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# Instrumental Music is Scriptural

O. E. Payne

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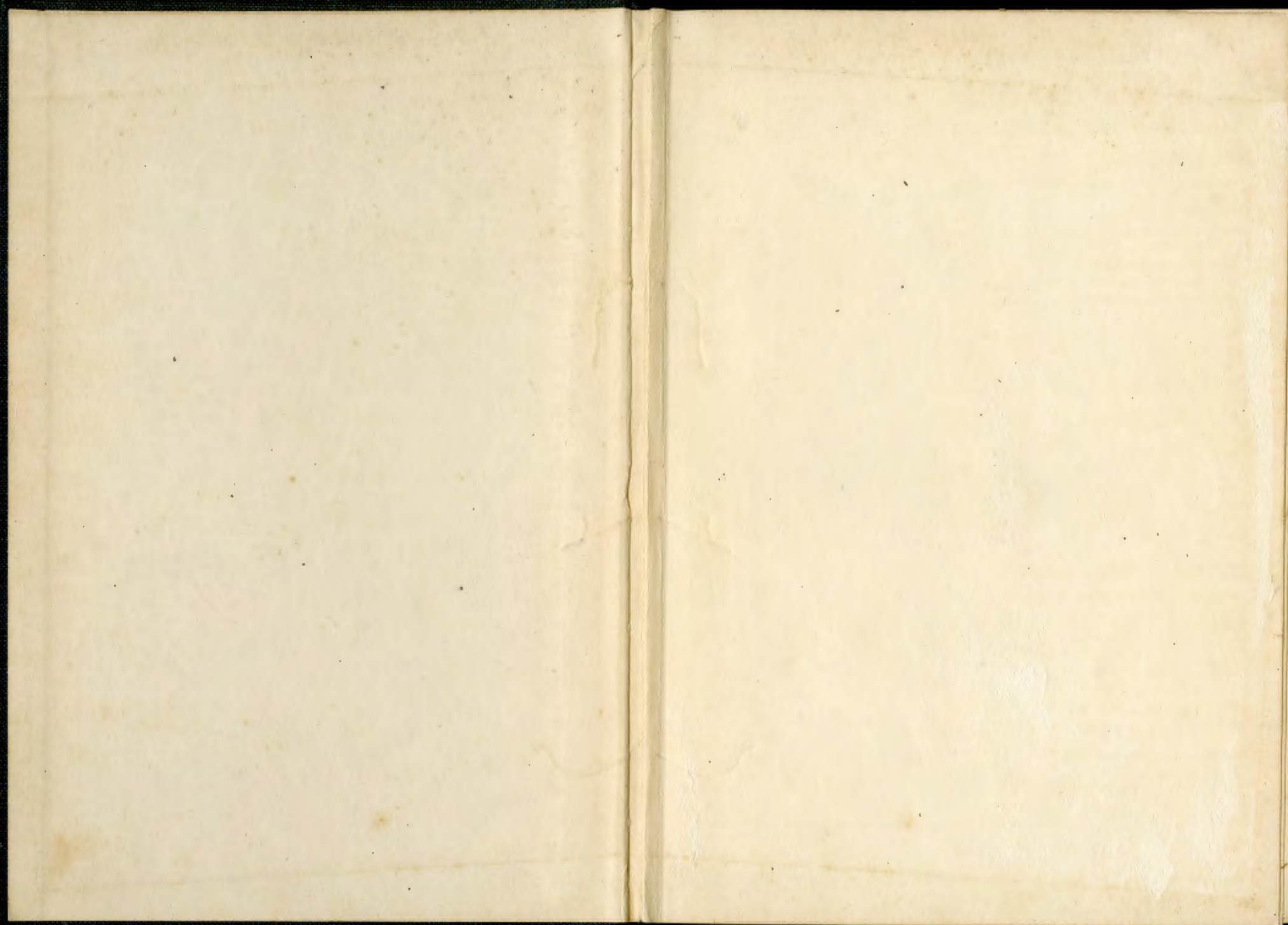
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*by* O. E. PAYNE

THE QUESTION IS NOT  
"DO WE BELIEVE IT?" BUT  
"IS IT TRUE?"





# Instrumental Music Is Scriptural

*Paul Bids Us "Psallein"*

*Chrysostom Declares "It Is Possible to  
'Psallein' without the Voice"*

*Lucian Insists "It is Impossible to  
'Psallein' without a Lyre"*

By

O. E. PAYNE



CINCINNATI

THE STANDARD PUBLISHING COMPANY



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O. E. PAYNE

To my MOTHER, Sarah A. Payne, who so reared me in the nurture and admonition of the Lord that I was impelled to the task by a cheerful sense of duty:

and

To my WIFE, Margaret A. Payne, but for whose encouragement and material aid the successful issue of the research this work entailed, would have been almost an impossibility, this volume is affectionately inscribed by

THE AUTHOR.

## ADDITIONAL EVIDENCE

Agreeing with Dr. Bensen, that the meaning of "psallein" is so well established that it is never in doubt, this book does not hesitate to point out that the word is not properly translated in the Authorized and Revised versions. After it went to press, it occurred to the author that many pin their faith to a vocabulary—some one version. Hence it was thought best to prove the incorrectness of those versions, by introducing versions in the other great modern vehicle of learning, the German. Ten different editions were examined: all we had access to.

Beginning with Martin Luther, in the 16th, and coming down to the 20th century, and including Catholic as well as Protestant versions, are translations by such noted scholars as Leander van Ek, Franz Eugen Schlachter, and Eberhard Nestle.

For "adontes" [to sing] and "psallontes" [to play] of Eph. 5:19 (the only New Testament passage in which the two specific Greek verbs occur side by side), nine give "singet udn spielet", while one gives "singend und spielend". Since for Paul's "adontes" and "psallontes", the ten agree in giving us exact German equivalents for our English "sing" and "play", let doubt depart, that all may see and know that the New Testament authorizes the employment of the instrument as well as the voice in Christian worship.

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## INTRODUCTION

NO man of my acquaintance is better qualified to write such a book as this than is the one whose name appears on the title-page.

This is not primarily an advertisement, but a careful reading of the chapters will show that:

1. No such thorough work has been done on any preceding treatment of the subject of instrumental music in divine worship.

2. The spirit of approach assures a sincere consideration on the part of many who would at once rise to defense were the book polemical in spirit.

3. The desire to really *investigate*, to know the truth from Holy Writ, controls and directs throughout.

4. A possible result of the study of this book is the relegation of this often troublesome question to its proper realm—that of expediency, so that the church that wishes instrumental music may follow its preference without being dubbed “anti”; and the one which would make use of it as an aid may do so, and no shadow of suspicion be



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cast. If this come of it in only a few instances, the immense labor involved has been well worth while.

Personally, I shall always take pleasure in referring the student of these questions to this book as the best source of information.

S. S. LAPPIN.

## FOREWORD

MANY years ago, three of my brothers, two of my nephews, and one of my sons formed a church orchestra where I was one of three elders. My childhood training, that instrumental music in worship is sinful, had been recently reinforced by imbibing from J. W. McGarvey, whom I loved and trusted. I ascertained that neither of the other elders shared my misgivings. In my mind, I debated much as to my duty.

Had I then pursued the ("loyal?") course that since the days of "Sand Creek" has generally prevailed, I believe I would have divided my family (a kinship of families), wrecked the church, and myself have become a "castaway." Such results have been common in the cases where brethren have so proceeded.

I regarded strife and division as the two great innovations which the Restoration was inaugurated to end. I believed that, rightly read, the New Testament leaves no room for honest brethren in Christ to cavil. I found no evidence that any one had gone to the bottom of the music question, as our fathers had to that of baptism, when it threatened to shipwreck the new movement for unity. So I industriously engaged in a research, resolving, to

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the utmost of my ability, to be thorough and be fair. How well I was able to keep to these purposes, this volume must indicate. That I pursued a wiser course than if I had demanded submission to my sincere but mistaken views, I have not a doubt. If my course in this instance can become the fashion when other threatening questions shall arise, the change will mark a happy epoch in the movement to restore the New Testament church, and to reunite the sadly divided family of God.

We may be as sure of our ground as was Saul at the stoning of Stephen; as conscientious as was he when he set out for Damascus, and yet as clearly in the wrong. The observant realize that in every age those who strive, divide, persecute, excommunicate; who enforce their opinions upon others by appeal to the state, to majorities, or because of the *alleged tenderness of their own consciences which must not be violated*, are usually in error, while those who hold the truth, like Aquila and Priscilla, rightly resort to teaching.

The impelling purpose in the research that produced the material of which this volume is composed, came from a love for truth, and an irresistible desire to further Christian unity, and not from partisanship on either side of the controversy about musical instruments. I keenly regret my inability to formulate an appealing, terse title for the book which would express this fact.

If the reader shall thus make sure of the motive which prompted the work, and then, as the investi-

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gation proceeds, be able to bear the fact ever in mind, I shall receive a fairer and more sympathetic reading; for I dare not hope that, with my lack of skill, my words shall not sometimes give the impression of partisanship, rather than of a controlling desire to end that very thing by joining with all our forces in casting our every issue into the melting-pot of truth, to the end that thus, through the separating dross, we may forever cast aside the questions which have led to strife and division. Let us build no walls between ourselves and any who are in Christ.

My own inclination was to limit the volume to constructive material which directly renders invulnerable my thesis, *Instrumental Music Is Scriptural*, such as that contained especially in Chapters IV., V., VI., VIII. and XI. I realized that by turning from this field to that of argument, inference and refutation, I was furnishing material which, even though it were without a flaw, would be pounced upon by any who predetermine not to see, and by making the feathers fly in such portions, and by ignoring the unanswerable parts which are the really meritorious and characteristic portions of this volume, might at least convince themselves that they had overthrown my thesis.

But I yielded to friends who urged that if the book should contain none but constructive work, and should neglect to overwhelm the strongest and most plausible showing that had come from the opposition, a chorus would go up that I had not



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attempted refutation because I dared not. The contest is waged as to the meaning of the Greek verb *psallo*, and its kindred verbs and nouns, through which are conveyed Heaven's message to earth as to acceptable music. So far as I know, all agree that *Instrumental Music in the Worship*, by M. C. Kurfees, besides being the ablest work on that side, contains about all that is deemed worth while in opposition to such music. In common with all modern opposition treatises, it freely concedes that "to play" had long been the musical meaning of *psallein*, but it argues that, shortly before the New Testament was written, the word revolutionized, and came to indicate the vocal act, exclusive of instrumental accompaniment even. It was thought sufficient to demonstrate that said representative volume fails to prove that such change of meaning occurred, and then prove that in fact no such alienation took place.

I am not of those who decry debates when debates are necessary, but this instrumental-music question has been debated amply, with the result that we are to-day divided into warring camps similar to those of Bolsheviki and Social Revolutionists in Russia, and our union (?) movement presents a spectacle of inharmony and failure, justly comparable with that which to-day, as I write (May, 1919), prevails in the new republic. Further, what we *are* doing, compared with what we *can* do by replacing discord and recrimination with harmony and co-operation, is in about the

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same ratio as is the *present* progress to what *it might be* in the new republic, in that country of boundless natural resources which recently threw off *its* yoke, as we fondly thought we had thrown off ours a century ago. They know not how to exercise liberty in united co-operation, just as we seem not to know.

I appeal to us all, for these considerations, to replace debate and destructive recrimination with study and constructive co-operation, when, lo! a better day will dawn.

Now that I am ready to send this volume prayerfully forth on its mission, amply equipped to do all that is desired, the question arises: "What will be its reception, and what the result?"

Had I the wisdom of Solomon, the eloquence of Demosthenes, the logic of Locke, and, thus armed, if this book were the product of my mind, I would expect but slight results. I having but gathered, classified, and raised to view relevant proof and testimony by others, no charge of egotism can lodge when I assert that, with these facts before him, no man would ever have *started* an agitation against instrumental music. A hundredth part of the proof here assembled, if adduced in a criminal court against a man on trial for murder, would result in a verdict of "guilty." If it were in his favor, and were brought to light after his conviction (as this proof comes to light after opposition to instruments had been in progress), it would lead to a new trial and ready acquittal, just as this material



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should now secure a reconsideration by all, and a reversal of the decision of such as had determined to oppose instrumental music in worship.

A hundred years ago our fathers flooded Christendom with the proof that sectarianism—schism—was sin; that unity in name, doctrine and ordinance was easily possible upon the basis of the New Testament; that denominational names and human creeds were divisive; and that in the Greek verb *baptizo* our Lord had commanded immersion. Knowing that the proof for all this was overwhelming, were they unduly optimistic in believing that at least the evangelical forces would quickly come together and stand upon this divine platform? A century of effort and observation has shown us the shackling power of error, even with good, intelligent Christians who have once received and subscribed to error in the belief that it is truth. We believe that sectarians should yield to our appealing plea for unity, and our proof that only immersion can constitute Christian baptism.

But are we going to manifest more nobleness than they, toward this plea for *our own unity as to instrumental music*, now that the foundation for our unity set forth in this volume is stronger than can be shown for unity in regard to immersion or any of the aforementioned questions, the proofs for which, for a century, we have alleged were absolutely conclusive?

If, in defiance of this mighty marshaling of proof, this much-multiplied demonstration, this call

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to end our reproach shall fall upon deaf ears—be allowed to pass unheeded—we shall furnish another and final proof that religious prejudice in the human heart is so deep-rooted that nothing can remove it short of a light from heaven, and the audible voice of the Lord Jesus by which Paul was arrested when journeying to Damascus.

Brethren, for eleven decades we have besought others to be amenable to the voices of Scripture, of scholarship and of reason. Shall we stultify ourselves by being deaf when our own entreaty to others is now addressed to ourselves? If, with Berean nobleness, we shall all be able cheerfully to reinvestigate, without bias, we shall thus enable God to answer our Saviour's prayer that we "*all may be one.*"

O. E. PAYNE.

HANNA, Alberta, Canada, 1919.

**A union of hearts—a union of hands,  
A union in Christ of every land.**

I.

**THE FATHERS WISER AND NOBLER  
THAN WE**

**T**HE dawn of the nineteenth century witnessed the formal breaking away from sectarianism of many widely separated individuals and communities, and the inauguration of earnest endeavors to restore the long-lost unity of the body of Christ. This movement, which had its inception in the Old World, found a freer atmosphere, and made more rapid progress, in the New. Of the two awakenings to the exceeding sinfulness of division which, more than all others, were destined to greatly leaven Christendom, one occurred in Kentucky and took form in a terse document aptly termed the "Last Will and Testament of the Springfield Presbytery," the idea being to thus herald the dissolution of said organization. The other took place a few years later in western Pennsylvania, and was rendered notable by the issuance of a remarkable document styled "Declaration and Address," which, in the religious realm, has exercised an influence second only to that exerted in the political world by the American "Declaration of Independence," which preceded the former by



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just a third of a century. The great purpose of the one was to throw off the temporal yoke, and of the other the ecclesiastical. Both declared for liberty, while the one which treated of questions spiritual pleaded earnestly for the unity of all whom Christ hath made free, and declared that the New Covenant which he mediated constituted a perfect platform on which, without compromise or surrender, all free men might consistently, conscientiously and successfully stand. The one met its crisis as to divisibility in 1861-65, and it required the horrors of four years of civil war, characterized by division, destruction and death, to teach the value of union, peace and the resultant prosperity. The other ran upon the rocks of strife and division about 1868, and fifty years of calamitous warfare have not yet sufficed to teach the priceless blessings of unity, concord, and the success that from them flow, nor the enormity of that hatred which comes between brethren when they engage in what the world terms religious quarrels.

Great numbers joined in decriing division, in declaring the sinfulness of human creeds and party names which perpetuated it, and in proclaiming the slogan, "Where the Bible speaks, we speak; where the Bible is silent, we are silent." Especially among the leaders, many came from Presbyterianism, and nearly all from affusionist bodies.

Scarcely was the ink dry on the first edition of the "Declaration," which pledged its supporters to loyal conformity to the New Testament, when they

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began to be twitted with the charge of inconsistency and disloyalty to the Book, it being alleged that it contained no warrant for sprinkling water upon persons and terming it Christian baptism. So sure were these noble men of God that their *platform* was infallible, and that they could *safely* appeal to the New Testament, that they unhesitatingly declared that if affusion was of men they did not want it. Most men in like positions, instead of dismissing prejudice and divesting themselves of the warp and woof of long years of custom and environment, preparatory to open-minded research, have passionately rushed to the defense of that to which they have been accustomed, resorting to the Scriptures with no loftier purpose than to search for proof or pretext with which to bolster the doctrine or practice which is questioned. It was here that Luther fell, and forced his fellow-reformers either to submit to his dogmatism, or pursue the alternative which could but eventuate in sectarian division.

Our great-hearted sires of a hundred years ago met the question as to what constituted baptism with "To the law and to the testimony." In some respects the English Bible was non-committal, even after resort to English dictionaries. To remove all room for doubt, appeal was made to the Greek Testament and to Greek lexicons, the province of which is to define Greek, in which language the Lord's command was deposited by the apostles and other inspired New Testament writers. Differing from



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English dictionaries, which gave as different meanings of "baptize" the various modern acts practiced *in lieu of the Lord's command to baptize*, lexicons made it certain that the Greek word meant "to dip," "to immerse." To dispel the last vestige of doubt which might remain in any fair mind, further and final appeal was made as to the use of the word *baptizo* by Greek writers before, at and since the time when the New Testament was written. A period covering several hundred years yielded scores of instances in which classical writers uniformly employed the word so that, as proven by the context, it meant, and could only mean, "to plunge, submerge, overwhelm," just as the lexicons, in almost unbroken voice, had declared.

Sanity had prevailed. The voice of scholarship had removed all doubt. The New Testament had rendered its certain verdict. The precedent of making confident appeal thereto had been established. Joy and hearty agreement upon the part of all—most of whom had been in error—was the surprising and happy outcome. A sense of relief, which quickly rose to a great wave of enthusiasm, marked the passing of what was known to be the first great crisis of the movement to restore to the world, in doctrine, in ordinance and in life, the church divine, with its laws divine.

From victory unto victory the rapidly increasing, all-conquering Restoration forces swept on, animated by a degree of hope, expectancy, fervor, enthusiasm and unity that the world has seldom

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witnessed, yet entirely free from that fanaticism which often accompanies new movements, especially in their early periods of success.

