jacob, and that He should be worshipped (Jn. 4:12, 20). *Second*, as pointed out in Chapter One, the Samaritans worshipped "that which ye know not" (Jn. 4:22). *Third*, the Samaritans were wrong about the place, and therefore about the temple and the Levitical priesthood (Jn. 4:20-24). It is not enough not to be idolaters, for we *must* worship in spirit and truth. *Fourth*, the Athenians were far more in ignorance than were the Samaritans, worshipping in ignorance the unknown God (Acts 17:23, 30, 31).

⁷⁰Hastings, ed., *Dictionary of the Apostolic Church*, 2 255

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VAIN WORSHIP

Vain worship involves insincerity and also teaching as doctrines the precepts of men (Mt. 15:8, 9). Even Dunning called false teaching vain worship.⁷¹

WILL WORSHIP

When men fail to realize that all the treasures of wisdom and knowledge are in Christ and that progress is made through growth in Him (Col. 2:4-7), when they fail to hold fast the head, Christ (Col. 1:18; 2:18), they turn to will worship which is based on man's decisions, which have a show of wisdom and humility, but are not acceptable to God (Col. 2:18-23).⁷² It is self-imposed, being devised by man.⁷³ Well did Moses E. Lard say:

The fundamental thought in the true religion is the subordination of the human will to the will of God... a healthy, vigorous, self-control, a mastery of all the appetites, passions, and impulses of our being, the bringing of every volition, and every action into conformity with the divine will, as expressed in the divine commandments. This idea of the subordination of the human will to the will of God, is that, in which, consists the very essence of true piety....

In true worship, God chooses for us what we shall do; in false worship, we follow our own choices. The former is "founded" upon the will and commandments of God; the latter, upon "the commandments and doctrines of men. "This is the grand, fundamental

⁷¹Dunning, *The Concerned Christian*, February 1971, p. 6

⁷²Cf. E. K. Simpson and F. F. Bruce, *Commentary on the Epistles to the Ephesians and Colossians* (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1965), pp. 255-56.

⁷³H. M. Carson, *Epistles of Paul to the Colossians and Philemon* (London. Tyndale Press, 1966), p. 79.

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distinction between all that is true, and all that is false, in religion.⁷⁴

The way of man is not in himself, so we must not merely say but do God's will in worship as well as in all of life (Prov. 14:12; Mt. 7:21).

ALL LIFE IS WORSHIP?

Argument: All life is worship or service to God, so if it is all right outside the assembly it is acceptable in the assembly.

Answer: First, our bodies are offered as a living sacrifice, and all should be done in Christ's name or authority (Rom. 6:12, 13; 12:1; Col. 3:16, 17). Roy H. Lanier, Sr, suggested that: "A man serves God when he provides for his own family by putting food on the table, but he worships God when he gives thanks for that food before he eats it."⁷⁵

Second, Noah could build a dog house of oak, but the ark had to be built of gopher wood (Gen. 6:14, 22). Moses could build his own house as he wished, but the tabernacle had to be built according to God's pattern (Heb. 8:5).

Third, Nadab and Abihu could light their home fires with fire from various sources, but not so in the worship (Lev. 10:1, 2).

Fourth, we are to do all as unto the Lord (Col. 3:18-24). A wife can cook as unto the Lord and be thankful for the food, hospitality is a virtue, and the Lord instituted the Lord's supper in connection with a meal before His death (Mt. 26:20-26), but we are not authorized to combine a meal with the Lord's supper in the assembly (1 Cor. 11:20-24).

Fifth, we can wash our hands before we eat for sanitary

⁷⁴Moses E. Lard, *Lard's Quarterly*, 1, pt. 2 (June 1864), pp. 174-75.

⁷⁵Lanier, "Questions," p. 361.

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purposes, but not as a religious rite for purification (Mt. 15:8-10; Mk. 7:1-9).

Sixth, the slave was to serve his master as unto the Lord, but this relationship did not regulate the assembly; nor could the slave do in the assembly all he could do for the master on the farm, in the home or in the shop (Col. 3:22-24).

Seventh, we can give a cup of cold water in Jesus' name (Mt. 10:42) and wash feet as an act of service, but not in the assembly as an act of worship (1 Tim. 5:10).

Eighth, under the headship of the husband the woman can "rule the household" (1 Tim. 5:14), but not the assembly.

ACCEPTABLE WORSHIP

Acceptable worship must be to the right object—God. It must be according to His will, it must be from the heart as well as the lips, it must be in spirit and truth, and it must be done unto the Lord and not for the praise of men so that they may see and reward us (Mt. 6:16-18). Just as baptism must be from the heart (Rom. 6:17, 18), giving (2 Cor. 8:3, 11; 9:5, 7), the word we teach and confess (cf. Rom. 10:8, 9), the Lord's supper (1 Cor. 11:28, 29), singing and praying must also be from the heart (Eph. 5:19; Heb. 13:15, 16).

In the patriarchal age, worship had to be by faith (Gen. 4:4-7; Heb. 11:4). There was the divinely ordained pattern for worship in the Mosaic dispensation (Deut. 5:32, 33; Acts 7:44; 1 Chron. 28:11-19; 2 Chron. 29:25, 26; Heb. 9:1). This included instrumental music (2 Chron. 5:12-14; 29:25). In the New Testament, in worship, as well as otherwise, we are to do as Christ commanded, to continue in the apostles' doctrine and to contend for the faith (Mt. 28:20; Jn. 4:20-24; Acts 2:42; Jude 3). If worship under the New Covenant is patternless and unprescribed, how can we know that we have worshipped in spirit and truth?

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Jesus said we *must* do so (Jn. 4:20-24). How can we know how to offer to God acceptable worship (Heb. 12:28, 29) and how can we know what is vain worship, ignorant worship and will worship if worship is unprescribed and there are no regulations for worship in the assembly? (Mt. 15:8, 9; Col. 2:18-23; Acts 17:23). It is even more important to hear Christ than it was for the Jews to hear Moses (Heb. 12:25, 29).

THE CONCLUSION

Dunning based his case for instrumental music and against our position on his definition of worship and his denial that there is a worship service to be protected from corruption.⁷⁶ We believe that we have shown: *First*, he did not prove his definition that worship is an emotion and entirely of the inward man. *Second*, he contradicted his own definition of worship. *Third*, he gave definitions of words in the Bible for worship which showed that acts as well as attitudes are involved. *Fourth*, we have shown that worship does involve acts. *Fifth*, we have shown that what we mean by worship service is scriptural. *Sixth*, we have shown that he also uses the same old arguments that others have used. *Seventh*, since he believes that our definition of worship is essential to the validity of our arguments, to be consistent he must also believe that his definition is essential to his answer to our arguments. Since he has not sustained his definition and we have sustained ours, he should acknowledge that his case collapses and ours stands.

UNITY

In a written exchange, Dunning asked what made us

⁷⁶Dunning, *The Concerned Christian*, February 1971, p. 6; Dunning, letter.

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think that God valued correct worship service more than He did unity. *First*, what would he say to Roman Catholics and others who asked what made him think that God values correct baptism, correct Lord's supper observance and correct church government above unity? *Second*, one of God's first controversies with man was over worship (Gen. 4; Heb. 11:4). *Third*, Jesus did not say—concerning the division between the Jews and Samaritans over worship—that the woman was wrong in thinking God valued the correct place of worship above unity. In fact, the temple service was according to God's pattern. *Fourth*, if they believe unity is more important than instruments, why not lay aside the instruments? However, their practice shows that they believe it is so important that they bind it on all who worship with them. *Fifth*, Dunning himself thinks it is commanded of God and that our rejection of the instruments and our view of worship constitute "the commandment and doctrine of men" which render worship vain (Mt. 15:1, 3, 8, 9).⁷⁷

⁷⁷Dunning, *The Concerned Christian*, February 1971.

11

INSTRUMENTAL MUSIC AN AID, NOT A COMMAND

When they fail to prove instrumental music is commanded, there are those who argue that it is an aid to the singer. It aids the command to sing as communion cups and trays or a collection basket aid one in carrying out other commandments. They *define it out* of the worship. We ask: How would the use of the instrument as an act of worship differ from its use as an aid? If it is not a part of the worship, what would they have to do in order to make it a part?

AID ARGUMENT ABANDONED

Usually both in argument and in practice the aid argument is abandoned. *First*, they usually argue it is contained, and therefore commanded, in *psalms* and in the command to sing psalms. *Second*, many people will not long regard it as an aid. Catholics have spoken of their ritualism as a system of aids, but the language used in some of their rituals indicates that these—images, for example—become a part of the worship. *Third*, how does

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it aid the implementation of the command to sing when instrumental solos are played or when it is played during communion? *Fourth*, after arguing it was an aid, Burton W. Barber affirmed that instrumental music is "a command of God."¹ As a command it was a part of "all righteousness."² He did not believe the collection basket is commanded.³ Julian Hunt said it was an aid and not a command.⁴ He contradicted himself by saying on Ephesians 5:19: "Surely this is a 'necessary inference' to speak with the voice of an instrument in the command to 'speak to yourselves in Psalms.'... They sang 'upon' musical instruments."⁵ Barber said, "Brother Hunt swallows up Brother Inman's arguments with the truth."⁶

AID ARGUMENT EXCLUDES OTHER ARGUMENTS

A collection basket is not commanded, but is an aid in carrying out the command to lay by in store on the first day of the week. If the basket were commanded, it would be necessary to use one and its use would not be justified on the basis that it is an uncommanded aid which expedites obedience to the command to give. If the instrument is commanded it is not justifiable on the basis that it is an uncommanded aid to help obey the command to sing. The instrument would be necessary to obey the command to use it. One may say that he thinks it aids the singing, but

¹Burton W. Barber, *Why Churches of Christ Now Use Instrumental Music During Christian Worship Services* (n. p.: n. d.), p. 19; G. K. Wallace and Burton W. Barber, *Wallace-Barber Debate* (Abilene, Tex.: James W. Nichols, 1953), pp. 157, 184-85.

²Wallace and Barber, *Debate*, p. 233.

³Burton W. Barber, *What Determines Acceptable Aids in Matters of Religion?* (Ottumwa, Iowa: Voice of Evangelism, n. d.), pp. 4-5.

⁴Julian O. Hunt and Roger C. Inman, *Hunt-Inman Debate* (Pikeville, Ky.: Cumberland Publishing Co., 1942), p. 22.

⁵*Ibid.*, p. 6.

⁶Barber, *Why Churches of Christ*, p. 1.

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this would not be the basis for its use. To argue that the instrument is an uncommanded aid to singing is to repudiate all the arguments which say that it is commanded. No one can consistently argue it is both an uncommanded aid and a command.

ACTS BASED ON NECESSARY INFERENCE

Man did not invent the law of necessary inference. If we are commanded to do something but not told how it is necessary to do it in some way which carries out the command and does not violate any other command. When it can be carried out in a number of ways no one way is necessarily implied, but each would be authorized as one way of doing it. The command to sing songs necessarily implies that we get the words in some way—from a book, memory, handwritten copies, by hearing someone read them out loud, etc. The law of necessary inference would not justify unscriptural songs, for they violate our obligation to teach truth. Pitch is involved in singing, but we are not told how to get it. Authorization does not necessarily involve specification. If one is authorized to buy a bottle of milk he is left free as to the container and the brand— unless they are specified. However, God specified the kind of music, the wood out of which the ark was to be built, the fire which was to be used (Lev. 10), who was to carry the ark of the Lord (Ex. 25:14; Num. 4:1-15; 7:9; 1 Chron. 15:1-15) and the priestly tribe, etc. (Heb. 7:13, 14). We do not need specific Biblical authority where God allows human judgment, and we must not use human judgment to decide whether or not we need to do what the Bible authorizes.

AID DEFINED

What is an aid? *First*, it is not a command. *Second*, it is a means of carrying out a command when the means have

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not been specified. We are told to go preach, but not how. But it would violate another command to steal a car to go preach the gospel. *Third*, the aid expedites an act which is commanded but does not authorize something which is unauthorized. Vocal music is authorized (Eph. 5:19), but to add instrumental music is to add another act of worship. It is not a way of carrying out the command to sing, but is a way of doing something God has not authorized.

THE EXPEDIENT OR AID MUST BE IN THE LAWFUL REALM

Elsewhere we have shown that the expedients are in the realm of the lawful. *First*, we are under law to Christ and free only where He has left us free (Mt. 28:20; Acts 3:22, 23; 1 Cor. 9:21; Heb. 8:10; Jn. 15:14; 1 Cor. 4:6). *Second*, the aid must be in the realm of the lawful (1 Cor. 10:23). Instrumental music is not. *Third*, a particular aid involves our right, which we may forego, but not our duty (1 Cor. 9:11-15, 18, 22, 23). Instrumental music, if commanded, is a duty. Furthermore, it is not set forth even as a right in precept or principle in the New Testament. *Fourth*, the aid must edify or build up, not divide, the church (1 Cor. 10:23). The instrument has divided it. *Fifth*, it must not violate another's conscience (1 Cor. 8:12, 13; 10:24, 28-11:1). Instruments violate our conscience.

Some have argued it is an expedient like Paul's circumcision of Timothy (Acts 16:1, 2). This must have been lawful then or Paul could not have done it. It was also a badge of nationality. It was not done as an act of worship, it was not done in the assembly and it would not bind others. Do users of instruments use them in order to reach people who would be offended, or not listen to them, if they did not use it? When it is brought into the assembly one must sing with it, be silent or be forced out.

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IS IT ACTUALLY AN AID?

Does the use of the instrument in the assembly enable singers to sing better? *First*, some authorities maintain that it creates a state of dependency, that it covers up or drowns out defects, and that no instrument is as perfect as the human voice.⁷ By drowning out the singing, some may think the singing is better! We should offer the Lord our best, but our singing is not an artistic performance for the audience, but praise to God and instruction and exhortation for men. John Spencer Curwen, a member of the Royal Academy of Music, said in London in 1880:

The real value of the organ, when properly used, is that it floods the building with sound so that the timid worshippers are encouraged to sing. They are encouraged because they do not hear their own voices, and because it is easier to sing when the way is smoothed by instrumental accompaniment.⁸

However, this would also drown out their effort to teach one another through singing. Timidity should be overcome by singing. A better argument could be made for playing during much of the preaching in the religious world since so much false doctrine is preached. It would be well if it were drowned out by something. Curwen said that the most serious defect of the organ "for the purpose of congregational singing is want of accent."⁹ *Second*, the experience of some is that instrumental music discourages congregational singing. *Third*, it is usually admitted that the best vocal singing is done without the instrument. Over one hundred years ago Buck wrote: The vocal music of the imperial choristers in St. Petersburg incomparably sur-

⁷See two letters quoted in W. G. Roberts, *Instrumental Music in Worship* (Matton, 111.: n. p., n. d), p. 44.

⁸J. Spencer Curwen, *Studies in Worship Music*, 2d ed. (London: J. Curwen & Sons, 1880), p. 186.

⁹*Ibid*, p. 185.

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passes in sweetness and effect, the sounds produced by the combined power of the most exquisite musical instruments."¹⁰ Of a World Congress of Baptists, one Baptist wrote: "Incidentally, at this meeting, only one song leader ever got the crowd to really sing together when using accompaniment, but they seemed to automatically get together when asked to sing without the instruments."¹¹ Richard Wagner (1813-1883) thought that instruments brought about the decadence of church music and that the "Catholic Church music can regain its former purity only by a return to the purely vocal style."¹² He said:

There is no doubt but that those qualities absolutely necessary to church music, namely, modesty, dignity, and soulfulness are more inherent in the vocal style than in any other. Reserve and humble restraint befits the house of God... Religious feeling finds its most natural expression in vocal utterance, for the human heart is the source of both devotion and song.¹³

A S. Croom wrote me: "No group sings better *with* an instrument than without it__ As a member of the Harvard Glee Club (rated best among colleges and universities) I saw the general practice of the director to stop the instrument in order to locate and correct errors in one section or another." A director is better than an organ in leading singing. If not, why not have an organ instead of a conductor for an orchestra? Croom challenged an opponent to give him a song book and let him sing a new song. Then without the song book, but with only the words and a piano or organ accompaniment, let the head of their music

¹⁰Charles Buck, *A Theological Dictionary*, rev. ed. by E. Henderson (London: William Tegg & Co., 1848), p. 540.

¹¹Olan L. Hicks, "A Capella Singing Proves Best," Editorial, *Christian Chronicle*, 23 August 1950, p. 2.

¹²Richard Wagner, *Catholic Encyclopedia*, ed. Charles G. Herbermann (New York: Encyclopedia Press, 1911), 10:651.

¹³Ibid.

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department sing the song. This cannot be done satisfactorily since the instrument would have to precede and not accompany. *Fourth*, the real issue is not how many think the instrument aids their singing, but our right to add a kind of music God has not authorized. Our sacrifice of praise is the fruit of lips, not the sounds of instrumental music (Heb. 13:15).

INSTRUMENTS ARE NOT PARALLEL TO SCRIPTURAL AIDS

Instrumental music is another kind of music, and not an aid parallel to the following. *First*, the collection is authorized, but we are left free to take it up in a decent and orderly manner. To force someone to contribute would violate scripture. We may use a wooden tray, but not bow before a wooden image. Jews gave animals in sacrifice, but it is unscriptural for us to add such to our contribution.

Second, passing the loaf is not an act of worship, but it is necessary that in some way the bread get to the audience. Jesus passed it (Lk. 22:1). It cannot be done mentally so it must be done in one's hand or some kind of container.

Third, Jesus used a container—a cup—to distribute the fruit of the vine (Mt. 26:27). The individual drinks. He does not partake of another element. To parallel instrumental music one would have to add another element, such as ice cream. Some say that more than one container has caused division. But the individual drinks of the fruit of the vine whether it is in one container or not, the church in Jerusalem could not have used one container and it still have been a cup, and when more than one container is used the worshipper does not do anything except what the Lord said do, that is, drink of the fruit of the vine. If some have a conscience against more than one container, one container can be provided out of which all of them can drink.

Fourth, God has not specified how the words of songs

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are to be preserved or conveyed to others. We know He approves both oral and written communication in the assembly (1 Thess. 1:1; 5:27; 2 Thess. 2:15; 3:10, 14). One sings whether the words are conveyed through the ears, the eyes, or the fingers on braille. Hymn books do not add another kind of music. Instrumental music is as dependent on tunes, notes, books or memory as is vocal music. Song books are

... a means to an end which is commanded, while the organ is a means to an end which is not commanded. If instrumental music was commanded, then we would necessarily have to use *instruments* of music to this end. But where the end is not commanded it would be strictly presumptuous to supply both the means and end as you do in the case of instrumental music in the worship.

Fifth, notes do not constitute a kind of music. Is there silent music? Notes are indications for the making of music which is audible, unless one speaks metaphorically of the music of the heart.

Sixth, there was a wave offering in the Old Testament, but waving the arms was not an offering (Lev. 23:11 -15). A song leader waving his arms is not an act of worship, nor does it add another kind of singing. It helps direct the singing. A preacher using gestures is not parallel to a preacher preaching God's word plus the traditions of men.

Seventh, tuning forks and pitch pipes. Pitch is inferred in singing. These are expedients, which expedite doing what the Lord said by getting the tune or pitch; but they are not exclusive inferences. (1) They do not add another kind of music to the worship. All that the leader and the audience do is to sing. (2) It is not a different type of music. It is a subordinate, not a coordinate. (3) John Girardeau, a Presbyterian, pointed out that the discussion over instruments "is in regard to a concomitant of worship, not as to

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something that precedes it and gives way to it."¹⁴ (4) The fork is sounded for the leader to get the tune and then it shuts up. "It stops sounding before the act of worship begins. What analogy is there between it and an instrument that accompanies every note of the singing by a corresponding note of its own?"¹⁵ This is a different kind of music. (5) In some cases, the type of instrument keeps the user from doing what God said do, that is, sing (Eph. 5:19). How can it be an aid to their singing in such a case? (6) It also interferes with the worship of those who cannot conscientiously accept instrumental music. How is this an aid? The tuning fork does not accompany the singing. (7) Instrumental music exercises a power and an influence and occupies a dominating position in the worship services which the collection basket, tuning fork, etc., do not have. (8) A single pitch sounded only for an instance is not parallel to an instrument playing a music of its own. (9) It is usually not even audible to the audience. The audience can ignore it. They do not sing with it. (10) The instrument gets the tune from the note book, just as the song leader does. (11) It is argued if we can use the fork to get the pitch, we can use instrumental music to sustain the pitch. As pointed out, it is another kind of music. Could the sons of Kohath have argued that if they could use a wagon to travel to where the ark was, they could use it to transport the ark? Why not use the cart all the way? Yet, they could not do so by God's authority (Num. 7:6-9; 1 Chron. 15:2-15). God has not specified how we are to get the pitch, but the kind of music. (12) As G. K. Wallace said:

You take a pitch pipe and you blow it and you listen for the first note—is that the way you play the piano? Do you sing that note and stop and somebody gets

¹⁴John L. Girardeau, *Instrumental Music in the Public Worship of the Church* (Richmond, Va Whittet & Shepperson, 1888), p. 194

¹⁵Ibid. p. 195

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another and then sings it? Then wait? You are doing it at the same time. You're not sustaining the pitch, you're doing it simultaneously and making another kind of music, another element.¹⁶

The instrument accompanies the singing with the same note which the people are singing. They do not sing a note behind the instrument. (13) The tuning fork is an aid, and nothing but an aid, but the instrument is another kind of music. The fork gives but one sound to the leader and is not music which is a combination of tones or successions of sounds. (14) We can parallel it with calling out the number of the hymn. As Joseph E. Pryor wrote me: "Calling out the numbers is a common way of letting the congregation know what to sing and it is necessary for some method of notification to be used, but it would be sinful for the leader or someone else to shout the number at the top of his voice throughout the singing."¹⁷ (15) G. C. Brewer pointed out:

It would be impossible to put the tuning fork into the worship. You would as well talk of putting a pencil with which some men write down the hymn numbers into the worship, or the baton with which some leaders direct or keep time. *You cannot perform any act of worship with or upon a tuning fork...* If we should grant that music made upon an instrument is scriptural, that would still leave the tuning fork out. It is not a musical instrument. Music is a succession of harmonious tones or sounds. You cannot get more than one tone out of a tuning fork.¹⁸

(16) If it is wrong to use the tuning fork, it does not make instrumental music scriptural. *Eighth*, flowers have no more to do with the worship

¹⁶Wallace and Barber, *Debate*, p. 188.

¹⁷Joseph E. Pryor, to J. D. Bales.

¹⁸G. C. Brewer, "Giving Answer to Every One That Asketh," *Gospel Advocate*, January 22, 1942, p. 83.

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than a table cloth underneath the container of the elements of the Lord's supper or paint on the wall. They can be ignored, but the instrument cannot. The instruments were used in acts of worship in the Old Testament, but flowers were not.

Ninth, we are not told where to baptize, but sufficient water is necessary whether in a stream or baptistry. 'The act performed in a baptistry is an act which God commands; but the act performed in playing on a musical instrument is an act which God does not command.'¹⁹

Tenth, meeting houses. There is no physical temple of God today whose site and specifications were revealed by God (Heb. 3:5; 8:5; 9:24; Jn. 4:20-24). Since we are to come together in one place for the assembly, the necessary inference is that it has to be somewhere. We cannot expect the world to provide the place for us, the place is not designated, and we are left free to decide whether to meet in a home, a borrowed building, a rented building or one we own. Christians in the first century had places of assembly with seats (Acts 2:4; 15:7; 20:9; 1 Cor. 14:23; Heb. 10:25; Jas. 2:2, 3). It was not unscriptural to meet in a building owned by a Christian, so how can it be unscriptural to meet in one owned by a number of Christians? (Acts 12:12). It is scriptural to meet in places other than homes, for Paul contrasted the assembly, when the church came together, with their homes (1 Cor. 11:20, 33, 34), although it was right to meet in homes (Rom. 16:5). It is scriptural to rent a dwelling in which to receive and preach to others (Acts 28:30, 31). It is not wrong for us to follow Paul in this.²⁰ If they met in the daytime they used sunlight, if they had sufficient windows, and if they met at night they needed lights to see at least some of the things which they

¹⁹M. C. Kurfees, *Walking by Faith* (Louisville, Ky Haldeman Avenue Church, n. d.), p. 25.