A harmonious half-century sped by, during which the movement for unity had come to embrace hundreds of thousands. Then a second rock of offense was struck—the question of instrumental music in connection with worship. Despite the resolve to refrain from division, which had been regarded as almost the unpardonable sin, heedless of the ever-renewed pledge to compose all differences by confident submission to the New Covenant; and, seemingly forgetful of the great precedent with its happy outcome, just as the movement was launched, in which, without strife or division, the more important and perplexing question of baptism was settled for honest inquirers for all time, the forces favoring and those opposing the use of musical instruments fell to quarreling, reviling and stigmatizing with ugly names, in a way that can only be sinful between brethren in Christ, regardless of any possible aggravating differences. With older brethren, full confirmation of this may be had by appealing to their memories. Those younger, who wish to get a slight sniff of the brimstone set on fire throughout the churches, are accommodated in *Lard's Quarterly* and other periodicals, notably the *Millennial Harbinger*, as far back as 1851, but particularly in 1864-68, by such writers as Hayden, Grubbs, Lamar, Pendleton and McGarvey, in the writings of no one of which



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is there discovered trace of an effort to supplant controversy with research, to the end that this question might be settled among us as was that of baptism. Did space permit, I would give many copious quotations to show how true is this statement; but three excerpts must suffice. From the midst of the discussion, in which shameful invective was prominent, we glean these typical paragraphs:

“But lately, men of the highest intelligence and greatest influence among us begin to declare that they will not *tolerate* certain things, though it is evident that these things are clearly within the sphere of Christian freedom. When a church, holding every item of the faith, every point of the doctrine, every precept of the gospel—loving them and living by them—decides, in the exercise of its supposed Christian liberty, that it is expedient for its welfare, promotive of its prosperity, and consistent at once with its high aim and profound principles, to introduce and use an organ or a melodeon—I do not say it is right—I do not say it is wrong—I simply say it is a question for that individual church alone. But now brethren assert that this thing is intolerable—that it must be crushed—that they will not recognize such a church—will have nothing to do with it—will not enter its pulpit—not even preach to sinners who may assemble there. Which of these two parties is more in the wrong?”—*J. S. Lamar*, Vol. XXXIX., p. 563.

“There is a view of this question which I wish to present directly to Bro. Hayden, and all conscientious men who stand with him for the use of organs. It is this: You know that such are the convictions of a very large number of the best and most intelligent class of your brethren, that they will resist to the very last extremity the introduction of instrumental music in the worship, and that they will never,

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while they live, permit it to rest anywhere in peace.”—*J. W. McGarvey*, Vol. XXXIX., p. 217.

“But what shall be done with such churches? . . . 1. Let every preacher in our ranks resolve that he will never, under any circumstances or on any account, enter a meeting-house, belonging to our brethren, in which an organ stands. We beg and entreat our preaching brethren to adopt this as an unalterable rule of conduct.

“2. Let no brother who takes a letter from a church ever unite with another using an organ. Rather, let him live out of a church than go into such a den.

“3. (After urging opposers to walk out when an instrument enters, he says of such churches:) ‘I have no sympathy with them, and, so help me God, never intend knowingly to put my foot into one of them.’ ”—*M. E. Lard*, *Quarterly*, 1864.

Such declarations of war (made five years before the Olive Street Church, St. Louis, introduced an organ, said to be the first congregation to do so), officially promulgated at Sand Creek, Ills., Aug. 17, 1889, have been bearing the usual fruits of war ever since. Little wonder that, just as this manuscript was being made ready for the press, one of our leading men, a great admirer of the lamented president of Lexington Bible College, after reading a convincing number of examples of the use of *psalmo*, in Chapter V., exclaimed: “How I wish Bro. McGarvey had lived to see this!” After a few minutes’ further conversation, he remarked: “The position of those who hold that the meaning of *psalmo* changed, is the same as that of C. C. Morrison regarding *baptizo*, in his recent book, *The Meaning of Baptism.*”

While he lived and labored, and since he went



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home, J. W. McGarvey, as was true with thousands of his admirers, held and still holds a place in the love and esteem of the author (who for a few years was his disciple regarding instrumental music) scarcely equaled by any man he has ever known. But that does not blind his eyes to the fact that when this dear brother, speaking solemnly for himself and his associates, vowed to "*resist to the very last extremity the introduction of instrumental music in the worship, and that they will never, while they live, permit it to rest anywhere in peace,*" he entered the class that, in the early centuries, called councils, issued edicts, and graciously granted heretics(?), nearer the truth than themselves, option between recantation and the rack. Are we removed from the Inquisition and the burning of witches but the distance of the thickness of the wall that separates between the church and a state that guarantees religious freedom?

These observations have no relation to the music question, nor to any one's views on either side of it, but are a general appeal for tolerance. History records that, in every age, the most sincere are the most intolerant, and, almost without exception, it later becomes evident that those most intolerant are the ones most in error. Ignorance (mistaken belief, founded upon false premises or partial knowledge) has lit the torch in nearly every persecution. In free America it seldom goes further than ostracism, division and undying hatred.

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The music controversy has produced all this, with a widespread bitterness that will end only at the grave. Along with division came dampening of ardor and stagnation of work and growth. The vaunted plea for unity became a hiss and byword upon the part of those whom we sought to win to a platform which we fondly considered invulnerable, and which was so from without, but, ah! not so from within.

Where intelligent, noble-minded brethren whose lives were wholeheartedly dedicated to the Restoration, such as Franklin, Errett, Lamar, Lipscomb, Hayden, Grubbs, Hobbs, McGarvey, and a great number like them divided about equally on the instrumental-music question, two things should have resulted *as a matter of course*: First, perfect mutual respect for the opinions of such brethren on the opposite side, based on the certainty that both parties were equally intelligent and equally sincere. Second, this should have led to a degree of modesty or humility in forming, holding and expressing opinions by all, instead of a swaggering "I-can't-be-mistaken" air, which leads men to impugn an opponent's sincerity, or deride his conclusions. What the half-century of music controversy has brought us in this respect, compared with what we had a right to expect, are as different as noonday and midnight. This lining up about equally for and against the instrument by such should have convinced them, as it should now teach us, either that the New Testament, as it



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came to us in the Greek, is not a safe guide, or else that, instead of stooping to reviling, they should have gone, as we should now go, into far-reaching research, "vowing that we will never, while we live, permit the question to rest" in abeyance until it shall be solved.

And now, at the end of our second half-century, a period as definitely characterized by internal discord and alienation as the first half had been by harmony, I come with a distinct message to all my brethren who love the Lord and His Zion. I allege that there was no need for the unseemly disturbance, and insist that if, instead of rushing frenziedly at each other, we had gone calmly and confidently in quest of the truth, as was done when the earlier crisis was met, and as we should now learn to do at the appearance of any storm-cloud above our horizon, the earth to-day would be much nearer to the time when it shall witness the answering of our Saviour's prayer for the unity of all believers as a prerequisite to the salvation of the world. As a further precursor of what we herein bring to a great brotherhood longing for peace and unity, I now announce that I have just completed such a research as described, such as was made in the early days of the Restoration, in regard to baptism, and with confidence declare that the material which I have gathered is as great in volume and content, and in character as overwhelmingly convincing upon the question of instrumental music in worship, as is

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the most weighty and unanswerable compilation that has been given to us in settlement of the baptismal controversy. If all this is true, this volume should be hailed with equal joy by both sides to this prolonged controversy, and should usher in that peace and reunion for which we have longed, waited, worked and prayed. If it shall thus be the humble means of starting a movement to restore the breach, and to re-establish a united front to face the common foe, I shall give God all the glory, for I have but collated what he had preserved, and which was available all these years of futile strife, to any of the participants, had they but chosen to forego contention and engage in research. God leaves no room for doubt or disputation in regard to things which we need to know, if we pause not, but persevere and "hear the conclusion of the whole matter."

Since it seems probable that he pursued the study far enough to make sure that there was "pay dirt" if he would but delve deeper, it is a cause for regret that J. Carroll Stark failed to go to the bottom of this question. He sought a debate, years ago, with R. B. Neal, in which he would affirm, "The New Testament authorizes the use of instruments." Long afterward, he concluded his handsome book, "The King and His Kingdom," thus:

"V. That in the distinction made by Paul between *hymns* and *psalms* he *authorized* the use of instrumental music in the worship of the church. . . .



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“VI. That it is positively *commanded* by the apostles and thus authorized by the Holy Spirit under the gospel dispensation. This should end the controversy—‘Where God speaks, we will speak.’”

Having said that the research a hundred years ago in regard to baptism settled that question for all time with the fair-minded, and that I have now completed a research no less thorough, in which is here uncovered a wealth of material regarding instrumental music, fully as overwhelming and convincing, I deem it proper, in presenting that material, to put my assertion to the most severe test. I therefore decide to present, first, a very complete, if brief, array of the results of scholastic research into the meaning of the Greek verb in which was contained our Lord’s command, which, in English, we render “Go, baptize,” and then follow that immediately with the material that is here gathered in regard to instrumental music. If the latter shall be found as complete, as convincing and as entirely one-sided as the other, it must produce the same result by enabling us likewise to compose our grievous differences regarding this troublesome question, or else we shall demonstrate to ourselves and the world that we lack the wisdom and noble-mindedness of our fathers in the early days of the nineteenth century.

The need to end strife and restore peace, in order to please our Lord, in order to extend His kingdom as we desire to do, and as we then

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might, and to demonstrate to ourselves and to the world that our vaunted platform (the New Covenant) insures harmony and precludes discord and division, should secure from all a sympathetic approach—an attitude of hopeful expectancy—for who among us is not filled with sorrow and shame at the early outcome of our movement for unity, from which we had hoped and expected so much? If I dare not expect so favorable a frame of mind, surely the exigencies of our Restoration movement should compel every one identified therewith at least to strive to dismiss prejudice, and justly weigh the evidence now to follow, as would a judge in court. Having performed the long and arduous duty of amassing this testimony of the ages, I now end my labor by placing the results within reach of all, and by beseeching every one thus to fairly weigh. But, my dear brother or sister, where my task ends, there your accountability before God begins. Discharge your duty on your knees, dispassionately, as I have performed my portion, and God will bounteously bless the joint efforts of writer and reader to heal the breach, remove our reproach, and speed on our world-winning plea, designed to unite the believing world in Christ.



II.

“BAPTIZO” DEFINED BY LEXICONS

TO make sure of the meanings of words, we have recourse to dictionaries or lexicons, and he who disputes the united voice of lexicography is justly regarded as beyond the pale of reason. Hence, in establishing the meaning of this Greek word, which is of vital concern because our Lord indissolubly linked it with remission of sin and citizenship in the kingdom of heaven, we, with awe, yet without misgiving, ask lexicographers to declare to us the import of the Greek of the commands “Go, baptize,” and “Be baptized.”

Based on the monumental work of Passow, there is no greater lexicon in any language than the first from which I quote:

Liddell and Scott: “*Baptizo*, to dip in or under water.”

Next is given the definition from the scholarly work by Professor Thayer (based on Grimm-Wilkes’ *Clavis Novi Testamenti*, and admittedly the best New Testament lexicon in our language), the *Greek-English Lexicon of the New Testament*:

“*Baptizo*, to dip repeatedly, to immerse, to submerge. In the New Testament it is used particularly of the rite of sacred ablution, first instituted by John the Baptist, after-

ward by Christ’s command received by Christians and adjusted to the nature and contents of their religion; viz., an immersion in water.”

Again I quote from a modern, scholarly, lexical authority, a native Greek, who emigrated to America, and was for thirty-eight years a Professor of Greek at Harvard:

E. A. Sophocles: “*Baptizo*, to dip, to immerse, to sink. There is no evidence that Luke and Paul and the other writers of the New Testament put upon this verb meanings not recognized by the Greeks.”

Greenfield: “*Baptizo*, to immerse, to immerge, to submerge, to sink, to wash, to cleanse.”

Green: “*Baptizo*, to dip, to immerse.”

Suicer (*Thesaurus*): “*Baptizo*, to immerse, to dip.”

Dr. Pope: “*Baptizo*, to dip in, to dip under.”

Stephanus (*Thesaurus Graecae Linguae*): “*Baptizo*, to merge, to immerse, also to dip.”

Robinson: “*Baptizo*, to dip in, to sink, to immerse.”

Schrevelius: “*Baptizo*, to baptize, to dip.”

Groves: “*Baptizo*, to dip, to immerse, to immerge, to plunge.”

Scapula: “*Baptizo*, immerse, submerge, bury in water, wash, bathe.”

Passow: “*Baptizo*: 1. Immerse often, submerge; hence, moisten, wet. 2. Draw water. 3. Baptize, wash.”

Pasor: “*Baptizo*, baptize, merge, bathe.”

Donnegan: “*Baptizo*, to immerse repeatedly in a liquid, to submerge.”

Wahl, Clavis: “*Baptizo*, to dip, to dip repeatedly, to immerse, to wash.”

Hedericus: “*Baptizo*, to merge, immerse, wash in water.”

Stephens: “*Baptizo*, to immerse, submerge, bury in water, wash, bathe.”

Bullinger: “*Baptizo*, to make a thing dipped or dyed, to immerse for a religious purpose. By baptism, therefore, we



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must understand an immersion whose design, like that of the Levitical washings and purifications, was united with the washing away of sin."

Leusden: "*Baptizo*, baptize, merge, bathe."

*Biblico Theological Greek Lexicon*: "*Baptizo*, to immerse, to submerge. The peculiar New Testament and Christian use of the word to denote immersion, submersion for a religious purpose—baptize."

Walderus: "*Baptizo*, immerge, immerse."

Bass: "*Baptizo*, to dip, immerse, or plunge in water."

Simonis: "*Baptizo*, to dip."

Bretschneider: "*Baptizo*, dip or bathe frequently, bathe, wash, immerse, submerge."

Fradensdorf (*English-Greek Lexicon*): "*Baptizein* and *baptizein*, to baptize, to dip."

Schleusner: "*Baptizo*, properly, to immerse, to dip, to immerse in water."

Left to lexicons, there is not now, and there never was, such a thing as a baptismal question. Instead, there is unanimity. Of course, the above list could be considerably extended, and there would be heard no jangling voice. The foregoing gives the testimony of many more lexicographers than was accessible to those who promulgated the "Last Will and Testament," or the "Declaration and Address." What they had was sufficient to move them all to give up sprinkling, the man-ordained rite, and to adopt, preach and practice the God-ordained ordinance, immersion.

If a particular English word may be used properly to render a certain Greek word, then that English word may be replaced by other English words which correctly define it. Let us try this

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with *baptizo*. "*Baptizo*, to immerse, to dip, to submerge, to whelm, to inundate." Any one of these words makes sense, and adequately translates the Lord's promise that "he that believeth and is immersed shall be saved." But if "sprinkle" gives the meaning of *baptizo*, in like manner we may omit sprinkle, and substitute words which define it, such as "to scatter in small drops," "to distribute in minute particles." Our premise is indisputable, but let us try our translation: "He that believeth and is distributed in minute particles shall be saved." With accurate translations in their hands, intelligent, fair-minded believers long ago would have ceased to controvert in regard to baptism and instrumental music. Such a work is Rotherham's "Emphasized Bible." Let a single example illustrate: King James' Version and its servile revision, in Luke 3:16, give us, "I indeed baptize you with water," implying that the water is applied to the person, that the person is passive, that the water is transitive, and yet completely failing to describe the act—four distinct and glaring errors in six short words. Greek scholars know that Luke wrote no such nonsense. Rotherham tells us what he did write: "I indeed in water am immersing you." "Living Oracles" translates similarly.\* Let us be loyal to the Book, but let

\* "SOUTHERN BAPTIST SEMINARY, Louisville, Ky., Nov. 19, 1919.  
"DEAR BROTHER PAYNE:—An exact translation of Luke 3:16 is:  
'I indeed in water immerse you.' Yours truly,  
"A. T. ROBERTSON."

Who surpasses Dr. Robertson as an authority in Greek!



*us be sure of the Book to which we pledge fealty.* If the Revision had 36,191 changes from the King James, and if President Schaff said the work was still imperfect, we should be careful to build no divisive articles on such imperfections.

Brother, sister, your indifference and self-will in rejecting immersion, which all admit is baptism, are the chief obstacles to unity of the whole body of believers. You will do violence to neither truth nor your conscience by taking this one step *forward* to this divine platform of unity and safety, and then you will be loyally "standing on the promises of God."

"He that believeth and is baptized shall be saved."

—Mark 16: 16.

### III.

#### "BAPTIZO" AS USED IN THE CLASSICS

AS our Lord was preparing to leave earth, he declared his Lordship, commissioned men to carry on the work he had begun, commanded them to preach and baptize, and made our obedience to His command to be baptized one of the conditions of salvation. That command came to us in the Greek verb *baptizo*. Of the meaning of that word the world is not now, and for nearly three thousand years has not been, for a moment, in doubt. Its meaning is as certain as is that of our English word "immerse," and the proof is as complete and accessible. The preceding chapter contains the testimony of nearly thirty of the world's greatest Greek scholars, all but one or two, I think, affusionists, and all testify to the same facts. There is no *need* for pursuing the inquiry further. But so unyielding is the prejudiced human will, and so unshakable the faith in one's priest, preacher or party, that, in order to remove the last possible excuse for doubt, I think well to introduce a number of Greek writers and draw extracts from their writings, so that each may make sure for himself, by the context, what mean-

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ing the word *baptizo* expressed in the period when the New Testament was written.

As is generally known, in preparing their manuscripts for publication, lexicographers draw upon earlier lexicons and authors of repute, of the country and period designed to be covered. If one is dissatisfied with the verdict thus obtained, an appeal is always open to that court of last resort, the authors who lived and wrote during the age and in the language in question, and the meaning they intended to communicate in the use of a word as shown by the context *must be final*. Lest some reader balk at the dictum of the lexicons, I decide to now resort to the court of certainty which no one questions:

Hippocrates (*Epidemics*, Book 5), describing the breathing of a sufferer: "She breathed as persons breathe after having been immersed (baptized)."

Alcibiades: "You dipped (*baptēs*) me in plays, but I, in the waves of the sea dipping (*baptison*), will destroy you with streams more bitter."

Diodorus: "The river rushing down with the current increased in violence, immersed (*ebaptize*) many." "Most of the wild animals are surrounded by the stream and perished, being submerged (*baptizomena*), but some escaping to the high grounds are saved." "His ship being submerged (*baptistheias*)." "They do not whelm (*baptizousi*) the common people with taxes."

These four quotations from Diodorus, showing the meaning of the verb *baptizo* from different angles, are sufficient to satisfy any fair mind, though I should call no other witness.

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Evenus: "Bacchus (god of wine and son of Jupiter) plunges (*baptizoi*) in sleep."

Josephus, describing the act of drowning a boy: "Continually pressing down and immersing (*baptizing*) him while swimming."

Philo: "The reason was whelmed (*baptizomenou*) by the things overlying it."

Strabo: "A dart hurled from above into the channel, the force of the water makes so much resistance that it is hardly dipped (*baptizesthai*)." "And he who enters into it is not immersed (*baptizesthai*), but is lifted out."

Epictetus: "If, sailing in a large burnished and richly gilded ship, you would not wish to be submerged (*baptizesthai*)."

Libanius: "I myself am one of those immersed (*baptismenon*) by that great billow."

Demosthenes: "Not the speakers, for these know how to play the dipping (*diabaptizesthai*) match with him, but the inexperienced."

Pindar: "When the remainder of the tackle is toiling in the sea, I, like a cork above the net, am undipped (*abaptistos*) in the water."

Plutarch: "The soldiers along the entire way (*baptizontes*) with cups and horns and goblets, from great wine-pots and mixing-bowls, were drinking to one another." "A bladder, then, may be dipped (*baptized*), but it is impossible for you to sink."

Plato: "Perceiving that the boy was overwhelmed (*baptizomenon*), I wished to give him respite."

Several instances might be quoted from Plato and Plutarch.

Aristophen: "Then whelming (*baptisas*) potently with wine, he released me."

*Homeric Allegories*: "The mass of iron, drawn red hot from the furnace, is then dipped (*baptisetai*) in water."



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Dio Cassius: "Others, jumping into the sea, were drowned, or, being struck by the foe, were submerged (*ebaptizonto*)."

Suidas (*Lexicon*): "Desiring to swim through, they were immersed (*baptized*) by their heavy armor."

Heimerius: "I will show you in addition my soldiers; one fighting lifelike in the painting—and another dipping (*baptizonta*) with his hands the Persian fleet."

Lucian (*Timan*): "If the winter's torrent were sweeping one away, and with arms outstretched he were imploring aid, to thrust him headlong, submerging (*baptizonta*) so that he would be unable to rise to the surface again."

Themistius: "Overwhelmed (*baptizomenon*) by grief."

Eustathius: "Strives to overwhelm (*katabaptisai*) the entire vessel with the billows."

Proclus: "The Io-Bacchus was sung at festivals and sacrifices of Bacchus immersed (*bebaptismenon*) with much wantonness."

Demetrius: "She is not completely dipped (*bebaptisthai*), but rises above."

Achilles: "Therefore they dip (*baptizous*) into the water a pole covered with pitch."

Polyænus: "Philip did not desist dipping (*diabaptizomenos*) in a contest with the pancratiast, and sprinkling<sup>1</sup> (*rainomenos*) water in his face."

Julian: "I found Cupid in the roses, and holding him by the wings, I dipped (*ebaptisa*) him into wine and drank him."

Alciphron: "If I am to see all the rivers, life to me will be whelmed (*baptisthasetai*) if I behold not Glyceria."

Clement of Alexandria: "But is plunged (*baptized*) by drunkenness into sleep."

Polybius: "Themselves by themselves immersed (*baptizomenoi*) were sinking in the pools."

Porphyra: "When he who is charged answers, if not guilty, he passes fearless, the water reaching to his knees;

<sup>1</sup> There is no such word in the Lord's command.

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but if guilty, after going a short distance, he is immersed (*baptizetai*) up to his head."

In this notable array of quotations from the learned Greek writers of the period during which proof is sought, if we have failed to prove absolutely that, at the time the New Testament was written, *baptizo*, with its derivatives, meant to dip, to immerse, just as we adequately established that the united voice of lexicographers had affirmed, then it is not possible to prove to a certainty that two and two make four.

But, surely, every reader is convinced beyond gainsaying. Brother, sister, I beseech you, do not pass the matter indifferently. Consider, I beg, how much hangs on the decision of yourself and others—obedience to the Lord's command; the salvation of your soul; the uniting of divided Christendom, and, as dependent on this last, the salvation of the world (see last half of John 17:21).

The whole world is agreed that immersion is the act of Christian baptism. It therefore requires the surrender of no conscientious conviction for us all to unite in so obeying that in *act* we shall agree, as well as in theory, and thus take the longest possible step, and almost the last step, toward the reunion of all the family of God, for which we have been looking, longing, hoping and praying, and unto which, but for our willfulness, we would thus have been dutifully walking. Jesus commands. Loyal subjects obey.



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Do not think that this is some modern fad or recently devised doctrine. On the contrary, the question is centuries old, though there would never have been a baptismal question had not the world, for centuries, been dependent for its religious guidance upon an institution which appealed not to the Book, but to itself, to settle controversies. With it, "the voice of the church was the voice of God," and it was not sparing in making deliverances as for Him. Printing was not yet invented. Copies of the Scriptures could not be had. Unable to hear any voice except that of the priest, and mistakenly supposing that his were the words of the true Shepherd, the flock could but be led far astray on many questions.

But upon this, as well as other matters, the priest has not pretended that he was following the apostles. Claiming that the church had power to bind and loose, he has always admitted that immersion was set aside by the councils, and affusion substituted therefor.

That the reader may be duly impressed with this truth, I call attention to the fact that this same priest, for hundreds of years, in pulpit and press, has been twitting the Protestant world with the fact that, in christening babies and sprinkling a few drops of water upon adults, instead of burying believers in baptism as the Book commands, Protestantism has tacitly acknowledged that Rome has the authority to change which she arrogates to herself, since Protestants, in this respect,

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follow Rome and go contrary to the Bible, as history and Scripture abundantly testify. Which will you obey, Christ or the Pope?

It is apparent to the untaught that our most used English Bibles do not translate the Greek word *baptizo*. Instead, they place a final "e" in place of the final "o," and so, in an evasive way, dodge the issue. Every reader, as well as every translator, knows that the word must mean one of the two acts, either to dip or to sprinkle upon, and in a few instances conscientious translators have had the courage to be guided by their scholarship and defy the boycott of public prejudice, or their own denomination. A few such well-known translations are the Judson Bible, and the New Testament by Campbell, Macknight and Doddridge, eminent Presbyterian scholars of more than a century ago, revised by Alexander Campbell, and published under the title "Living Oracles." Easily out-ranking these, and, in many respects, either the Authorized or Revised Versions, is the Emphasized Bible, by the great Greek scholar of the Restoration, Joseph Bryant Rotherham, in which the Greek verb *baptizo* is not transliterated as was evasively done by the two better-known versions, but is uniformly rendered by the word "immerse," which the whole world of scholarship testifies is the one suitable word by which to render *baptizo*. Let us honor this manly, loyal, scholarly translator by using his, the most accurate and illuminating version of the Scriptures extant.



And what is of far greater concern, now that we know what our dear, loving Lord commanded us to do, let us, as reasonable, accountable beings, deceive ourselves no longer, but choose between obedience and rebellion. The old bridge is condemned as unsafe. A new one, of concrete, by its side, is as safe as the Rock of Ages. Shall we, from sentiment or habit, use the old, in spite of the "Danger" sign at the entrance, merely to go with the crowd, and because we know that, ere the danger sign was put up, a loving father or mother trusted it? In fact, the new is the old, for it dates back to Christ, and bridges between the world and His kingdom. The other was constructed by Councils, and leads to Rome or her daughters.

"Behold, to obey is better than sacrifice."—1 Sam. 15: 22.

#### IV.

#### WHAT MEANT "PSALLO" IN PAUL'S DAY? THE LEXICONS

IN the New Testament, as it came from the hands of the inspired apostles, nothing is said about either singing or playing musical instruments. Instead, in the expressive language of the Greeks, the messages which are directed to us in regard to music are transmitted in the verbs *ado* and *psallo*, and their kindred nouns, *ode*, etc., for the former, and *psalmos*, etc., for the latter. We are divinely directed to *ado* and *psallo*, and our all-wise Father, who charges us to "study to show ourselves approved," never delivers us a precept couched in uncertain language. We have seen that to be true of *baptizo*, and shall now see that it is as certainly true of *psallo*. By common consent, *ado* and *ode* are regarded as indicating vocal music. As to the meaning of *psallo* and *psalmos* at the time the New Testament was written, through lack of information among believers, there is the sharpest disagreement. The writer's purpose in gathering material upon the question was to ascertain the truth in Christ, and, by now publishing that truth, to unite the forces upon it, end controversy, take

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away our reproach, and thus mightily speed forward our appeal for Christian unity on the New Testament, the most winsome plea that the world has heard in fifteen centuries.

In the previous chapters it has been demonstrated that, to him who correctly understands the New Testament, God has not carelessly left any room for doubt or uncertainty. Just as there was no occasion for disagreement as to the meaning of the Greek verb *baptizo*, I shall now as completely demonstrate that neither is there the slightest ground for misgiving as to the meaning of the Greek verb *psallo*, as it came from the inspired writers. If in this labor of love I shall have brought joy to that great and noble company who, tiring of discord, long for reunion, I shall be amply rewarded, yet my own pleasure will be marred by the thought of the fearful responsibility which my work unavoidably places upon some who have grown so bitterly partisan that they will not "be persuaded though one rose from the dead,"<sup>1</sup> for I can not hope that this array of unimpeachable witnesses could testify more convincingly than did "Moses and the prophets," and I can not approach the eloquence and persuasion of Stephen<sup>2</sup> or Paul,<sup>3</sup> who, though able to win thousands, as I hope this volume will do, failed to move Christward many conscientious Jews to whom their unanswerable arguments were addressed.

<sup>1</sup> Luke 16: 31.

<sup>2</sup> Acts 7.

<sup>3</sup> Acts 22 and 26.

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As an appropriate preliminary to our study as to the meaning of *psallo*, it may be said here that the verb occurs five times in the New Testament, employed once by James, and four times by Paul. Let me subjoin the passages in which the word is found, including one which contains *psalmos*, and another which contains both *psalmos* and *ado*, prefacing them all with one sample text from the (LXX.) Old Testament (Ps. 33: 2, 3):

"Give thanks unto Jehovah with the harp; *psalate* unto him with the psaltery of ten strings.

"*Ado* unto him a new song; *psalate* skillfully with a loud noise."

Rom. 15: 9: "Therefore will I give praise unto thee among the Gentiles, and *psalo* unto thy name."

1 Cor. 14: 15, 26: "What is it then? I will pray with the spirit, and I will pray with the understanding also: I will *psalo* with the spirit, and I will *psalo* with the understanding also."

"What is it then, brethren? When ye come together, each one hath a *psalmos*, hath a teaching, hath a revelation, hath a tongue, hath an interpretation."

Eph. 5: 19: "Speaking one to another in *psalmos* and *hymnos* and spiritual *ode*, *adontes* and *psallontes* with your heart to the Lord."

Col. 3: 16: "Teaching and admonishing one another with *psalmos* and *hymnos* and spiritual *ode*, *ado* with grace in your hearts unto God."

Jas. 5: 13: "Is any among you suffering? let him pray. Is any cheerful? let him *psalleto*."

Keeping the foregoing uses of *psallo* in our minds, and, as becometh a people who love learning, and who properly rate scholarship, with confidence that we shall not be misled, let us now resort to



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those monuments of learning termed lexicons, upon which largely rests the world's knowledge of, and faith in, the past. With but few exceptions, noted lexicographers have been eminent Christian scholars.

As say Blackstone, Greenleaf, Cooley, and all who have spoken on the subject, words are to be received in their ordinary or usual import, and that is determined by dictionaries and lexicons. Well expressing that from which there is no dissent, Dr. Charles Hodge, the great Presbyterian scholar, says:

"The fundamental interpretation of all writings, sacred and profane, is that words are to be understood in their historical sense in which it can be historically proved that they were used by their authors, and intended to be understood by those to whom they were addressed. The object of language is the communication of thought. Unless words are taken in the sense in which those who employ them know they will be understood, they will fail of their design."  
—*System. Theol.*, I., 376.

In directing us as to the character of music which would please God and edify us, Paul and James neither say to "sing" nor to "play." Instead, they tell us to *ado* and also to *psallo*. They wrote in the Greek of nineteen centuries ago. We read and speak twentieth-century English. The question is up: "What meant *psallo* in Paul's day?"

200 B. C. Interpreter of Aristophanes (414 B. C.):

"*Psallo*, the sounding of the cithara."

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250 B. C. *The Scholiast*, defining the word *psalmos* (used about a century and a half earlier—414 B. C.—by Aristophanes, Aves. 218):

"*Psalmos*, properly the sound of the cithara."

250 B. C. *The Scholiast*, defining the word used by Plato (about 357 B. C.), *Lysis* 209 B.:

"*Pselai*, to touch the strings with the fingers without a plectron."

364 A. D. Basil (*Homily*), Psalm 44:

"For it is a song (*ode*) and not a psalm (*psalmos*), because it is rendered with musical expression, by the voice alone, without the accompaniment of the instrument."

The above definition, by this eminent Christian scholar, for any fair mind in quest of truth, is sufficient to refute all that I have seen by the opposition; and it alone, from one so credible, without the hundreds of corroborations at hand, should end that which hereafter can not be dignified controversy, but which, if it cease not, must degenerate into disgraceful wrangle.

370 A. D. Gregory of Nyssa on Psalm 103 (I., p. 295):

"*Psalmos* is the melody through the musical instrument (the *organon*)."<sup>1</sup>

<sup>1</sup>So Gregory, a great Greek scholar, a very earnest Christian, writing to and for Christians, on a Christian theme—acceptable music in worship—says that *psalmos* (the word Paul thrice employed to direct our worship—1 Cor. 14: 26; Eph. 5: 19; Col. 3: 16) is music made by the musical instrument. Notice, he does not say "the word formerly meant that," but thrice used the present tense—i. e., "*psalmos* is the music which we Christians now make in 370 A. D. through the instrument; *ode* is the music with words made by our mouths." Denied the writings of modern scholars, in his ignorance Gregory did not know that "*psallo* and *psalmos* had come to refer to the voice, having lost all other meanings"; neither had he heard



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"*Ode* is the cry of melody (*melos*) or music with words which takes place by means of the mouth.

"*Hymnos* is the praise offered to God for the good things that we possess."

396 A. D. St. Augustine (*Vocab. Lex. Ecclē.*):

"*Psalmus* is produced by a visible instrument, while *cantionum* is produced by the mouth."

435 A. D. Lexicon by Cyril of Alexandria:

"*Psalmos*, a musical utterance while the instrument is played rhythmically according to harmonic notes."

Evidently an accompanied song, if the translation throughout is accurate. Another translation reads:

"*Psalmos*, a musical sound made on an instrument, rhythmically, in accordance with the musical notes."

In a sincere effort to bring to the reader everything discoverable bearing upon the investigation, in the next definition I bring an early and somewhat inharmonious note—one that gives some support to the view that *psallein* and *adein* are synonymous. Yet in Hesychius' day, as well as in ours, "to sing songs" usually comprehended—certainly did not preclude—accompaniment.

575 A. D. *Hesychii Alexandrini Lexicon*:

"*Psallein*—to sing songs; to pluck; to set in motion." [Evidently to cause to vibrate.—O. E. P.]

that "the first appearance in history of musical instruments in Christian worship was about the sixth century A. D." (*Vide Inst. Music in Worship*, pp. 2, 44, 47, 97; Maple Leaflet No. 2. "Sommer-Wright Debate," p. 34; "Is Instrumental Music in *Psallein*?" p. 14; "How to Praise God To-day," etc., etc. Who is it that should heed Gamaliel's advice, "Lest haply ye be found even to be fighting against God"?)

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"*Psalon*—a kind of bridle." [A note by the editor says it should be *psalion* instead of *psalon*.—O. E. P.]

"*Psaltittetai*—struggles." [This meaning doubtless arises from the idea of "pulling and hauling" involved in the root *psallein*, "to pluck."—Flickinger.]

"*Psallos*—instrument." [The editor's comment on the definition is *non liquet*; i. e., "meaning is not clear."—O. E. P.]

"*Psalter*—the man, and the woman, *psaltria*." [I. e., *psalter* is the male (musician), *psaltria* the female.—Flickinger.]

Much effort has been made by editors to bring order out of the confusion of the above definitions by the author or the hands of unknown glossers, with seemingly ill success. Of Hesychius, the *Encyclopaedia Britannica* says:

"Schmidt considers that he must have flourished later than 530 A. D. On the other hand, he can not have been later than 642 A. D., when the school of Alexandria was scattered by the Saracen conquest. . . . Belonging to the school of Alexandria, he was probably a pagan; and the explanations of words from Gregory Nazianzen and other Christian writers are interpolations of later time. . . . The text is very corrupt, and the order of the words has often been disturbed. There is no doubt that many interpolations, besides the Christian glosses, have been made."

*Britannica* also corroborates the following by Prof. R. C. Flickinger, over the Department of Classical Languages, Northwestern University:

"Be cautious in using Hesychius. . . . His work is badly confused. Many of his definitions are based upon an isolated use in a single author, whose usage would have no standing in our eyes or those of his contemporaries."



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1150 A. D. *Etymologicum Magnum*, under the word *psallein*, defines thus:

“*Psallein*, on the strings of the lyre; from *psō*, which means to approach; from it is derived *psauō*; for they used to approach the lyre and play (*epsallon*); the word (*psallein*) comes from touching (*episauēin*) them (the lyre strings) with the fingers.”

1175 A. D. Suidas (*Lexicon*), under the word *psallomene*, a word not so often used, states that it is the equivalent of *psallein*, a common word, and then defines the latter thus:

“*Psallein* is properly the act of grasping the strings with the tips of the fingers.”

The *Encyclopedia Britannica* (Scribner's, Vol. XXII., p. 632) states that this grammarian and lexicographer, Suidas, in his lexicon, treats both Christian and pagan subjects.

1532 A. D. *Lexicon Greco-Latinum* (Badæus):

“*Psallo*, sing, strike the strings.”

1538 A. D. *Dictionorium Græcum* (Phavorinus):

“*Psallo*, to play on musical instruments, especially on the instrument specifically called *psalterion*.”

1557 A. D. *Lexicon Græco-Latinum* (Junius):

“*Psallo*, sing, strike the cithara.”

1577 A. D. *Lexicon Græco-Latinum* (Gilles):

“*Psallo*, sing, strike the cithara.”

1577 A. D. Hellenorus:

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“*Psallo*, I play, strike on the cithara; it properly refers to the sound of the lyre.”

1607 A. D. *Lexicum-Græcum* (Constantius):

“*Psallo*, sing, strike the cithara. Erasmus remarks that it signifies to render thanks to God; properly of the sound of the lyre.”

To the inherent excellence of this definition is added the weight of the name of one of the greatest Greek scholars of all ages:

“Erasmus, during his last years, enjoyed fame and consideration beyond that of any man of letters before or since” (Standard Encyc., Vol. X., p. 157).

1607 A. D. *Lexicon Græco-Latinum*:

“*Psallo*, I play, I strike the cithara. Properly it refers to the sound of the lyre.”

“*Psalmos*, psalm, music, song. Properly the sound of the cithara, the sound of the lyre. Interpreter to Aristophanes, Birds.”

Here, on the authority of a seventeenth-century lexicon, we have not only the declaration that *psallo* means “I play,” but that since the days of Aristophanes (400 B. C.) and of his interpreter (200 B. C.) its cognate noun has meant “properly the sound of the cithara, the sound of the lyre.” Only the necessities of an untenable theory have operated to lift a voice in opposition.

1669 A. D. *Græcæ Linguae* (Clavis, Lubinus):

“*Psalmos*, song sung to strings.”

“*Psalter* } one who knows how to play on the lyre.”  
“*Psaltes* }

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1679 A. D. *Latin-German-Greek Lexicon*  
(Garth-Konig):

"*Psallo*, to play on strings, sing."

1712 A. D. *Lexicon Ecclesiasticum* (Schmidt):

"*Psalmus*, according to Augustine,<sup>1</sup> differs from *canticum* in that the latter is produced by the mouth, while the former is produced by a visible instrument; i. e., a *psalterium*. Of this sort are the Psalms of David."

This discriminating definition by Schmidt, the great German scholar, has multiplied value in that it speaks not only for two centuries ago, but, in quoting Augustine, gives us also the definition of our quest by that towering Christian scholar of fifteen centuries ago, three centuries after the time when the New Testament was written.