²⁰Cf Philippians 4:9

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were doing. However, if one wants a specific scripture for lights, he can read Acts 20:8. None of these things add another element to the worship. There is no example of the use of instrumental music in worship.²¹

Eleventh, the ear can use an earphone (Rev. 2:7), the reader (1 Thess. 5:27) can use glasses, the preacher (2 Tim. 4:2) can use the radio, false teeth can be used in eating bread (1 Cor. 11:26), gloves may be used when working with one's hands (1 Thess. 4:11), one may use a cane or crutches to go (Lk. 14:23), or shoes when he walks (Lk. 24:17), or seats when he assembles (Heb. 10:25), or the organ to aid his singing (Eph. 5:19). (1) They have not proved that these are parallel to instrumental music. The instrument does not aid a part of the body as do these things. What part does it aid? One hears with an earphone, he can go while wearing shoes, etc., but the use of instrumental music adds a different kind of music. One does the thing he is commanded to do when he partakes of the Lord's supper even with false teeth. (2) They confuse organic and spiritual perfection. (3) Barber, who made the above argument, said that God intended for man to worship him all over,²² and yet he argued that worship is done by the inner man only.²³

Twelfth, it aids by making the services more attractive. (1) It may make it more attractive to those who think of worship as based on man's will and the aim of worship as attracting and pleasing man. It is not more attractive to those who believe that our worship must be according to God's specifications. (2) Shall we change the elements, or add to the elements, of the Lord's supper to make it more attractive? Shall we add dancing to the service? (3) If we adept what some men think is attractive as the standard,

²¹Cf. S. H. Hall, "The Argument Unanswered," *Gospel Advocate*, 1 March 1951, p. 134.

²²Barber, *Why Churches of Christ*, p. 15

²³Ibid, p. 9

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there is nothing that we can exclude from the worship of God. If we adopt instrumental music in order to appeal to people, we shall find sooner or later that there are other things which will be adopted for the same reason.

... this mode of worship fosters a craving for sensational novelties. As it excites the natural sensibilities, it creates a desire for further indulgence of the same nature, for the more that kind of pleasure is gratified, the more its votaries demand. It acts much on people as the exhilaration of strong drink, so that many become quite enslaved at last to the enjoyment of this kind of religious aesthetics. When spirituality decays, people invent external attractions in worship. Many mistake the soothing effects or buoyant feelings produced by fine music for spiritual effects, but they are entirely sensuous.²⁴

(4) This is contrary to the express teaching of the Bible that we are not to conform to this world (Rom. 12:1, 2). We should do decently and in order that which God has authorized, but we must not do what is unauthorized because we think it is attractive to some people. (5) Within the bounds of the lawful, we should become all things to all people in order to win them to Christ. However, this is only in the areas of what is lawful. We are under law to Christ (1 Cor. 9:21), and therefore not free to do whatever we please and whatever attracts people. (6) What makes people think that instrumental music should be the drawing power? Is it really a drawing power? The Roman Catholic Church has a very elaborate ritual, and people are staying away from it in droves. (7) Instrumental music in many churches is not played by professionals and is not nearly as attractive as concerts which people can attend outside

²⁴D. B. Cameron, *Exposition of the Epistle to the Hebrews in a Series of Discourses* (Toronto, Ontario Presbyterian Printing & Publishing Co, 1889), pp. 518 19

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of a religious context. (8) Instrumental music is so commonplace that vocal music will come nearer attracting some people.

THE FLOODGATE OPENED

The instrumentalist's effort to *define out*, rather than to *take out*, the instrument and his classification of it as an aid, opens the floodgate to many other additions under the label "aid." He cannot close the floodgate to these additions without closing it to instrumental music. There is no logical stopping place. Each has the right to his own subjective standard as to what aids him. Barber said of the instrument that "only the individual can know whether or not it aids him.... Non-instrument people are not mind-readers."²⁵ Why cannot this apply to all the Roman Catholic aids? There are at least some of them who say they do not intend to worship the image. They re-define worship and say that they pay it a "relative respect," and they venerate, but do not worship it.²⁶

Dr. Kagawa, before he left Japan on a trip to the United States, bowed before the shrine of the sun goddess at Ise to report on his forthcoming trip. He excused his actions by saying that he bowed, but he was not worshipping; but it was bowing down before an image.²⁷

The aid argument allows one to corrupt New Testament worship by arguing that innovations are "aids" to the worshipper and not in the worship. *First*, any number and kind of instruments are justified.

Second, "an experimental hootenanny mass complete with guitars and a hand-clapping choir has touched off a

²⁶Barber, *Acceptable Aids*, p. 29.

²⁶James Cardinal Gibbons, *The Faith of Our Fathers*, 110th ed. (Baltimore, Md.: John Murphy Co., 1917), pp. 199, 201, 209.

²⁷Dale Crowley, Jr., "Shinto and Japanese Moral Character," *The Alliance Weekly*, 1 May 1957, p. 5.

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storm of controversy at the University of Detroit, a Roman Catholic school."²⁸ How could the "aid" argument forbid a hootenanny service in connection with the Lord's supper, if someone said it aided them in worshipping?

Third, in a paper with which Burton W. Barber was connected, Harold Buckles wrote the following on the misuse of music.

At the very top of the list is this ungodly, unChristlike, anti-Holy Spirit thing of having soft music during prayer. When I am in some service and they start "deedledeeing" on the piano while I am trying to pray, *I just stop praying!* How in the name of common sense can one concentrate on God with that going on??? Jesus said to "enter into your closet and pray" (Mt. 6:6). All this business of soft music during prayer came from Roman Catholicism.²⁹

Of course, Matthew 6:6 does not prohibit public prayer, for it is authorized elsewhere (1 Cor. 14:16). How can one object if these people say that this aids them in getting in the mood for prayer?

Fourth, Roman Catholics argue that the veneration of images is helpful to their adoration of Christ.

... the image or portrait of the person thus venerated is to be honored only as a means for directing and increasing our homage and veneration toward that person.... For as often as they are seen in these representations, those who look at them are ardently lifted up to the memory and love of the originals and are induced to give them respect and worshipful honor. So that offerings of incense and lights are to be given to these images, to the figure of the life-giving cross, to the holy books of the Gospels and to other

²⁸*Little Rock Arkansas Gazette*, 19 October 1965, p. 8A.

²⁹Harold Buckles, "Hindrances to Revival and Evangelism," *Revival and Evangelism* (Ottumwa, Iowa Voice of Evangelism, n. d.), p. 68.

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sacred objects, in order to do them honor.... by kissing, uncovering to, or kneeling before images we adore Christ and honor the Saints----[The] human mind feels the need of such outward helps for the furthering of religious devotion.... Is the use of pictures and images helpful for the attaining of fervor in prayer and the increasing of devotion towards God? Undoubtedly... *Images are aids to devotion*, helping us to fix our attention on our prayers, to avoid distraction, to increase the fervor of our adoration of God and our veneration of the Saints.³⁰

Fifth, symbolic ornaments are "a help to greater devotion."³¹

Sixth, incense and rites help arouse the spirit of devotion.³²

Seventh, men should pray daily, and thus "the utility of having some counting device suggests itself at once." Hence, the beads, the Rosary.³³ The beads, as Barber's logic goes, are not worship, they only assist the individual to worship.

The ear, the eye, the emotions, all have the same right to "aids" and one cannot object to those of the Roman Catholic while advocating the principle of "aids" which in reality enable one to add additional acts of worship by calling them aids to worship and not worship.

The Roman Catholic ritualism is a tremendous departure from the simplicity of the "spirit and truth" worship of the New Testament church. Yet, these departures did not take place overnight. On the ground that they aid the worshipper, the Roman Catholics have developed a ritual which they say is based in part on Jewish ritualism and on

³⁰John F. Sullivan, *The Externals of the Catholic Church* (New York: P. J. Kennedy & Sons, 1917), pp. 253-56.

³¹Ibid., p. 309.

³²Ibid, p. 211.

³³Ibid., p. 186.

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pagan ritualism.³⁴ Since Rome has experimented for centuries to find out which "aids" suit men best, why not profit by her experiences and accept all of her "aids" at once?

Well over a century ago, Andrew Fuller, a Baptist, wrote concerning this:

I cannot forbear remarking the great similarity between your reasoning and that of Episcopalians in favor of certain ceremonies to which the Puritans objected. They did not pretend that they were obligatory, but merely lawful; that they had been of Divine authority under the former dispensation, and were now matters of discretion.³⁵

The Roman ritualism and its use of images did not develop overnight, but started out as aids and not objects of worship. As Uzal Ogden wrote:

At length, however, images of Christ and of saints, by degrees, though not without great opposition and violent contests, were introduced into the church; though it is said, not as objects of divine worship, but for history, ornament, and to excite a spirit of zeal and devotion.³⁶

Although many of them now view instrumental music as an act of worship, when it was first introduced into the restoration movement some, such as J. S. Lamar, argued that it was simply an aid and not a part of the worship.³⁷

Robert South, an Anglican, justified their ceremonialism by saying:

³⁴Sullivan, *Externals*, p. 211.

³⁵ Andrew Fuller, *The Complete Works of Andrew Fuller* (London: H. C. Bohn, 1845), p. 859.

³⁶Uzal Ogden, *The Deist Unmasked*, vol. 2, pp. 286-87. See *Father Paul's History of the Council of Trent*, lib. iii, 278; viii, 751. This note was taken years ago, and I have been unable to locate the original by which to recheck the quotation.

³⁷J. S. Lamar, "On Expedience," *Apostolic Times*, 13 April 1876, p. 228.

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Our ceremonies are not looked upon either as divine worship, or as any necessary essential part of it; but only as circumstances, and external appurtenances, for the most decent performance of that worship: for that men should of their own will impose or use anything as the necessary worship of God, or add anything to that worship as a necessary essential part of it, this questionless (as the forementioned allegations sufficient prove, and nobody that I know of denies) must needs be sinful....³⁸

Eighth, why not argue that although we accept Paul's teaching that we are to separate the Lord's supper from a meal to satisfy hunger, refreshments served with the Lord's supper will aid some to worship. After tea and cookies some people may be more receptive to teaching. We are not eating to satisfy hunger, but to put us in a more receptive frame of mind. Therefore, it is not a violation of the command to eat at home to satisfy hunger (1 Cor. 11:21, 22, 34).

Ninth, would it have been scriptural for Noah to have used pine wood to support the gopher wood which God authorized? Noah could have argued that it did not take the place of the gopher wood, that it was not an addition, but was an aid to doing what God said.

Tenth, would the use of the golden calf in a worship service have been acceptable if they had used it as an aid to worship, and not as an object of worship? (Ex. 32:5, 6; 43:25-29).

Eleventh, God told Moses:

Take the rod, and assemble the congregation, thou, and Aaron thy brother, and *speak ye unto the rock* before their eyes, *that* it give forth its water; and *thou* shalt bring forth to them water out of the rock; so

³⁸Robert South, *Sermons Preached Upon Several Occasions*, (Philadelphia, Pa.: John & Ball, 1853), 2:48.

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thou shall give the congregation and their cattle drink. And Moses took the rod from before Jehovah, as he commanded him.

And Moses and Aaron gathered the assembly together before the rock *and he said unto them*, Hear now, ye rebels; shall we bring you forth water out of this rock? And Moses lifted up his hand, and *smote the rock* with his rod twice; and water came forth— And Jehovah said unto Moses and Aaron, Because ye believed not in me, to sanctify me in the eyes of the children of Israel, therefore ye shall not bring this assembly into the land which I have given them (Num. 20:7-12).

God did not say for him to smite the rock. He did not say to speak to the people, but to speak to the rock. It may also have been that although God said that "thou shalt bring forth to them water out of the rock," that Moses took too much credit for himself (Num. 20:7, 11). He could have said he smote it and that he spoke to the people rather than to the rock in order to aid what he was doing and to make it more impressive. Whatever may have been his thinking, he failed to do just what God commanded.

Twelfth, shall we keep our Jewish carnal ordinances, which were for the Old and not the New Testament (Heb. 9:9, 10), when someone argues that they are commanded or implied in the New Testament, *but invite them when they are defined as just aids to devotion?* All these could be argued for on Barber's principle that worship is in the inner man only, that worship has no form and that the various aids simply help him worship.³⁹

Thirteenth, those who use such arguments ought to ask themselves: How could they show anyone that there is vain worship and will worship? (Mk. 7:1-23; Col. 2:20-23). How can he show that anything is wrong in the entire Catholic

³⁹Barber, *Why Churches of Christ*, pp. 2-4, 7

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and Old Testament rituals if one denies that these acts are worship and affirms that other elements may be introduced into the worship if one calls them aids? How could anyone ever learn, from these arguments, how God views the matter of worship and what His legislations are?

If, as Barber argues, there can be no prescribed form of worship,⁴⁰ how can he say that anything is wrong? Barber also argued that faith has no form, but Paul shows that faith must obey the form of doctrine (Rom. 6:17, 18).

Fourteenth, if he is right because he thinks it aids the singer, why am I not right because I think it hinders and detracts? However, it cannot be settled this way, but only on what the New Testament teaches.⁴¹

Fifteenth, an editorial in the *Christian Evangelist* on March 12, 1884, as quoted by Monroe E. Hawley, said that

... if experience shall prove, as it has been alleged it would prove, that the organ is the sure forerunner of the choir and choir singing, to the exclusion or serious detriment of congregational singing, the tide of sentiment will turn against it and cast it out of the churches as the foe to simple, spiritual worship as it ought to do. We cannot afford to be indifferent to that which corrupts the purity and simplicity of public worship.

The *Christian Evangelist* is now an official publication of the Disciples of Christ, and their current stands emphasize that they did not close the floodgates, but more and more corrupted the worship and doctrine of the church.

NOT IMPROVED WITH AGE

The aid argument is an old one, and it has not improved

⁴⁰Barber, *Why Churches of Christ*, p. 7.

⁴¹Cf. Guy N. Woods, "Summary and Conclusion," *Gospel Advocate*, 10 July 1952, p. 445.

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with age. However, it has sanctioned more and more additions to the worship. It was used to introduce Roman ritualism. James Begg set forth and answered one form of it well over a hundred years ago when the instrument was being introduced into Presbyterian Churches in Scotland:

The music of the organ, well regulated, tends to calm the passions and enliven the affections in the worship of God; it thus assists our devotion, and gives us pleasure in *the way of duty*. *Answer*. —This argument supposes that we may accommodate the worship of God to our own taste and feelings, and model it in such a way as to enliven our affections, and give us pleasure; whereas our worship must be founded upon the Word of God, and our sentiments and feelings, and all our active principles must be regulated by its authority.

It has already been proved that instrumental music in gospel worship is a Judaizing and Popish corruption, and however grateful it may be to the feelings of those who are peculiarly alive to the charms of music, and who delight in the pleasures of sense; yet no corrupt addition can give pleasure to those whose consciences are influenced by a regard to Divine authority, and who are desirous to be found "walking in all the commandments and ordinances of the Lord blameless." Christ knew what was in man, and if He had judged organs proper to soothe the passions, exalt the affections, and assist the devotions of His people, He would certainly have appointed them. He has made full provision for their comfort, but has nowhere appointed organs for that purpose. His people are to "speak to themselves, and to teach and admonish one another, in psalms, and hymns, and spiritual songs, singing with grace in their hearts to the Lord." This is the music appointed in New Testament times to soothe the passions and enliven the affections of the followers of Christ; to assist their devotion, and fill them with pleasure in the way of

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duty; and none may add to or diminish from the ordinances of the King of Zion.

NOT IN THE WORSHIP

Those who use the aid argument sometimes argue that it is not in the worship for worship is of the inner man, and the instrument pertains to the outer man. We have dealt with this in the chapter on "What Is Worship?"

IT MAKES ONE MORE SPIRITUAL

In the *Converted Catholic Magazine* a Catholic wrote:

Externals are necessary for our "salvation," for they are vehicles of spiritual enlightenment. They make us aware of God, the Ultimate Reality, which is the Ultimate Source of all that is beautiful in the arts. When we witness the beautiful ceremonial of a Solemn High Mass, when we witness its drama and wealth of symbolism, we undergo a Katharsis, and we feel reverence and awe before such genuine beauty. This leads to reverence and awe before God who is its Ultimate Source. When we feel this reverence for God, we are impressed with our own nothingness and become humble, humble not only before God, but before our fellow men. We are inspired to goodness by true beauty.

Man cannot live without externals either physically, spiritually or intellectually; all religious enlightenment must proceed from externals of some sort....Do not forget that Christ Himself was an external and employed externals as vehicles of spiritual enlightenment.⁴²

James Begg pointed out that some have argued

... that organs and a splendid ceremonial must have the effect of elevating and refining the soul, of arous-

⁴²"Open Forum," *The Converted Catholic Magazine*, May 1954, p. 159.

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ing and exalting all the better principles and feelings of our moral natures; and that, therefore, it is scarcely possible to imagine that their religious use can be absolutely unlawful in the Christian Church. Now all this is a mere delusion, contradicted by history and experience. In proportion as the senses and imagination are excited and gratified, the soul is generally starved; and it is truly melancholy to think that amongst the revised theories of the present day, proclaimed and acted upon by many professing Protestants, is neither more nor less than one of the leading principles of Romish superstition. All idolaters maintain that the fine arts generally, but perhaps, especially music and sculpture, have a direct and necessary tendency to refine and elevate the human soul above the grovelling pursuits of sense and sin. The theory is very plausible, and is apt to be eagerly embraced by the ignorant and thoughtless. The facts of history, however, teach a very different lesson.

Again we emphasize, we must learn what is spiritual and acceptable to God from the Bible and not from human reasoning.

ADDITIONAL ACT OF WORSHIP, NOT JUST AN AID

In its very nature the instrument is more than an aid. It is the addition of another act of worship. The aids which we use do not add another element to the worship. One's singing is not accompanied by another type of music because he sings from a book, nor does a tuning fork accompany his singing. He drinks the fruit of the vine and eats the bread without doing anything additional in worship, and nothing is added to his contribution. He does not do anything which he would not do if one sang without a book or the leader did not get the pitch with a tuning fork. Instrumental music and vocal music are two different kinds of music, even if Barber did cite Psalm 147:7 to try to

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show it was a form of singing and Julian Hunt affirmed that instrumental music is singing.⁴³ Instrumental music is a coordinate, not a subordinate, to singing. As a noun, coordinate means one who, or that which, is in the same order, rank or power. As an adjective, it is something of the same order, rank, equal degree or similar relation. It is not subordinate. Under the generic term *music* we have two specific kinds, that is, singing and playing. Both are music and are of equal rank. Travel is a generic term, and specific forms of traveling are walking and riding. They are of equal rank. They are different ways of traveling. Riding is not an aid to walking. Instrumental music and vocal music are coordinates, and coordinates are not subordinates. Instrumental music, being another kind of music, cannot be just an aid which is a subordinate that assists one to obey the command to sing. God has been specific as to the kind of music. The one authorized in the New Testament is the one which speaks in song (Eph. 5:19), teaches and admonishes (Eph. 5:19; Col. 3:16), can sing with the spirit and with the understanding (1 Cor. 14:15), can praise God (Heb. 2:12) and is the fruit of lips, a sacrifice of praise (Heb. 13:15).

When one uses a song book he is doing one thing only—singing. It is the thing he is commanded to do. But when one uses an instrument of music, he is doing *another* thing—a thing not commanded. The one who uses the instrument has the same aid as the one who sings. One who sings uses notes, either in the book or in the head. But the man who plays the instrument also uses the same aid. So an aid aids the aid in the argument.⁴⁴

The instrument, even if it aids some, is also an addition of another kind of music to the worship of God. "If I am

⁴³Hunt and Inman, *Debate*, p. 6

⁴⁴Foy E. Wallace, Jr. *Instrumental Music in the Christian Worship* (Wichita, Kans., Christian Worker Publishing Co, 1933), pp. 11-12

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commanded to walk, can I ride as an aid? Then, when God commands singing may we use another *kind* of music as an aid?"⁴⁵

Well did S. H. Hall say: "When you use instrumental music in worship, you use as much *another* kind from that contained in the command as a slice of mutton is *another kind* of food from bread."

Instrumental music "is not a means of doing anything that God has commanded, but a doing of something that God has not commanded, and of adding that service to what He has commanded—blending the two into one."⁴⁶ As S. H. Hall observed:

How sad that any one would say, "No, never can it come into my worship," then try to let it in another way. But it cannot be used without being in the worship. If it can be used as an *aid* [and not as a part of the worship, J. D. B.], tell me why the people who had been accustomed to using it under David's teaching did not know it.

Of its use in the Old Testament we read, "The trumpeters and singers were as one, *to make one sound to be heard in praising and thanking Jehovah*; and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised Jehovah. . . ." (2 Chron. 5:13).

The above quotation, as well as the following, show it was a part of the worship service, a way of praising God, in the Old Testament. They did it "with" instruments (Ps. 150:3-5). "With" in some places may indicate that something accompanies something else and may not be done *through* that thing. However, David sometimes used "with" so as to indicate that a thing was done through or by it (Ps. 138:1; 92:3; 77:1; 47:1). "With trumpet and sound of cornet

⁴⁶Wallace, *Instrumental Music*, pp. 11-12.

⁴⁶E. C. Fuqua, "Consistency Is Indeed a Jewel Rare!" *The Vindicator*, August 1947, p. 9.

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make a joyful noise before the king, Jehovah" (Ps. 98:5, 6). It was a part of the Levitical system, and accompanied such things as the observance of the new moon and the burnt offerings (2 Chron. 29:25-28). The vocal and the instrumental music went up as one sound (2 Chron. 5:13).

... the Levites also with instruments of music of Jehovah, which David the king had made to *give thanks unto Jehovah*.... when *David praised by their ministry*, and the priests sounded trumpets before them; and all Israel stood (2 Chron. 7:6).

This praise to God was worship.

Sing aloud unto God our strength: make a joyful noise unto the God of Jacob. Raise a song, and bring hither the timbrel, the pleasant harp with the psaltery. Blow the trumpet at the new moon, at the full moon, on our feast day. For it is a statute for Israel, an ordinance of the God of Jacob (Ps. 81:1-4).

Praise him with loud cymbals; praise him with high sounding cymbals (Ps. 150:5).

The blending of the instrumental and the vocal music made "one sound to be heard in praising and thanking Jehovah" (2 Chron. 5:11-13). It says nothing about *aiding* the singers, but speaks of *praising* God. This went on while, for example, the burnt-offering was being made (2 Chron. 29:27, 28). As some offered the burnt offering, some played on instruments and some sang. They all worshipped, and it was all commanded (2 Chron. 29:25).

David praised God upon the harp (Ps. 43:4). He said nothing about doing these things to aid the singer.

Our aids do not result in another act of worship being offered to God, but instrumental music does.

As a Presbyterian, Robert S. Candlish, wrote:

It being so intimately connected with sacrifice, and

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belonging to a service which was ceremonial and typical, must be abolished with that service; and we have no warrant to recall it into the Christian Church any more than we have to use other abrogated rites of the Jewish religion, of which it is a part. Nor was there any need for a particular commandment to abolish it ... seeing that the whole service, of which it is a part, is completely abrogated.... it is not the ordinary manner of the writer of the New Testament to inform us that Divine institutions were to be abrogated, but only what observances were to take place under the gospel.⁴⁷

However, we are told that these things are not for New Testament times (Heb. 9:9, 10). Furthermore, we are to observe what Jesus commanded and not what Moses commanded (Mt. 28:20; Acts 2:42; Deut. 18:15-18; Acts 3:22, 23).

The use of instrumental music was commanded in the Old Testament, and not left to their discretion (Ps. 81:1-3; 150:3-5). How can we introduce Old Testament rituals into the New Testament worship just by calling it an aid?

Will their failure to call it worship, but simply an aid to the worshipper, mean that the nature of the act is changed and that God does not view it as worship? Can we go through Roman Catholic ritualism just so we call it an aid to devotion? In such a case, man can legislate anything he desires just so he calls it an aid.

J. W. McGarvey wrote:

You tell me just here that those in your community who insist upon the use of the organ deny that its use with the singing is any part of worship, affirming that

⁴⁷Robert S. Candlish, ed., *Statements by Dr. Ritchie and Dr. Porteous For and Against the Use of the Organ in Public Worship in the Proceedings of the Presbytery of Glasgow, 1807-08* (Edinburgh, Scotland: John-stone & Hunter, 1856), pp. 88, 93.

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worship is altogether in the heart, and that the instrument is used merely as a help; but in taking this ground they depart from our Lord's use of the term "worship"... He uses it with reference to the ceremonial washing of hands and the dipping of persons, cups, pots, and brazen vessels. (Mk. 7:3-7) All such things done as religious acts are included in "worship" as Jesus uses the term, and similar regulations are included in "will worship" by the apostle Paul. So must instrumental music be when used in company with singing in the house of God; so it was regarded, indeed, when, under the Jewish economy, musical instruments were thus employed, for the Psalmist exclaims:...⁴⁸ (Ps. 150).

As J. B. Briney well wrote, before he changed his position on the instrument,

There is no room here for expediency, or man's wisdom. It is not the prerogative of expediency to say in what manner an ordinance shall consist. Inspiration has ordained that the sacrifice of praise shall be offered with the human voice. Then let expediency neither add nor subtract. Expediency may regulate my voice... but beyond this, and the like, it must not go. It must not say *with* what I shall praise, for it would then be determined in what an ordinance shall consist, which, as we have already seen, must not be allowed.⁴⁹

When the word of Christ dwells in us richly, we sing (Col. 3:16), but it takes the indwelling of the word of man to use instrumental music.

Singing is a part of worship for it is unto the Lord. It is an

⁴⁸J. W. McGarvey, "What Shall We Do About the Organ?" Manuscript, pp. 3-4.

⁴⁹Quoted in John T. Lewis, *The Voice of the Pioneers on Instrumental Music and Societies* (Nashville, Tenn Gospel Advocate Publishing Co., 1932), p. 144

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act offered to God in submission to His will as a sacrifice of praise (Eph. 5:19; Col. 3:16; Heb. 13:15). "But about midnight Paul and Silas were *praying and singing* hymns *unto God*, and the prisoners were listening to them" (Acts 16:25).

Regardless of the personal position of individuals as to whether they feel the instrument aids them or not, the use of instrumental music is the addition of another kind of music to the worship authorized in the New Testament.

We have no more authority to add instrumental music because some think it will help the vocal music, than Noah had to veneer the ark with walnut wood after he had built it of gopher wood.

Even if they are convinced that it aids the singing, they must show that it is an *authorized* aid and not an additional act of worship. Dancing, incense, beads and images may be argued for as aids, but they are not authorized by principles which authorize aids. They are additions to the worship of God. Saul did an unauthorized thing when he sacrificed unto God and was told that obedience was better than sacrifice (1 Sam. 15:15, 22). What proof do instrumentalists offer to show that instrumental praise is a part of obedience to God?

ABIDE IN WHAT IS AUTHORIZED

The principle of not adding to or taking from God's word is found in the entire Bible (Deut. 12:32; Mt. 28:20; Acts 2:42; 1 Cor. 4:6; 1 Pet. 4:11; Rev. 22:18, 19). If we can add an additional kind of music, what limitations can one put on adding other acts of worship? It is not just an aid, and it is based on man's will (Col. 2:20-23). God has legislated concerning worship, and He has not authorized instrumental music.

The instrument is not parallel to the aids, for the principles which authorize the aids do not authorize the instr.-

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ment. If it is authorized it must be on some other ground, and to seek some other ground is to abandon the "aid" argument.

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Although we do not base our case on this, it is often agreed that when people devote themselves to learning to sing, unaccompanied singing is better.¹ William Matthews told of having heard trained choirs with instrumental music, but the unaccompanied singing at The Tabernacle in England where Charles H. Spurgeon preached "more deeply moved" them "than the most gorgeous music that ever in minster or cathedral had essay to 'Dissolve us into ecstasies, and bring all Heaven before our eyes.'"² Where people do not try to learn to sing and give their best to God, the instrument may drown them out, but it does not improve their singing.

Argument: The best argument for vocal music is good singing.

¹Olan L. Hicks, "A Capella Singing Proves Best," editorial, *Christian Chronicle*, 23 August 1950, p. 2.

²William Matthews, *Hours With Men and Books* (Toronto, Ontario: Belford Bros., 1877), p. 78.

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Answer: First, we ought to do with our might what our hands find to do. We ought to do it as unto the Lord. We should try to do the best we can. *Second*, the best argument, however, is based on God's word and not on how perfectly or imperfectly we carry it out. Would a beautiful prayer to Mary be better than an awkwardly worded one to God?³

ACTS 16:3

Argument: Paul circumcised Timothy to please people, so why not use instrumental music to please them?

Answer: First, how far would you carry this argument?⁴ *Second*, Timothy's mother was a Jewess and he would not have been acceptable in Jewish synagogues if he had not been circumcised. It was a national as well as a religious rite. *Third*, it proves nothing as to what Gentiles are to do, for Paul refused to circumcise a Gentile regardless of who wanted it done (Gal. 2:3). *Fourth*, this could fit under the same conditions as discussed in the chapter on Acts 21. *Fifth*, are they admitting that the instrument is not commanded, but is used in order to please people? Do they really think that instrumental music will draw more people than *a capella* singing? Of course, we do not base our opposition on which is the most attractive to this or that group of people.

BAPTISM

Argument: Baptism in the Old Testament (1 Cor. 10:1, 2) did not rule out baptism in the New. Instrumental music is retained in the New, but has a more spiritual significance.

Answer: First, what is this more spiritual significance?

³Johnny Ramsey, "The Best Argument Is God's Word," *Firm Foundation*, 21 March 1961, p. 18.

⁴Contrast Galatians 1:6-9.

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Second, we are in submission to Christ as they were to Moses (1 Cor. 10:1, 2; Heb. 12:24). *Third*, we have the command for and examples of baptism in the New (Mk. 16:16; Acts 2:38; 22:16), but not for instruments.

BEAUTY

Argument: Carl Etter said that we oppose "as unscriptural innovations everything that might add beauty and inspiration in the religious experiences of our own children."⁵

Answer: First, this justifies Roman ritualism or anything else anyone thinks adds beauty and inspiration. *Second*, the beauty of holiness is that which we seek. In the "all truth" revealed in the first century are all things which we seek. In the "all truth" revealed in the first century are all things which pertain to life and godliness (Jn. 16:12-15; 2 Pet. 1:3). There is sufficient beauty and inspiration in the provisions which God has made for His saints to approach Him in worship.

BIRDS

One denominational church used canary birds to chirp along with the organ and choir. Why not justify this by an appeal to Psalm 150:6 where everything that hath breath was called on to praise Jehovah?

CONDEMNED

Argument: Christ rebuked the Pharisees and the Sadducees and threw the money changers out of the temple, but He did not say one word about the musicians.

Answer: First, He rebuked these because of their teach-

⁵Robert Meyers, ed., *Voices of Concern* (St. Louis, Mo.: Mission Messenger, 1966), pp. 108-109.

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ings and actions which were contrary to the will of God (Mt. 15:1-9). *Second*, Christ did not rebuke the priests for offering sacrifices, nor did He rebuke the temple service. On the logic of some, this authorizes the temple worship for us today. Christ did not rebuke the musicians in the temple, the priests offering sacrifices, and He did not cast out the altar or the sacrifices. Why? For the simple reason that these things were ordained by God for the Old Covenant, and it was still in force in Jesus' personal ministry (Mt. 23:1-4; Col. 2:14-17). Since "Jesus did not destroy the temple, but only foretold its destruction, is it not self-evident, that its ministers, and all the instruments employed by them whether musical or sacrificial, must remain along with it?"⁶ *Third*, if one serves the temple today, he has no right to our altar. We must not go back to the temple (Heb. 13:10-15).

1 CORINTHIANS 10:31

Argument: We can use instrumental music to glorify God, for all is to be done to His glory (1 Cor. 10:31).

Answer: *First*, shall we put meat on the Lord's table, since a woman should prepare her meals as unto the Lord? Shall we turn the Lord's supper into a common meal—or have it along with a common meal—because we are to eat as unto the Lord? (1 Cor. 10:23-33). Paul said no (1 Cor. 11:20-22, 34). So there is something wrong with this argument. *Second*, Paul was dealing with the things wherein they were left free and which were lawful (1 Cor. 10:23). He spoke of rights which they had, but which were not duties and so could be left undone if refraining from them could help us to glorify God because of the circumstances

⁶Robert S. Candlish, ed., *Statements by Dr. Ritchie and Dr. Porteous For and Against the Use of the Organ in Public Worship in the Proceedings of the Presbytery of Glasgow, 1807-08* (Edinburgh, Scotland: John-stone & Hunter, 1856), p. 93.

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(1 Cor. 9:18-23; 10:23-33). *Third*, Paul was not dealing with what was unauthorized.

1 CORINTHIANS 14:7, 8

Argument: First Corinthians 14:15 justifies the instrument "because in the same discourse, and for the same purpose, he mentioned the pipe (flute), the harp and the trumpet—all musical instruments."⁷ It is a law for congregational worship.

Answer: *First*, they must use pipes, harps and trumpets (1 Cor. 14:7, 8). Do they? *Second*, it authorizes sounding the trumpet in the assembly with the voice of certainty so we shall prepare for war (1 Cor. 14:8; cf. Num. 10:1-10). *Third*, Paul is illustrating that if we are to edify the church we must address ourselves to their understanding, and his illustration no more places instruments in the assembly than it endorses the assembly marching to war (1 Cor. 14:8). *Fourth*, if a language is used it should be understandable (1 Cor. 14:9-16). *Fifth*, when Paul mentions singing, he says nothing about instrumental music. Paul said our *psallo-ing* should be understandable, that is, our singing must be understood. Intelligible words must be sung.⁸ Paul is not saying, "I will play an instrument with the spirit, and I will play an instrument with the understanding also." He said, "I will sing with the spirit, and I will sing with the understanding also" (1 Cor. 14:15). This is in order that the unlearned may understand and be able to say amen (1 Cor. 14:16-19). If the dative case here is locative it refers to the place, if it is instrumental it refers to the spirit and understanding as the instruments, and if

⁷R. M. Bell, *Blue and White*, Johnson Bible College, Knoxville, Tenn., January-February 1963, p. 3.

⁸G. C. Brewer, *A Medley on the Music Question or a Potpourri of Philology* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1948), p. 103.

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it is the simple dative it is done with reference to or for the spirit and the understanding. In any case, it does not prove instrumental music. *Sixth*, Paul is discussing spiritual gifts, including inspired psalms (1 Cor. 14:26), and that they must be used so that the church understands and is edified (1 Cor. 14:7, 11-19). In the light of the context to pray and sing "with the spirit" had reference to his spirit praying as he was inspired by the Spirit. If one does not sing and pray with the understanding, those who hear cannot understand what his spirit is saying, and if he blesses with the spirit, they cannot say amen because they do not understand (1 Cor. 14:14-16). To pray with the understanding did not mean that Paul understood it (although he did), but that the audience understood it. As he said: "I had rather speak five words *with my understanding, that I might instruct others also*, than ten thousand words in a tongue" (1 Cor. 14:19). Otherwise they do not know what you are talking about in your prayer or song (1 Cor. 14:16, 17).⁹

1 CORINTHIANS 14:26

Argument: The psalms of David command instrumental music.

Answer: *First*, they also command the entire Levitical system. *Second*, one could not teach the lesson in a psalm of David as binding on Christians unless it harmonized with the New Covenant. *Third*, the context indicates that these were psalms spoken by men in Corinth who were inspired by the Spirit. These tongues, interpretations, and psalms were not from the Old Testament (1 Cor. 14:26-32), even though the Old Testament was quoted in the discus-

⁹See J. W. Roberts, "*Psallo— Its Meaning: A Review (5)*," *Firm Foundation*, 1 July 1959, p. 421; and John T. Willis, "Conscience, Respectability and the Instrumental Music Question," *Firm Foundation*, 13 August 1963, p. 515.

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sion on tongues (1 Cor. 14:21). *Fourth*, Paul is speaking of that which is spoken by the tongue, not played by the instrument (1 Cor. 14:9, 15). Both *psallo* (1 Cor. 14:15) and *psalms* (1 Cor 14:26) refer in this chapter to something uttered by the tongue so that others could understand. We have discussed this in detail elsewhere.

2 CORINTHIANS 3:6, 7

Argument: Contrary to Paul's teaching, you are contending for the letter of the law and ignoring its spirit.

Answer: *First*, who made you a judge of my heart so that you know that I ignore the spirit of the law and contend only for the letter? *Second*, what better way is there to show that we have the spirit of the law than by our carefulness to do from the heart exactly what the law says? *Third*, are they arguing that the letter of the law does not teach instrumental music, but that they find it in the spirit of the law? (a) This means they have abandoned the argument that it is commanded or taught in the Bible, (b) Where in the spirit of the law do they find the instrument? *Fourth*, those who oppose immersion could make the same argument and say we are contending for the letter of the law. Are we contending for the letter of the law when we observe the Lord's supper by using bread and the fruit of the vine? *Fifth*, if 2 Corinthians 3:6 is contrasting the external of a commandment with the internal aspect, it is deadly to obey the external, "for the letter killeth, but the spirit giveth life" (2 Cor. 3:6). Therefore, it would be deadly to be immersed, to partake of the bread and the fruit of the vine, or to submit to any other external manifestations of a command. *Sixth*, 2 Corinthians 3 is not discussing the external of a command in contrast with the internal. It is contrasting the Old Covenant and the New. (a) The law was holy and spiritual, but man was a sinner. Therefore, he was condemned by the law because he had

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not done all the law said, nor had he done it all the time (Rom. 7:14, 22; Gal. 3:10). Christ redeemed us from the curse of the law (Rom. 7:24, 25; Gal. 3:10-14). (b) What was written and engraven in stones when Moses' face shone? It was the law (Ex. 34:27-35). (c) It was the ministration of death, for man was a sinner (2 Cor. 3:6, 7). (d) It was transient and has passed (2 Cor. 3:7-14; Col. 2:14-17). (e) Paul expressly referred to the Old Covenant (2 Cor. 3:14, 15). *Seventh*, neither Christ nor the apostles ever charged anyone with having too high an opinion of the word of God, although He condemned making it void through man's traditions (Mt. 15:8, 9; Mk. 7:7, 8, 13; Mt. 23:23; 1 Cor. 14:37; 2 Thess. 2:14; 3:1-5). *Eighth*, for an extended discussion of 2 Corinthians 3 see Bernardin Schneider's article entitled 'The Meaning of St. Paul's Antithesis The Letter and the Spirit.'¹⁰

CULTURE - CONTEMPORARY

Argument: The church did not use instrumental music because it was associated with paganism. Conditions have changed, and instrumental music ought to be accepted in our culture.

Answer: First, this argument grants that the New Testament church did not use instrumental music.

Second, this argument destroys all the arguments which have been used to prove that instrumental music is commanded. One can no longer argue that it is contained in *psallo*, that it inheres in *psalms* or that it was prophesied by the Old Testament.

Third, if the church did not use the instrument in order to avoid their worship being associated with that of paganism or of Judaism, why did the imagery in the book of

¹⁰Bernardin Schneider, The Meaning of St. Paul's Antithesis The Letter and the Spirit, "" *The Catholic Biblical Quarterly*, April 1953, pp. 163-207.

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Revelation sometimes embrace the references to golden censers, incense, instruments and the temple in heaven?

Fourth, the Jews did not use the instrument in the synagogue, but they did use it in the temple (2 Chron. 5:13) They were also acquainted with the priests who entered into the temple to burn incense (Lk. 1:9, 10). Jews did not lay these things aside because the pagans did them. The first Christians were Jews and were accustomed to what went on in the temple. They would not be prejudiced against the instrument because the pagans also used instruments. Furthermore, some of the priests used instruments and offered incense. A great company of priests obeyed the gospel (Acts 6:7). Several references indicate the instruments in other aspects of the culture. Jesus mentioned pipes used in children's games (Mt. 11:16, 17) and music in connection with the party for the prodigal son (Lk. 15:25-27). Jesus spoke of the trumpets when His angels came, and Paul spoke of the trumpet sounding at the time of the resurrection (1 Cor. 15:22). Paul mentioned pipes and harps in an illustration (1 Cor. 14:6-9). Although this no more puts them in the worship than his reference to athletic contests puts such games in the worship (1 Cor. 9:24-26), his references do show their existence in the culture of that day.

The argument based on culture would prove that the church used instrumental music if the argument proves anything. It was a part of the culture of the first Christians. They came from a religious background in which it was used in the temple, some of them continued in some of the things of the temple for a time, and therefore their culture was for the use of instrumental music in worship rather than against it.

However, the instrument is not found in New Testament worship. In teaching Christians to observe all that Jesus commanded, the apostles did not teach them to use instrumental music (Mt. 28:20).

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CULTURAL DEVELOPMENT

Argument: The restoration movement did not use the instrument because of cultural deficiencies which existed at that time, but taste and culture changed and the instrument was introduced.

Answer: First, as Roy Deaver said:

One must establish the thesis as true, that is, the uniqueness of religious groups is due to the conflict between the frontier and cultural progress. An interesting critique of this is found in the work of Winthrop Hudson, *Church History*, Vol. 18 (1949), pp. 3-17. Also Handy and Mead reply in *Journal of Theological Studies*, January, 1950, pp. 67-69. They reply that such an interpretation of religious development does less than justice to the nature of Christianity, is built on a biological (evolutionary) analogy which resorts to behavioristic philosophy, and oversimplifies the nature of men, whether religious or not. In short, the general view is open to serious critique before one can adopt it as a rationale for religious development.

Second, one must show the applicability of the thesis to the specific subject in dispute. That is, one must not only show the thesis, but show that it adequately supplies the reason for the dispute over instrumental music in church history. Earl West has some valuable comments on the subject in *Search for the Ancient Order*, 1 and 2.

Third, this view is built on the repudiation of the need for clear-cut Bible authority, the very point in dispute. At bottom the battle would seem to still be over the authority of the Scriptures and the cultural-socio-economic defense would seem to reflect the persuasion that the Bible is not to be the final authority, but the "experience" of man is final.¹¹

¹¹Roy Deaver, *The Spiritual Sword*, October 1970, pp. 35-36.

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Fourth, the culture argument reminds us of the contention of H. Richard Niebuhr in *The Social Sources of Denominationalism*. He thought that the restoration movement, which he called the Disciples of Christ, was a product of the frontier, "a true product of the West." In their efforts

... to found a united church on the sole standard of the Bible, they represented a frontier tendency which did not come to expression in the two rival churches. The frontier not only divided its pioneers from the established churches of the East, but also impressed upon them a common pattern of religious life and a common religious symbolism.

He went on to say:

Only that interpretation of the New Testament which appeared reasonable from the point of view of the West was regarded as truly Christian. In this instance, as in many other movements of a similar sort, the fact that the New Testament is the book of a first generation of disciples and, therefore, one in which neither the institutional character of a religious community nor the claims of family solidarity could come to very explicit expression was naturally overlooked—much to the advantage of the desired interpretation.¹²

The ultimate outcome of the argument based on culture is that not only the restoration movement but the New Testament church itself had no authoritative standard by which to decide what is the will of God and what is not His will.

We do not deny that the world in which we live may influence us, but this is the reason why we must prove all things and hold fast to that which is good. This is the

¹²H. Richard Niebuhr, *The Social Sources of Denominationalism* (New York: World Publishing Co, 1971), pp. 178-80.

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reason we must have the authoritative standard—the faith delivered in the first century—in which to stand fast, by which to measure all teaching and for which to contend (1 Cor. 16:13; 1 Thess. 5:21; Jude 3). If there is no authoritative standard, one type of conformity to the world is just as good as another. No one would have the right to say, for he has no standard by which to judge, that one is better than another. Christ, not culture, is our Savior and the one whose commandments we are to continue (Mt. 28:20).

DANCING

Some arguments used to justify instrumental music justify religious dancing. *First*, worship is an emotion and is not subject to law; therefore, there can be no law against dancing. External acts do not nullify or validate worship. *Second*, instrumental music and dancing were before the law, were not a part of the law and were not done away with the law (Ex. 15:1-18). *Third*, some claim that it aids them in worship. *Fourth*, they say the Father's house represents the church, and music was used when the prodigal returned. They also danced, put on him the best robe, put a ring on his hand, killed the fatted calf and made merry at the feast (Lk. 15:22-25, 28, 32). Shall we do this in a worship service? (1 Cor. 11:18-34). *Fifth*, it is a natural talent with some people. *Sixth*, worship is culturally conditioned, and some cultures have religious dancing. *Seventh*, dancing took place both before and after the law of Moses was given, (a) It accompanied the song of deliverance from the Red Sea (Ex. 15:20; cf. 1 Sam. 18:6, 7). (b) Singers and dancers in Zion (Ps. 87:7; 30:11). (c) David danced before the Lord as the ark came into the city (2 Sam. 6:14-16). (d) Praise the Lord "with timbrel and dance" (Ps. 150:4). *Eighth*, the Psalms were not a part of the law, they did not pass away with the law, they are binding today, we are commanded to sing the psalms, and they bind dancing (Ps. 87:7; 30:11; 150:4).

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In speaking of dancing in the Old Testament, James Begg wrote:

This exercise might be consistent with the typical and carnal worship of the Jewish Church (Heb. 9:9-10), but is not suitable to the spiritual worship of gospel times, and it must be presumed there are few who would argue from this practice of the Jews, that dancing should form a part of Divine worship in our Christian assemblies.¹³

When Begg, a Presbyterian, was writing against instrumental music he argued that to be consistent its advocates must also justify the dance. He did not think they would be consistent, and that generation was not. However, today, as we shall now show, there are many people arguing for the use of dancing in worship to God.

As people get more and more away from the Bible, the dance is being introduced into worship services.

At a service for youth groups at Boston's Old South Church, teenagers frugged in aisles as a combo accompanied a litany that went, "Praise His name with rock 'n' roll----"¹⁴

Canadian dancers perform a ritual ballet choreographed by New York's Rev. William Glenesk for a performance in Christ Church Cathedral, Montreal. Dean William Bothwell of the cathedral has lost some parishioners as a result of his innovations, but defends them by saying, "Dance demands discipline, so does worship. Let us all use the arts to glorify God."¹⁶

¹³James Begg, *The Use of Organs and Other Instruments of Music in Christian Worship Indefensible* (Glasgow, Scotland: W. R. McPhun & Son, 1808), p. 186.

¹⁴Harvey Cox, "An Age-Old Conflict in a New Form," *Life Magazine*, 21 October 1966, p. 64.

¹⁵*Ibid.*, p. 68.

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Dr. Harvey Cox said:

Use of the dance, however, is almost totally new to Western Christianity. Israelites danced before the Lord, and in many other cultures dance and drama are virtually indistinguishable, and both are laden with ritual significance. But Christian suspicion of the dance is a deep-seated inhibition of longstanding, and the recent introduction of rhythmic choirs into church chancels must be considered a real breakthrough.... Complaints from conservative worshippers are not usually as well grounded. They boggle at electric guitars or trap drums in church, doubtless unaware that the introduction of pipe organs into worship services was fought just as avidly by their forbears. Religious conservatives are usually fixated on a relation of faith and culture that jelled sometime in the past. History suggests that theirs is a losing battle, and moreover that liturgical experiments are signs of a vital and healthy church.¹⁶

A Roman Catholic Mass for black unity was celebrated in Chicago this month by two Negro priests on an altar featuring a tiger skin and other signs of Afro-American heritage, including a dance by three teenage girls at the Offertory.¹⁷

Plans were for those attending a "Eucharistic celebration and dance" at Redeemer Lutheran church to swing a few improvised steps after receiving Communion.

However, the crowd—mostly teenagers—was so jammed into the church hall that it was extremely difficult to walk about, let alone dance.

The Rev. D. Alan Davis, assistant pastor of the church, had said the dancing was to be a "modern

¹⁶Cox, "Age-Old Conflict," *Life*, pp. 70-72.

¹⁷*New Haven (Mo.) Christian News*, 17 February 1969, p. 3.

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attempt to allow a congregation to express physical joy in response to the gift of the Communion."¹⁸

Negro dancer Bill Couser will offer two modern dances in lieu of a sermon at evening vespers at 6:45 p. m. tomorrow at Glide Methodist Church, Ellis and Taylor Streets. One dance will depict the creation of man and his exile from the Garden of Eden.¹⁹

Eleven University of Arkansas coeds, who make up Orchesis, a modern dance group, will dance next Sunday at Central United Methodist Church here (Fayetteville, Arkansas).

Under the direction of Miss Terry Worthy, a member of the U of A health, physical education, recreation and dance faculty, the women will dance the Gloria Patri, an anthem consisting of the doxology and scriptures taken from the books of Psalms, Isaiah, and Luke foretelling the birth of Jesus.²⁰

A Lutheran pastor's wife used jazz liturgy and the dance in interpreting the Lord's supper.

Didre continued from the call to worship in the light sequence through the motions they had designed to express other important elements of the service.²¹

John Cardinal Cody of the Roman Catholic Archdiocese of Chicago has condemned a mass at which a male Negro, bare to the waist, danced to the altar to the accompaniment of African jungle drums.²²

¹⁸*Collingwood* (N. J.) *Christian Beacon*, 21 November 1968, p. 4.

¹⁹*San Francisco Examiner*, 26 November 1966. Quoted in *The Blu-Print*. Oakland, Calif.: Foothills Blvd. Baptist Church, 29 November 1966.

²⁰*Little Rock Arkansas Gazette*, 8 December 1968, p. 10a.

²¹*New Haven* (Mo.) *Lutheran News*, 11 July 1966, p. 5.

²²*Little Rock Arkansas Gazette*, 7 December 1968.