1728 A. D. *Thesaurus Ecclesiasticus* (Suicer):

"Greg. Nys. II., in Psalm 103, *psalmos* is the melody produced by a musical instrument. Basil M., in Psalm 29, *psalmos* is a musical sound caused when the instrument is struck rhythmically according to the musical notes."

Thus, besides the testimony of the *Thesaurus* two centuries ago, we see that these two, among the most gifted and eminent of the early Christian writers, so defined the Greek noun, three centuries after Paul used it, as to make certain that, in their day, it retained the meaning it had before the New Testament was written. He who refuses to heed such definitions as these by Suicer, Basil, Gregory and Augustine, is irrevocably prejudiced, for they

<sup>1</sup> See excerpt from Augustine in Chapter V. hereof.

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are decisive, cover the period in question, and the witnesses are as trustworthy as any who have lived.

1802 A. D. *Allgemeines Griechisch-Deutsches Handwörterbuch*:

"*Psallo*, I play on a stringed instrument. I sing, glorify, praise."

"*Psalma*, a song on a stringed instrument."

"*Psalmos*, a song played on a stringed instrument, or sung thereto; a psalm."

"*Psalmochares*, taking pleasure in a string-tune and song."

"*Psalter*, player on a stringed instrument."

1803 A. D. *Græcum Lexicon Manuale* (Hedericus):

"*Psallo*, I touch, I strike and touch with a certain light movement; I play on the lyre."

"*Psalma*, sound of the lyre."

"*Psalmos*, playing or striking the lyre, song, tune."

"*Psalmochares*, taking pleasure in songs; one who delights in the striking the lyre, or in songs which are sung to the lyre."

"*Psalter* } one who knows how to *psallere*, one

"*Psalter* } who knows how to play on the lyre."

"*Psaltoideo*,<sup>2</sup> I sing with the *voce* (voice) and *psallo* (play) at the same time."

"*Psaltoidos*,<sup>2</sup> one who sings songs or tunes which are accompanied by the lyre or *psalterium*; one who sings and *psallit* (plays) at the same time."

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

<sup>1</sup> A compound verb composed of *psallo*, to play, and *ado*, to sing.

<sup>2</sup> A compound noun with like constituents.



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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.

1807 A. D. *Dictionnaire Grec. Franc.* (Oneon):

“*Psallo*, to touch the lyre, sing psalms, praise, render thanks, sing verses.”

“*Psalter* }  
“*Psaltes* } player of an instrument.”

1808 A. D. *Etymologicum Linguae Graecae* (Lennep-Scheide):

“*Psallo*, to scrape or strike gently, to strike the strings of the lyre, and then, by metonymy, to play.”

1815 A. D. *Lexicon Graeco-Prosodiacum* (Morelli):

“*Psallo*, to strike, play on the lyre, praise.”  
“*Psalmos*, music of the lyre, song.”

1816 A. D. *Greek Lexicon*:

“*Psallo*, properly *psallein*, signifies to touch and cause to sound the strings with the tips of the fingers. By a change of use,<sup>1</sup> it also refers to singing songs, singing psalms.”

<sup>1</sup>That is, “*psallo*, to play; by a change of use, *also* to sing.” By a change of use a verb may acquire a secondary meaning, but never for that cause, and rarely, if ever, for any cause, loses its primary meaning. Both meanings exist side by side.

“Eat, said especially of food not liquid; as to eat bread” (Webster); by a change of use, also to drink. See 1 Cor. 11: 20.

“Tea, verb intransitive, to drink tea. Provincial, England” (Webster); by a change of use, to eat; e. g., “have tea with us;” & c. the evening meal. Now, would not such “change of use” be an outrageous pretext on which to base an article of faith, with which to

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“*Psalma*, song played on the cithara or other such instrument.”

“*Psalmos*, the act of striking and putting into motion the strings by means of the fingers; whence also the *ode*, played on the musical instrument with strings.”

“*Psalter* } He who strikes the *psalterium* with the fingers,  
“*Psaltes* } he who strikes the cithara, or other such instrument.”

1816 A. D. *Lexicon Graeco-Latinum* (Scapula):

“*Psallo*, I touch, I strike, and touch with a certain light movement. Thus musicians are said to *psallein* their own strings, to strike the cithara, to play on the lyre or simply *psallein*. Likewise, metaphorically, *psallo* with songs and glorify the Lord with hymns. I sing praises to the Lord.”

“*Psalma* } music of the lyre; or song sung on the lyre.”  
“*Psalmos* }

divide the church of God? Yet if there is more or better warrant for this alleged “change of meaning” of *psallo* than is contained in this *secondary* definition of this scarcely heard-of lexicon, which definition almost certainly rests upon the fact that singing and playing were so uniformly concurrent, or else the *practice* of the corrupt Greek Church which discountenances the instrument, and demanding silence by the women, forbids them singing, I have not found it, and the opposition has not produced it. Let them not contradict by citing the Authorized, the Revised or other versions, for they transliterate *baptizo* in the same evasive way.

Where *ado* and *psallo* occur in the Greek Scriptures, *psallo* can not be said to be translated, but, practically, is evasively transliterated, for which of the hundred definitions in this chapter says *psallo* means to “make melody”?

But if this lexicon, as a secondary definition of *psallo*, after saying it properly means to sound the strings of an instrument with the fingers, says “it *also* refers to singing,” it, in the same way, here says, “Also the *ode*, played on the musical instrument with strings.” If the instrumental word, *psallo*, can be shown sometimes to refer to the voice, there is at least as much and as clear proof that the vocal words *ado* and *ode* likewise refer to the instrument—likely for the same reason that since *adontes* and *psallontes* were concurrent acts, brevity of speech would not unnaturally lead to the use of either word to refer to the conjoint act. It will become increasingly certain that these two words have developed no further than that. So, such passages as Rev. 15: 2, 3, denoting that the *ode* of the future will be accompanied by the instrument, but told of the practice of the time present when the Revelation was given. If the New Testament had omitted *psallo* and contained only the musical word *ado*, we would not be justified in reading into it a prohibition of accompaniment.



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"*Psalter* } he who knows how to *psallein*, he  
"*Psaltes* } who knows how to play on the lyre."

1816 A. D. Kleine's *Griechisch-Deutsches Handwörterbuch* (Riemer-Schneider):

"*Psallo*, to play the lyre."

"*Psalma*, song played on the cithara or stringed instrument."

1817 A. D. *Dictionnaire Græc-Français* (Planche):

"*Psallo*, to touch the lyre, sing psalms, sing verses, sing praise, celebrate."

"*Psalma*, sound of stringed instrument, song, verses sung to the lyre."

"*Psalmos*, sung in harmony with the lyre; subject of a lyric poem; psalm."

"*Psalter* } player of an instrument."  
"*Psaltes* }

1822 A. D. *Novus Thesaurus Philologico-Criticus* (Schleusner):

"*Psallo*, I strike the lyre, I play the lyre."

1823 A. D. *Lexicon Manuale* (Schrevelius):

"*Psallo*, I touch, strike with a light stroke, play on the lyre."

"*Psalmos*, music or striking of the lyre; psalms."

1823 A. D. *Handwörterbuch der Griechischen Sprache* (Schneider-Passow):

"*Psallo*, to play a stringed instrument."

"*Psalma*, the tune played on cithara or stringed instrument."

"*Psalmos*, the playing of the cithara or of any other stringed instrument. The song sung to the playing of a stringed instrument."

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Why did not some one of the hundred lexicographers, at some time during the two thousand years they cover, qualify their definitions by saying: "Until just before the New Testament was written, *psallo had* meant to play a stringed instrument; after that time it lost all reference to an instrument, and meant nothing else but to sing"? The answer is not a guess. The reader knows that the reason for no one so stating is because *it is not true*.

*Gesenius' Hebrew and English Lexicon*, defining *zamar*:

"To touch or strike the chords of an instrument, to play, Greek *psallein*; and hence to sing, to chant, as accompanying an instrument."

As Orientalist, linguist, theologian, educator and author, Gesenius has had few peers. His *Hebr. Elementarbuch* contributed enormously to knowledge of the Hebrew language in both Europe and America. His monumental work, *Thesaurus Philologico-Criticus Linguae Hebraicae et Chaldonicae Veteris Testamenti*, which began to issue in 1829 A. D., was completed in 1858 A. D. This scholar, learned in both Hebrew and Greek, defines *zamar* (as it is always defined) primarily to strike the chords of an instrument, to play, and secondarily to sing with instrumental accompaniment, which definition he clinches by saying that the Greek *psallo* has the same meaning. Only a tyro would gainsay, when such men as Gesenius and Passow speak. Despite the remarkable unanimity of the



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world of learning of all ages as to the meaning of *psallo*, by and through which we are directed to employ acceptable music in worship, for fifty years opposers of instruments have been schooled to meet us with an ultimatum requiring us to forego the instrument, surrender our liberty, refrain from our duty, stifle our own consciences, impoverish the worship, and repel the public, and all for the sake of him who, though ever so sincere, has neglected to enlighten his conscience. Must this continue?

1823 A. D. *Greek and English Lexicon* (Jones):

“*Psallo*, I play on a musical instrument; sing; sing to a name; celebrate.”

“*Psalmos*, a sound made by a musical string; a sacred song, psalm.”

1824 A. D. *Bretschneider Lexicon Manuale* (“*Lexicon of New Testament Greek*”):

“*Psallo*, to touch strings, strike the lyre, play the lyre, to produce music either to musical instruments, or with the voice alone, and only of a joyful music, hence to glorify in song.”

1826 A. D. *The Fundamental Words of the Greek Language* (Volpy):

“*Psallo*, I play on the harp or lyre.”

1827 A. D. *Greek and English Lexicon* (Ewing):

“*Psallo*, I touch, touch lightly, cause to quaver by touching. I touch the strings of a musical instrument with the fingers or plectrum, and so cause them to sound and quaver; and because stringed instruments were commonly used, both

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by believers and heathen,<sup>1</sup> in singing praises to their respective gods, hence I sing, sing praises or psalms to God, whether with or without instruments.”

“*Psalmos*, a touching or playing upon a musical instrument; the sound of an instrument; a psalm, a sacred song or poem, properly such a one as is sung to stringed instruments.”

“*Psalter* } a singer or player along with the singing of  
“*Psaites* } psalms, a harper.”

“*Psalmoides*,<sup>2</sup> I sing and play in the performance of psalmody.”

1827 A. D. *Griechisch-Deutsches Handwörterbuch* (Schmidt):

“*Psallo*, to play (an instrument).”

“*Psalma* } piece played on the cithara.”  
“*Psalmos* }

1828 A. D. *Greek Lexicon* (Loveland):

“*Psallo*, to play on a musical instrument, to sing.”

“*Psalmos*, the sound made by a musical instrument, a sacred song, psalm.”

1831 A. D. *Novi Testamenti Philologica*<sup>3</sup> (Wahl, Clavis):

“*Psallo*, I touch, touch the strings, play on the lyre, sing praises.”

“*Psalmos*, striking of the lyre, song, hymn.”

<sup>1</sup>“And, moreover, many of the barbarians make all their public proclamations to the accompaniment of flutes and harps. . . .”—*Ath. Deip.*, XIV., 24.

<sup>2</sup>“The Getae make all their proclamations while holding harps in their hands and playing on them.”—*Theopompus' History*, 46.

<sup>3</sup>A word formed from the two classical verbs *psallo*, I play, and *aeido*, to sing.

<sup>4</sup>A scientific study of the language of the New Testament, as the name indicates. Observant readers will be impressed by the large per cent. of definitions from New Testament lexicons, some being listed “*Ecclesiastical*,” etc., while many, by the definitions, denote that they treat of New Testament Greek.

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1831 A. D. *Novum Lexicon Græcum* (Damm-Rost):

"*Psallein* is performed on musical instruments, and especially on the distinctively named *psalterion*."

1831 A. D. *Handwörterbuch der Griechischen Sprache*<sup>1</sup> (Passow):

"*Psallo*, to play a stringed instrument."

"*Psalma*, the tune played on a lyre or a stringed instrument."

"*Psalmos*, the playing of a lyre, also the tune played on a stringed instrument, the song sung to the tune played on a stringed instrument, psalm, song of glory."

1835 A. D. *Allgemeines Lexicon* (Neudecker):

"This word (*psalterion*) signifies really the plectrum with which one strikes a stringed instrument."

"*Psalmos*, playing on a stringed instrument."

"*Psallein*, to sing to the playing of a stringed instrument. The Psalms . . . are really lyric songs."<sup>2</sup>

1839 A. D. *Lexicon Epitomon* (Scharlatas—a Greek):

"*Psallo*, I play a stringed instrument."

"*Psalma*, instrumental song played on the cithara."

"*Psalmos*, instrumental song, hymn."

"*Psalter* }  
" *Psalties* } player on the cithara."

1840 A. D. *Greek Lexicon* (Giles):

"*Psallo*, play."

<sup>1</sup>This scholarly work, issued in many editions, will endear to all students of Greek the name of Franz Passow, as long as the world shall maintain interest in that wonderfully expressive language. The reader is requested to note carefully all three definitions.

<sup>2</sup>Songs to be sung to the lyre.

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"*Psalma*, an air on a harp, a song accompanied by the harp."

"*Psalmos*, playing on a harp, an air on a harp, hymn, ode."

"*Psalter*, a harper, player on an instrument with chords."

1841 A. D. *Greek-English Dictionary* (Groves):

"*Psallo*, to touch, strike softly; to play on the harp; to sing to the harp; to praise, celebrate."

"*Psalmos*, a singing to or playing on the harp; the sound of a stringed instrument; a psalm, hymn."

"*Psaltoideo*, sing and play psalms, accompany with the harp."

Here *psallo*, to play, and *aeido*, to sing, are compounded in *psaltoideo*, to express the conjoint act "to sing and play." No reason can be given for not so rendering these two words in Eph. 5: 19, and other New Testament passages.

1842 A. D. *Greek and English Lexicon* (Donnegan):

"*Psallo*, to touch and cause to move, or cause vibration; to touch, as the string of a bow, and thus discharge an arrow, or the strings of a musical instrument, and play."

"*Psalmos*, properly, the act of touching and putting in motion; the act of touching the string of a bow, and letting fly an arrow; also, the touching of the chords of a musical instrument, a playing on a harp, or similar instrument (*see psallo*)—an air played on a harp. Pindar, also by later writers, a hymn, or *ode*, sung accompanied by a harp. *Th. psallo* from *psao*

1845 A. D. *Dictionnaire Grec-Français* (Planche-Heyl-Pillon):

"*Psallo*, to play on a stringed instrument."



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“*Psalma*, air played on the lyre, subject of a lyric song; psalm.”

“*Psalmos*, action of touching or of drawing while causing to vibrate; an air played on the lyre or on any other stringed instrument.”

1850 A. D. *Griechisch-Deutsches Wörterbuch* (Jacobitz a Seiler):

“*Psallo*, to play a stringed instrument.”

“*Psalma*, tune played on a stringed instrument, psalm.”

“*Psalmos*, the playing of a stringed instrument, song sung to a stringed instrument; song.”

“*Psalter* } the player of a stringed instrument.”  
“*Psaltes* }

1850 A. D. Bagster:

“*Psallo*, to move by a touch, to twitch; to touch, strikes the strings or chords of an instrument; absolutely to play on a stringed instrument; to sing to music; in New Testament, to sing praises. Rom. 15: 9; 1 Cor. 14: 15; Eph. 5: 19; Jas. 5: 13.”

1852 A. D. *Kirchen Lexikon* (Wetzer and Welte):

“*Psallein*, to play the cithara or, in general, a stringed instrument.”

“*Psalm*, *psalmos*, from *psallein*, signifies really a stringed tune, then, figuratively, a song sung to a stringed tune; and, likewise, a *psalterion* is really a stringed instrument; then, figuratively, a collection of songs.”

We next introduce that great work upon which is founded the greatest of all Greek lexicons—Liddell and Scott's.

1857 A. D. *Handwörterbuch der Griechischen Sprache* (Franz Passow). Revised by Dr. V. C.

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F. Rost, Dr. F. Palm, Dr. O. Kruessler, Prof. K. Keil, Dr. F. Peter and Dr. C. E. Benseler (2 Vols.):

“*Psallo*, to pluck, to twang. Illustration: To pull and let go of a bowstring; to pull and let go of a chalk line used by carpenters; most often employed to describe the playing of strings; that is, to make them resound by pulling them with the fingers and letting them go, hence to play an instrument on strings.”

Any Greek scholar will agree that the foregoing is a very wisely expressed definition of *psallo*, in a lexicon which, at the time of its issuance, by Passow, and later at the time of its very able revision, was perhaps without a peer in the world. It gives us the one and only musical meaning, “to play an instrument.” Notice it does not say, nor do other lexicons say, “*That had been the meaning until near the dawn of the Christian era, when it came to mean to sing, having lost all other meanings.*” This is an after-thought to him who had a groundless theory to sustain. If there were any truth in it, that fact would have appeared to at least some one scholar who was not set to the defense, right or wrong, of a cherished dogma. Where lexicons speak, let us speak; where they are silent, let us be silent.

In the world of Greek lexicography, for nearly a hundred years, Franz Passow has ranked as has Noah Webster in America, in relation to the English language, or as did Blackstone, because of his commentaries, in English jurisprudence.



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Besides the later and greater lexicon by Liddell and Scott, which we shall yet introduce, founded upon that of Passow, we have now quoted from three of the five editions or revisions: 1823, 1831 and 1857. In all three, as has been seen, *psallo* is defined as referring strictly to the instrument. In the last, and greatly improved and enlarged work, very many authorities and many examples of the use are appended or cited, and, agreeing with the definition, *every one* refers to playing, with no hint that the word ever, even remotely or occasionally, indicated vocalization. Is it any wonder that Professor Perrin, peer of any Greek scholar or author this side the Atlantic, says that the contention that before the New Testament period *psallo* had lost reference to the instrument is wholly absurd?

1859 A. D. *Dictionary of the Holy Bible*:

"*Psalmos*, a song sung to music, a lyric poem. The Greek *psalterion* means a stringed instrument; hence by a metaphor the book of Psalms is called Psalter."

Had the Revisers written this definition as they gave us Eph. 5:19, it would read somewhat thus: "*Psalmos*, song sung to ('make) melody.'" It should be borne in mind that a "lyric poem" is one to be sung to the lyre or like instrument.

1865 A. D. *Thesaurus Graecæ Linguae* (Henricus Stephanus):

"*Psallo*, musicians are said to *psallein* their own strings, or, simply, to *psallein*. Paul, in epistle to Ephesians (5:19): 'Speaking to yourselves in psalms and hymns and spir-

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itual songs.' *Adontes* (singing) and *psallontes* (making melody); *ῥ. ε.*, striking the cithara or lyre, playing; for it is properly used of touching the lyre. Gell. 19:9: Those who sang with the voice and those who played on the lyre (*psallerent*).<sup>1</sup>

"For *neurān* or *chorden psallein* is to touch the string or chord, but to touch it in such a way that at the same time you strike it with a certain light movement."<sup>2</sup>

"Not only, however, is this verb used of musical chords or strings, but it is used also of the strings with which the bow or various other things are strung, etc."

"And so (by touching the chords with the tips of the fingers, Suidas' definition of the proper use of *psallein*), musicians are said to pluck (*psallein*) their chords, or simply to *psallein*, with the object omitted."

N. B.—Stephanus says the meaning of *psallein* "is to touch the string or chord"; not, "was two thousand years ago." That ruse was hatched by some hapless modern theologian who, in fighting instruments, saw that *psallo*, with the sword of truth, had driven him into a tight corner from which only stratagem could deliver him.

The value of this definition is heightened by citing Suidas. For he covers early centuries of

<sup>1</sup>This scholarly writer, who flourished about seventy years after Paul wrote to Ephesus, here uses the word Paul used, yet draws the sharpest possible distinction between the voice and the instrument, referring to the latter by employing *psallerent*. Many noted commentators and Greek scholars say positively that Paul there makes the same sharp distinction, using *ado* for *sing* and *psallo* for *play the instrument*. Both Gellius and Stephanus here use *psallo* to indicate an instrument, and place it in contrast with the vocal word. The two lived seventeen centuries apart. If the word had undergone any change—had lost the idea of instrumentation—these great linguists had not heard of it.

<sup>2</sup>*I. e.*, "The meaning of *psallein*—the musical sense as it relates to *neurān* or *chorden* (string or chord of musical instruments)—is to touch the string or chord in such a way that at the same time you strike it with a certain light movement."



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the history of this alleged fugitive and turncoat. Many examples are given in *Thesaurus*, all interpreted as pointing to an instrument or its function. This notable treasury, treating of the use and signification of *psallein*, allows no meaning of merely "sing," but defines the word, when it refers to music, as applying strictly to instrumental music.

1866 A. D. *Cyclopedia of Biblical Literature* (3 Vols.):

"Psalms, Book of. This collection of sacred poetry received its name, *Psalmoi*, in consequence of the lyrical character of the pieces of which it consists, as intended to be sung to stringed and other instruments of music. The word (from *psallo*, to touch or strike a chord) is thus aptly defined by Gregory of Nyssa (Tract II., in *Psalmos*, Cap. 3): 'It is the melody produced by the musical instrument [*organon*].'"

"Another name, *Psalter*, was given to this book from the Greek *psalterion*, the stringed instrument to which its contents were originally sung."

1868 A. D. *New Greek-English and English-Greek*<sup>1</sup> (Contopoulos):

<sup>1</sup>In the preface, the author says: "A modern Greek dictionary must comprise all the elements that constitute the modern language. . . . But why should an additional dialect be created?"

Such statements by a modern Greek, in a lexicon for modern Greeks, Orthodox Church adherents, will enable the reader to see why the definitions by Contopoulos and Sophocles, differing from the world of scholarship, give a vocal significance to *psallo*. The Greek Church makes no more pretense of adhering to the teachings and practices of the New Testament than does Rome. The former, by its practice in regard to music, has modified the present-day meaning of *psallo* in the East, just as the latter, by its practice in regard to baptism, has modified the present-day meaning of *baptizo* in the West. Those who believe that instrumentation inheres in *psallo* are not bounden to account for the exceptional definitions of the word by Contopoulos or Sophocles, any more than they who hold that immersion inheres in *baptizo* are obliged to account for the treatment of *baptizo* in the Authorized and Revised Versions, or to search for a pretext that may have moved James Strong in his *Greek Dictionary of the New Testament* to say "*bapto*, to whelm; *i. e.*, cover wholly with a fluid; in the N. T. only in a qualified or special sense; *i. e.*,

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"*Psallo*, to sing, to celebrate."

"*Psalmoidos*, a psalmist, a singer of psalms, a bard, a minstrel."

1872 A. D. *Smith's Bible Dictionary*:

"Psalms, Book of. The LXX. entitled them *Psalmoi* or 'Psalms,' using the word *psalmos* at the same time as the translation of *memor*, which signifies strictly a rhythmical composition (Lowth; *Prælect.* III.), and which was probably applied in practice to any poem specially intended, by reason of its rhythm, for musical performance with instrumental accompaniment."

"*Psalmos*, music of the lyre, or the striking of the lyre. The psalms of David are the songs which he sang to the accompaniment of the lyre or cithara."

"*Psalmos* is the melody made on the musical instrument."  
—*Greg. Nys.*, Vol. I., p. 295.

(literally) to moisten (a part of one's person), or (by implication) to stain (as with dye—dip)." Realizing that both definitions are unusual, and finding that in each case they harmonize with the practices of sects with which the lexicographers were identified, many will dismiss the subject, saying: "The wish is father to the thought." It would certainly be inconsistent to complain of Dr. Strong's "*Bapto*, to moisten a part of one's person," and then commend Sophocles' "*Psallo*, to chant, sing religious hymns."

There is another and gross error in the definition by Sophocles. The reader of this and the next chapter will be sure that, very far from being limited to religious uses, *psallo* has, and always has had, widely varied secular meanings, and may as properly be used to refer to the snapping of a chalk-line, the twanging of a warrior's bow-string, or the music of a revel, as to the music of a company of worshippers. But the orthodox Greeks, in their dictionaries, mark this and many other New Testament words as "ecclesiastical expressions." Now, Sophocles' lexicon is in no sense a New Testament or religious work, but secular, rather, relating to the Roman and Byzantine periods, as are the writings of the great majority of Greek authors quoted herein. If any one can account for the failure of Sophocles to give to *psallo* any but a religious and musical meaning, and of then giving a definition which, to agree with his sect, must disagree with history and the world's scholarship, upon any other theory than that he obtained his definition from within the walls of the monastery, rather than from without in the world of letters, he will be entitled to a hearing. This indictment does not so much lodge against Contopoulos or any who may make a dictionary or lexicon for modern Greeks; those who would, as Contopoulos says, "create an additional dialect," for those who are of the so-called orthodox faith, and taught to see only "sing" in the ecclesiastical word *psallo*.



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"The *psalmos* is a musical sound, made on an instrument, rhythmically, in accordance with the musical notes. The same thing, in the same words, is read in Cyrillus' Lexicon."—*Basil, M., in Psalm 29, Vol. I., p. 187.*

1875 A. D. *Griechisch-Deutsches Schulwörterbuch* (Schenkel):

"*Psallo*, to play an instrument."

"*Psalmos*, the playing of a stringed instrument; also the song sung to the music of a stringed instrument."

1877 A. D. *A Critical Lexicon and Concordance* (Bullinger):

"*Psallo*, to touch the lyre, play; to sing as accompanied by stringed instruments."

"*Psalmos*, a touching, twang; *e. g.*, of a bowstring; of a stringed instrument, a playing, music; in later usage, a song accompanied by stringed instruments; hence, a psalm or song in commemoration of mercies received, rather than of praise to God."<sup>1</sup>

1877 A. D. *Nouveau Dictionnaire Grec-Français* (Chassang):

"*Psallo*, to play on a lyre, to glorify (One can not *psallein* without a lyre—Lucian)."

<sup>1</sup> Nothing can be more certain than that, in the definitions of both the verb and the noun, Bullinger wished to say that both *psallo* and *psalmos* always indicated an instrument. But that is equally true of Thayer's definition toward the end of this chapter. We do no greater violence to Bullinger by making the last fifteen words of his definition of *psalmos* read, "A psalm, or song in commemoration of mercies received, rather than of praise to God, uttered without instrumental accompaniment," than when we make Thayer say (as some have done), at the end of a series of definitions teeming with references to the instrument, with not a hint that *in this respect psallo* in the New Testament is exceptional: "In the New Testament, to sing a hymn, to celebrate the praises of God in song, without instrumental accompaniment."

Neither said any such thing. Neither gave pretext for the reading of such deduction into their definitions, yet the house that holds that the meaning of *psallo* had altered ere Paul employed the word, is built on this very sand.

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"*Psalmos*, action of making the string of an instrument vibrate; air played on a stringed instrument."

1880 A. D. *Dictionnaire Grec-Français* (C. Alexandre):

"*Psallo*, to play an air; to glorify, sing, to sing psalms."

"*Psalmos*, action of making the string of a bow or of an instrument vibrate; air played on a lyre or on a stringed instrument, psalm."

1880 A. D. *Griechisch-Deutsches Handwörterbuch* (Pope):

"*Psallo*, to play the cithara."

"*Psalmos*, the tune played on a stringed instrument; the song sung to the playing of a stringed instrument."

1889 A. D. *Dizionario Manuale Greco-Italiano* (Muller):

"*Psallo*, I cause the strings of an instrument to sound, I sound a stringed instrument; I sing one's praises, glory."

"*Psalmos*, the sound of a stringed instrument, song sung with the accompaniment of a stringed instrument; psalm, song of praise."

1891 A. D. *De Bibliorum Sacrorum Vulgatæ Editionis Græcitate* (Saalfeld):

"*Psallo*, to play on, or sing to, the harp, sing songs of glory."

*Young's Analytical Concordance:*

"*Psallo*, to sing praise with a musical instrument."

1894 A. D. *Strong's Dictionary of the Words in the Greek New Testament:*

"*Psallo*, probably strengthened from *psao* to rub or touch the surface; to twitch or twang, *i. e.*, to play on a stringed



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instrument (celebrate the divine worship *with music* and accompanying odes<sup>1</sup>), make melody, sing psalms.”

“*Psalmos*: a set piece of music; *i. e.*, a sacred *ode* (accompanied with the voice, harp or other instrument, a ‘psalm’).”

“*Ado*: to sing;—sing.”

“*Ode*: a chant or ode; song.”

“*Baptizo*: to make whelmed (*i. e.*, fully wet), used only (in the New Testament) of ceremonial ablution, especially (technically) of the ordinance of Christian baptism.”

In the last definition, we see that, though *baptizo* had a secular and general meaning, Dr. Strong calls attention to the fact that *in the New Testament* its use was limited to the Christian ordinance. In exactly the same way several lexicons define *psallo* “to play,” or “to sing to the lyre,” with no regard to the nature of the words or music. Next, they inform us that “*in the New Testament*” its use is limited to worshipful or religious music, just as Dr. Strong and many lexicographers tell us that in the New Testament *baptizo* is used only of the rite of ceremonial ablution. The secular meaning of *baptizo* is to dip, without regard to the thing dipped, or the purpose of the dipping; just as the secular meaning of *psallo* is to play an instrument, without regard to the nature or purpose of the music—it might be a revel. In the New Testament, *baptizo* refers only to ceremonial ablution—*i. e.*, the Christian ordinance—but of course it is performed in the ordinary way. If,

<sup>1</sup>*I. e.*, (celebrate the divine worship with *instrumental music* and accompanying songs).

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then, in obeying the command to *baptizo*, we may do it some other way, possibly when directed to *psallo* we may do that some other way. If *psallo* revolutionized to accommodate Mr. Kurfees, we dare not conclude that *baptizo* would do less to gratify Dr. Strong or Mr. Morrison. (See note near end of Chapter IX.) But, behold to what straits error has reduced us!

1896 A. D. *Griechisch-Deutsches Schulwörterbuch* (Benseler):

“*Psallo*, to play a stringed instrument with the fingers.”

1897 A. D. *Studies in the Psalms* (p. 21):

“*Psalmos*: Another difference between ‘psalm’ and ‘song’ is that, whereas the latter does not in itself necessarily imply instrumental accompaniment, the former, in ‘more exact usage,’ does.”

*Zimmer*: “With *beth* (preposition) instrumental *zimmer* signifies to sing with a musical accompaniment, and *zimrah* is occasionally, as in Amos 5:23, directly music, melody. Accordingly, *mizmor* (‘psalm’) signifies technically the piece of music, and *shir* . . . the words of the song.”

1899 A. D. *Dictionnaire Grec-Français* (Bailly):

“*Psallo*, to touch an instrument.”

“*Psalmos*, action of causing the strings of an instrument to vibrate; action of touching a stringed instrument; air played on the lyre, with or without song accompaniment; psalm.”

The reader will please note that where we find the word “psalm” in the New Testament, as in 1 Cor. 14:26, Eph. 5:19 and Col. 3:16, it is but a translation. The Greek word used by the inspired



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writer pointed not to one of the Old Testament *psalmos*, particularly, as many suppose, but to an act in which God should be praised with an instrument, "with or without song accompaniment," as this and so many other authors say.

"A psalm [not one taken from the Book of Psalms, as though none other were allowed to be used in public worship]."—*Lange's Commentary* on 1 Cor. 14: 26.

To do what Paul said to do, the way Bailly and the world of lexicographers say it must be done, is a shocking innovation which McGarvey vowed would never be tolerated. (See excerpt in Chapter I.)

Pickering:

"*Psallo*, to touch gently; to touch or play on a stringed instrument; to cause to vibrate; to play; to celebrate with hymns; to pull or pluck, as *the hair*."

"*Psalmos*, the twang of a bowstring; striking the chords of a musical instrument; playing and singing to the psaltery; a psalm, an *ode*, a hymn."

Dunbar:

"*Psallo*, to touch gently, to touch or play on a stringed instrument; to sing; to celebrate with hymns."

"*Psalmos*, the twang of a bowstring; a playing on a stringed instrument; singing to the psaltery; a psalm; a song."

*Bibl. Theol. Wörterbuch* (d. N. T. Graziat., Cremer, 10th ed.):

"*Psallo*—sing, play, pray."

1902 A. D. *Hastings' Dictionary of the Bible*:

"*Psalmos*, properly a song to the accompaniment of a stringed instrument."

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"*Mizmor*;<sup>1</sup> the word by its derivation indicates that which is to be sung to a musical accompaniment, and in practice it is used only of a religious song."

As the last words, "used only of a religious song," are not followed by the repetition "with accompaniment," it would be altogether as honorable to say that Hastings meant, "in practice it is used only of a religious song *without accompaniment*," as to pretend that after defining "*psallo*, to sing to the music of the harp," by adding "in the New Testament to sing a hymn." Thayer and a few others thereby meant "*without accompaniment*." Yet, with nice precision, this exactly states the position of such as repel the instrument by feigning that the meaning of *psallo* changed, and by gravely quoting from lexicons qualifications as to *psallo* in the New Testament, as if such qualifications were meant to prohibit the instrument *in New Testament usage*. In the courts, when pettifoggers stoop to employ such chicanery with legal authorities as is practiced on all hands regarding Thayer, their course is considered despicable.

*New Testament Synonyms* (Trench):

"*Psalmos*, from *psao*, properly a touching, and then a touching of the harp or other stringed instrument with the fingers or with the plectrum, was next the instrument itself and last of all the song sung with musical accompaniment."

In saying, "*Psalmos*, last of all, meant the song sung with musical accompaniment," it is evident

<sup>1</sup>*Mizmor* is a Hebrew Old Testament word (rendered *psalmos* in LXX.), an accompanied song.



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that this peer of any Biblical scholar, who lived only until 1886, died without seeing some books and tracts since published in America, which overwhelmingly convince their authors that two thousands years before Trench lived, the verb came to mean, "sing, but don't you dare to play an accompaniment."

### *Cassell's Latin Dictionary:*

"*Psallo*, to play on, sing to, a stringed instrument, especially the cithara."

"*Psalterium*, a stringed instrument, the psaltery."

"*Psaltres* (masculine), a player on, singer to, a stringed instrument."

"*Psaltria* (fem.), a female player on, singer to, the cithara."

(The four words are spelled in Greek characters, to indicate that the Romans borrowed them, unchanged, from the Greeks. In the companion work, defining the English words, *Cassell's* gives us: "Play, *psallein* on a stringed instrument, especially the guitar," and "to sing to the sound of such instrumental music.")

### Greenfield:

"*Psallo*, to touch, strike the strings or chords of an instrument; hence absolutely to touch or strike the chords, play on a stringed instrument; namely, as an accompaniment to the voice; by implication, to sing, and with a dative of person, to sing in honor or praise of, sing praises to, celebrate in song or psalm (Rom. 15: 9; 1 Cor. 14: 15; Eph. 5: 19; Jas. 5: 13)."<sup>1</sup>

<sup>1</sup> These four texts contain all the uses of *psallo* in the New Testament. Greenfield tells us how to *psallo*, and in one united voice the world's scholarship concurs.

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*Yonge's English-Greek Lexicon* (first, English words defined in Greek; second, Greek words defined in English):

"Sing—*acido*, contracted *ado*."

"Song—*ode*."

"To play (on a stringed instrument)—*psallo*."

Thus the English words "sing" and "song" are rightly defined, respectively, by the Greek verb *ado* and the Greek noun *ode*, which refer to vocal music, while the term "to play" (an instrument) is accurately defined by the one word *psallo*. Let us now turn to the Greek department of the same lexicon:

"*Psallo* (only of playing on stringed instruments)."

"*Psallein*, from *psao*, *psallere*, properly to touch the strings of a bow, or of an instrument of music; to play on a stringed instrument. In the New Testament, to sing while touching the chords, while accompanying one's self on a stringed instrument, to sing psalms (Rom. 15: 9)."

"*Psalmos*. 1. The music of stringed instruments. 2. A song sung to the accompaniment of music."

As in the case of so many authors, notice that for both *psallo* and *psallein* Yonge recognizes no musical meaning but to play an instrument, until New Testament times, when the meaning was extended also to include the singing *if accompanied*. There is nothing in Yonge's definition upon which to base the many withdrawals of fellowship for using musical instruments, since the nailing of the theses to the gates of Sand Creek, Ills.

Reader, if you have been following leaders who teach that there is no reference to a musical instru-



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ment in *psallo*, you know now that you have been woefully misled. Granted that your teachers are honest, *you know they are mistaken.*

*Greek Gradus* (Maltby):

“*Psallo*: (1) to strike gently; (2) to pull *the string of a bow* or of a harp; (3) to praise.”

Andrews:

“*Psallo*, to play upon a stringed instrument, especially to play upon the cithara, to sing to the cithara.”

“*Psalma*, a song sung to the accompaniment of a stringed instrument, a psalm.”

“*Psalterium*, a stringed instrument of the lute kind, a psaltery. Transferred: A song sung to the psaltery.”

Green:

“*Psallo*, to move by a touch, to twitch; to touch, strike *the strings or chords of an instrument*; absolutely to play on a stringed instrument; to sing to music; <sup>1</sup> *in New Testament*, to sing praises (Rom. 15:9; 1 Cor. 14:15; Eph. 5:19; Jas. 5:13): whence,

“*Psalmos*, impulse, touch, *of the chords of a stringed instrument*; *in New Testament*, a sacred song, psalm (1 Cor. 14:26; Eph. 5:19), etc.”

*Harper's Dictionary* (Charles Anthon):

“*Psallo*, to play on a stringed instrument, especially on a lyre or cithara, to sing to the cithara or lyre.”

Hamilton:

“*Psallo*, to touch, pull, pluck, cause to vibrate, play on a stringed instrument, sing.”

*Thesaurus Linguae Lat.:*

“*Psallo* (Greek), to sing, or play on an instrument.”

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<sup>1</sup> *I. e.*, “to sing to instrumental accompaniment.”