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"Dancing is an art," says Mr. Headlam, "All art is praise," says Mr. Ruskin. Praise is surely not out of place in a church. We sing there: why should we not dance?²³

Rose Lischner of the School of Sacred Music of Hebrew Union College, New York City wrote:

Historically there is every reason for the western world to dance to God, even as the East has continued to do. Thousands of years ago our remote ancestors danced and sang and prayed to their Gods. ... Finally, at the time of the destruction of the second Temple, dance was abandoned by the Jews.

We have set our sights high for the eventual acceptance of the introduction of dance into worship, but we have been content with slow, but real progress. It has taken vision, forbearance, and faith.²⁴

Over a century ago, James Begg emphasized that some arguments which were used to justify instrumental music would justify dancing. He also gave examples from the middle ages where Roman Catholics danced "the spiritual ballet" in some of the churches.²⁵

A novel liturgical dance is performed by Sister Ann Taylor in the chapel of Newton College of the Sacred Heart at Newton, Mass., during a special mass for the founder and first president of the college, Sister Eleanor Kenny.²⁶

Surely those who seek to justify the use of instrumental music in the worship of God and who claim to acknowledge the authority of the Bible should re-examine those

²³Bernard Shaw, *The Quintessence of G. B. S.*, ed. Stephen Winston (New York: Creative Age Press, 1949), p. 274.

²⁴Rose Lischner, "Creative Dance as a Medium of Prayer," *Religious Education*, January-February 1958 p. 55.

²⁵Begg, *Use of Organs*, pp. 257-62.

²⁶*Memphis (Tenn.) Commercial Appeal*, 14 February 1969.

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arguments which justify dancing in worship as surely as they justify instrumental music.

DIVISIONS AMONG US

Argument: There are those who maintain that there is no pattern for worship or organization in the New Testament. One of the arguments they use is that those who believe there is are divided among themselves as to what the pattern is.

Answer: First, this logic rules out Christ for professed believers in Christ differ as to who He is, what authority He has and what He teaches.

Second, the idea that there is no pattern has not only led to, but justified the existence of different and differing denominations with reference to work, worship, organization and doctrine. Why do they not use their own logic and argue that these vast differences discredit the "no pattern" doctrine or that they sanction all divisions?

Third, this is an assertion and not proof of the cause of divisions among us. Had Paul adopted wrong principles because division existed in Corinth? (1 Cor. 1:10-13).

Fourth, the principle which we have adopted is that God has legislated on how we are to approach him in worship. If He has not, all sorts of divisions are justified in so far as worship is concerned, for each congregation and individual becomes a law unto himself. Some will not like, tolerate or participate in what others practice.

Fifth, Paul asks: Who made thee to differ? (1 Cor. 4:7). Concerning instrumental music we ask: Who made us differ? Those who said sing or those who said sing and play?²⁷ They brought in the bone of contention and then accused us of causing division. They often say it is not necessary and then bind it on all who worship with them.

²⁷Morris B. Book and James P. Miller, *Book-Miller Debate*(Gainesville, Fla.: Phillips Publications, 1955), p. 70.

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How can we have unity on something which violates our conscience, is not authorized by the New Testament and opens the floodgates?

Sixth, often our difference is not over what the Bible teaches, but over whether we should follow its teaching.

Seventh, the cure for the differences is not to be found in denying the pattern, but to study to see what the pattern is, what it binds, where it leaves us free, etc.

Eighth, we shall never have perfect unity for we are not perfect individuals. But this does not discredit the New Testament teaching concerning unity, nor does it mean that we should excuse our failures. Instead, we should grow in grace and knowledge so that we more and more measure up to the perfect standard of the unity which exists between God and Christ. While we are growing, let us not forget that new converts are being made and that they have a lot of growing to do, and therefore, the church will never have perfect unity because it will always have in it those who differ widely as to knowledge and maturity in Christ.

Ninth, the abuse of a principle is not a discrediting of the principle. Some turned grace into license to sin (Rom. 6:1, 2).

Tenth, sectarians existed in the church in the first century (Acts 15:1-5, 24), but this did not mean that the church was a sect or that others had to be sectarians.

Eleventh, each division will have to be decided on its own merits or demerits.

Twelfth, some division is inevitable for there are people who will not love the truth and endure sound doctrine (2 Thess. 2:10-12; 2 Tim. 4:3, 4). Some are not satisfied with what is written, but go beyond it and will not turn back (1 Pet. 4:6).

Thirteenth, as long as the standard of the one faith exists, we must contend for it (Eph. 4:1-6; Jude 3).

Fourteenth, Mormons tell us we have divisions because

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we do not have continuous revelation. However, they are divided into three main churches—the Church of Jesus Christ of Latter-Day Saints, the Reorganized Church of Jesus Christ of Latter-Day Saints and the Church of Christ Established 1829. Furthermore, whenever I have gotten half a dozen Mormons together I soon have them differing among themselves. We differ among ourselves, but we do not claim to be inspired as do they.

Fifteenth, some of the sources of division are: (1) Accepting some authority other than God's word. (2) Adding to or taking from the word by human creeds. (3) Failure to study and grow (Mt. 22:29; 2 Tim. 2:15). (4) Making void God's word through human traditions (Mt. 15:3-9). (5) Lack of spirituality, the failure to grow and dullness of hearing (Heb. 5:11; 6:1, 2). (6) Lack of love (Jn. 14:33, 34; 1 Cor. 13). (7) This resulted in the failure to be longsuffering with one another. (8) The failure to rightly apply Romans 14. (9) Glorifying in men and building parties around them (1 Cor. 1:10-12; 3: 1-4; 4:6). (10) Divisions often are not over what the Bible says, but the unwillingness to remain with what it says. (11) Some seek to please themselves or others rather than God.

ERROR: WE ARE NOT WITHOUT ERRORS!

Argument: We are not without errors, therefore we ought not to oppose instrumental music in worship.

Answer: First, this argument can be used to eliminate opposition to any and all errors. A Christian Scientist once rebuked the author by saying that since the author was not perfect, he ought not to try to correct them. The author did not have to be perfect in order to point out that their doctrine of the non-reality of sin, sickness and death contradicted both the Bible and human experience. *Second*, because we are not without errors we are not thereby justified in accepting the error of instrumental

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music. *Third*, there are many errors that some hold which do not affect the faith and practice of others. In other words, they do not bind these on others. However, when an individual believes in and practices the use of the instrument in the assembly, he binds all who are there either to sing with the instrument, be silent or get out. *Fourth*, the fact that we sin emphasizes our need for God's mercy, but we are not to be presumptuous and offer unauthorized acts of worship. *Fifth*, in a debate Thurman charged that: we are those who "look upon themselves as so ritually perfect." This comes with poor judgment from one who: (1) Would bind on us with his arguments—whether he realizes it or not—the entire Old Testament ritual. Thus he would take us from what even he would call a very simple, limited ritualism to a complex and almost unlimited ritualism. (2) And from one who believes that our "ritualism" is imperfect—that is, incomplete—because we do not have instrumental music, while his is perfect or complete because he would authorize all instruments, without limitations so far as I know.

The charge that we are those "who think that they alone understand Ephesians 5:19 and are just in their performance of it" comes with poor grace from one who thinks: (1) That the overwhelming majority of the translators are wrong who failed to translate the New Testament in Ephesians 5:19 and elsewhere so as to include instrumental music. (2) That all the church historians and music historians who maintain that the New Testament church did not use instrumental music, and so far as I know the majority who have dealt with this question do take this stand, are all wrong. (3) That the restoration movement was wrong in not having instrumental music in the beginning (there may be some exceptions on the part of some who were just coming out of sectarianism). (4) That all the scholars and commentators who do not say that the New Testament church used instrumental music are wrong.

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Frankly, I have never claimed that I was always right in the performance of it, for to my shame my singing has not always been accompanied by the heart.

The way some argue could also discredit the biblical position on immersion. Obviously, it is true that some may have the form and not the meaning, but this is no argument against having both.

FORCE PEOPLE

Argument: You force people to sing without the instrument.

Answer: *First*, those who bring in the instrument force others to sing with it. *Second*, we cannot force them to do anything, that is, they can start their own congregation and use instruments. *Third*, we do not ask them to do anything but what God required of them, that is, sing and make melody with the heart. *Fourth*, they generally acknowledge that they do not do wrong in singing without the instrument.

HEBREWS 1:1

Argument: The prophet's word was God's word, so the Old Testament instructions concerning instrumental music are a part of God's word for us.

Answer: *First*, this binds the entire law, the temple and its sacrifices. *Second*, this assumes that God speaks to us today—as to how we are to become and remain Christians—through the prophets. Hebrews 1:1, 2 says that the prophets spoke to the fathers, but in these last days God speaks to us through His Son (Heb. 1:2; 2:1-4). The prophets authorize literal circumcision (Gen. 17), but ours is spiritual (Col. 2:14-17; Phil. 3:3); God's people using carnal weapons against God's foes (Ps. 150), but the church is not this kind of kingdom; infant membership existed in the Old, but not the New; they had the Levitical

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priesthood, but we are the royal priesthood and cannot serve the old altar (1 Pet. 2:5, 9; Heb. 13:10-13); they had a material temple while our body and the church are the temples of God (1 Cor. 6:19; Eph. 2:20-22); they used instrumental music (2 Chron. 5:13; 29:26-34), while we offer the fruit of lips (Eph. 5:19; Heb. 13:15).

HEBREWS 8:10

Argument: The New Covenant is written on the heart and is not the Matthew-Revelation record.

Answer: *First*, God's law is written on our hearts, but not by direct revelation. Can one who knows nothing of the written word look into his heart and find God's laws? (Heb. 8:10). *Second*, it is written on our hearts through the word which was preached and recorded in the first century (Jn. 20:30, 31; Eph. 3:4; Rom. 10:17; 1 Tim. 3:14, 15; 1 Cor. 14:37; 4:14; 2 Pet. 1:12, 13; 1 Pet. 5:12; 1 Jn. 1:4; 1 Thess. 2:9). *Third*, to read Moses was to preach Moses and was the "reading of the Old Covenant" (Acts 15:21; 2 Cor. 3:15; Ex. 34:28; Deut. 4:13; 9:9, 11, 14; 1 Kings 8:9, 21). It is because of what the written word says that we know God's law is written, and how, on our hearts. *Fourth*, Christ lived under the law, therefore many things in the four Gospels pertained to the law, although many dealt with the kingdom which was at hand. As shown elsewhere, Christ's reign was proclaimed to the earth for the first time in Acts 2:34-36. Some of Revelation deals with activities in heaven. *Fifth*, we are under Christ and His word (Mt. 28:20; Acts 2:42; Heb. 1:1, 2; 2:1-4; 12:28; 9:15-17). *Sixth*, as shown earlier, if we go back to the Old, it sends us back to the New Covenant. *Seventh*, we must not read the Old Covenant with a veil over our hearts so that we fail to realize that it is fulfilled in Christ, and we are not under the Old (2 Cor. 3:14; Heb. 9:9-15; 10:1; 9:10; 8:13; Col. 2:17; Rom. 7:1-4). *Eighth*, those who affirm that the New Testament teaches

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instrumental music spend most of their time showing that the Old Testament taught it or that they think it will be in heaven. We must not add to the covenant, and this principle applies to the Old—while it was in force—as well as the New (Gal. 3:15).

HOME

Argument: It is used in the home, why not in the worship?

Answer: First, I do not use it to worship in the home or in the assembly. *Second,* I could make incense for sale without thereby authorizing it for worship. *Third,* I could be a sculptor, but a statue in the home is not the veneration of an image in worship. *Fourth,* we wash hands, pots and cups at home, but not as a religious ceremony (Mt. 15:2; Mk. 7:8). *Fifth,* we have meals in our homes, but not in connection with the Lord's supper (1 Cor. 11:18-34).

IMPLIED: PAUL SAID IT IN EFFECT?

"Suppose Paul had desired Christians to accompany the singing with mechanical music, how would he have expressed it?" *First,*

They think we will be forced to say that Paul would have told them to *psallein*. But not so. Paul would have had a fine example to follow in the Psalms. *He would have named the instrument.* In Ps. 150 David exhorted the people of his day to praise God with *nine different* instruments which he names: although the word *psallo* is not in the chapter in any form except that one of the instruments was *psalterion*. (This has reference to LXX, or Greek Old Testament.)²⁸

²⁸G. C. Brewer, "Giving Answer to Every One That Asketh," *Gospel Advocate*, 22 January 1942, p. 82.

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Second, there are passages which are unrelated to worship in the New Testament "where instruments are mentioned as being played and *psallo* is not used."²⁹

- (a) Piped (*auleo*) or to play a flute (Mt. 11:17; 1 Cor. 14:7).
- (b) Harped (*kitharizo*) or play a harp (1 Cor. 14:7).
- (c) Paul could have used *psallo* and named some instrument other than the heart (Eph. 5:19).

"Since no other instrument is named, we use no other."³⁰ *Third*, they are the ones who need to ask themselves why the apostle Paul did not command the use of instrumental music if God wanted it under the New Covenant?

INCENSE

Some arguments for instrumental music also justify incense. *First*, the Old Testament had an altar of incense, and the New Testament does not say we should not have one (Ex. 30:8; 40:5). *Second*, it was not condemned when offered as a gift to the Babe of Bethlehem (Mt. 2:11). *Third*, it is not sinful in itself. *Fourth*, it aids the nose as the instrument aids the ear and helps put one in the frame of mind for worship. It is an aid to devotion. *Fifth*, Revelation mentions it in heaven (Rev. 8:3, 4). *Sixth*, it has been used for centuries. "When, exactly, incense was introduced into the religious services of the church is not easy to say. During the first four centuries there is no evidence for its use."³¹ *Seventh*, no apostle condemned it.³²

²⁹Brewer, "Giving Answer," *Gospel Advocate*, p. 82.

³⁰Ibid.

³¹Charles G. Herbermann ed., *Catholic Encyclopedia*, (New York: Encyclopedia Press, 1911), 7:716.

³²H. Westall, *The Case for Incense* (London: Longmans, Green & Co., 1899), p. 2.

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INDIFFERENT MATTER

Argument: It is a matter of indifference because I am just singing even though someone else is playing. It does not influence my worship.³³

Answer: *First*, this would sanction the entire temple system. I could say I am just singing, etc. *Second*, the instrument is also accompanying my singing in such a case. *Third*, in the Old Testament the instrument was commanded and the singing and the playing mingled and went up as one sound unto Jehovah (2 Chron. 5:13; 29:25-28). *Fourth*, it is not an incidental, a mere circumstance, but "clearly forms a part of the exercise."³⁴ It is the offering of another kind of music. *Fifth*, if it is so unimportant, why not lay it aside for something which is important, that is, unity? *Sixth*, we have shown that it deals with the basic issue of whether we are to approach God in worship according to His will or according to man's will. *Seventh*, we have shown that it opens the floodgate for many other innovations. *Eighth*, Eve, Nadab, Abihu and Uzzah may have thought minor matters were involved (Gen. 3; Lev. 10:1, 2; 2 Sam. 6:6, 7). *Ninth*, R. L. Dabney, in his review of Girardeau's book, which opposed the instrument in the Presbyterian church, said:

They seem totally blind to the historical fact that it is just thus every damnable corruption which has cursed the church took its beginning; in addition to the modes of worship ordained by Christ for the New Dispensation of human devices, which seemed ever so pretty and appropriate, made by the best of men and women and ministers with the very best of

³³Cf. J. Carroll Stark and Joe S. Warlick, *A Debate* (Nashville, Term.: McQuiddy Printing Co., 1910), pp. 11-12.

³⁴D. B. Cameron, *Exposition of the Epistle to the Hebrews in a Series of Discourses* (Toronto, Ontario: Presbyterian Printing & Publishing Co., 1889), p. 522.

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motives, and borrowed mostly from the temple cultus of the Jews. Thus came vestments, pictures in churches, incense, the observance of the martyrs' anniversary days, in a word, that whole apparatus of will-worship and superstition which bloomed into popery and idolatry, "why, all these pretty inventions were innocent. The very best of people used them. They were so appropriate, so aesthetic! Where could the harm be?" History answers the question: They disobeyed God and introduced popery, a result quite unforeseen by the good souls who began the mischief³⁵

David Lipscomb warned that the introduction of instrumental music would result in more and graver departures from the truth. The Disciples of Christ are a living demonstration of the truth of his statement.³⁶ Many of the Disciples of Christ have acknowledged that they are a denomination.³⁷ Almost one hundred years ago Benjamin Franklin wrote:

It is a *revolutionary movement*. It involves a principle that opens the floodgates for all innovations—the observance of *Christmas as a holy day*, etc. —without limit; the admission of anything *not forbidden* (not expressly forbidden, J. D. B.) in Scripture, involves a principle that opens the way to surrender every principle we hold, and leaves us without a reason for our existence as a religious body.³⁸

³⁵R. L. Dabney, "Review of *Instrumental Music in the Public Worship of the Church*, by John L. Girardeau," in *The Presbyterian Quarterly*, 1889, p. 462.

³⁶B. C. Goodpasture, "Another Phenomenon," *Gospel Advocate*, 17 July 1952, p. 458.

³⁷Hulen L. Jackson, "Lard Was a Good Prophet," *Firm Foundation*, 15 November 1966, p. 724.

³⁸Benjamin Franklin, *The Gospel Preacher* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1954), 2:431.

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A Presbyterian wrote:

I believe that it is a question which touches some of the highest and deepest points of Christian theology. Is the temple destroyed? Is the temple worship wholly superseded? Have we, or have we not, priests and sacrifices among us now? Does the Old Testament itself point to anything but "the fruit of the lips" as the peace-offering or the thank-offering of gospel times? Is there a trace in the New Testament of any other mode of praise? For my part, I am persuaded that if the organ be admitted, there is no barrier, in principle, against the sacerdotal system in all its fulness—against the substitution again, in our whole religion, of the formal for the spiritual, the symbolical for the real.³⁹

Tenth, there is a will-worship, and if instrumental music is an act of will-worship, it is not a matter of indifference (Col. 2:20-23). The use of instrumental music lets man decide how he is to approach God in worship. It opens the floodgates.

INFANT BAPTISM

The principles which are introduced to justify instrumental music can, in many cases if not all, be used to justify infant baptism. *First*, instrumental music and infant membership (Gen. 17) were before the law and did not pass away with the law. *Second*, David used it. David belonged to the Old Covenant which had infant membership. *Third*, the Bible does not say: Thou shalt not do it. *Fourth*, God knew that some would introduce it: so if it were wrong He would have given an express statement saying it was not to be done. *Fifth*, infants will be in heaven. *Sixth*, one ought to dedicate to God his talent of playing an

³⁹James Gibson, *Public Worship of God, Its Authority and Modes* (Glasgow, Scotland: Thomas Murray & Son, 1869), p. 106.

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instrument, and one ought to dedicate his infants to God. *Seventh*, neither the infants nor the instruments are sinful within themselves. But none of these things authorize infant baptism.

INTENDED AS AN AID, NOT WORSHIP

Argument: In order to be an act of worship, the worshipper must intend to so use the instrument. They do not intend it as worship, but as a convenience assisting the ear in getting and keeping the time and pitch.

Answer: First, this enables anyone to introduce anything which he says aids him but is not intended as worship. (1) Nadab and Abihu could have escaped death if they had offered the strange fire as a convenience (Lev. 10). (2) One could combine a meal with the Lord's supper if he did it as a convenience since the table was already there and the people were assembled (1 Cor. 11:20, 21). They could have said that they were not eating a meal as an act of worship, but to satisfy hunger. Paul knew this, yet he said if they were hungry eat at home. He also knew the Lord's supper had been instituted at the time of a meal (Mt. 26:2, 17-20; Lk. 22:7-15; 1 Cor. 11:21, 22, 34). (3) If man's intention, and not divine commandment, is the authority one can introduce all of Roman ritualism by saying he does not intend it as worship, but as an aid to the eye, to the ear, to smell and to devotion. (4) Shall we introduce the Old Testament sacrifices and argue that we do not intend them as worship?

Second, it was a part of worship, and not just an aid, in the Old Testament (2 Chron. 5:12, 13; 29:27, 28).

Third, M. C. Kurfess said that Joseph Henry Thayer and William Gesenius define worship substantially to mean "to revere, to prostrate oneself, make obeisance, or yield allegiance to one," and, "as pertaining to God and man, 'to worship, or serve God by observing the rites instituted for

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the purpose. ⁴⁰ What does the New Testament teach concerning the kind of music we are to make in paying devotions to God? Ephesians 5:19 answers. *Fourth*, we have devoted a chapter to "What Is Worship?"

JAZZ

Those who advocate the instrument cannot object to the introduction of jazz, and in some services it has already been introduced.⁴¹

1 KINGS 12:10

Argument: Instruments were made for the singers.

Answer: First, find where God speaking through Christ made them for today's singers (Heb. 1:1, 2; 2:1-4). *Second*, they were made to be used to praise and worship God, but some today say that they are not in worship (2 Chron. 5:13; 29:26-34). *Third*, they were used, among other places, in the temple system and sacrifices (2 Chron. 29:25-36). *Fourth*, they were also used in connection with war (Num. 10:1-10; 1 Cor. 14:8).

LIBERTY

Argument: Paul expressly said that "where the Spirit of the Lord is, there is liberty" (2 Cor. 3:17). Therefore, we are free to use the instrument.

Answer: First, this interpretation of liberty leaves us free to do anything else which we desire. Does liberty have

⁴⁰M. C. Kurfees, *Instrumental Music in the Worship* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1922), p. 17.

⁴¹Washington, D. C., *Christianity Today*, 25 November 1966, p. 227; 28 March 1960, p. 547; *Cincinnati Restoration Herald*, January 1966, p. 14; *Christian Advocate*, 27 January 1966, p. 18; *Firm Foundation*, 1 September 1959, p. 546; *New Haven (Mo.) Luther an News*, 22 February 1965, p. 2; *Washington, D. C., German Tribune*, 24 July 1965, p. 14; and *Little Rock Arkansas Gazette*, 6 April 1959; 17 May 1960, p. 1.

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no limits? If not, there can be no ignorant, vain or will worship. *Second*, this argument says that there is no command to use the instrument or example of its use, but it is simply in the realm of freedom. *Third*, we are not free to do as we please, for we are under law to Christ (Mt. 28:20; Acts 2:42; 1 Cor. 4:6; 9:21; 14:37; Heb. 8:10). *Fourth*, 2 Corinthians 3 discusses the bondage and death under the law in contrast with the life and liberty in Christ and His Covenant (2 Cor. 3:1-18). We are free from the law of sin and death (Rom. 7:1-8; 8:2). *Fifth*, we have liberty in many ways—such as freedom from sin—but we are not free to determine how we are to become Christians, live as Christians and worship God. As McGarvey pointed out on 2 Corinthians 3:17, the verses both before and after deal with the veiled and the unveiled, that is, with the fact that the Jews were blind when they read Moses and did not realize that the Old Covenant had been done away in Christ. However, if they turn to the Lord the veil is taken away.

... there is liberty, especially the liberty of seeing. Those living under Moses, as I have said, are veiled so that they cannot see Christ (foretold) in their dispensation (or fulfilled in the New, J. D. B.) but all we who live under the New Covenant see the glory of Christ with unveiled faces as he is mirrored in that New Covenant—our dispensation....

Let us not be blind and go back to Moses for authorization for our worship or manner of life. *Fifth*,

That plea would have some force if they could prove that Christ gave them liberty to praise him in that way; but if not, they have no liberty to corrupt the worship of God by unauthorized innovations, not to deprive others of their liberty to serve him without being disturbed by human inventions. These act as if they thought that no one is entitled to liberty but

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themselves. They confess that they can worship God without instrumental accompaniments in singing without any sense of guilt, whereas such additions distress the consciences of many of those who believe that we have no Divine permission to use them.⁴²

LIGHTS

Argument: There is no scripture for lights in a meeting house.

Answer: *First*, what scripture says we can use sunlight? *Second*, scripture is to be read in the assembly, and how can this be done unless there is some kind of light? (Col. 4:16; 1 Tim. 4:13; 1 Thess. 5:27). *Third*, the Lord did not set the time of day for the assembly. It is to be on the first day of the week. When they met at night, they used artificial light (Acts 20:8). See the chapter on aids.

LUKE 15:11-32

Argument: The father's home represents the church; therefore, music is authorized (Lk. 15:25).

Answer: *First*, this justifies dancing in the assembly (Lk. 15:25). *Second*, this justifies eating the calf with the Lord's supper (Lk. 15:23, 25, 27, 30). *Third*, we can turn the assembly into a noisy, hilarious, merry feast (Lk. 15:23-26, 30, 32). *Fourth*, it does not deal with worship of God, but of rejoicing in a home when a prodigal returns. The parable is an earthly story with the heavenly meaning that God and heaven rejoice when the sinner returns (Lk. 15:7, 10, 32). It rebuked the attitude of the Pharisees (Lk. 15:2, 27-32). It does not represent a worship service of the church.

MEETING HOUSES

Argument: God commanded the building of meeting

⁴²Cameron, *Exposition*, p. 525. He was a Presbyterian.

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houses under the law, but He gave no instructions under the New Covenant. Therefore, we must leave out meeting houses if we leave out the instrument.

Answer: First, God did not command the building of just meeting houses, but the building first of the tabernacle and then of the temple. The temple typified certain things under the New and had to be built according to the revealed pattern (Heb. 3:5; 8:5; 9:24). We live in the time of the substance, not the shadow, and we do not have a temple with the Levitical priesthood, sacrifices and instrumental music (Jn. 4:20-24).

Second, the building of synagogues was not commanded.

Third, we are to assemble (Heb. 10:25). We must assemble some place. The day the church started the apostles were sitting in a house (Acts 2:4). Prayer was held in a building owned by a Christian (Acts 12:12), so could it be unscriptural to meet in one owned by a number of Christians? It is right to meet in some place other than one's home, for Paul contrasted the assembly with their homes (1 Cor. 11:20, 33, 34). It is scriptural to rent a place in which to receive and to preach to others (Acts 28:30, 31). It is right to meet in the upper chamber, the third loft and sit in a window, although one should be more careful than was Eutychus, for we have no Pauls to restore the dead to life (Acts 20:8-10). It is right to do such things, as well as others, which we have seen in Paul.⁴³ We can also meet in our homes (Rom. 16:5).⁴⁴

MENTIONED OFTEN

Argument: Instrumental music is mentioned forty-four times in the New Testament writings. *Answer: First*, the sabbath is mentioned fifty-nine

⁴³Cf. Philippians 4:9.

⁴⁴Cf. S. H. Hall, "The Argument Unanswered," *Gospel Advocate*, 1 March 1951, p. 134.

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times, another answered. But neither is authorized for us (Col. 2:14-17; Heb. 13:15; Eph. 5:19).

Second, war and countless other things are mentioned, including meals, which are not thereby authorized in worship.

MUSIC: KINDS

Argument: Dunning says that non-instrumentalists argued: "That vocal and instrumental music are two 'kinds,' mutually incompatible, and the 'specification' of the one automatically 'excludes' the 'other kind.'" He said that: (a) "Greatest of all music written for voice and instrumental combinations." (b) "2 Chron. 5:13 is an explicit scriptural refutation; the singers and players made 'one sound of thanks and praise' and 'the glory of the Lord' filled the place."⁴⁵

Answer: First, there are two kinds of music—singing and playing. Some people can sing, but they cannot play. Are they doing only "half a music"?

Second, no one known to me says that they are mutually incompatible, unless playing the instrument made it impossible for the player to sing. If they were mutually incompatible, one could not sing and play or play while someone else was singing. What we are saying is that the command to sing is not the command to play. God has authorized singing, but not playing, under the New Covenant. If playing is authorized it must be authorized by a command, and not by the command to sing. Dunning thinks that both singing and playing are commanded. He says that the instrument inheres in both *psallo* and *psalm*. Therefore, he himself does not base his conviction about instrumental music on the command to sing. Nor does he find the command to sing in the command to play an

⁴⁵Dwaine E. Dunning, "Schism by Syllogism," p. 10 (Mimeographed).

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instrument.

Third, 2 Chronicles 5:13 is a passage which we use to refute the argument that playing is just an aid to singing and not a part of what is offered to God. It shows that they went up as one sound to God. It is also a passage which shows that it was used to worship God, for praise is a part of worship. "... the trumpeters and singers were as one, to make one sound to be heard in praising and thanking Jehovah----"

Fourth, what proof did Thurman offer for his assertion that the Bible does not subdivide music into distinct categories of vocal and instrumental? It distinguishes between them as surely as it distinguishes immersion from sprinkling. It does it by authorizing the one but not the other. In the Old Testament both instrumental and vocal music were specified. In the New Testament only vocal is authorized.

NATURAL

Argument: It is natural for man to dedicate this talent to the worship of God, so there was no need to command its use.

Answer: First, Roman Catholics maintain that: "The veneration of relics is a primitive instinct."⁴⁶ Everything is justified if man is left to do what comes naturally to him. *Second*, we are under Christ's authority (Mt. 28:20). Will worship doubtless come naturally to those who engaged in it (Col. 2:20-23). *Third*, in the Old Testament instruments were used not because it came naturally, but by divine injunction (2 Chron. 29:25-28). *Fourth*, it is more natural for man to sing than to play, so why were we expressly told to sing? See the discussion on "talent."

⁴⁶John F. Sullivan, *The Externals of the Catholic Church*(New York: P. J. Kennedy & Sons, 1917), p. 257.

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NEGATIVISM

Argument: You are guilty of negativism and are known by what you do not do, that is, sing with the instrument of music.

Answer: *First*, they are known by negativism if they do not use the Catholic ritual. *Second*, are we known by negativism because we will not sprinkle or baptize infants? *Third*, love is known by the positive good it does (Mt. 7:12), as well as negativism in the evil it refrains from doing (Rom. 13:8-10). *Fourth*, there is scriptural negativism (Heb. 7:14; 1 Pet. 4:11; 1 Cor. 4:6). *Fifth*, many know us as people who have inspiring congregational singing.

OPINION

Argument: The use of the instrument is a matter of opinion, and we should not divide the Lord's church over opinions.

Answer: *First*, this abandons all arguments which say that it is taught in the New Testament. *Second*, if it is a matter of opinion, it originated in man's will and should not be bound on the others. When used in the assembly it is bound on the entire assembly. They bind their opinion on us. *Third*, those who say it is opinion usually sooner or later argue for it on other grounds.⁴⁷ *Fourth*, it is not a matter of opinion for it is not found in the worship which is required in the New Covenant. We *must* worship in spirit and in *truth*, and of instrumental music God has given no commandment (Jn. 4:20-24; Heb. 7:14; Acts 15:24). Many arguments throughout this book show it is not a matter of opinion. *Fifth*, it was a matter of faith for the Jews (Ps. 150:3-5).

⁴⁷A. H. Emery, Jr., "Teaching Opinion?" *Firm Foundation*, 9 August 1960, p. 505.

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PERSECUTION AND POVERTY

Argument: Persecution and poverty kept the church from using instruments.

Answer: First, this argument says that the church did not use it, and therefore this argument is inconsistent with any argument which says that it was commanded or authorized in the New Testament. *Second,* what Christians are to do in worship to God is determined not by poverty or persecution, but by what God has authorized. God authorized singing. He did not authorize playing. *Third,* if God authorized it and we find some cases where Christians did not use it, one might explain this failure on poverty or persecution. But neither of these explain why it is not taught in the New Testament. *Fourth,* the Jews under persecution and exile had harps, although they did not want to use them while in captivity (Ps. 137:1-4). Why should anyone think that persecution would keep all Christians from using the instruments if God had authorized it? *Fifth,* there is no proof that the Christians were so poor that none of them could make or buy instruments.

SINGING OPTIONAL

Argument: Singing is optional, so there can be no objection to using instruments as optional also.

Answer: First, if singing is optional, this authorizes singing, but it does not authorize instrumental music. Where is it taught that instrumental music can be used but is optional? *Second,* this contradicts most of the arguments used to justify the instrument. *Third,* in our discussion of Ephesians 5:19, it showed that it was not optional. Is it optional to "let the word of Christ dwell in you richly"? (Col. 3:16). To "be not drunken with wine... but be filled with the Spirit"? (Eph. 5:18, 19). To "have this mind" of Christ? (Phil. 2:5). To "let him that stole steal no more"? (Eph. 4:28). Shall

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we not with Paul say: "I will sing"? (1 Cor. 14:15). Are we not to teach and make melody to the Lord in our hearts? (Eph. 5:19).

PRACTICE WITH IT OUTSIDE THE ASSEMBLY?

Should one practice with an instrument in order to help them learn the music? *First*, I do not. *Second*, there is such a thing as practicing a prayer, and a person may go over a sermon in practice with a speech teacher for constructive suggestions without it being practice when he delivers it to the congregation. *Third*, such individuals do not bind it on others. *Fourth*, it is certainly wrong to offer it as an act of worship in the home or assembly. Those who use it in the assembly are not practicing and they are binding it on others. *Fifth*, although G. C. Brewer thought there was nothing wrong in itself with such practice, he wrote:

Since we do not use the instrument in our worship, it is better not to practice with an instrument. People who sing with an instrument seem never to sing well without such help. If you know music well enough to play a piece at sight, there is no reason why you should not sing the piece at sight, except that you have been depending on the piano. If you read music, you know what the notes or tones are—else you would not know what keys to strike on the piano. If you know what they are, why not make them with the voice? Sight singing should not be difficult for any person who can play a piano, unless he plays by ear. In that case he could not play by sight anymore than he could sing by sight.⁴⁸

He pointed out that one may practice reading a Scripture without being blasphemous or worshipping.

⁴⁸G. C. Brewer, "Singing for Practice With Instrumental Accompaniment: Is It Worship?" *Gospel Advocate*, 19 May 1949, p. 309.

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PROOF TEXT APPROACH

Argument: You are using the Bible as a manual of proof texts.

Answer: First, we are not to go beyond what is written (1 Cor. 4:6), we are to do as Jesus commanded (Mt. 28:20), we are to prove all things and hold fast to that which is good (1 Thess. 5:21), the Bereans were noble for searching the Scriptures to prove whether what was preached was so (Acts 17:11), and we are to contend for the faith (Jude 3). This obligates us to search for Scriptures (2 Tim. 3:16, 17). *Second,* we should not twist Scripture to make it fit our pre-conceptions (2 Pet. 3:17, 18). *Third,* advocates of instrumental music go from Genesis to Revelation in search of texts to justify instrumental music. *Fourth,* has anyone ever found a proof text which said we are not to hunt for proof texts? *Fifth,* since the Bible is the standard, we ought to prove things by it.

RADIO

Argument: What is different in using a mechanical instrument such as a radio to teach the gospel and using mechanical instruments of music?

Answer: First, using a mechanical instrument to print the Bible does not authorize us to teach another gospel or to introduce unauthorized acts of worship. We add nothing to or take nothing from the message. Just so, the radio is a means of transmitting the message. The Lord said preach, and when we transmit it by word of mouth, by the printed page, by handwriting or by radio, we are doing only that which the Lord authorized, that is, teaching the gospel. *Second,* when we use instrumental music we add to the word of God and offer an unauthorized act of worship. The use of the radio is not an act of worship. *Third,* we use a mechanical instrument when we drive a car to preach the

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gospel, but the Lord did not tell us how to go. He said to go, and He did tell us what to preach.

ROMANS 2:29

Argument: Since the true Jew is the inward Jew, neither circumcision nor uncircumcision, nor instrumental music nor the lack of it, makes any difference (Rom. 2:28, 29).

Answer: First, if this is true, the entire Roman ritual is authorized. *Second*, all acts of the external man would be sanctioned. *Third*, one could use this to eliminate baptism and the supper. *Fourth*, since we are inward Jews and our circumcision is of the heart, why not be consistent and say that the *psallo*-ing must be with the heart and not with a mechanical instrument? (Eph. 5:19). *Fifth*, what the spiritual Jew is to do under the New Covenant must be determined by Christ's will (Mt. 28:20; Acts 2:42; 1 Cor. 4:6; 9:21; 14:37; Heb. 13:10-15).

ROMANS 3:19: THE LAW AND THE PSALMS AUTHORIZE IT

First, we have dealt with this elsewhere. See the chapter on the Psalms.

Second, Paul quoted from the law and from the Psalms and said that whatever they said they said to those who were under the law (Rom. 3:9-19). The Jews had the oracles of God (Rom. 3:2). The Gentiles were not under the law of Moses or the Psalms nor are Christians (Eph. 2:11-18). So whatever the law and the Psalms said about instrumental music, they did not say it to the Gentiles or to the Christians.

ROMANS 5:13

Argument: There is no law against instrumental music, and where there is no law, there is no transgression (Rom. 5:13).

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Answer: First, can we do anything when the Bible does not say, in so many words, "Thou shalt not do it"? What about incense, sprinkling, infant baptism, prayers to Mary and the Roman Catholic priesthood? *Second*, did Jesus say to teach them to do all that He did not expressly forbid? (Mt. 28:20). *Third*, are we to go beyond what is written? (1 Cor. 4:6). *Fourth*, there is a law against it, for vocal music God commanded, but of instrumental music He said nothing (Heb. 7:14). See the section on the silence of the Scriptures. *Fifth*, those who bring in the instrument bind it on others, but Christ gave no such commandment.⁴⁹ *Sixth*, God's law of worship is that it must be in spirit and in truth (Jn. 4:20, 21; Deut. 4:2; 12:32; 28:58; 1 Pet. 4:11).⁵⁰ *Seventh*, this contradicts their argument that there is a law authorizing its use.

ROMANS 11:29

This has nothing to do with our use of instruments unless the person who uses this passage binds the entire law, including the temple and its priesthood. His use of this passage makes them irrevocable. This contradicts Colossians 2:14-17; Hebrews 10:9, 10; Romans 7:1-7. We are not under the Old (Heb. 9:9, 10; 10:1-4), but under the New (Heb. 8:5-13; 12:24; 13:20; Mt. 28:20; Acts 2:42).

ROMANS 14

Argument: Romans 14 shows that outward acts are irrelevant; they neither validate nor nullify if a person intends to offer it to God.

Answer: First, they were not doing these as aids, but what they thought God required. *Second*, it deals with weak Christians. Do the users of instruments maintain

⁴⁹Cf. Acts 15:24.

⁵⁰See Chapter 1.

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that they are weak and uninformed Christians who think God has authorized instrumental music when He has not done so? *Third*, the eating of herbs was not a part of Christianity, for it did not consist of such things (Rom. 14:17). Instrumentalists usually believe one cannot obey Ephesians 5:19 without using the instrument. These cannot classify the instrument under Romans 14. *Fourth*, is there no limit to what goes under Romans 14? If not, the entire Roman ritual can be brought in. *Fifth*, the weak brother was to keep the matter to himself and not bind others. It had to do with individuals and not with the assembly. If they bound these things on others, they came under 1 Timothy 4:1-4 which tells of those who forbade others to eat meat. They could not introduce an herb meal along with the Lord's supper (1 Cor. 11:19-34). *Sixth*, if they became advocates, they would build up a faction and be withdrawn from because they were factionalists. *Seventh*, in the very nature of the case those who introduce the instrument into the assembly bind it on everyone present. They say worship with it or get out. *Eighth*, it is not right or wrong to eat meat, but it is not right to add another element—instrumental music—to the worship. *Ninth*, the private practices of Romans 14 were regulated by man's conscience, but public worship is regulated by God's will.⁵¹ We are not vegetarians in our private practice who attempt to bind vegetables on others. We are people who insist that one must not introduce unauthorized acts into the worship. These brethren do not think the instrument is comparable with vegetables, for they believe it is commanded or that it is an aid to the worshipper. To parallel us with them, we would have to say vegetables are required or they aid the worshipper. *Tenth*, it is impossible today for Christians to actually keep the Sabbath accord-

⁵¹Cf. Roy H. Lanier, *ST.*, "Instrumental Music and Romans 14," *Firm Foundation*, 10 March 1964, p. 153.

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ing to the only regulations ever given to govern it (Num. 15:34-36; Lev. 24:5-9; Ex. 16:29; 20:10; 31:14, 15; 35:3). Would it be acceptable to circumcise infants as a religious rite binding them to keep Moses' law? (Acts 15:1-5, 7-18, 24). *Eleventh*, Paul was afraid of those who kept days, although he tolerated their weak faith (Rom. 14:1; Gal. 4:9-11; Col. 2:20). *Twelfth*, are they saying they will lay aside the instrument and not bind us because of our weak faith? (Rom. 14:14, 19-20). If not, why introduce Romans 14? If we are the weak brother, they should not bind us. If they are the weak brother, they should not bind the strong brother. *Thirteenth*, Thurman's use of Romans 14 contradicted his argument on Acts 21:20, 24 where the law was bound on Jewish Christians. *Fourteenth*, would they think Romans 14 authorizes us to play the cymbals by them as they sing (1 Chron. 15:19), or can we dance? (Ex. 15:20; Judg. 11:34; Ps. 149:3). *Fifteenth*, God has not demanded that we eat vegetables or not eat vegetables. He has demanded we assemble on the first day of the week, and a weak Christian who refrained from working on the Sabbath could not therefore forsake the assembly of the saints (Heb. 10:25). *Sixteenth*, the strong brother was bound by none of the things mentioned in Romans 14, but the instrumentalists think they are strong, understand the truth on instrumental music and are bound by it. Therefore, they have removed it from the category discussed in Romans 14. It is one thing to tolerate a weak faith which does not bind us and another thing to refrain from teaching the word of faith and good doctrine concerning meats (1 Tim. 4:3-6).

SCHOOLS

Argument: Schools maintained by brethren teach instrumental music.

Answer: *First*, they also teach home economics, but

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they do not teach one to put a meal on the table with the Lord's supper (1 Cor. 11:18-34). *Second*, as far as I know, they are not used to worship God.

SILENCE

"When instrumental music was introduced into Old Testament worship the Holy Spirit often mentioned the fact. But when we come to the New Testament, no mention is ever made of such music *in worship*."⁵²

SINFUL IN ITSELF?

Argument: Instrumental music is not sinful in itself or God would never have authorized it in the Old Testament or mentioned it in Revelation.

Answer: First, since there is worship in ignorance, vain worship and will worship, we can learn only from the New Testament the nature of worship in spirit and in truth (Jn. 4:20-24). God has authorized vocal music (Eph. 5:19; Heb. 13:15).

Second, it can be found in what God said to the fathers by the prophets (2 Chron. 29:25; 1 Sam. 16:23), but where is it in what God has authorized through His Son? (Heb. 1:1, 2; 2:1-4).

Third, infant membership was not sinful in itself, for infants were members of the Abrahamic covenant (Gen. 17:1-14) and infants will be in heaven. However, we are not thereby authorized to have infant membership in the church. The church is composed of believers (Mt. 28:19, 20; Mk. 16:15, 16; Gal. 3:26-29).

Fourth, marriage does not take place in heaven, but it is authorized for earth (Mt. 22:30).

Fifth, shall we bind the temple or the tabernacle of the

⁵²Gus Nichols, "Instrumental Music in Worship; No 2," *Words of Truth*, 13 June 1969, p. 2

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testimony (Rev. 15:5), crown the elders (Rev. 4:10), offer incense since it was offered in the Old and is mentioned in heaven (Ex. 30:8; Rev. 8:3, 4) or take a censer and fill it with fire from the altar and cast it on the earth? (Rev. 8:5). The imagery in Revelation is often drawn from the Old Testament, but it does not authorize us to make these a part of the New Covenant.

Sixth, New Covenant worship differs from the Old (Jn. 4:20-24; Heb. 9:9, 10). There is something drastically wrong with an argument which would justify the reinstatement of the temple system, which is expressly forbidden to us (Heb. 1:1, 2; 2:3, 4; 9:9, 10; 12:18-28; 13:10-15; Gal. 4:9; Eph. 2:15; Jn. 4:20-24; Col. 2:17).

Seventh, with instruments of music God will awaken the dead, so instruments are not sinful (1 Cor. 15:52; 1 Thess. 4:16). (1) Instruments are not sinful in themselves and neither is sprinkling, incense, killing an animal, etc., but we are not to offer animal sacrifices, etc. (2) These passages do not refer to worship of God, but to the resurrection when Jesus returns. If one is going to find an example in this, why not blow trumpets today in order to raise the dead, or shall we at least awaken those who go to sleep in the assembly?

Eighth, washing hands is not wrong within itself, but we should not make it an act of worship (Mt. 15:1-9). Counting beads is not immoral, but it is not to become an act of worship.

Ninth, "what is done by the instrument, or the use made of it in worship, that makes it sinful?" (1) What was in the strange fire? (Lev. 10:1, 2). (2) What was in the meal that the church in Corinth ate in connection with the Lord's supper? (1 Cor. 11:21, 22, 34). (3) What was in Cain's offering that God did not accept the fruits of the field? (4) A thing does not have to be sinful in itself in order to be rejected by God when offered as worship to God (Mt. 15:2, 20; Mk. 7:1-9; Col. 2:21-23). We have no authority to offer

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other than the fruit of our lips and the melody of the heart (Eph. 5:19; Heb. 13:15).

Tenth, something can be morally right, but wrong as an act of worship. Meals are right within themselves (1 Tim. 4:4, 5), but are wrong when made a part of the Lord's supper (1 Cor. 11:21, 22, 34). This is true even though the Lord gave them the Lord's supper at the time of the pass-over meal (Mt. 26:17-21, 23, 26-29). The passover meal was a part of the Old Testament. It was present when the Lord instituted the supper, but it was not a part of the supper and Christ did not institute the passover for His disciples.

Eleventh, the Bible does not list every specific thing we may or may not do. It authorizes as well as prohibits by principles as well as by specific instructions. It does not condemn by express statement Roman ritualism. God said "no" to strange fire when He authorized the specific fire, and "no" to priests from other tribes when He authorized a specific tribe, and "no" to instruments when His only authorization under the New is vocal music and the melody of the heart (Lev. 10:1, 2; Heb. 7:14; Eph. 5:19; Heb. 13:15).

In his review of Girardeau's book, R. L. Dabney said:

Let the true inference from this partial use of instruments of music in the typical, national worship be fairly and perspicuously stated. It is put thus: since God saw fit to ordain such an adjunct to divine worship for a special object, it proves the use of it not to be sin per se, like lying or theft, for a holy God would not ordain an unholy expedient for any object, however temporary. The same argument shows that incense, show-bread and bloody sacrifices in worship cannot be sin per se. But how far short is this admission from justifying the use of any of them in worship now? Just here is the pitiable confusion of thought. It is not enough for the advocate of a given member of the church's cultus to show that it is not essentially

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criminal. He must show that God ordained it positively for our dispensation.⁵³

SING ONLY?

Argument: The Bible does not say "sing only."

Answer: First, it does not say immerse only, or immerse believers only, but we know a command authorizes only what it authorizes. Other things must be authorized by other commands. There are no commands to sprinkle infants or to use instrumental music. *Second,* shall we say that Ephesians 4 does not say one faith *only*, etc.?

Argument: We are not surprised when we attend a program to hear someone sing and then learn it is accompanied.

Answer: First, when it is announced someone will lead the singing, do we conclude he will also direct a band? *Second,* we did not learn of the accompaniment from the word sing, but from the fact someone also played. Where did they play in New Testament worship? *Third,* coffee and sugar often go together, but one does not mean the other. "If coffee includes sugar how much sugar does your grocer send with each order of coffee?"⁵⁴ *Fourth,* singing denotes what it denotes and nothing more.

SING—HAVE TO?

Argument: "Does singing constitute such an essential part of worship that to omit it would invalidate that worship?"

Answer: First, it is possible to perform an act of worship without performing another. One may pray in private

⁵³Dabney, "Review of Instrumental Music," *Presbyterian Quarterly*, p. 462.

⁵⁴G. C. Brewer, *A Review of Brother Homer A. Strong's Pamphlet Entitled "The Use of Instrumental Music in Christian Worship Is Scriptural"* (Sherman, Tex.: By the Author, n. d.), p. 20.

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without singing. *Second*, for some reason a person might not sing in the assembly without invalidating what he does do. *Third*, "we are commanded to *sing*, and we cannot *sing* without *singing*." *Fourth*, "Brother Walker is trying to parry the argument that if *psallein* means to play an instrument, then we cannot obey the injunction to *psallein* without playing an instrument... you might perform some act of worship without playing an instrument, but on your contention you could not *psallein* without an instrument—" ⁵⁶ *Fifth*, a dumb person could use sign language, but he cannot offer the fruit of lips; he *can* offer the melody of the heart (Heb. 13:15; Eph. 5:19).

SUFFICIENCY IN CHRIST

Since all truth and spiritual values are in Christ, the way to progress is through growth in Him and His will (Jn. 16:13-15; Col. 2:1-7). This sufficiency is challenged by: *First*, the wisdom and philosophies of men (Col. 2:8). *Second*, a misunderstanding of the nature, purposes and duration of the law. Therefore, some try to take us back to the system of shadows (Col. 2:14-17). Instrumentalists do this. *Third*, the failure to hold fast to the head and the introduction of acts of worship based on man's will rather than on God's will (Col. 2:18-23). Instrumental music is based on man's will.

TALENT ARGUMENT

The talent argument takes various forms. *First*, the fine arts and mechanical music come from God through talents which He has given man. Therefore, they can be used in worship. Reduced to a syllogism this argument says: (a) All God-given talents are acceptable for worship in the assembly, (b) The talent to perform on an instrument is

⁵⁵Brewer, "Giving Answer," *Gospel Advocate*, p. 82.