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Wright:

“*Psallo*, I cause vibration, touch; discharge an arrow; scrape; pluck.”

“*Psalmos*, playing on a harp; air played on a harp, hymn; twang of the string.”

Sophocles:

“*Psallo*, to chant, sing religious hymns.”

“*Psalmos*, psalm.”

“*Psaltes*, one who plays on a stringed instrument, harper.”

“*Psaltoideo*, to sing to the harp.”

“*Psaltos*, played upon the psaltery, sung.”

Except the unavoidable implication of an instrument in the word “psalm,” Sophocles affirms nothing in regard to an instrument in the definition of either *psallo* or *psalmos*. The fact that the Greek Church seldom uses instruments in worship, and that with it *psallo* is an ecclesiastical word, has a tendency to give the word a vocal significance with modern Greeks, nowhere else met with.

These facts, taken in connection with the further facts that Sophocles was a modern Greek, that he spent the first half of his life with his uncle and other monks in connection with a Greek monastery, and that to the day of his death he kept the faith and contributed money to his former brothers in the Levant, which I learn from his friends and fellow-professors, may account for his definitions. Nevertheless, by agreeing with all Greek scholars that *psaltos* means “played upon the psaltery,” and by defining *psaltes* by “one who plays on a stringed



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instrument," any one can see that there is no escape from these three deadly parallels:

Player, one who plays on an instrument.

Fiddler, one who fiddles on a fiddle.

*Psaltes*, one who *psallo(es)* on a *psalterion*.

One may likewise see that the next three parallels, though consistent with each other, and with Sophocles' definition of *psallo*, outrage common sense, and render our author's definition ridiculous:

Play, to utter music by the mouth.

Fiddle, to vocalize.

*Psallo*, to sing.

Hence, *psallo* is the act of a *psaltes* on a *psalterion*; and "to sing" (without the accompaniment) is an arbitrary, impossible definition of the word, which puts this habitue of the monastery (Sophocles) in a pit of his own digging, from which not all the sophists can rescue him.

Again, by rendering the compound verb *psaltoideo* (formed of the two classical verbs, *psallo*, to play, and *aeido*, to sing) by "to sing to the harp," Sophocles the linguist completely traps Sophocles the religionist; for how can we say that "3+2=5," after denying that the first number indicates t-h-r-e-e; and how can we say that "*psallo+aeido*=play and sing," after denying that *psallo* has any reference to the instrument? If this denial be true, "*psallo+ado*=sing and sing," for "the sum of anything is only equal to the sum of its parts." In any event, in his last three definitions, he becomes

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one of our best witnesses. Even his definition of *psallo* in no sense excludes accompaniment. With Sophocles gone, and the Revisers gone, what witness remains to testify in favor of the prohibition of instruments?

In defining *baptizo*, Sophocles says: "There is no evidence that Luke and Paul . . . put upon this verb meanings not recognized by the Greeks." Let Sophocles the *vocalist* take this medicine prescribed by Sophocles the *immersionist*.

It is but natural to inquire: "How came Sophocles to define *psallo* 'to sing'?" That he did not obtain the definition from the teeming world of Greek lexicography, this chapter (IV.) renders certain. That the classical, secular and Christian literature of the first half of the Byzantine period which he essays to treat, and which includes the New Testament period, furnishes no warrant, is rendered equally certain by the compilation amassed in Chapter V. No other source is known to me except the atmosphere of modern Greece, and especially that of the (un)Orthodox Greek Church. Sophocles' connection with a monastery during the impressionable first half of his life, adequately accounts for his definition. He is not the first man who has been unable in later life to shake off the shackles of youth, especially when forged by the welcome hand of a revered priest.

Opposers of musical instruments, to a man, appeal to Sophocles and the modern Greek Church to save them, their most common phrase being, "Surely



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the Greeks know their own language." If we are so sure that we may trust them thus implicitly, we should immerse three times instead of once. "Without faith, repentance or confession, they baptize their infants thus. 'Surely *they do not* know their own language' in the great commission."

Regarding the argument as plausible and effectual, nearly all who would write learnedly against using musical instruments enlarge upon E. A. Sophocles' (vocal) definition of *psallo*, as if the lexicographer were a prodigy of Greek learning. Visit the university libraries as the author has, and find his lexicon dusty, untouched and unworn, while duplicate copies of Liddell and Scott's and Thayer's are in constant demand, soon requiring rebinding, and you will rate Sophocles as Greek scholars do. Scan the names of the noted Greek scholars of modern times, in an effort to learn whether Greeks know their own tongue of the classical days better than have Americans, British, Germans and French. Ascertain whether Greeks are the teachers of Greek in the world's hundreds of great institutions of learning. Then ask these professors, as the author has, whether familiarity with modern Greek is a help or a handicap to their students. After honest readers shall have done all this, they will not, thereafter, give currency to the misleading phrase, "Surely the Greeks know their own language," nor to the pretension that, like Simon of Samaria, Sophocles "himself was some great one." (See last

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paragraph of note under Contopoulos, earlier in this chapter.)

The actual reading of Eph. 5:19 is: "Speaking one to another in *psalmos* and *humnos* and spiritual *ode*, *adontes* and *psallontes* with your heart to the Lord."

If *psalmos* and *psallo* respectively mean "song" and "sing," to the exclusion of accompaniment, the passage should read: "Speaking one to another in vocal music . . . and spiritual vocal music, sing and sing with your heart to the Lord."

The number is small, and will grow smaller, who believe that Paul directed the Ephesians and Colossians to "speak to one another in songs and spiritual songs, and sing and sing with your heart to the Lord."

Fuerst's *Hebrew and Chaldee Lexicon*, a modern work, defining *zamar* (Hebrew), gives it as the equivalent of *psallein* (Greek), and then, to remove all possibility of the meaning being misunderstood, tells how to *psallein*, thus:

"Septuagint, *psallein* (properly to finger, to touch)."

Whether to *psallein* improperly would be to use a plectrum, Fuerst does not say.

So we perceive that no matter from what angle, nor whether we look at *psallo* with ancient or modern eyes, or English, or French, or German, or Latin, or Protestant, or Catholic, or Hebrew (for all these testify profusely in lexicons quoted), through any and all eyes we behold a musical instrument, unless



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we obstruct vision by wearing smoked glasses with a Louisville, King James or modern Greek Orthodox trademark.

Parkhurst:

“*Psallo*. 1. To touch, touch lightly, or perhaps to cause to quaver by touching. 2. To touch the strings of a musical instrument with the finger or plectrum, and so cause them to sound or quaver. So musicians who play upon an instrument are said to *psallein*, to touch the strings, or simply *psallein*, and because stringed instruments were commonly used both by believers and heathen in singing praises to their respective gods, hence to sing, sing praises or psalms to God, whether with or without instruments (Rom. 15:9; 1 Cor. 14:15; Eph. 5:19; Jas. 5:13).”

“*Psalmos*. 1. A touching or playing upon a musical instrument. 2. A psalm, a sacred song or poem, properly such an one as is sung to stringed instruments. (See Luke 20:42; 1 Cor. 14:26.)”

Harper's Latin Dictionary:

“*Psallo*, in general to play upon a stringed instrument; especially to play upon the cithara, to sing to the cithara.”

“*Psalma*, a song sung to the accompaniment of a stringed instrument.”

Robinson:

“*Psallo*, to touch, to twitch, to pluck, e. g., the hair or beard; also a string, to twang, e. g., the string of a bow; especially of a stringed instrument of music, to touch or strike the chords. Hence, oftenest absolutely *psallein*, to touch the lyre or other stringed instrument, to strike up, to play. In Septuagint and New Testament, to sing, to chant, properly as accompanying stringed instruments.”

“*Psalmos*, a touching twang, e. g., of a bowstring; of stringed instruments, a playing, music; tone, melody, meas-

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ure, as played. In later usage, song, properly as accompanying stringed instruments. 1. A psalm, a song, in praise of God (1 Cor. 14:26; Eph. 5:19; Col. 3:16). 2. Specifically plural, the Psalms, the Book of Psalms.”

One of our most loved editors, when informed of the results of the present research as to the meaning of *psallo*, and that a book would soon appear demonstrating that in the New Testament the word indicates an instrument or its function, responded that the idea that *psallo* means “to play,” and not “to sing,” as the Revision gives it, is an afterthought upon the part of those who favor instrumental music.

Yes, afterthought has placed a department of Greek in Bible colleges, and sends prospective preachers to them, that there they may learn to look beyond hazy, unscholarly, inadequate, or otherwise faulty translations, to where the fountain, uncontaminated, breaks from the Rock of truth and purity, in the language of inspiration. For a Christian to resort to a Greek Testament or lexicon is an afterthought. Afterthought led the fathers to look behind *b-a-p-t-i-z-e* a century ago, and thus avoid running the newly launched ship on the rocks towards which it was surely heading. If afterthought can avert the disaster which looms large in regard to Scriptural music, what child of God will not mightily rejoice? If we lack the wisdom to make Forethought our pilot, in future let us insist that Afterthought hold the helm when disaster threatens.



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But there seems to be an Afterthought in each camp. When scholarship suggested looking behind "sing," and began to demonstrate that *psallo* meant "to play," seeing that he could not deny it, this other Afterthought pretended that the meaning had changed. This Afterthought was neither ingenious nor original, but clumsily put forth, regarding *psallo*, the like pretense that had been made and discredited in the middle of the last century, regarding *baptizo*, and which, likewise, was accepted only by those who wished it were so.

*Greek-English Vocabulary*, Oxford University Press:

"*Psallo*, to touch, pull, twitch, to pluck, to twang; to play (i. e., a stringed instrument) with the finger (i. e., instead of with plectrum); to sing to a harp."

"*Psalma*, a tune played on a stringed instrument; a psalm."

"*Psalmos*, a pulling or twanging with the fingers; the sound of the harp; any strain of music; a song sung to a stringed instrument, a psalm."

1905 A. D. *Etymologisches Wörterbuch der Griechischen Sprache* (Prellwitz):

"*Psallo*, I strike (the string of the bow, the musical string); I pluck."

"*Psalmos*, string-playing."

"*Psalter*, player."

1906 A. D. *The Psalms* (Kirkpatrick):

<sup>1</sup> By common consent, a *psalter* is one who plays (an instrument). That which he does is *psallo*. To get a vocal act in *psallo*, we must reason or define thus: "Player, one who sings."

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"The Septuagint translators employed the Greek word *psalmos* to render the Hebrew word *miemor*, which was the technical term for a song with musical accompaniment."

1906 A. D. *The Jewish Encyclopedia* (12 Vols.):

"Psalms: Name derived from the Greek *psalmos* (plural *psalmoi*), which signifies primarily playing on a stringed instrument, and secondarily the composition played, or the song accompanied, on such instrument."

Here are definitions, score upon score, from all the important works and from nearly all the unimportant ones. Almost without exception they are in the present tense: "*Psallo* means," "*psalmos* signifies;" i. e., "it now means," "it now signifies." If the facts are as is claimed, many, most, or all, would say something like this:

"*Psallo*, which until a century or two before our era had meant 'to play the lyre,' then entirely lost that meaning and came to refer to the vocal performance only."

At least, such definitions as "to play," "to sing to the harp," would be marked "obsolete." Finding nothing of the kind, does not candor compel the concession that the claim is like the Swede's empty box—nothing in it?

1908 A. D. *The Illustrated Bible Dictionary*:

"Psalms, Book of. The Greek translators, from whom we have the word 'psalm,' entitled the collection *Psalmoi*, taking the Hebrew root to correspond with a Greek word meaning 'to pull or twitch,' applied to the pulling of the strings of the lyre. Our word 'Psalter,' applied to the collection, was primarily the name of a musical instrument, the psaltery."



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1910 A. D. *Taschenwörterbuch* (Menge):

“*Psallo*, to strike the strings; to sing to the cithara, to sing songs of praise.”

“*Psalmos*, music of a stringed instrument, song.”

1910 A. D. *Woodhouse's English-Greek Dictionary* (defining the English word “play” with Greek words):

“Play, play an instrument, *psallein*; e. g., the flute girl played.”

1911 A. D. *The Catholic Encyclopedia* (15 Vols.):

“*Psalmos* in classical Greek meant the twang of the strings of a musical instrument.”

1911 A. D. *Novi Testamenti Lexicon Græcum* (Zorell):

“*Psallo*, I play a stringed instrument, strike the cithara with the fingers; sing a hymn to the notes of the lyre; sing, sing sacred hymns in honor of God.”

“*Psalmos*, sound of the lyre; song to the sound of the strings, song to be sung to the sound of the lyre, to be sung in honor of God.”

1913 A. D. *Ebeling Greek-German Lexicon to the New Testament*:

“*Psallo*, to play on the cithara and to sing thereto.”

1916 A. D. *Standard Lexicon of New Testament Greek* (Souter):

“*Psallo*, I play on the harp or other stringed instrument.”

This really meritorious and latest lexicon from the press, which endeavors to “embody all our lex-

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icographical information” up to the time of its issuance, covers the subject in these few words, which no true scholar, neither open-minded reader, will declare erroneous. Let not the following facts be overlooked:

1. This is a New Testament lexicon.
2. It seeks to include all we know of Greek meanings.
3. Defining *psallo*, it makes no reference to the voice.

But for the Eastern or Greek Church going wrong on music, and the Western or Roman Church on baptism, the result of my extensive research compels me to believe that no lexicon or dictionary ever would have referred to the voice (certainly not unaccompanied) when defining *psallo*, nor to sprinkling when defining *baptizo*.

1917 A. D. *Encyclopedia of Religion and Ethics*:

This great work, one of the leading authorities of the world, rendering a passage from Clement's *Pædagogus*, gives us this admirable definition:

“*Psallein*, to accompany your voice with the lyre.”

*Greek-English Lexicon of the New Testament* (Thayer):

“*Psallo* (a), to pluck off, pull out; the hair. (b) To cause to vibrate by touching, to twang; specifically, to touch or strike the chord, to twang the strings of a musical instrument so that they gently vibrate; and absolutely, to play on a stringed instrument, to play the harp, etc. *Septuagint* for *niggen*, and much oftener for *zimmer*; to sing to the music of the



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*harp*; in the New Testament,<sup>1</sup> to sing a hymn, to celebrate the praises of God in song (Jas. 5:13); in honor of God (Eph. 5:19; Rom. 15:9). 'I will sing God's praises indeed, with my whole soul stirred and borne away by the Holy Spirit, but I will also follow reason as my guide, so that what I sing may be understood alike by myself and by the listeners' (1 Cor. 14:15).''

''*Psalmos, a striking, twanging; specifically, a striking the chords of a musical instrument; hence, a pious song, a psalm* (Septuagint chiefly for *memor*). (Eph. 5:19; Col. 3:16.) The phrase *echein psalmon* is used of one who has it in his heart to sing or recite a song of the sort (1 Cor. 14:26); one of the songs of the book of the Old Testament which are entitled *Psalmoi* (Acts 13:23).''

<sup>1</sup>The evident meaning of Thayer's entire definition is: "Outside the New Testament, *psallo* means 'to play a stringed instrument'; 'to sing any kind of music—patriotic, secular, pagan or festive—to the harp.' But in the New Testament, 'to sing God's praises, to the harp,' of course."

Once for all let us lay away in the potter's field this discreditable effort to make it appear from the above definition from Thayer's truly great New Testament lexicon that in the New Testament *psallo* had a different meaning; that is, was performed in a different manner. The reader has noticed that Thayer is not alone in thus defining. Like a drowning man clutching at a straw, Mr. Kurfees says of Thayer (and with his statement all opposers of instruments seem to agree): "When this prince of New Testament lexicographers comes to the New Testament period, he omits all of these meanings, and limits it to touching the chords of the human heart [the last seven words are totally untrue.—O. E. P.], saying that it means 'IN THE NEW TESTAMENT TO SING A HYMN, CELEBRATE THE PRAISES OF GOD IN SONG'" (p. 48).

In exactly the same way this same "prince of New Testament lexicographers" defines: "*Baptizo*, to dip repeatedly, to immerse, to submerge. In the New Testament it is used particularly of the right of sacred ablution." If Thayer had stopped there, as many lexicographers did, what would Mr. Kurfees, and those who agree with him as to baptism and instruments, say if Ditzler, Rice, Morrison and affusionists generally should stoop to pretend that outside the New Testament *baptizo* signified immersion, but that in the New Testament it signified some other act, performed some other way, and, as proof, point to such definitions, of which there are a number, that give as much warrant for their doing so as Thayer and some others do for feigning that outside the New Testament *psallo* means to play an instrument, or to sing to one, but that in the New Testament it signifies some other act, performed some other way? There is the same kind of proof (!) that *baptizo* alienated ere the New Testament period, as there is for *psallo* having done so. Beware of overturning the aquarium that contains the goldfish. Also see note under Bullinger's definition, A. D. 1887, this chapter; and that under Strong's, A. D. 1894.

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### Liddell and Scott:

I. "*Psallo, to touch sharply, to pluck, pull, twitch, to pluck the hair, or the bowstring, to twang it; to send a shaft twanging from the bow; so, a carpenter's red line, which is twitched and then suddenly let go, so as to leave a mark.*"

II. "Mostly of the string of musical instruments, to play a stringed instrument with the fingers, and not with the plectron. Later, to sing to a harp, LXX. (Ps. 7:18; 9:11, al.; Eph. 5:19; 1 Cor. 14:15). To be struck or played; to be played on the harp."

''*Psalmos, a touching sharply; a pulling, twitching or twanging with the fingers.* 1. Mostly of musical strings. 2. The sound of the cithara or harp. 3. Later, a song sung to the harp, a psalm, LXX., N. T.''

1903 Liddell and Scott (28th Oxford Edition, Clarendon Press):

*Psallo*: In addition to going further toward the instrument than does the above, gives this: "Absolutely to play, and later, to sing to a harp."

''*Aeido, contracted ado, to sing; hence of all kinds of voices, to crow, twitter, croak, etc.; also of other sounds, of the bowstring, to twang.*''

Here, as a meaning of *ado*, is a perfect definition of the instrumental act, *psallein*. So it will be seen that if violent hands transfer *psallo* into the vocal list, it will be easy to retaliate by taking *ado* over to the instrumental column, so that we may still have accompaniment.

Barring a few Greek dictionaries, made mostly by and for modern Greeks, the gist of all lexicography touching *psallo* is virtually this: "To cause to vibrate by touching, especially the chords of an instrument; musically, to play on the lyre.



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Later, in *Septuagint* and New Testament times, to sing to some such instrument, the custom of singing to such accompaniments having naturally led to the meaning being extended to cover the twofold act." It is notable that no lexicon affirms that there was a further development toward the voice and away from the instrument, precluding the latter. It remained for present-day polemics to invent that.

There is scarcely a doubt that, throughout the English-speaking world, scholars, colleges and universities use Liddell and Scott's Greek lexicon more than all others combined. What should it mean to us, then, that every word used in defining both the verb and noun points either to the instrument or to voice and instrument when performing together, and never to the voice alone; and that the last words in defining both *psallo* and *psalmos* refer to their meanings in the *Septuagint* and New Testament, which are said to be respectively: "to sing to a harp," and "a song sung to a harp"? Opponents may wriggle and writhe, but can never wrest this truth, so firmly is it established.