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God-given, (c) Therefore, instrumental music is acceptable in worship. What shall we say to this argument?

(1) This argument makes man's talents instead of the word of God the source of authority for our worship. "In fact, if natural talent is the principle of Divine worship, why did Paul specify anything? In that case we would need no legislation at all—just do what is 'natural' in everything."⁵⁶

(2) If natural talent is the basis for determining what is acceptable worship, why is it that the New Testament never authorized acts of worship or other acts of obedience on this basis? Did Paul appeal to it when he authorized singing? Did God place baptism, the Lord's supper and other things on the basis of natural talent? Do we walk by faith or by sight? (2 Cor. 5:7).

(3) The Bible teaches that there is will worship which is based on man's own will rather than on God's word. There is vain worship which is based on the traditions of men and makes void the word of God (Col. 2:18-23; Mt. 15:9). However, if talent rather than revelation is the basis for acceptable worship, a man can use any of his skills and talents and all acts of worship will be acceptable. According to this logic, the only will worship is when someone says that something cannot be done in worship. Everything goes except saying that any specific thing is not authorized. All is permitted except saying that something is not permitted. All is authorized except saying that something is not authorized even if it is the product of a man's talent.

(4) The way of man is not in himself, therefore, the way to worship God is not based on the natural talents which are in man, but on the divine revelation (Jer. 10:23).

(5) The talent argument opens the floodgates to the

⁵⁶Foy E. Wallace, Jr., *Instrumental Music in the Christian Worship* (Wichita, Kans.: Christian Worker Publishing Co., 1933), pp. 6-7.

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introduction of the ritualism of Judaism, Roman Catholicism and any other system. If a man discovers he has a talent for something, he is authorized to introduce the product of that talent into worship. What follows? (a) Every kind of instrument is authorized, (b) The dancer introduces dancing, (c) Acrobatics, (d) The kitchen products of natural born cooks, (e) The entire range of the produce of the sculptor, (f) Some have a talent for making, mixing and using incense. There are other arguments also which are used to justify instrumental music which justify incense in worship. H. Westall, in *The Case for Incense*, argued that incense: (A) Was commanded in the Old Testament. (B) Did not pass away with Old Testament Levitical ceremonies. (C) Was among the gifts offered to Christ by wise men. It was not condemned. (D) Was mentioned in Revelation in connection with heavenly worship. (E) Was used for centuries in the "Christian Church." (F) Was an aid to devotion and not an act of worship.⁵⁷ This argument, of course, is exclusive in its nature, for if it is commanded in the Scriptures as a part of worship it is not justifiable on the grounds that although not commanded it is sanctioned on the basis of merely being an aid to the worshipper. How strange it is that some men who start out by affirming that the Bible is the standard will end up, in an effort to justify their practice, by affirming in principle that we can introduce anything into the assembly just so we have the talent for doing it.

Second, in an effort to limit the talent argument some say that the use of the talent must be a spiritually stimulating channel of worship, that it must be in good taste and that it must transmit true devotion. If one abandons God's word as the standard, what right has any individual to decide that something which someone else wants to introduce into the assembly does not meet these qualifications?

⁵⁷Westall, *Case for Incense*, p. 2.

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What right has any individual to say what is good taste for someone else? Graham laid down good taste and true devotion as the limiting factors on the use of any artistic talent for the glory of God in worship. He did not seem to realize that he had no right to be the judge of these matters, and he also seemed to be unaware of the fact that it undermined the authority of the Bible, which he had said in the previous paragraph is normative for our faith and practice.⁵⁸

Third, it is argued that we are quenching the Spirit if we do not permit men to use all of their natural talents in worship (1 Thess. 5:19). Roman Catholics can use this argument to justify their ritualism, and so can anyone else justify whatever he wanted to do. We are not quenching the Spirit when we abide within what the Spirit has authorized. The spirit of man needs to be quenched when man tries to justify acts of worship on the basis of his natural talents rather than on God's word.

Fourth, it is argued that God-given talents should be used to serve God instead of the devil and the flesh, or instead of burying them (Mt. 25:25-30). (a) Hunting can be a natural talent, and Nimrod was a mighty hunter "before the Lord" (Gen. 10:8, 9). However, hunting is not a part of the worship, nor should we put meat on the Lord's table just because someone with a natural talent for hunting and for cooking furnished the meat, (b) Paul said that the Lord's supper was not to be a part of a meal (1 Cor. 11:22, 34). Shall we argue that Paul was forcing the cooks to prostitute their skill to a lower cause when he did not permit them to glorify God in this manner in the assembly? Was Paul forcing them to use their cooking talent to serve the devil and the flesh just because he said that a meal was not to be a part of the Lord's supper?

⁵⁸Ralph V. Graham, "Why I Left the 'Churches of Christ,'" *Voices of Concern* (St. Louis, Mo.: Mission Messenger, 1966), p. 133.

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Fifth, another form of the talent argument is that every good and perfect gift is from God (Jas. 1:16, 17); therefore, all our natural and acquired gifts can be used in the assembly to worship God. The same objections which apply to the other ways of expressing the talent argument apply to this way of stating it.

Sixth, some put the talent argument this way: Ezekiel 28:13-15 shows that tabrets and pipes were in Adam when he was created, and Genesis 1:31 tells us that God said that all He made was good, (a) This refers to the king of Tyre (Ezek. 28:12). (b) Man was created with all the capacities for offering animal sacrifices. Shall we offer them today? (c) Harps were not invented in Adam's time, but later (Gen. 4:20-22). (d) Even if they were found in the original creation, it does not put them into worship under the New Testament, (e) If it speaks of pipes being in us, we are using these inward "pipes" in our worship in singing, (f) The washing of hands undoubtedly existed early in man's history, but this does not mean that such is to be introduced as an act of worship (Mk. 7:1-9). (g) Man was created with the capacity to enjoy cake and ice cream, so why not serve these on the Lord's table along with hamburgers and Coke—as some have done? (h) Man was created with all the limbs necessary for dance, and dancing in some cases was an act of worship in the Old Testament. Shall we introduce dancing into the assembly? (i) Men and women were created with the organs necessary for married sexual love. It is a gift of God. God created them male and female (Mt. 19:4; 1 Cor. 7:1-5). Shall we include married love in the worship of God in the assembly?

Seventh, there are those who argue that everything should praise God, therefore, instrumental music should be used. James Begg, a Presbyterian, made this reply over a century ago to such an argument:

If the Dean looks again at his first argument, we think

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he will have the candour to admit that it is a mere unintentional fallacy. "All things in creation (some things especially) are to be made use of that they may praise God." In a sense, the statement maybe admitted; but how? Not in Christian worship assuredly. The fallacy lies in substituting Christian worship for general praise and glory. The worthy Dean does not surely mean, he cannot mean, to say that "all things in creation, may lawfully be introduced into the worship of the sanctuary, and yet this is the only point in debate. If he could maintain his statement in regard to Divine worship, it would go to prove, in a different way, that there is no rule of worship at all—if all and everything may be employed in worship alike. Incense, pictures, images, the firing of cannons charged with incense, as in France, the lighting of candles at noon-day, magnificent illuminations—in a word, we know not what forms of worship might be introduced if "all things in creation" may lawfully be employed in the public worship of the sanctuary. The worthy Dean actually quotes the passage in illustration of his first proposition, "Praise ye Him, sun and moon, praise Him all ye stars of light... beasts and all the cattle, creeping things, and flying fowl." There is a sense, no doubt, and a high sense, in which all things are to be made subservient to God's glory and praise, but the place of many of them is not in the sanctuary [assembly, J. D. B.]. The donkey that brayed through the church window might, according to this theory, have been deemed devout. The Dean is fond of a joke; and it is alleged that the rector was much annoyed by the interference of his long-eared neighbor, whilst one of the hearers exclaimed, "One at a time, gentlemen"... upon the new theory of "all things in creation" being entitled to take part in the worship of God, the affair looks a good deal more serious. The ass's bray might be as good worship, after all, as the rector's sermon.

We do not wish to speak disrespectfully, but the theory of worship in question seems to have been

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precisely that of Cain, who applied it, too, in a very mild and natural way. He brought some of the "things in creation," the fruits of the ground, with which to worship, but without a Divine warrant, and God frowned him from His presence. 'To Cain and to his offering God had not respect.' The matter is not, therefore, to be settled in his general and sweeping way.⁵⁹

In conclusion we observe: (1) The word of God, not natural talent, is the standard concerning worship. (2) The talent argument opens the floodgates to anything and everything that someone wants in the worship. (3) Those who use the talent argument will abandon it sooner or later. (4) By discouraging congregational singing, and by covering up poor singing, instrumental music helps keep some from developing their talent to sing. It leads some to depend on it, some to substitute it for singing and others to conclude that they cannot use their talent to sing unless someone uses an instrument. (5) Let the musically talented use their talents in such ways as writing songs, teaching singing and leading singing.

TEMPLE A TYPE

Argument: Instrumental music should be in the church, for it was in the temple which typified the church.

Answer: *First*, this would bind everything in the temple on the church: the priests, sacrifices, etc. *Second*, a type did not typify itself. Circumcision did not typify physical, but spiritual, circumcision (Col. 2:11, 13). Instrumental music would not typify instrumental music. *Third*, ordinances of temple not bound in New Covenant (Heb. 9:9, 10; 8:13; 10:9; 12:24; 13:20). *Fourth*, type and antitype not binding in the same covenant. *Fifth*, in contrast with the

⁵⁸Begg, *Use of Organs*, pp. 76-79.

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physical instrument we have the melody of the heart (Eph. 5:19).

TEMPLE HAD VOCAL MUSIC, TOO

Argument: If you abolish instrumental music, why not the vocal also, for it was a part of the temple worship?

Answer: *First*, we did not abolish anything. God abolished the temple system (Jn. 4:20-24; Col. 2:14-17; Heb. 8:5-13; 12:24; 13:10-15, 20). *Second*, in the very epistles Paul said that the law has been abolished, he commanded us to sing (Eph. 2:14-16; 5:19; Col. 2:14-17; 3:16). The New Covenant includes vocal music, but it does not include instrumental music. Hebrews clearly declares the abolition of the temple and commands the fruit of lips as a sacrifice of praise (Heb. 13:10-15).

TYPE: INSTRUMENT NOT?

Argument: Unless we know what instrumental music typified, it was not a part of the system of types and did not pass away with the types.

Answer: *First*, would we have to know what each instrument in the Old Testament typified in order to escape binding each of them today? *Second*, what does their logic prove in addition to the instrument? (1) We can dance and leap because we do not know what they typified (Ex. 15:20, 21; 2 Sam. 6:13-19). (2) We cannot prove the priestly robes were types, therefore, each Christian should wear them as we are all priests. (3) Shall we use "coals of fire from off the altar before Jehovah" because we cannot prove what the coals typified? (Lev. 16:12). (4) We do not know what the specific instruments typified, or the sons of Heman, or the casting of lots, so should we have such in connection with the songs "in the house of Jehovah"? (1 Chron. 25:1, 5-8; 2 Chron. 5:11-14). In other words, shall we bind each thing in the Old which we cannot prove was a type? *Third*, if the instrument typified anything the most

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suitable thing is the melody of the heart (Eph. 5:19). *Fourth*, it is unscriptural to put anything from the Old in the New just because we do not know what it typified. We do not put anything in the New just because it was in the Old and is not listed and specifically repealed by the New. The New is *new*, and the only things in it which are authorized are those placed in it by Christ and the inspired men whom He sent (Mt. 28:20; Acts 2:42; Heb. 1:1, 2; 2:3, 4; 1 Pet. 4:11; Heb. 7:14). The instruments were in the Old, but the Old has been abolished (Num. 10:10; 2 Chron. 7:6; 29:25-29; Ezra 3:10).

UNCHANGEABLENESS OF GOD

Argument: God authorized instrumental music in the Old Testament, and He is unchangeable (Heb. 13:8). "God's feelings do not fluctuate with covenants, times, seasons, or man's responses."⁶⁰

Answer: *First*, God was once pleased with the combination of church and state in the Old Testament, but the church cannot carry the sword and execute judgment as did Israel. *Second*, God was once pleased with the temple, the Levitical priesthood and the Old Testament sacrifices, along with instrumental music (2 Chron. 5:13; 29:25-28). His character has not changed, but we must not serve the tabernacle (Heb. 13:10). If it be said that God had no pleasure in the Old Testament sacrifices (Heb. 10:5, 6), we know that He required them. However, they were not sufficient. It took the death of Christ. He was pleased with them as types and as requirements for Israel. Otherwise, one must say that He required of Israel the temple, the priesthood and its sacrifices when He was not really pleased with them. *Third*, the unchangeableness of God is against them. For God who required obedience in the Old Testa-

⁶⁰Given O. Blakely, *The Concerned Christian*, November, 1971, p. 4.

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ment (they were not to take from or add to His word) required such obedience in the New, as we have pointed out in dealing with the question of authority, pattern, not going beyond God's word, etc. *Fourth*, Pentecostals use this argument to justify modern miracles, and when they are consistent they must include modern apostles and modern inspired writings (Eph. 4:8-12; Heb. 2:3, 4). *Fifth*, God is unchangeable in His nature, but this does not mean He has not had different covenants at different times. He speaks to us today through His Son and the New Covenant (Heb. 1:1, 2; 2:1, 4; 12:24; 13:20).

2 TIMOTHY 2:23

Argument: Those who argue against the instrument are guilty of dealing with foolish and unlearned questions (2 Tim. 2:23; Tit. 3:9).

Answer: First, if it is such a question, it is obviously not commanded. Thus, those who make this argument have abandoned all arguments which say it is taught. *Second*, they are the ones who started the controversy by introducing the instrument. The question would have been avoided if they had not forced it on us. *Third*, their argument would say that if something is not expressly condemned in the New Testament that we cannot argue against it. Will they accept infant baptism, incense, the worship of Mary, the entire Roman Catholic ritual, the counting of beads, the washings of Matthew 15 as a religious ceremony, etc. ?

WEDDINGS

Argument: Since instrumental music is used at weddings, it is right to use it in the assembly.

Answer: First, if it is wrong to use it in the assembly and the cases are parallel, it is wrong to use it in weddings. *Second*, the Bible says nothing about wedding ceremonies. It has not legislated on them pro or con. *Third*, a wedding

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march is not an act of worship. *Fourth*, many weddings use *a capella* music. *Fifth*, there were wedding feasts in New Testament times, with seats of honor and even special garments (Mt. 25:10; 23:2, 3, 9, 11, 12; Lk. 14:7-11). Are we thereby authorized to observe these in the assembly? (1 Cor. 11:18-34). *Sixth*, the wedding ceremony is a civil and social ceremony. Even if prayer is offered in connection with it, it does not mean that it is a religious or worship service. We offer prayer before meals, but we do not turn the meal into a feast on the Lord's day in connection with the Lord's supper. *Seventh*, neither the home nor the church building is a sacred place, and it is no more desecrated by an instrument used at a wedding than by a toilet. However, if there are serious objections by brethren, one should have the ceremony elsewhere if he uses an instrument. *Eighth*, girls take part in the wedding ceremony, but we would not utilize them in a public way in the worship service.

WORSHIP: NOT WORSHIP

Argument: "For example, we may worship God when we sing, but we can worship without singing, and we can sing without worshipping. Therefore, singing is not worship."⁶¹

Answer: *First*, he contradicted himself for he said that we may worship God when we sing. *Second*, this argument would eliminate the Lord's supper as a part of worship. *Third*, we can be baptized without obeying Christ, and we can obey Christ in matters other than in being baptized; therefore, baptism is not an act of obedience to Christ! This logic is as good as the logic on singing. Scriptural baptism involves obedience from the believing, penitent heart and is into the death, burial and resurrection of Christ (Rom. 6:2-5, 17, 18; Gal. 3:26, 27). *Fourth*, singing with instruments was an act of worship in the Old Testament (Ps.

⁶¹Bell, *Blue and White*, p. 2.

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71:22; 98:5; 144:9; 147:7; 2 Chron. 5:13). *Fifth*, singing praises is an act of worship, for it is a sacrifice which we offer to God (Heb. 13:15). See the chapter on "What Is Worship?"

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Argument: The only example in the New Testament of a "member of the church seeing and hearing singing on the Lord's day" involved the instrument (Rev. 1:9, 10; 15:2, 3).

Answer: First, John did not see this being done in an assembly of the saints on earth. *Second,* John also saw elders' crowns (Rev. 4:10), incense offered (Rev. 8:3, 4), the censer and the altar (Rev. 8:5) and the tabernacle (Rev. 15:5).

Argument: There are harps in heaven, and it would be inconsistent for God to approve them in His presence in Heaven and disapprove them in the church.

Answer: First, this forsakes the argument that instruments are expedients which are not based on a command or a necessary inference or an example. *Second,* there is no parallel that we can draw without New Testament authorization between what spirit beings can do in heaven and literal men can do on earth. *Third,* this would bind incense, the tabernacle, the golden altar, the fire of the

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altar, etc. (Rev. 8:3-5; 11:1, 2; 15:5-8). *Fourth*, in order to justify instrumental music people will appeal to the Old Testament and to heaven. What they need is authority from Christ for their use in the church.

MATTHEW 6:10

Argument: Harps are in heaven, God's will is to be done on earth as in heaven, therefore, harps are authorized for the church (Mt. 6:10).

Answer: First, angels are in heaven. Shall we baptize them into the body of Christ? (Gal. 3:26, 27). *Second*, infants go to heaven. Shall we baptize infants? *Third*, sins are remitted on earth, not in heaven. Shall we teach there is no remission on earth? *Fourth*, the Lord's supper is observed not in heaven, but until Christ comes (1 Cor. 11:26). Shall we abolish it? *Fifth*, marriage does not take place in heaven. Shall we banish it from earth? (Mt. 22:30). We should be on earth as the angels—unmarried!! *Sixth*, Matthew 6:10 means we should strive to be as obedient to God's will on earth as spirit beings are in heaven.

EPHESIANS 1:3; 2:6; 3:10

Argument: Instruments should be used, for the church and heaven are the same since we sit with Christ in heavenly places (Eph. 1:3; 2; 6; 3:10; Heb. 12:18; Rev. 14:1-3; 15:2).

Answer: First, this places incense, the tabernacle, infant membership, etc., in the church. *Second*, we are God's family on earth. We are not in heaven (Eph. 3:14, 15). Heaven and earth are mentioned in one of the chapters which mentions harps, but nothing is said of harps on earth (Rev. 5:8-13). *Third*, Revelation 14:3 referred to a limited number of the redeemed. *Fourth*, heaven is God's throne, and earth His footstool (Acts 7:49; Mt. 6:9; Jn. 14:1, 2). Christ reigns from heaven to which He ascended (Acts

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1:9-11; 2:32-34; 3:19-21; Eph. 1:20-23; Zech. 6:13; Heb. 8:4). Did Christ ascend to earth from earth? We must obey what our King in heaven has ordained for us on earth. For example, we cannot serve the tabernacle (Heb. 13:10-17; John 4:20-24).

Argument: God's family includes those on earth and in heaven (Eph. 3:14, 15), and if we cannot use instruments on earth His family is divided on the subject.

Answer: First, shall we have infant membership? Use incense? Refuse to observe the Lord's supper and confine the singing to 144, 000 of the tribes of Israel? They alone knew the song (Rev. 7:4-8; 14:1-5). *Second,* God's family is not divided when those on earth obey what He requires of them and those in heaven what He requires of them.

REVELATION 5:8, 9

Argument: The elders used harps, so we can do likewise in the church.

Answer: First, shall we have in the church four living creatures which are not men (Rev. 5:6, 8), horses (Rev. 6:2, 4, 5, 8), a temple and an altar (Rev. 11:1, 2; 15:5-8; Acts 7:44, 47) and every living thing praising God? (Rev. 5:13). Since every living thing could not be in the church unless they were baptized, shall we baptize them so they can praise God with us? *Second,* what about the golden censer, the incense added unto the prayers and the fire of the altar? (Rev. 8:3-5). *Third,* these things do not refer to worship on earth. We must obey the faith delivered to us (Mt. 28:20; Acts 2:42; 2 Pet. 1:3; Jude 3).

REVELATION 14:1-4

Argument: Harpers harp in heaven, so it is scriptural in the church.

Answer: First, after arguing for harps, they rarely use them. *Second,* do we embrace literal Zion (Rev. 14:1), is

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God's name written on our foreheads (Rev. 14:1), is the singing limited to 144,000 who are the only ones who know the song (Rev. 14:3), they are male virgins (Rev. 14:4), and are the "first-fruits unto God and unto the Lamb" (Rev. 14:4), shall we have many waters and a great thunder in our worship? (Rev. 14:2). Notice that literal harps were not used, but the voice of the worshippers should be "as the voice of harpers harping with their harps" (Rev. 14:2). It was "as the voice of a great thunder" (Rev. 14:2). *Third*, they were singing, not playing, "as it were a new song" (Rev. 14:3).

REVELATION 15:2

Argument: Harps are used in heaven, why not on earth?

Answer: *First*, being under the authority of Christ and His New Covenant we offer the fruit of lips (Eph. 5:19; Heb. 13:15) and not David's instruments (1 Chron. 23:5) nor the harps of God in heaven (Rev. 15:2). *Second*, instrumentalists rarely use harps. *Third*, the plural of harps in Revelation 14:1-3; 15:2, 3, and each having a harp in Revelation 5:8, argues that *each of us must* use harps, on their logic. *Fourth*, do spirits use literal harps? *Fifth*, do we have the tabernacle of testimony because it was in the Old (Acts 7:44) and in heaven? (Rev. 11:1, 2; 15:5-8). *Sixth*, are we to stand by a "sea of glass mingled with fire" when worshipping with the harps? (Rev. 15:2). *Seventh*, does the use of imagery in *Revelation*, which is drawn from the Old Testament (temple, harps, golden censers, incense), bind these on the church? Surely not.

REVELATION 15:3

Argument: We are to sing songs (Eph. 5:19), and they were accompanied by harps (Rev. 15:2, 3).

Answer: *First*, this was in heaven, not on earth. *Second*, it justifies the temple, etc. *Third*, the song was sung, "say-

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ing...." (Rev. 15:3). Singing is not the same as playing. A harp was named—whether literal or figurative—in Revelation 15:2. Without this specific designation we would not have known that harps were used. God told us to sing, to speak to one another in psalms, etc. (Eph. 5:19). If God had wanted the harp used in the church He would have named it as He did in Revelation 15:2.

REVELATION 18:22

Argument: Instruments were authorized for the obedient, but specifically forbidden to the rebels (Rev. 14:3; 15:3; 18:22).

Answer: First, see comments on Revelation 14:3; 15:3. *Second,* Revelation 18:22 has no bearing on New Testament worship. It tells of the downfall and disappearance of Babylon so that neither instruments, marrying, trading, lights or craftsmen would be found there—for Babylon would "be found no more at all" (Rev. 18:21-23). *Third,* do instrumentalists have harpers, minstrels, flute players and trumpeters in the church for, on their logic, to forbid them might classify one among the rebels? *Fourth,* do they have in the assembly trading and craftsmen at work so they will not be classified among the rebels?

REVELATION 22:16-19

Argument: We must not take instrumental music out of the testimony of an angel (Rev. 22:16, 18, 19).

Answer: First, why do they take out the harp and put in other instruments? Even if they retain the harp, what right have they to add other instruments? *Second,* why do they take out the golden censer, the incense, the altar and the fire? *Third,* no angel, apostle or prophet has testified that instrumental music should be used in New Testament worship. *Fourth,* their argument would make the instr-

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ment mandatory and not an expedient which may or may not be used.

SPIRITUALIZE WATER, ETC. ?

Argument: If the harps are not literal, how can we say that baptism and the fruit of the vine are literal?

Answer: *First*, if literal they are not used in the church on earth. *Second*, if the harps are literal, why not the temple, the censer, incense, altar and fire? (Rev. 15:5; 8:3-5). *Third*, do spiritual beings use literal harps? Revelation 14:2 indicates that the harps may be symbolic. *Fourth*, literal water and literal bread and fruit of the vine are specified in the Bible (Jn. 3:2, 3; Acts 8:36; 10:47; 1 Cor. 11:23-28).

THE VOICE OF CHURCH HISTORY

Dunning affirmed that: "Church history shows that the early church used instrumental music. Clement, Jerome and Augustine testify to this. Forbidding it came later,... and then not in a consistent pattern throughout Christendom__some ecclesiastical "authorities" forbade,..."¹ Is this true? The Jewish synagogues both before and after the time of Christ did not use instrumental music.² James W. McKinnon wrote that:

The rites of the synagogue consisted of readings from Scripture, discourse, prayers and the singing of Psalms. There was no sacrifice and apparently no instrumental music.

¹Dwayne E. Dunning, "Schism by Syllogism," p. 11 (Mimeographed).

²Winfred Douglas, *Church Music in History and Practice* (New York: Charles Scribner's Sons, 1937), p. 15; and John McClintock and James Strong, *Cyclopedia of Biblical, Theological, and Ecclesiastical Literature* Grand Rapids, Mich.: Baker Book House, 1969), 6:762.

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The contrast between the rich usage of instruments in the Temple and their silence in the synagogue has evoked considerable attention.³

The New Testament indicates that the service in the assembly of the church was far more related to that of the synagogue than of the temple (Lk. 4:16-21; Jas. 2:2; Acts 13:15, 16, 48, 49). Of course, our authority for assembling and what we do in worship to God is based on what the Lord has authorized and not on how like or unlike the assembly was to the synagogue service.

Instrumental music was introduced into some synagogues early in the nineteenth century.⁴ A. Z. Idelsohn, a Jewish author, wrote:

The strict order of the Church Fathers that only one instrument should be employed, that is, the human voice, has been observed in the Syriac, the Jacobite, the Nestorian, and the Greek churches to the present day. So also the synagogue did not use any instrument in the service up to 1810, in which year the organ was introduced in the first Reform Temple in Seesen, Germany....

He thought that churches abolished it because of the idea that instrumental music "led to licentiousness," but in

the synagogue, on the other hand, the prohibition had a national motive, the idea being that no musical instrument be used in the synagogue until the restoration of the temple when the Levitical music would

³James William McKinnon, "The Church Fathers and Musical Instruments" (Ph. D. dissertation, Columbia University, New York, 1965; Ann Arbor, Mich.: University Microfilms), pp. 91, 105-110; and Carl Kraeling, *Ancient and Oriental Music*, ed. Egon Wellesz (London: New Oxford History of Music, 1957), 5:303, quoted in J. W. Roberts, "Answers to Today's Arguments on Instrumental Music," *Adorning the Doctrine* (Lubbock, Tex.: Lubbock Christian College, 1969).

⁴Isidore Singer, ed., *The Jewish Encyclopedia* (New York & London: Funk & Wagnalls Co., 1905), 9:432.

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be revived. In addition, the playing of musical instruments on Sabbaths and festivals was regarded as a desecration (see Chapter I.)⁵

McKinnon critically evaluates Idelsohn's explanation for its non-use in the synagogue and concludes Idelsohn was wrong as to the reason.⁶

James William McKinnon summed up his study of the "church fathers" with such statements as:

The Fathers of the early Church were virtually unanimous in their hostility toward musical instruments. Many scholars have explained this phenomenon by saying that the Church Fathers were reacting against the instruments which played a prominent part in the Greco-Roman cults. This is quite plausible, yet a systematic investigation of the subject reveals a substantially different situation. . . .

The polemic against musical instruments must be distinguished from this positive fostering of unaccompanied song. The polemic did not develop until the third and fourth centuries, and therefore came into existence long after the basic Christian musical practices and attitudes had been established. Moreover it had nothing to do originally with Christian liturgical music, but rather was directed against the immoral associations which musical instruments had in Late Antiquity. For a Church Father of the third and fourth century a musical instrument was a symbol of lasciviousness and debauchery.

One arrives then at two distinct yet related conclusions. There is the fact that early Christian music was vocal and there is the patristic polemic against instruments. The two are related in that an analysis of the polemic confirms the fact. The most important

⁵A. Z. Idelsohn, *Jewish Music in Its Historical Development* (New York: Tudor Publishing Co., 1948), pp. 96-97.

⁶McKinnon, "The Church Fathers," pp. 91-110.

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observation one makes about the numerous patristic denunciations of instruments is that they are always made within the context of obscene theatrical performances, orgiastic banquets and the like, but not within the context of liturgical music. Evidently the occasion for speaking out against instruments in church never presented itself. One can only imagine what rhetorical outbursts the introduction of instruments into church would have elicited from Fathers like Augustine, Jerome and Chrysostom.⁷

The fact that instruments were not used, however, is related to the positive Christian attitude toward music which was characterized by an enthusiastic fostering of psalmody, a type of music performed unmetrically and without instruments.⁸

The two most striking characteristics of the patristic polemic against instruments are its vehemence and its uniformity....

It is not the vehemence, but the uniformity of the Fathers' position which has important implications for the history of music. The patristic attitude was virtually monolithic, even though it was shared by men of diverse temperament and different regional backgrounds, and even though it extended over a span of at least two centuries of accelerated development for the Church. That there were not widespread exceptions to the general position defies historical credibility. Accordingly many musicologists, while acknowledging that early Church music was predominantly vocal, have tried to produce evidence that instruments were employed in the liturgy at various times and places. The result of such attempts has been a history of misinterpretations and mistranslations.

⁷McKinnon, *The Church Fathers*, pp. 1-2.

⁸Ibid, p. 209.

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There is, then, an apparent clash between overwhelming documentary evidence on the one hand and historical credibility on the other. However further analysis of the documentary evidence ought to remove any doubt about its credibility.⁹

The "Church Fathers" did not have to argue against the use of instruments in New Testament worship because, as J. W. Roberts pointed out, "such had never been so used; there was no attempt so to use it, because it was repulsive in this context."¹⁰ If someone had attempted to use it in worship, McKinnon said: "One can only imagine the rhetorical outburst the situation would have evoked from Jerome or John Chrysostom."¹¹

EASTERN "FATHERS"

The *execution* of Byzantine church music by *instruments*, or *even the accompaniment* of sacred chanting by instruments, was *ruled out by the Eastern Fathers* as being incompatible with the pure, solemn, spiritual character of the religion of Christ. "The Fathers of the Church," observes G. I. Papadopoulos, "in accordance with the example of psalmodizing of our Savior and the holy Apostles, established that only vocal music be used in the churches and severely forbade instrumental music as being secular and hedonic, and in general as evoking pleasure without spiritual value."¹²

⁹McKinnon, *The Church Fathers*, pp. 260-61.

¹⁰J. W. Roberts, "Instrumental Music (No. 5)," *Firm Foundation*, 21 November 1967, p. 759.

¹¹McKinnon, p. 262.

¹²Constantine Cavarnos, *Byzantine Sacred Music* (Belmont, Mass.: Institute for Byzantine & Modern Greek Studies, 1956), p. 18; and G. I. Papadopoulos, *A Historical Survey of Byzantine Ecclesiastical Music* (in Greek) (Athens: n. p., 1904), pp. 10-11. See McKinnon's discussion of the Eastern "Fathers."

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THE ROMAN CATHOLIC CHURCH

The Catholics say that:

The primitive Christian Church was, on account of external circumstances, very much restrained in its religious manifestations, and the adoption of the music of the Temple, in so far as it had survived, would have been difficult on account of the converts from paganism. Furthermore, the practice of religion on the part of the early Christians was of such a purely spiritual nature that any sensuous assistance, such as that of music, could be for the time easily dispensed with.¹³

Although the music, proper to the Church is purely vocal music, music with the accompaniment of the organ is also permitted__ Although Josephus tells of the wonderful effects produced in the Temple by the use of instruments, the first Christians were of too spiritual a fibre to substitute lifeless instruments for or to use them to accompany the human voice. Clement of Alexandria severely condemns the use of instruments even at Christian banquets (P. G., VIII, 440). St. Chrysostom sharply contrasts the customs of the Christians at the time when they had full freedom with those of the Jews of the Old Testament (*Ibid.*, LV, 494-7). Similarly write a series of early ecclesiastical writers down to St. Thomas (Summa, II-II, Q. xci. a2).¹⁴

PLINY (62-113)

This pagan author wrote to Trajan, the Emperor, concerning Christians that: "They affirmed, however, the whole of their guilt, or their error, was, that they were in

¹³Charles G. Herbermann, ed., *Catholic Encyclopedia*, (New York: Encyclopedia Press, 1911), 10:648.

¹⁴*Ibid.*, p. 651.

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the habit of meeting on a certain fixed day before it was light, when they sang in alternate verses a hymn to Christ, as to a god...."¹⁶

CLEMENT OF ALEXANDRIA

The seeming exception to the universal condemnation of instrumental music in worship is Clement of Alexandria. He wrote around A. D. 200. He said: "And even if you wish to sing and play to the harp or lyre, there is no blame."¹⁶ *First*, Clement is not discussing the assembly, or even as private devotional service, but "How to Conduct Ourselves at *Feasts*." *Second*, he spoke of the use of musical instruments at banquets and called them "instruments of delusion."

Let the pipe be resigned to the shepherds, and the flute to the superstitious who are engrossed in idolatry. For, in truth, such instruments are to be banished from the temperate banquet, being more suitable to beasts than men, and the more irrational portion of mankind.¹⁷

In this context he speaks of "the licentious and mischievous art of music." McKinnon said:

All subsequent Church Fathers make blanket condemnations of instruments, never explaining whether one instrument is worse than another, or anything of that sort. No other Father will except the lyre and kithara from the general prohibition. Hence Cle-

¹⁵*Pliny Letters*, English trans. William Melmoth, rev. W. M. L. Hutchinson, vol. 2, 403, Book 10, 96 (Cambridge: Harvard University Press, 1953), p. 96.

¹⁶Tom Burgess, *Documents on Instrumental Music* (Portland, Oreg.: Scripture Supply House, 1964), pp. 105-109.

¹⁷Clem. *Instructor* 2. 5. 248, *The Ante-Nicene Fathers*, vol. 2 (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1956).

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ment's remarks must not be taken as evidence of widespread differentiation in patristic attitudes toward instruments; they are quite exceptional.... Clement expresses toleration for the lyre and kithara at a Christian banquet, not at a liturgical service.¹⁸

However, Clement spiritualizes the Old Testament instruments, or makes an allegory out of them, in statements *both before and after* his reference to using the harp or lyre.

The Spirit, distinguishing from each revelry the divine service, sings, "Praise Him with the sound of trumpet;" for with sound of trumpet He shall raise the dead. "Praise Him on the psaltery;" for the tongue is the psaltery of the Lord. "And praise Him on the lyre." By the lyre is meant the mouth struck by the Spirit, as if it were by a plectrum. "Praise with the timbrel and dance," refers to the Church meditating on the resurrection of the dead in the resounding skin. "Praise Him on the chords and organ." Our body He calls an organ, and its nerves are the strings, by which it has received harmonious tension, and when struck by the Spirit, it gives forth human voices. "Praise Him on the clashing cymbals." He calls the tongue the cymbal of the mouth, which resounds with the pulsation of the lips. Therefore, He cried to humanity, "Let every breath praise the Lord," because He cares for every breathing thing which He hath made. For man is truly a pacific instrument, while other instruments, if you investigate, you will find to be warlike, inflaming to lusts, or kindling up amours, or rousing wrath.

In their wars, therefore, the Etruscans use the trumpet, the Arcadians the pipe, the Sicilians the pectides.... The one instrument of peace, the Word alone by which we honour God, is what we employ.

¹⁸McKinnon, *The Church Fathers*, p. 152.

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We no longer employ the ancient psaltery, the trumpet, the timbrel, the flute,...

In the present instance He is a guest with us. For the apostle adds again, "Teaching and admonishing one another in all wisdom, in psalms, and hymns, and spiritual songs, singing with grace in your heart to God." And again, "Whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and His Father." This is our thankful revelry. And even if you wish to sing and play to the harp or lyre, there is no blame. Thou shalt imitate the righteous Hebrew king in his thanksgiving to God, "Rejoice in the Lord, ye righteous; praise is comely to the upright," says the prophecy. "Confess to the Lord on the harp; play to Him on the psaltery of ten strings. Sing to Him a new song." And does not the ten-stringed psaltery indicate the Word Jesus, who is manifested by the element of the decad? And as it is befitting, before partaking of food, that we should bless the Creator of all; so also in drinking it is suitable to praise Him on partaking of His creatures. For the psalm is a melodious and sober blessing. The apostle calls the psalm "a spiritual song."¹⁹

Does this not make clear that to Clement the stringed instrument on which we play is not a literal instrument? How could Clement speak of instruments as more suited to beasts than men, and to the more irrational part of men; how could he speak of them as "licentious and mischievous"; how could he make a type or allegory out of the instruments of David; how could he make man the truly peaceful instrument which we use in contrast with instrumental music which he said was warlike; how could he say that the word *alone* is the instrument of peace which we employ; and how could he make a type or allegory out of David's instruments just after saying that it is all right to

¹⁹Clem. 248-49.

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sing and play to the harp or lyre, and yet mean by this literal instruments? No wonder the American Reprint of the Edinburgh Edition of *The Ante-Nicene Fathers* has a footnote: "Here instrumental music is allowed, though he turns everything into a type."²⁰ He also said:

The lyre, according to its primary signification, may by the psalmist be used figuratively for the Lord; according to its secondary, for those who continually strike the chords of their souls under the direction of the Choirmaster, the Lord. And if the people saved be called the lyre,...²¹

Burgess also reproduces a statement from Clement's *Exhortation to the Greeks* and pointed out that "make music" was from *psallo*.²² However, the context shows that Clement does not refer to instrumental music. He wrote:

What is more, this pure song, the stay of the universe and the harmony of all things, stretching from the centre to the circumference and from the extremities to the centre, reduced this whole to harmony, not in accordance with Thracian music, which resembles that of Jubal, but in accordance with the fatherly purpose of God, which David earnestly sought. He who sprang from David and yet was before him, the word of God, scorned those lifeless instruments of lyre and harp. By the power of the Holy Spirit He arranged in harmonious order this great world, yes, and the little world of man, too, body and soul together; and on this many-voiced instrument of the universe He makes music to God, and sings to the human instrument. "For thou art my harp and my

²⁰Clem. 249.

²¹Clem. *Strom.* PG 309, trans. William Wilson, *The Writings of Clement of Alexandreo*, II, "ANCL," Edinburgh 1869, pp. 355 as quoted in McKinnon, pp. 147-48, 153. For an additional condemnation by Clement of the use of instruments at their love feasts, see McKinnon, pp. 149-50.

²²Burgess, *Documents*, p. 108.

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pipe and my temple"—my harp by reason of the music, my pipe by reason of the breath of the Spirit, my temple by reason of the Word—God's purpose being that the music should resound, the Spirit inspire, and the temple receive its Lord.²³

This context shows that by making music, or *psallo-ing*, Clement was not referring to a literal instrument of music. It was not the music of a harp, but man, the human instrument.²⁴

BASIL THE GREAT (c. 329-379)

Burgess quotes Basil the Great as distinguishing between a song and a psalm in that the song was "by the voice alone, without the accompaniment of the instrument."²⁵ Although Burgess emphasized that Basil was one of the most eminent of the "Greek Fathers,"²⁶ he will not take Basil's definition of a song (canticle) and maintain that the psalm is accompanied but that the song is distinguished from it by not being accompanied. Burgess will use the instrument for a song as quickly as he will for a psalm. Unlike Basil, Burgess does not think it is "sung with harmonious modulation by the unaccompanied voice and with no instrument sounding in accord with it."²⁷

McKinnon said Basil "has little to say about musical instruments," although some references are found in "the standard allegories." He does comment on the references to instruments in pagan authors and how the young per-

²³Burgess, *Documents*, p. 108.

²⁴For Kurfees' discussion of Clement, see M. C. Kurfees, *Instrumental Music in the Worship* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1922), pp. 124-34. For his reply to Payne's criticisms of his use of Clement see M. C. Kurfees, *Review of O. E. Payne's Book on "Psallo"* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1937), pp. 59-68.

²⁵Burgess, *Documents*, pp. 38, 112.

²⁶*Ibid.*, pp. 113-14.

²⁷*Ibid.*, p. 112.

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ple can best profit by these writings, but he does not advocate that they listen to the pagan music of classical Greece. "As far as his own time is concerned, he maintains that only licentious music is in vogue, an opinion that is established among the intellectuals of Late Antiquity."²⁸

McKinnon also observed that

A Commentary on Isaias, containing harsh language about musical instruments, was until recently attributed to Basil. Now, however, it is generally believed to be spurious. The best one can do, then, is to assume Basil shares the strongly negative feelings that all his orthodox contemporaries bear toward instruments. A case in point is the anonymous *Commentary on Isaias*, which does, at least, originate close to Basil, with regard to both time and place.²⁹

Dr. W. M. Green pointed out that Basil was writing homilies on the Psalms and was

. . . searching for a hidden meaning in the terms used in the titles. The "psalm" was easiest of all to define: a musical rendition on the harp, or singing to the accompaniment of the harp, or psaltery. The psaltery is said to sound out music from its upper part, just so the Christian's life must produce sounds (that is, thought) suitable to its heavenly calling. Basil and Gregory give their definitions in the present tense, but this fact can hardly be pressed to prove that the psalms in their time had the same sort of musical rendition that they had in David's time, more than a thousand years before. Their definitions are suited to a commentary on the Psalms, but have little bearing on the music of the ancient church.³⁰

²⁸McKinnon, *The Church Fathers*, pp. 180-81.

²⁹*Ibid.*, p. 181.

³⁰William M. Green, "Concern for the Pattern," review of "Documents on Instrumental Music," *The Restoration Quarterly*, 10 (1967):99-104.

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GREGORY OF NAZIANZUS (c. 330-c. 390)

Gregory of Nazianzus was a lifelong friend of Basil and was one of the three, along with Gregory of Nyssa, of the important "Fathers" of Asia Minor.³¹ McKinnon quoted from Gregory and said: "Psalmody is presented as the antithesis of instruments which are anathema because of both idolatrous and lascivious associations."³² In three other places he condemned instruments, including their use at weddings. One of his poems said:

So this is what you want: the plucking of strings,
The clapping of hand, the arousal of lust,
The sensuous motions of dancing boy
And the dances of girls indecently garbed?³³

GREGORY OF NYSSA (d. 394)

Burgess quoted Gregory of Nyssa as saying: "A psalm is singing which is effected with the aid of instrumental music."³⁴ He quoted Alford as saying that the word psalm "*properly* signified those sacred songs which are performed with musical instruments. So Basil (on the Psalms), Vol. I, page 124; and Gregory of Nyssa (in Minge's, Vol. I, p. 493: '... Hymn is the word for song without accompaniment. "'³⁵ Burgess will not abide by this definition of hymn, but will use the instrument with it as readily as with the psalms. However, he cannot consistently argue for the psalms with instruments without arguing against hymns with instruments. As with reference to Basil, also with reference to Gregory of Nyssa, Burgess emphasized his

³¹McKinnon, *The Church Fathers*," pp. 177-78.

³²Ibid, p. 178.

³³Ibid, p. 179.

³⁴Burgess, *Documents*, pp. 38, 58.

³⁵Ibid, p. 83.

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standing as "one of the four Great Fathers of the Eastern Church...."³⁶

What was said by Green with reference to Basil also applies to Gregory in his treatise on the Psalms. McKinnon said of Gregory of Nyssa that he

makes no references to instruments except in allegorical exegesis on the instruments of the Psalms. In this he resembles Origen, and their common silence is simply due to the fact that their speculative interests leave little time for more practical writings. Sermons and exhortatory letters, rather than theological works, are the source of most passages on real musical instruments. Gregory's chief works are theological treatises or allegorical commentaries on Scripture, and even his sermons tend to deal with the same types of subject matter.³⁷

JEROME (c. 347-420)

Jerome, in his comment on Ephesians 5:19, gives no indication at all concerning the use of instrumental music. Furthermore, he does not say that the psalms are to be sung with instruments. He makes a distinction between psalms, hymns and spiritual songs which is quite different from that made by Dunning and some others.

Speaking one to another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord. He who keeps himself from the drunkenness of wine, in which is debauchery, and instead *is* filled with the Spirit, is able to understand everything spiritually—psalms, hymns, and spiritual songs. What the difference is between psalm and hymn and song we learn very fully in the Psalter. But now it may be briefly stated that hymns are those

³⁶Burgess, *Documents*, p. 113.

³⁷McKinnon, "The Church Fathers," p. 179.

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which declare the power and majesty of God and always marvel either at his kindness or his deeds. This is the content of all the psalms which have the word "Hallelujah" at the beginning or the end. Properly, however, psalms belong to the ethical heading, teaching us what must be done by means of our body, and what must be avoided. But when one discusses heavenly things, and as a subtle reasoner sets forth the harmony and concord of the world and of all creatures, he is singing a spiritual song. Or at any rate, to say what we mean more clearly for the sake of the unlearned, a psalm has reference to the body, and a song to the mind. Hence we ought to sing (*canere*) and make melody (*psallere*) and praise God with the rational soul rather than with the voice. This is the meaning of the saying, singing and making melody with your hearts to the Lord. Let young men hear this, let those hear who have the duty of making melody in the church, that singing must be done not with the voice, but with the heart; that throat and pharynx must not be modulated with a sweet drug, after the manner of tragic actors, so that theatrical measures and songs may be heard in the churches. But let them sing in fear, in good works (literally, "in work"), in the knowledge of the Scriptures. Though one be "cacophonous," as they are wont to say, if he has good works he is a sweet singer in the sight of the Lord. Let the servant of the Lord sing in such a way that it is not the voice of the singer which pleases, but the words which are read. Thus the evil spirit which was in Saul may be cast out of those men who are possessed by it as he was, and not enter into those men who have changed the house of God into a stage for the entertainment of the people.³⁸

³⁸Jerome, *Commentary on Ephesians*; and J. P. Minge, ed., *Patrologia Latino.*, 26, 561. Trans. Dr. William M. Green for James D. Bales. He taught Latin for years in the University of California Berkeley. See McKinnon's discussion of Jerome, p. 192ff.

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AUGUSTINE (354-430)

Burgess quoted Augustine as saying: "But those are called Psalms which are sung to the Psalter; which the history as a high mystery declares the Prophet David to have used."³⁹ Burgess does not accept this definition for he does not sing them to the Psalter. Furthermore, Augustine is expounding the book of Psalms and is telling what David did and what was authorized in the book of Psalms, and he is not saying what Christians did or did not do in their worship.

McKinnon wrote that Augustine

unlike any other Father, displays two distinct attitudes toward real instruments. There is the Neoplatonic disdain for the unlettered player and there is the typical patristic antagonism toward the licentiousness associated with instruments. The former finds expression in the first book of *De musica*, written just before Augustine's baptism, while the latter occurs in scattered passages from the works of the mature bishop.⁴⁰

Augustine wrote: "Was not the institution of vigils in the name of Christ undertaken so that kitharas would be banished from this place?... Let no one's heart revert to the instruments of the theatre."⁴¹

Again Augustine wrote:

We should not avoid music because of the superstition of the profane if we can find anything in it useful for understanding the Holy Scriptures, although we should not turn to their theatrical frivolities to discover whether anything valuable for spiritual pur-

³⁹Burgess, *Documents*, p. 112.

⁴⁰McKinnon, *The Church Fathers*, p. 198.

⁴¹*Ibid.*, p. 199.

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poses is to be gathered from their harps and other instruments.⁴²

McKinnon commented:

The context of the passage makes its meaning clear, which is that the intellectual discipline of music may be helpful in interpreting the Bible, as for instance, in explaining the significance of the ten-stringed psaltery; whereas the real instruments of the theatre have no similar spiritual possibilities. It is interesting that Augustine explicitly sets down the distinction between ideal or literary instruments and those that are actually encountered in contemporary life.⁴³

Dr. William M. Green pointed out that:

In his sermons Augustine was especially fond of allegory. In at least five sermons he mentions the psaltery of ten strings as being the ten commandments. The psaltery with its wood above, the cithara below, is also mentioned at least five times.⁴⁴

CHURCH HISTORIANS

Church historians and historians of music do not constitute our authority. However, they do confirm the fact that the New Testament church did not use instrumental music. The evidence must be strong to lead men from different denominations to testify against their own practice. It also shows that the instrument is an innovation, often in their own denomination, and that our rejection of the instrument is not the action of a few cranks.

We shall not quote a lot of church historians in addition to those we have already quoted in the book. Those who

⁴²McKinnon, "The Church Fathers," p. 200.

⁴³Ibid.

⁴⁴William M. Green, "Ancient Comments on Instrumental Music in the Psalms," *The Restoration Quarterly*, 1 (1957):8.

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are interested in such quotations can consult Kurfees.⁴⁵ Statements may be found in the following selection of books also:

(1) Johann Heinrich Kurtz, *History of the Christian Church to the Reformation* (Edinburgh, Scotland: T. & T. Clark, 1873), p. 232.

(2) J. N. Brown, *Encyclopedia of Religious Knowledge* (New York: Lewis Colby, 1850), p. 852.

(3) E. De Pressense, *The Early Years of Christianity*, vol. on *Life and Practice in the Early Church* (London: Hodder, n. d.), pp. 306-7.

(4) William Smith and Samuel Cheetham, *A Dictionary of Christian Antiquities*, vol. 2 (Toronto: Willing & Williamson, 1880), p. 1365.