No fair, open-minded scholar, in search of the truth, after examining the last two great lexicons, Thayer's, and Liddell and Scott's, would care to look further on any word they treat. But, in order to convey to the reader the irresistible voice of scholarship as to the meaning of *psallo*, I here present definitions from a hundred, embracing a period of over two thousand years, and containing,

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so far as I know, the mightiest array of lexical authority ever assembled in support of any thesis. With the exception of a few modern works, the dates of which I neglected to note when making the transcriptions, I give the dates of publication chronologically, so that the reader may easily follow the history of the word since the days of Aristotle.

With this practically unanimous decree by the world-court of scholarship, are we not prepared to all say with Dr. Benson:

"A candid man needs only to put this question to himself: 'If the apostles wished to enjoin that church songs must be *without* instrumental accompaniment, or to indicate that in fact they were, is it conceivable that they should employ a word with such a history and such a meaning?'"

We have not required this array of learning, neither have we been dependent upon lexicons, to make sure of the meaning of *psallo*. Fifty years ago we might have settled the question by turning to our ordinary English dictionaries, which are so comprehensive in regard to etymology. To demonstrate this, and convince the reader that the whole world of scholarship is agreed regarding this word, I append definitions from a few:

1909 A. D. *Comprehensive Standard Dictionary*:

"Psalm, noun, a sacred song or lyric.<sup>1</sup> The word is derived from the Greek noun *psalmos*, and that, in turn,

<sup>1</sup>The English noun "psalmody" is a direct borrowing of the Greek *psalmodia*, which is a compound from the two Greek nouns *psalmos* and *ode*, which mean, respectively, the music of an instrument and the music of the voice.



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from the verb *psallo*, 'play a stringed instrument,' and the derivative, *psalter*, is defined as 'a Hebrew stringed musical instrument.'

"Lyric, belonging to a lyre; adapted for singing to a lyre. The word is derived from the Greek *lyrikos*, from *lyra*."

So we see that *psallo*, *psalmos*, *psalter*, psalm, all point to an instrument.

1910 A. D. *Russell-Moyer College Dictionary*:

"Psalm, . . . psalmody. . . . Greek *psalmos*—*psallein*, to play on a stringed instrument."

"Psaltery, a stringed instrument used by the Jews."

*Weatherly Imperial Dictionary*:

"Psalm, . . . Greek *psalmos*, a touching, feeling, twitching (especially of the strings of a harp), hence sound of the harp, song; from *psallein*, to twitch, twang, touch.

"Psaltery, a stringed instrument of music used by the Jews.

"*Psalter* (Greek), a harper, from *psallein*."

*Psallein* means "to play." If it meant "to sing," a *psalter* would be a singer, not a harper or player. Naturally, most *psalters* both *aeidein* and *psallein*.

1917 A. D. *Webster's New International Dictionary*:

"Psalm, from the Greek *psalmon*, from *psallein*, to pull, twitch, to play upon a stringed instrument, to sing to the harp."

Hence he who knows that Paul directed Christians to *psallo*, though having no lexicon, and though unable to read a word of Greek, might long

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ago have made sure HOW to *psallo*, by opening his household dictionary. Witness the following:

SPRINGFIELD, Mass., January 14th, 1919.

O. E. PAYNE:

Dear Sir—Webster's International Dictionary (first issued in 1890) gives the etymology of "psalm" essentially as it now stands in the New International—exactly the same so far as the Greek and its translation are concerned.

Webster's Unabridged (first issued in 1864) gives the meaning of the verb *psallein* as "to play upon a stringed instrument, esp. upon the cithara, to sing to the cithara."

Very truly yours,

G. & C. MERRIAM.

It will scarcely be pretended that any other book in the world, whether lexicon, dictionary, *Sep-tuagint* or any version of the New Testament, has had bestowed upon it the amount of labor, by the greatest linguists of all ages, that has been devoted to the oft-revised and always up-to-date Webster's dictionaries. Liddell and Scott's *Greek Lexicon*, American edition, gave "pour upon" as one of the meanings of *baptizo*, but so sharp was the criticism of those who knew better, that it has been omitted from all subsequent editions, though it would have delighted affusionists if it could have been retained. If *psallein* does not mean "to play upon or sing to an instrument," myriads of scholars would not have permitted the retention of this definition in Webster's through many revisions, undisturbed for over fifty years, for its authors and revisers had not king, nor sect, nor prayer-book, nor public sentiment, to restrain them. Again, if *psallo* had



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estranged, as alleged, this and many great authorities would have mentioned the fact.

If it can be unquestionably proven that *psallo* was extended to cover the joint act of singing with accompaniment, it would be folly to then press that as tending to prove a revolution of the word, culminating in the meaning "to sing without accompaniment," for, by a like procedure, from lexicons and dictionaries it is easy to construct a claim just as plausible, that *ado*, which first indicated singing, next came to express both singing and playing, and, finally, the equally absurd idea that it came to mean playing, with no reference to the voice. Even Webster's says our word "ode" is from the "Greek *ode*, a song, especially a lyric song" (*i. e.*, a song to the lyre—O. E. P.), adding: "The Greek *odes* were accompanied by music and dancing." A wide study will satisfy an open mind that, even without *psallo* in the New Testament, the Greek words *ode* and *ado*, in the varying forms, come nearer to authorizing than to forbidding instrumental accompaniment.

### *Century Dictionary:*

"Psalm, Greek *psalmos*, a song sung to a harp, a psalm, the sound of the cithara or harp, a pulling or twitching with the fingers (compare with *psalma*, a tune played on a cithara or harp)."

"*Psaltery*, a stringed instrument, a psaltery, derived from *psallein*, touch, twitch, play on a stringed instrument. A musical instrument of the zither group, having several or many strings variously tuned, which are sounded by the finger with or without the aid of a plectrum. Its use has

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been extensive, beginning in Biblical times and extending to the seventeenth century: 'Give thanks unto Jehovah with the harp; sing praises unto him with the psaltery of ten strings' (Ps. 33:2)."

"Lyre, a stringed instrument of ancient Greece. It is doubtful whether it was used unaccompanied by the voice."

Who but knows that if the meaning of *psallein* had completely revolutionized two thousand years ago, these great, wonderfully informing works would have imparted that truth while treating of the word so fully? Reasoning from the long-prevailing and well-known custom in Greece, and all Greek-speaking countries, of singing to the lyre, three of America's best Greek scholars, who were consulted personally during the research, in language almost identical with each other and with that employed in the *Expositor's Greek Testament*, commenting on 1 Cor. 14:15, have pointed out that "unless forbidden (as they are by the Orthodox priest to-day), the early Greek Christians would have graced their songs with the lyre."

Most dictionaries, and a number of lexicons, by some means indicate which definitions are obsolete. In a hundred, I found no such statement in regard to "play" as the meaning of *psallo*.

Mr. Kurfees devotes nine pages to proving that ten English words, which he gives, have obsolete or changed meanings. How delighted he would have been if he could have quoted *even one* recognized authority which so stated, in relation to *psallo*. His book stands or falls by this test: *Did psallo*



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*turn turtle two thousand years ago?* What standard authority so states?

In one form or another, this denoting of periods, and what is the meaning of a given word in such periods, and whether a certain meaning is then current or obsolete, is not only indicated by the date of examples in lexicons, but by statements by their authors. Let us append a few examples already quoted in this chapter, defining *psallo*:

"A playing, music; in later usage, a song accompanied."  
—*Bullinger*.

"Last of all, the song sung with this musical accompaniment."—*New Testament Synonyms* (Trench).

"(Of *psallo*, verb), 2 later, to *sing to a harp*: Eph. 5: 19; 1 Cor. 14: 15." (Of *psalmos*, noun), 3 later, a song sung to the harp, LXX., N. T."—*Liddell and Scott*.

(Of *psallo*), "In N. T., to sing accompanying stringed instruments." (Of *psalmos*), "In later usage, song accompanying stringed instruments."—*Robinson*.

"By later writers, hymn, or *ode*, sung accompanied by harp."—*Donnegan*.

This list could be greatly extended. Every New Testament lexicon (and a vast portion quoted in this chapter are such), by defining New Testament words only, are all to be thus classified, unless they specifically declare to the contrary in the definition. Here are seven definitions which denote that *the latest meaning of psallo is to "sing and play."* Trench says pointedly that meaning is "last of all"; *i. e.*, that its developed meaning went no further away from its earliest musical import than to also cover both acts in the conjoint performance

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—to sing and to play. Five of the seven are incorporated in Chapter II. of *Instrumental Music in Worship*. Who but knows that if there had been a still "later" development that *expunged all reference to the instrument*, some of the hundred lexicons would have mentioned it, and, if they had, Mr. Kurfees would have exultantly drawn our attention to it? This failure is fatal to his contention.

Opposers of instruments would pooh-pooh the question into oblivion, saying that if in the New Testament *psallo* does continue to mean *play* (and not *sing*), nevertheless any such playing is not literal, but only metaphorical. Taking for granted that one of the five occurrences warrants the assumption, they confidently quote Eph. 5: 19, "*Psallontes* in your heart to the Lord," and remark, as if nothing to the point could be added, "you see the playing, if *psallontes* means to play, is only figurative, for one can not actually play a musical instrument in his heart."

Let's inquire the meaning here of *psallo*, and whether it is a trope. The sculptor or painter must first "imagine in the mind" (or heart, for in the New Testament the heart is the seat of thought—Acts 8: 22) that which he later makes visible to the eye. So of him who sings or plays; he *must* think the tone (in mind or heart) ere he produces it with voice or hand; and, in either the vocal or instrumental, the quality of the music will depend as much upon *how he thinks* as upon his skill. Viewed thus, we see that the three such Scriptures



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which relate to singing and playing (and which are alleged to be metaphorical) come very naturally to appear entirely literal. Further, we perceive that thus the divine appeal is that we render to the Lord music of the highest degree of excellence of which we are capable. 1 Cor. 14:15: "I will pray with the spirit, and I will pray with the understanding also: I will *psalo* with the spirit, and I will *psalo* with the understanding also." Eph. 5:19: "*Adontes* [sing] and *psallontes* [play] in your heart to the Lord." Col. 3:16: "Singing with grace in your hearts to the Lord." We close this phase of the consideration with a fitting statement by Edward Delavan Perry, one of America's foremost Greek scholars:

"As for the passages in the New Testament containing *psallo*, if one can sing with the spirit and understanding, he can also play his accompaniment with the spirit and understanding."

With persons of open mind, the above will refute the insistence that "any playing in *psallo* in the New Testament is metaphorical—*must be; could not be actual.*" With another aspect of the question, let us now proceed to pry open the minds of any which remained closed after the foregoing argument.

Glancing back at the three passages, it will be seen that it is *once* said, "I will *pray* with the *spirit*," and *once*, "with the understanding;" *once*, "I will *play* [*psalo*] with the *spirit*," and *once*, "with the understanding;" *once* it is said, "play

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[*psallontes*] in your heart to the Lord," and twice, "sing [*ado*] in your heart to the Lord." Whatever is said of *playing* is also said of both *singing* and *praying*. If one is figurative, all three are. If "in your heart" is metaphoric, so is "with the spirit," and so is "with the understanding." If one can not actually play an instrument *in his heart*, nor *with the spirit*, nor *yet with the understanding*, neither can one pray, or sing, *in the heart*, nor *with the spirit*, nor *yet with the understanding*. For argument's sake, let us concede the false claim, so stoutly made, that "in your heart" compels belief that the action (whether playing or singing) is not real, but figurative, and what have we? No uttered or audible prayer; not a word sung; not a note played. Let us complete the service of silence by adding one more Bible metaphor, descriptive of the preacher in such an assembly: "He that walketh uprightly, and worketh righteousness, and speaketh truth IN HIS HEART." Now, wouldn't that be a quiet Quaker meeting? Verily, what proves too much, proves nothing.

Translators have no right to be arbitrary or capricious. Their duty is to render in harmony with the lexicons. Who will pretend that in translating *psallo* as if it were equivalent to *ado*, as is done in the Authorized and Revised Versions, this course has been pursued? When both *ado* and *psallo* occurred in a passage, separated only by the conjunction, seeing that it would be ludicrous to follow their rule and render *psallo* by "sing,"



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*what lexicon did they follow* when, in lieu of the definite word *psallo*, with a specific meaning, translators gave us the vague, indefinite "make melody," which might be produced by the hand, by the voice, by the birds, or even by the dumb composer of music, though unable either to sing or to play an instrument? Unless we grant that "sing," like *zamar*, well comprehends the joint act of performing with both voice and hand, we are forced to conclude that the rendering is inconsistent, inadequate and evasive, for which one of the hundred lexicons says that to *psallo* is "to make melody"?

Having completed their work on the Scriptures, let us suppose that two of the Revisers enter the music profession, going to the Cincinnati Conservatory, one to teach voice, the other to give lessons on the piano. A reader of the Revision arrives to take lessons in "making melody": to which would he apply?

If the Great Commission in Greek had read, "Go into all the world by boat or on horseback," it would have been as loyal, as scholarly and as specific to have rendered it in English, "Go into all the world by boat or otherwise," as to translate "*adontes kai psallontes*" by "sing and make melody."

And now, dear reader, especially you who have supposed that the using of an instrument is a sinful innovation, with only a small part of the evidence adduced, and with the most incontrovertible portion to follow, does it begin to dawn upon your

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mind why nearly all Christendom employs instrumental music in worship? Why the vast portion of those who labor to restore the primitive church, and to unite the whole family of God upon the New Testament basis, employ instrumental music, with the full assurance of their enlightened consciences? Does it begin to seem probable that many, with open minds, have read all that McGarvey and Kurfees have written upon this subject, nor stopped there, but read beyond them, and have thus come to know that they were mistaken? With the world of scholarship speaking in one unbroken voice as to the meaning of the word *psallo*, in which the New Testament acquaints us with what constitutes acceptable music, do you wonder that, somehow, the echo has reached the outside world, and that, in the minds of the worldly who respect the Bible, there are no conscientious scruples in regard to employing instruments, in rendering elevating music, and that thousands from their numbers, in Sunday school, in church, and especially in mission and evangelistic work, drawn by the delights of winsome music, stay to hear, and are won by the gospel, who would never have paused to hear the spoken message, nor the more prosy vocal hymn? Go to those who direct the Salvation Army policies, or to the other extreme, where "Creation," "Elijah," "St. Paul," or like oratorios, are employed, and lastly to the middle ground of the world's sanest evangelists of to-day, and ask as to the potency of music, and ascertain



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what part its employment occupies in their work. Then reflect that God endowed man as he is, with skill to discover the Creator's laws regarding the production of musical sounds; with inventive genius to devise instruments in accordance with those laws; to give birth to musical compositions second only to angelic productions, and, withal, a soul and mind, whether trained or untrained, capable of being enraptured by music. Then, with the destiny of souls in the balance, ask yourself soberly if it seems reasonable that, for some arbitrary, inscrutable reason, God would forbid the outstretching of this powerful arm with which to rescue the perishing—the same God who, when giving minute directions as to acceptable music, in temple worship, placed his unqualified seal of approval upon both the vocal and instrumental, and who, in heaven, will give to “them that come off victorious . . . harps of God,” when “they sing the song of Moses the servant of God, and the song of the Lamb” (Rev. 15:2, 3).

Possibly some one who has read to this point will still say: “But, in the New Testament, God directs us to sing, and says nothing about playing.” Please rid your mind of that idea, once for all. In the New Covenant, as it came from inspired writers, the English words “singing” and “playing” are not found. Christians are directed to *ado* and *psallo*, and the things thus done are named *ode* and *psalmos*. That the volume you now hold presents to you, dear reader, more information

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regarding the meaning of *psallo* than was ever beheld by any translator or body of translators, there can be scarcely a doubt. If so, the reader is in as good position to know what we are told to do as were any translators.

In the past or present, if a newspaper were reporting the public appearance of a Jenny Lind or Carlotta Patti, or even a local celebrity, it would be stated that she “sang.” Unless the accompanist were equally famous, or utterly failed to properly support the vocalist, there is little likelihood that the reporter would so much as refer to the instrument;<sup>1</sup> yet every intelligent reader would suppose, as a matter of course, that there was a piano accompaniment. First, because nearly all soloists and choruses, from habit, lean heavily upon an instrument, and sing better when thus supported; second, because that is the prevailing custom; and, third, because the entire musical world knows that the performance is thus greatly enriched.

But all this is as applicable to all Bible times as to our own day. In all those centuries, they seldom sang without playing, and it was nearly as true that they did not play without singing. Hence, with both heathen and Christians, and whether sacred or secular music, if asked to *ado*, unless forbidden, they would, as a matter of course,

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<sup>1</sup>In this way, if at all, we may justify the Revisers, especially when we recall that every Reviser who has spoken says that they had no purpose of ruling out the instrument. Yet this will scarcely satisfy, for both *ado* and *psallo* have their differing yet definite meanings, whether King James' translators (and those chargeable with the Revised rendering) knew it or not.



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*psallo*; and if requested to *psallo*, they would almost as certainly *ado* at the same time, if the music to be rendered was also suitable for the voice, as nearly all ancient music seems to have been. Instead of insisting that they meant sing and not play, we should believe the Revisers when they say they meant no such thing.

There is another consideration. Countless thousands of those who have identified themselves with the Restoration, after long years of zealous service for the cause, still retain the fervor and enthusiasm of new converts. This is the glory and the hope of any movement. In armies, it is termed the morale of the troops, and can be maintained as long as the men *are certain that their cause is just*, and while they continue to believe that *their side will triumph*. It is so with this peerless plea for the unity of all Christians. Youthful fervor will continue just as long as and to the degree that we can maintain our morale; and our success will be in the exact ratio that we retain it. Likewise, we may make sure of the degree in which this essential to success is retained by an individual, a congregation or a party within the Restoration ranks, by merely ascertaining *what he or it is doing*. And now to make the application: Who is there so bold as to believe that we can induce all who love the Lord to stand with us unitedly upon a platform, while we are not unitedly standing upon it ourselves? Echo answers "Who?" For this reason our morale is already very low, and,

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consequently, our successes are comparable to the achievements of the indolent old ducky whose motto through life had been the tenth Beatitude: "Blessed am he dat hab nothin', and expects nothin', for he shall not be disapp'inted."

But there is still another, and even a darker, side to this phase of the subject. Even though he were ignorant of the proof herein set forth, I have never conversed with a man who expressed the slightest hope that the forces of the Restoration could ever be brought to unite in opposing the use of instrumental music. If hopes remained with any, will they not now fall to the ground? Thousands of our soldiers have lost heart in the plea, and, for this reason, might as well drop out of the ranks, so far as they will aid in uniting Christendom on the New Testament. On the other hand, *if we were all united in opposing the use of instruments*, who has the faith to believe that the hundreds of millions, who are everywhere greatly prepossessed in favor of such music, would listen to us, or consider our plea for one moment, after learning of such opposition? Why deliberately hang this millstone on the neck of that which we had hoped would run swiftly and take the whole earth? *God has not asked it; WE DO NOT WANT IT, and CHRISTENDOM WILL NOT HAVE IT*. When we now see how mistaken we have been, let us push it all aside as a horrible nightmare, and go forward unitedly. How we will rejoice! How we will plan! And how we will succeed!