(5) John L. Girardeau, *Instrumental Music in the Public Worship of the Church* (Richmond, Va.: Whittet & Shepperson, 1888), p. 64.

(6) David Jennings, *Jewish Antiquities*, 9th ed. rev. (London: Thomas Tegg & Sons, 1837), pp. 169, 173. (Reference to Luther, 173; cf. 174.)

(7) Peter King, *An Inquiry Into the Constitution, Discipline, Unity and Worship of the Primitive Church* (New York: G. Lane & P. Sandford, 1841), p. 170. (Published by the Methodist Episcopal Church.)

(8) Joseph Bingham, *The Antiquities of the Christian Church*, vol. 1 (London: Reeves & Turner, 1878), p. 315.

(9) J. Spencer Curwen, *Studies in Worship Music*, series 1, 2d ed. (London: J. Curwen & Sons, 1888), pp. 179-82. He shows it was an innovation in many churches.

(10) W. D. Killen, *The Ancient Church: Its History, Doctrine, Worship, and Constitution* (New York: Anson D. F. Randolph & Co., n. d.), pp. 193, 423.

(11) E. S. Lorenz, *Church Music* (New York: Fleming H. Revell Co., 1923), pp. 217, 219-20, 250.

⁴⁵Kurfees, *Instrumental Music*, pp. 143-97.

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(12) Alfredo Untersteiner, *A Short History of Music* (New York: Dodd, Mead & Co., 1906), p. 28.

(13) Albert H. Newman, *A Manual of Church History*, vol. 1 (Philadelphia, Pa.: American Baptist Publication Society, 1939), pp. 140-41. He mentions only singing in his brief discussion of the worship of the early Christians.

(14) W. J. McGlothlin, *The Course of Christian History* (New York: MacMillan Co., 1922), pp. 18, 31.

(15) "While there are allusions made to certain instruments (for example, the harp or lyre, the pipe, the cymbal, the trumpet—and possibly the 'noisy gong' of 1 Cor. 13:1), there is no certainty that any of these were actually used. The balance of probability is against such a use." (Ralph P. Martin, *Worship in the Early Church* [Old Tappan, N. J.: Fleming H. Revell Co., 1964], p. 134.)

(16) "'If,' says he, (Beza), 'the apostle justly prohibits the use of unknown tongues in the church, much less would he have tolerated these artificial musical performances which are addressed to the ear alone, and seldom strike the understanding even of the performers themselves. '" (Girardeau, *Instrumental Music*, p. 166.)

(17) Lars P. Qualben, *A History of the Christian Church* (New York: Thomas Nelson & Sons, 1940), pp. 40-41, 67. In describing the worship of the New Testament church he mentions singing, but not instruments.

(18) "Both at home and abroad, the music of the early Synagogue was exclusively vocal, whether because of opposition to pagan custom or as a sign of mourning for the destruction of the Temple.

"So far as we can tell the music of the early Church was almost entirely vocal, Christian usage following in this particular the practice of the Synagogue, in part for the same reasons." (Egon Wellesz, *Ancient and Oriental Music* [London: Oxford University Press, 1957], pp. 302-3.) The church is under the authority of Christ, and the Spirit did not guide the apostles to include the instrument, for they

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did not include it (Mt. 28:20; Acts 2:42). Christians would have used instruments regardless of whether or not pagans used them if Christ had commanded their use. Furthermore, Christians would not be mourning for the destruction of the Temple.

RESTORATION MOVEMENT

The fact that the restoration movement did not use instrumental music, but that it was later brought in as an innovation, is documented by John T. Lewis and M. C. Kurfees.⁴⁶

Alexander Campbell said:

The argument drawn from the Psalms in favor of instrumental music, is exceedingly apposite to the Roman Catholic, English Protestant, and Scotch Presbyterian churches, and even to the Methodist communities. Their churches having all the world in them—that is, all the fleshly progeny of all the communicants, and being founded on the Jewish pattern of things—baptism being given to all born into the world of these politico-ecclesiastic communities—I wonder not, then, that an organ, a fiddle, or a Jews-harp, should be requisite to stir up their carnal hearts, and work into ecstasy their animal souls, else "hosannas languish on their tongues, and their devotions die." And that all persons who have no spiritual discernment, taste, or relish for their spiritual meditations, consolations and sympathies of renewed hearts, should call for such aid, is but natural. Pure water from the flinty rock has no attractions for the mere toper or wine-bibber. A little alcohol, or genuine Cognac brandy, or good old Madeira, is essential to the beverage to make it truly refreshing.

⁴⁶ John T. Lewis, *The Voice of the Pioneers on Instrumental Music and Societies* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1932); and Kurfees, *Instrumental Music*, pp. 198-249.

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So to those who have no real devotion or spirituality in them, and whose animal nature flags under the oppression of church service, I think with Mr. G., that instrumental music would be not only a desideratum, but an essential prerequisite to fire up their souls to even animal devotion. But I presume, to all spiritually-minded Christians, such aids would be as a cow bell in a concert.⁴⁷

Mrs. Alexander Campbell wrote:

I believe it to be a grievous innovation in the Christian Church that our Heavenly Father does not approve of—I think will be discovered by the more reflecting brethren themselves—and that only a return to apostolic worship in our churches can be acceptable to the Great Head of the Church, who has not left on record his sanction to add to or take from His institutions, ordinances and forms of worship.⁴⁸

Robert Milligan rejected it as without authority in the New Testament, as at least doubtful whether "such a practice is in harmony with the tenor and spirit of the Christian Institution," as diverting the mind from the song to the sound of the organ and thereby promoting formalism, and as a violation of the law of love and the maintenance of unity.⁴⁹ Milligan also said it was introduced by Divine authority in the Old Testament, but there was no law of Christ under which to introduce it. Furthermore, he maintained that

⁴⁷Alger M. Fitch, Jr., "Alexander Campbell and the Hymnbook," *Christian Standard*, 14 August 1965, p. 527; and Royal Humbert, *Compend of Alexander Campbell's Theology* (St. Louis, Mo: Bethany Press, 1961), p. 181.

⁴⁸Selina Huntington Campbell, *Home Life and Reminiscences of Alexander Campbell* (St. Louis, Mo.: John Burns, 1882), p. 420. See also Humbert, *Compend*, p. 181.

⁴⁹Robert Milligan, *The Scheme of Redemption* (St. Louis, Mo.: Bethany Press, 1957), pp. 384-87.

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... the *general* tendency of instrumental music is to quench the influence of the Spirit in the heart, and to promote in the churches a cold, barren, and lifeless formalism, has, I think, been historically demonstrated; for, otherwise, how shall we account for the fact that, wherever the organ is used, there is at least manifested a constant *tendency* to give up congregational singing. The command to sing and make melody in your hearts to the Lord, is addressed to every disciple of the Lord Jesus; and whatever, therefore, interferes with the general participation of the whole congregation in this part of social worship, is manifestly inconsistent with the ordinance of Christ.⁵⁰

"The Standard regards it as an expedient, proposed to aid the church to perform, in an edifying way, the duty of singing; and advises against it as not necessary to that end, and as tending to create strife in many of our churches."⁵¹ When it was first used it was justified as an aid, but later other arguments were used.⁵² J. B. Briney, who justified the instrument, maintained that it was in *psalmo* as a privilege, not as a duty (that it meant praise whether with or without the instrument) and that making melody in Ephesians 5:19 was figurative and done in the heart. He did not endorse Payne's book.⁵³

Moses E. Lard said we have no right to introduce innova-

⁵⁰Robert Milligan, *The Great Commission* (Lexington, Ky.: J. B. Morton & Co., 1873), pp. 208-209; Earl West, *The Search for the Ancient Order* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1950), 2:73-92; Kurfees, *Instrumental Music*, pp. 198-249; Moses E. Lard, *Lard's Quarterly*, October 1867, p. 368; and J. Carroll Stark and Joe S. Warlick, *A Debate* (Nashville, Tenn.: McQuiddy Printing Co., 1910), p. 17.

⁵¹ *Life and Times of John F. Rowe*, quoted in Frank Van Dyke, *Is Instrumental Music Scriptural?* (Murfreesboro, Tenn.: DeHoff Publications, 1949), p. 45. See Earl West, "The 'Amif Cult,'" *Gospel Advocate*, 24 February 1949, pp. 118-19.

⁵²West, *Search*, pp. 80-92.

⁵³J. B. Briney, *Instrumental Accompaniment in Church Music Shown to be Scriptural*, pp. 5-6, 8-10, 18 (Tract).

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tions in "the prescribed worship of God."⁵⁴ Once men put in an organ, they were at

... the first station on the road to apostasy... Indeed, when a church has once introduced an organ, we believe it to be true, as a general rule, of those members who take the lead in the work that they will suffer its Bible to be torn into shreds before they will part from their pet.⁵⁵

One of the first places to introduce the instrument was Midway, Kentucky, in 1858 or 1859, although some used it as early as 1851. But it was in St. Louis that the matter came to a head when around 1869 it was used at the Olive Street Church in St. Louis.⁵⁶

J. W. McGarvey wrote:

And if any man who is a preacher believes that the apostle teaches the use of instrumental music in the church, by enjoining the *singing of psalms*, he is one of those smatterers in Greek who can believe anything that he wishes to believe. When the wish is father to the thought correct exegesis is like water on a duck's back.⁵⁷

In an article in the *Christian Evangelist*, not long before he transferred membership because the congregation where was he introduced the organ, McGarvey wrote the following:

⁵⁴Lard, *Lard's Quarterly*, p. 368.

⁵⁵Stark and Warlick, *A Debate*, p. 17; Moses E. Lard, *Lard's Quarterly*, March 1864, pp. 110-16.

⁵⁶Monroe E. Hawley, "The Organ Controversy in St. Louis," *Gospel Broadcast*, 18 August 1949, pp. 586-87; Earl West, *The Search for the Ancient Order* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1949), 1:312; and E. Claude Gardner, "One Hundred Years After the Melodeon," *Gospel Advocate*, 21 July 1960, pp. 453-54.

⁵⁷J. W. McGarvey, *Short Essays in Biblical Criticism* (n. p.: n. d.; reprint ed. *Christian Standard, 1893-1904*, J. W. McGarvey, Cincinnati, Ohio: The Standard Publishing Co., 1956), p. 116.

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In my youth I was a member of a choir in a sectarian church, and sat beside a bass viol, the least thought of impropriety in the use of the latter not having entered my mind. After I became a member of the church and began to preach, I made the subject a careful study, and I ascertained the following facts, which I enumerate without regard to the order in which I learned them: (1) That the use of instrumental music in the worship under Christ originated in the Roman Catholic church. I know of nothing good that has thus originated.

(2) That none of the Protestant churches, except those which came out of Romanism and brought this practice with them, tolerated it until the present century, having rejected it in the earlier and purer days.

(3) That it was not tolerated among the disciples until after the year 1869. The first organ used among us was introduced in the Olive Street church, St. Louis, at the cost of a division in the church; but its disuse was ordered by the decision of a committee of arbitration composed of Isaac Errett, Robert Graham, Alexander Proctor, and J. K. Rogers.

(4) That in the Greek Catholic church, which is older than the Roman Catholic, and has ever opposed many of the innovations of the latter, it has never been employed to the present day.

(5) That in the churches established by the apostles and their successors it was unknown, and continued to be unknown for more than six hundred years.

(6) That its absence from the apostolic churches, established as they were by men who had been accustomed to its use in Jewish worship, and composed as they were of members, both Jews and Gentiles, who had been accustomed to its use in their former modes of worship, implies a deliberate rejection of it by the Holy Spirit, as being among the things of the Old Covenant that were to pass away.

(7) That, as the acts of public worship are matters

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of divine prescription, the introduction of an unauthorized element among them is will-worship, which is condemned by the Holy Spirit.

With these facts before me, I was forced to the conclusion that the practice is a sinful innovation upon the divinely-appointed order of Christian worship; and my final conclusion was that if it should be introduced into the church where I held my membership, against earnest protest, I would remove my membership, if practicable, to another congregation where I could worship without its presence; but that, if this were impracticable, I would not abandon the worship of the Lord because one item in the service was perverted.

During the controversy on this subject among us, which originated about thirty years ago, and during that among the Presbyterians, the Methodists, and the Baptists, which existed previously, every argument that ingenuity could invent was made to obscure these facts, or to break their force. I have studied all these arguments with care, and with the candor which I could command, without being convinced by them; I am therefore of the same opinion still. I did my best, by writing and speaking, for about fifteen years, to check the progress of the innovation among us; but when all the papers through whose columns I could hope to reach those who were engaged in it were closed against the further discussion of the subject, and when the minds of those whom I might have hoped to convince were equally closed, I desisted because I did not wish to spend my time whistling against the wind, especially as I no longer had a whistle to whistle with. I leave the future of the practice to the providence of God, believing that there will yet come a reaction against it and knowing that, when primitive Christianity shall be fully and triumphantly restored among men, this practice will have passed away with all the other human devices that have encumbered the church.

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Note—Brother McGarvey's enumeration of the facts relative to the practice which he here condemns is given for the consideration of our readers. His saying that he would continue with an organ-using church, if impracticable to do otherwise, may bring forth some criticism; as, indeed, it did when the statement was made; but what he would do, as an individual, does not break the force of the strong reasons he has given for his opposition to the practice. Let all consider these facts carefully. No innovation should be thrust upon a church, regardless of what it is. Time is proving all innovations to be wrong, and Paul exhorts us "not to go beyond that which is written" (1 Cor. 4:6). --J. D. P.⁵⁸

He changed on fellowship.⁵⁹

The Standard Bible Commentary on Romans 15:9 defined *psallo* as to "strike the harp" and maintained that it was permissible to use instruments as a means of praising God. McGarvey neither wrote nor approved this statement. He died before the commentary was finished, and Pendleton finished it by himself.⁶⁰

G. C. Brewer, who knew T. B. Larimore well, pointed out that although efforts had been made to show that Larimore endorsed instrumental music and missionary societies, Larimore "did not endorse these things, and certainly he did not endorse the spirit that introduced them into the churches."⁶¹

In spite of affirmations to the contrary, Benjamin Frank-

⁵⁸J. D. Phillips, *The Truth*, September 1949, pp. 171-72.

⁵⁹*Ibid*, p. 294.

⁶⁰*The Standard Bible Commentary*, p. 372. See comments and also quotations concerning McGarvey's position in B. C. Goodpasture, "A Question: McGarvey and the Instruments," *Gospel Advocate*, 30 September 1948, pp. 940, 949; and John T. Lewis, *Voice of the Pioneers*, pp. 125-30.

⁶¹G. C. Brewer, "A Letter to Brother Lappin About Brother Larimore," *Gospel Advocate*, 17 October 1946, p. 982.

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lin opposed the use of instrumental music in worship.⁶²

The most extensive defense made of the instrument was in 1920 by O. E. Payne in *Instrumental Music Is Scriptural*. This book we have discussed elsewhere. Of it, J. W. Roberts wrote:

If I am any judge, the Nashville debate justified Kurfees' position and disproved the Payne contention. For many years it practically laid that contention to rest (as it should have). Hardeman showed that if Payne was right and the command to *psallo* had an instrument as an inherent part of its meaning, then (1) it was a necessity and one couldn't worship without it (a position Payne himself was reluctant to admit), and (2) everyone worshipping would have to play a harp because the command to do this is in the plural and addressed to all. But what was important was that he showed that in its Classical use the verb was mostly transitive and demanded the expression in the sentence of the specific instrument intended (otherwise it could mean "pluck a cord," "pull hair," etc.). Hardeman showed that when the verb is used intransitively as it is frequently in the Old Testament and late Greek it means to sing or is used figuratively of singing under the figure of *psallo* as making melody (on the strings of the heart). This last is the N. T. situation. With these arguments he carried the day.⁶³

There are those who argue that the instrument was not used in worship at first because of cultural influences on the rural frontier. However, this has not been proved. The Campbells and other leaders in the movement were not from a rural background, and many of the converts

⁶²West, "The 'Amif Cult," pp. 118-19. See Franklin's statement in Benjamin Franklin, *The Gospel Preacher* (Nashville, Tenn.: Gospel Advocate Publishing Co., 1954), 2:411, 419, 423.

⁶³Roberts, "Answers," pp. 155-56.

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came from backgrounds which used the instrument.⁶⁴

With reference to the restoration movement, we stand on the original ground. The innovation, instrumental music, was introduced after the start of the movement by those who ended up advocating principles which undermined the restoration movement. But far more important is the fact that we stand on the same ground on which the church in the first century stood.

WE ARE NOT ALONE

If we were the only people in the world who rejected instrumental music in worship, it would be right to take this stand. If we stand on God's word, this is the important thing and not whether we stand alone. However, there are other religious bodies which have rejected the instrument, although some of them later changed.

First, after the Reformation "scarcely an instrument could be found in England. . . ." They were retained by only one vote at the English Convocation in 1562.⁶⁵

Second, Baptist. (1) Almost two centuries ago Andrew Fuller in England gave scriptural reasons for rejecting it.⁶⁶ (2) David Benedict, a Baptist in Texas, rejected it over a century ago.⁶⁷ (3) The primitive Baptist.⁶⁸ (4) Old School

⁶⁴See the cultural influence contention by Larry Jonas in Burgess, *Documents*, pp. 120-28. We have dealt with this in the chapter on "A Variety of Arguments."

⁶⁵*Layman's Handbook* (Toronto, Ontario: Hart & Co., n. d.), pp. 161-63; and John L. Girardeau, *Instrumental Music in the Public Worship of the Church* (Richmond, Va.: Whittet & Shepperson, 1888), pp. 172-74.

⁶⁶Andrew Fuller, *The Complete Works of Andrew Fuller* (London: H. C. Bonn, 1845), pp. 859-61.

⁶⁷David Benedict, *Fifty Years Among the Baptists* (Glen Rose, Tex.: Newman & Collins, 1913), pp. 205-208; and Guy N. Woods, "A Modern Innovation," *Gospel Advocate*, 25 January 1951, pp. 54-55.

⁶⁸M. D. Holder, 24 June 1946, to J. D. Bales; and C. H. Cayce, *Editorial Writings From the Primitive Baptist* (Thornton, Ark.: Cayce Publishing Co, 1938), 4:221-22.

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Baptist.⁶⁹

Third, Church of the Brethren. It was not used in their churches in colonial America, but now has been used for many years.⁷⁰

Fourth, Old German Baptist Brethren.⁷¹

Fifth, Calvin rejected the instrument.⁷²

Sixth, Zwingli rejected "every church practice not expressly commanded in the New Testament." He rejected instrumental music.⁷³

Seventh, Gospel Hall.⁷⁴

Eighth, one of the groups called the Church of God.⁷⁵

Ninth, the Greek Orthodox Church.⁷⁶

Tenth, Mennonites. It is not used by some of them.⁷⁷

Eleventh, at one time the Methodist Episcopal Church.

⁶⁹William H. Grouse, *The Shepherd and His Flock* (Indianapolis, Ind.: John R. Daily, 1906), p. 225. The chapter on music is by John R. Daily.

⁷⁰S. Loren Bowman, Executive Secretary of the General Brotherhood Board, 16 February 1959, to J. D. Bales.

⁷¹Lester Fisher, 13 February 1959, to J. D. Bales.

⁷²*Commentaries on Psalms* (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1949), p. 539. See also Donald Daugherty's translation from *Commentaries de Jehan Calvin sur le Livre des Pseaumes*, tome premier, pp. 263-64. Donald Daugherty, "John Calvin and Instrumental Music," *Firm Foundation*, 30 April 1963, p. 278.

⁷³Lars P. Qualben, *A History of the Christian Church* (New York: Thomas Nelson & Sons, 1940), pp. 255, 259.

⁷⁴K. Lowder Reid, 22 July 1946, to J. D. Bales.

⁷⁵J. W. Bethell, "Was David's Instrumental Music Brought Down Into the New Covenant?" (Tract).

⁷⁶Cavarnos, *Byzantine Sacred Music*, pp. 17-18.

⁷⁷J. Mark Stauffer, *Mennonite Church Music* (Scottsdale, Pa.: Mennonite Publishing House, 1947), pp. 41-43. Stauffer was instructor of music in the Eastern Mennonite School, Harrisonburg, Va.

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had people who argued against it.⁷⁸

Twelfth, Presbyterian. John Knox rejected it, and it was not used in the beginning of the Presbyterian Church.⁷⁹ During prayer, Knox did not want to hear singing, playing, piping or patter upon beads.⁸⁰

Thirteenth, it was rejected at first by Southern Presbyterians.⁸¹

Fourteenth, some Friends or Quakers in the eastern part of the U. S. do not use it, or sing, but most do who belong to the Five Years Meeting of Friends.⁸²

Fifteenth, the Roman Catholic Church agrees that it was not used in the first centuries, and it is not used in what they view as their most sacred music.⁸³

⁷⁸"Church Music," (New York: Tract Society of the Methodist Episcopal Church, 1849), pp. 6-9. (Tract 362). J. W. Roberts of Abilene Christian College furnished me with this reference. Peter King, *An Inquiry Into the Constitution, Discipline, Unity and Worship of the Primitive Church That Flourished Within the First Three Hundred Years After Christ* (New York: G. Lane & P. P. Sandford, 1841), pp. 170-71. This book was written around the close of the seventeenth century and was published in 1841 in America by the Methodist Episcopal Church. Adam Clarke, *The Holy Bible With a Commentary and Critical Notes*, vol. 2: *Joshua to Esther* (New York: Abingdon-Cokesbury Press, n. d.), pp. 610-11; and Samuel Dunn, *Clarke's Theology*, 4th ed. (n. p.:1838). This reference furnished by R. L. Roberts, Jr., then of Abilene Christian College.

⁷⁹James Begg, *Purity of Worship in the Presbyterian Church* (Edinburgh, Scotland: Lyon & Gemmell, 1876), p. vi.

⁸⁰David Laing, *The Works of John Knox*, (New York: AMS Press, 1966), 3:102-103; and George A. Blackburn, *The Life Work of John L. Girardeau* (Columbia, S. C.: State Co., 1916), pp. 364-65. Blackburn was a professor in the Presbyterian Theological Seminary, Columbia, S. C.

⁸¹"On Organs" *Southern Presbyterian Review*, October 1855, pp. 231, 236; and T. C. Johnson, ed., *Miscellanies of Thomas E. Peck*, (Richmond, Va.: Presbyterian Committee of Publication, n. d.), 1:80-81, 85-89.

⁸²Glenn A. Reece, General Secretary, The Five Years Meeting of Friends, 13 February 1959, to J. D. Bales.

⁸³William E. Addis and Thomas Arnold, *A Catholic Dictionary*, 12th ed., rev. by T. B. Scannel (London: Kegan Paul, Trench, Truber & Co., 1934), p. 145; and Herbermann, *Catholic Encyclopedia*, 10:651.

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Sixteenth, Serbian Eastern Orthodox Church.⁸⁴

There maybe others who reject instrumental music, but these are cases which we have come across in our reading. However, the important thing is that we stand on the word of Christ in our worship as well as in all aspects of our lives. When we stand with God, we do not stand alone.

⁸⁴Krstivoj Kotur, Rector, 5 March 1959, to J. D. Bales.

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McGarvey, J. W., Jesse P. Sewell said: "In January, 1902 or 1903, I was preaching for the Pearl and Bryan Streets church in Dallas. Brother McGarvey, an old man at the time, was invited to speak at the Central Christian Church in

Dallas We had three men in the Pearl and Bryan Streets church who had graduated from the College of the Bible in Lexington, under Brother McGarvey, and they were great admirers of him. They suggested that we invite Brother McGarvey to preach at Pearl and Bryan that night. We did so. I was just a boy of 24 or 25 then. I was sitting by the side of this great old man on the front seat, waiting for the service to begin. As we sat there talking, Brother McGarvey said to me; Brother Sewell, I want to say something to you, if you'll accept it in the spirit in which I mean it.' I told him I'd appreciate anything he had to say to me. He said about these words, 'You are on the right road, and whatever you do, don't ever let anybody persuade you that you can successfully combat error by fellowshipping it and going along with it. I have tried. I believed at the start that was the only way to do it. I've never held membership in a congregation that uses instrumental music. I have, however, accepted invitations to preach without distinction between churches that used it and churches that didn't. I've gone along with their papers and magazines and things of that sort. During all these years I have taught the truth as the New Testament teaches it to every young preacher who has passed through the College of the Bible. Yet, I do not know of more than six of those men who are preaching the truth today.' He said, 'It won't work.'

'That experience has been an inspiration to me all the days of my life since. It has helped me, when I was ever tempted to turn aside and go along with error, to remember the warning of this great old man.' (Jesse P. Sewell, "Biographical Sketches of Restoration Preachers," *The Harding College Lectures*, 1950, Searcy, Ark.: Harding College Press, 1951, pp. 74-75.)

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