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WHAT MEANT "PSALLO" IN PAUL'S  
DAY? THE CLASSICS

THOUGH believing that a tenth of the great number of definitions in the previous chapter would satisfy nine out of every ten who, though in doubt, honestly seek the truth, I so wish to have the jury return a unanimous verdict, that I decided to incorporate them all. And, further, lest out of a hundred readers there chance to be one so committed to preconceived theory that he finds it easier to believe that the world of lexicography is mistaken than that he is, I now put myself to the further task of making full and final appeal to the court of last resort: the Greek scholars in whose writings we find the word *psallo* used, just prior to, then at the time of the writing of the New Testament, and later during the first centuries of our era. If, by the context of extracts from such sources, it shall be established, as is proven by the lexicons, that the word pointed to the instrument alone, or to both voice and instrument, then he who will not heed that voice is lost to reason. But if the musical meaning of *psallo*, which, as all concede, had been to play

the lyre or other instrument, underwent a complete change, so that its sole meaning when the New Testament was written was vocal, then the great number of witnesses now to be called to testify should likewise establish that fact.

Reader, I beg you to seek the truth in preference to all else. Go in quest of it with zest and an open mind. Divest yourself of prejudice, for prejudice is father of that detested trio, ignorance, superstition and persecution, yet the boon companion of the vast majority.

A great many instances of the use of *psallo* to indicate instrumental music during the centuries before Christ, I pass over, because all admit that until near the coming of Christ the word unquestionably had that meaning. To remove the possibility of doubt, a few instances are here given as far back as the fourth and fifth centuries, B. C. A second reason for embodying the earlier uses is to enable the reader to compare the use of the word during the centuries before the New Testament was written, with its use at the time and after the time when Paul and James employed *psallo* to acquaint us with the mind of Christ regarding acceptable music. Comparison of earlier with later examples will reveal the change, if any; and the nature and degree of alienation, if any.

Realizing that the most serviceable witnesses were such as wrote near the time when our Guidebook was being written, and the period imme-



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diately following, I examined, with more care, the works of the most reputable writers of that period. In all history there could be found no better, more trustworthy witness than one of these, Plutarch, a contemporary of the apostles. Athenæus, who lived a little later, is a no less creditable witness; yet from these two masters of the Greek language I was able to draw almost fifty examples, besides scores from other writers, of the use of the word, in which the meaning is clear.

And now, dear reader, it is not giving the author a square deal to approach the book with a biased mind. Here is an infallible rule by which one may know whether he is prejudiced:

If you are eager to learn new truth, and care not one whit whether it shall strengthen and corroborate your present views, or whether it shall overthrow them, then you have a fair, open and impartial mind. If, on the other hand, even though unconscious of it, you read with a fear that your views may be upset, and with a hope that they shall not be disturbed, you are a biased juror, and the author would be compelled to carry you many furlongs before you would concede that he had borne you an inch.

540 B. C. *Anac. Frag.* (13 Bergk-Hiller-Crusius):

“I play the harp [*psallo*].”

433 B. C. Herodotus (I., 155).

This noted traveler and scholar, known as the “father of history,” and who was, as well, “the

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father of geography,” chronicles the conqueror’s decree for keeping the peoples of vassal states in subjection—a method in vogue to this day:

“And bid them train their sons to play the cithara and to play the lyre [*psallein*] and to keep shop.”

That is, forbid them the use of arms or weapons of war, lest they rise in rebellion. Instead of “bid,” in his excellent translation, Rawlinson says, “make them bring up their sons, etc.”

430 B. C. Euripides (*Bacchæ*, 783f.).

This scholarly friend of Socrates was the latest of the three great tragedians. He was born at Salamis, where, and near the time when, his countrymen gallantly defeated the Persian fleet, 480 B. C., in the victorious campaign in which Greece repelled the attack upon her freedom. In the opinion of Aristotle, the writings of Euripides filled a larger place than did those of the other two with whom he is compared, Æschylus and Sophocles. In the extract which I use, he says:

“And with their hands they twang [*psallousi*] the bow-strings.”

424 B. C. Euripides (*Ion*, 174).

I quote again from the same author, this time a more warlike defiance:

“The bow’s fierce twanging [*psalmoi*] shall keep you off.”

429 B. C. Ion of Chios, 3, 3. (Bergk-Hiller-Crusius).

This Athenian poet, friend of Æschylus, per-



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sonifies the lyre, and then dotingly addresses it, thus:

“Seven-stringed lyre . . . formerly all the Greeks played [*epsallon*] you as a seven-toned instrument.”

406 B. C. Aristophanes (*Equites*, 522).

This greatest of Attic comedians, who had three sons, all, likewise, comic poets, though exercising a negative influence in the moral and political realm, is immortal as a poet. The excerpt is:

“Uttering all voices of harps [*psallon*] and birds.”

400 B. C. Telestes of Selinus, 6.

This early poet left us this:

“But others, with shrill striking of the lyre [*psalmois*], gave forth the Lydian hymn.”

357 B. C. Plato (*Lysis*, 209 B.).

The history of Greece, covering thirty centuries, contains few names which rank above this Athenian philosopher, a disciple of Socrates. In the paragraph from which extract is made are the following words, so directly in line with our research:

“And you would be allowed to write or read the letters in any order which you please, or take up the lyre and tune the notes and play with the fingers [*pselai*], or strike with the plectrum, exactly as you please, and neither father nor mother would interfere with you.”

200 B. C. Plato's *Scholiast* (*i. e.*, Plato's *Commentator*).

As if to remove any doubt as to the meaning of the keyword in the above, though there seems to be no possibility of mistaking, the *Scholiast*

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refers to the foregoing quotation (*Lysis*, 209 B.) thus explicitly:

“*Pselai* means to touch the strings lightly with the finger without the plectron.”

We thus see that the meaning in the middle of the fourth century B. C. remained unchanged at the incoming of the second.

200 B. C. The *Scholiast* on Aristophanes (414 B. C.), (*Aves*, 218).

Here is a definition exactly in point:

“*Psalmos*, properly, the sound of the cithara.”

In effect, this is two examples, one by Aristophanes, 414 B. C., and one by his annotator, 200 B. C.

Those who oppose the use of musical instruments in worship freely concede that the Greek verb *psallo* had meant “to play,” but that before the New Testament was written it entirely lost all reference to the instrument, and came to refer solely to the vocal performance. If the word underwent such change, that fact should soon begin to appear. The truth-seeker is requested to watch closely for evidence of such transformation as we proceed.

330 B. C. Aristotle (*Problemata*, XIX., 23, p. 919, b. 1 and 12, Prus. Acad. ed. 1831-70).

This great pupil of the great Athenian philosopher Plato, of whom some say the chip was greater than the block, was the tutor of Alexander the Conqueror.



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“Why is the lowest string double the highest? Either, first, because the string plucked [*psallomene*] in the middle and the whole string harmonize into the octave. . . . Moreover, those on the three-cornered harps [*psalteriois*], there being equal tightening of the strings, harmonize into the octave, one being double and the other half in length.”

Here are two decisive examples, joined by an ellipsis to save space. Look at the many words which severally and separately affirm the instrument, and preclude the voice: “string,” “lowest,” “highest,” “middle,” “harmonize,” “octave,” “plucked,” and especially the inescapable “three-cornered harps.” Of course, this meaning is not questioned in Aristotle’s day, but the reader’s attention is thus drawn, so that he may see whether the examples to follow, from Paul’s and Plutarch’s day, until hundreds of years thereafter, continued to express the same meaning. If they do, those who have been misled by well-meaning ignorance will see, and refuse to be thus misguided hereafter.

330 B. C. Aristotle (*Problemata*, XIX., 24, p. 919, b. 15; *ibid*):

“Why is it that if any one after having plucked [*pselas*] the lowest string lays hold of it, the highest is the only one that seems to vibrate in response?”

330 B. C. Aristotle (*Problemata*, XIX., 42, p. 921, b. 14; *ibid*):

“Why is it that if any one after having plucked [*pselas*] the lowest string lays hold of it, the highest is the only one that seems to vibrate in response?”

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This example is entirely a separate use from the one preceding, as will be seen by the citation, though the affirmations in the query are worded the same. The meaning is so clear in them, for the word we are weighing, that both are cited, as each is a guaranty of the genuineness of the other; and also that they may be examined in their context; for, though the questions are identical, the answers differ. The point in both questions, perhaps, is that by a touch you silence the resounding of the string plucked, and are then enabled to hear another string (which you did not touch) sounding out of “sympathy.”

260 B. C. Hippias of Elis (*Hibeh Papyri*, 1906 Pt. 1, 13, 24) (Grenfell and Hunt).

Bernard Pyne Grenfell, English Egyptologist, Professor of Papyrology at Oxford since 1908, since 1894 engaged in excavation in Egypt, has made many important discoveries of ancient papyri, notably *Logia—Sayings of Our Lord*. Since 1896 he has been in collaboration with Mr. A. S. Hunt, an equally zealous antiquary. The papyrus which furnishes us an example was published in 1906.

“Harping [*psallontes*] far worse than the harpers [*psalton*]; singing [*aidontes*] worse than the singers [*oidon*].”

150 B. C. to 250 A. D. Cleonides (*Isagoge harmonica* 12).

The example following, from this musical treatise, consists of a quotation from an ode to the



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lyre by Ion which is entirely pertinent to our study:

“Formerly all men played [*psallon*] you seven-toned in two tetrachords, raising a slender strain.”

135 B. C. *Septuagint* (1 Sam. 16:16—English Version Numbering):<sup>1</sup>

“A man who is a skillful player on the harp [*psallein*], . . . he shall play [*psalei*] with his hand.”

Here, in the second century B. C., Mr. Harp does not appear to have known when March 1st (moving-day) came, hence did not move out of the house (*psallein*) in which he long had dwelt, to make room for another alleged waiting tenant, named Sing. He may have chosen to remain, believing that “possession is nine points of law.”

135 B. C. *Septuagint* (1 Sam. 19:9):

“David was playing [*epsalle*] with his hand.”

He who will not see the instrument in such uses of *psallo* must render the foregoing: “David was singing with his hand.” One who could do that is as much enslaved by prejudice as he who will not see immersion in *baptizo*, but argues that there was no water on the road to Gaza except what they carried in the chariot to drink, and that Acts 8:38 should read: “And they both went down into the jug, both Philip and the eunuch; and he baptized him.” It must be plain to all

<sup>1</sup>In LXX. 1 Samuel is 1 Kings, and the next three books are Second, Third and Fourth Kings. Throughout most of the Psalms, the numbering is not identical with our versions.

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who have considered that a wise saying by Mr. Campbell, “I will make the word [*baptizo*] furnish the water,” that it is not one whit less true that “we may trust *psallo* to furnish the instrument.”

135 B. C. *Septuagint* (Ps. 33:2):

“*Psalate* unto him with the psaltery of ten strings.”

Candid readers are requested to ask themselves this: As the act (*psalate*, whatever that may be) is performed on a ten-stringed psaltery, is it “playing” or “singing”?

I find *psallo* used more than fifty times in the *Septuagint*, and every time it translates one of two Hebrew words which no one denies always refer to an instrument. Reader, concede the fact that *psallo* continued to indicate instrumentation, and let us make it unanimous.

90 B. C. *Anthology Pal.*, 11. 34.

Here light is shed upon the meaning of *psalmos*, thus, “Strains on the lyre [*psalmata*],” this phrase being contained in a sentence in which are mentioned garlands, wine, myrrh, etc., as accompaniments of a feast.

90 B. C. *Anthology Pal.*, 9. 409.

In this passage we read of “the gracefulness of the lotus, or the sweet sound of harp music [*psalmou*].”

90 B. C. *Anthology Pal.*, 6. 103.

The chapter cited contains an epigram ascribed to one Philip, in which Leontichus, an aged carpenter, retiring from the practice of his trade,



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dedicates to Athena, the "Goddess of Science, Arts and Arms," who from earliest times was the patron divinity of Athens, his tools, which he will no longer need, and which he enumerates; among the other things, "the red chalk-line twitched [*psallomenen*] under the rule held by the tips of the fingers."

So clearly does the above declare the meaning of *psallo*, that no comment seems necessary. However, on page 233 of the volume containing the above (I. Dodot, Paris), Dübner, the editor, has this annotation on the said verse (103), while remarking on "the meaning of *psallomenen* (vibrating)": "On the strength of this passage, Suidas (the grammarian of the twelfth century A. D.) says '*psallein* properly meant to touch strings with the finger-tips.'"

This one testimony, thus convincingly covering the ground entirely, is really three authorities: (1) *The Anthology*, 90 B. C.; (2) Suidas, the philologist, 1175 A. D., and (3) Dübner, the renowned Franco-German-Greek scholar, who thus denotes that from 90 B. C. to the date he wrote, 1850 A. D., *psallo* underwent no material change, but in all those twenty centuries meant "to touch strings with the finger-tips."

So we note that in every country and in every age, since the days of Homer (if Wolf, Paley and other critics will permit the fiction that there was a Homer), *psallo* refers to twanging a taut chord, as a carpenter's chalk-line, a bowstring,

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etc., its musical significance being to *thus play a stringed instrument*, and, if it refers to vocalization at all, it merely includes the singing as a part of the joint act, when one sings to instrumental accompaniment.

90 B. C. *Anthol.* (Gr. II., p. 73):

"Xantippe's touch on the lyre [*psalmos*], and her talk, and her speaking eyes, and her singing [*oide*]."—Paton.

What folly to force this to read: "Xantippe's skillful *songs* (or singing), and her talk, and her speaking eyes, and her *singing*."

The ensuing example, also from the *Anthology*, by such arbitrary translation, makes unmingled nonsense—think of "songs with songs." The Revisers, meeting a passage like the following, perhaps in order to save the Prayer-book, and throw dust in the reader's eyes, would have given us: "*Anthol.* (Gr. IV., p. 257): And the songs and making melody." Those who chide them for their treatment of *baptizo* must not censure me for demonstrating that their course was similar regarding *psallo*, and the fruits the same—strife and division.

90 B. C. *Anthol.* (Gr. IV., p. 257):

"And the playing of the harp [*psalmos*] with songs [*ooides*]."

I next introduce an admirable witness, of whom a biographer says: "In Sallust, Rome found a man who really deserved to be called a historian."



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40 B. C. C. Crispi Sallust (*Cati. XXV., II.*):

"But among them was Sempronia, who had frequently committed crimes characterized by manlike boldness. This woman was sufficiently well off in her family and beauty; moreover, in her husband and children. She was learned in Greek and Latin literature, and was more skilled in playing the lyre [*psallere*] and dancing than was becoming in a woman."

In Chapter XI., hereof, Dr. Moore, of Harvard, states the meaning that Sallust expressed in *psallere*, in the *Conspiracy of Catiline*, though its reference to the lyre or cithara is not questioned. See also Professor Postgate in Chapter XI. on the same point—Latin meaning.

24 B. C. Strabo (I., 2, 3).

If I shall prove by Strabo, the eminent geographer and historian, often mentioned by Josephus and Lucian, and whom Plutarch calls "The Philosopher," that in his day (24 B. C.) *psallein* had not ceased to mean to play a musical instrument, it is the veriest nonsense to longer pretend that it had done so when the New Testament was being written. And why say "If I shall prove," with the following example before us?

"Even the musicians who teach how to play the harp [*psallein*], and the lyre, and the flute, lay claim to the same excellence."

We have two examples from our next witness, who richly deserves this well-put tribute: "From his own lifetime till now (a hundred generations), Horace has held a popularity unexampled in literature."

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19 B. C. Horatius Flacci (*Epist. II., 1, 33*):

"We paint and play the lyre [*psalleimus*]."

19 B. C. Horatius Flacci (*Carminum, IV., XIII.*).

Lyce, his lady-love, having grown old, her lover was tiring of her, and had prayed the gods to give him a younger, fairer maiden. Committing the (to a woman) unpardonable masculine sin, he, in this ode, tells her she is aging and fading, and can no longer summon Cupid, who now dwells in the charms of Chias, who has supplanted Lyce (translation by Theodore Martin):

"In the dimples of Chias' fair cheek he lies,  
Chias that lilts<sup>1</sup> to her lyre [*psallere*] so sweetly."

A prose translation of the idea in the second line of the couplet, by another, reads:

"The Chian woman skilled in playing the lyre [*psallere*]."

60 A. D. James (Ep. 5:13):

"Is any among you suffering? let him pray.  
Is any cheerful? let him *psalleto*."

64 A. D. Paul (Eph. 5:19):

"Speaking to yourselves with *psalmos* and *hymnos* and spiritual *ode*: *adontes* and *psallontes* with your heart to the Lord."

"There is no evidence that . . . Paul and the other writers of the New Testament put upon this verb meanings not recognized by the Greeks."—*Sophocles*. (See notes following his definition of *psallo*, Chap. IV.)

<sup>1</sup> Sings gaily to her lyre-playing.



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In the research, I found the following instance in which a word closely related to *psallo* seems to have been used primarily of the vocal act:

70 A. D. Cassius Bassus (ap. Prisc., p. 897 p):

"*Calliope*<sup>1</sup> *princeps sapienti psallerat ore;*" i. e., Calliope first had sung (*psallerat*) with a trained voice.

It will be noticed by the text that this is a Latin poem, and not Greek. I submitted the line to some of America's best Latin scholars, inquiring the reason for this unusual employment of the word. Their several answers are fairly expressed by one of them.

"The regular Latin word meaning 'had sung' is *cecinerat*, which it is impossible to use in this kind of verse, because of its metrical form."

Hence the resort to *psallerat*, the meter and length of which were proper, and its meaning similar—at least, it refers to music. So I was assured that the use of *psallerat*, as above, was justified under what we term "poetic license." However, it is quite reasonable to suppose that the poet may have meant, "Calliope first had *psallerat* (played and sung), having a trained voice," for, as we have seen, many lexicons give, as one definition of *psallo*, "to sing to the lyre."

To use a military figure, so common in our day, opposers of the instrument established a Hindenburg line a little beyond the date of the writing of the New Testament, thus:

<sup>1</sup>The Muse in mythology that presides over eloquence and heroic poetry: the mother of Orpheus, and chief of the nine Muses. The steam-organ was named for her.

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"*Psallo*, which earlier had meant 'to play an instrument,' had lost all reference thereto before the New Testament was written, and had come to indicate only the vocal act, singing."

Here they make their stand under the slogan made famous at Verdun: "They shall not pass." So it was necessary to examine with more care the works of James' and Paul's contemporaries, and those of the succeeding generation of scholars. God has preserved to us a surprisingly numerous and convincing array of uses of the word during the period, so that the reader will quickly see that this Hindenburg line is crumpling, will soon give way, and must be deserted by its defenders, just as they were earlier halted in what was to have been a victorious and triumphal entry of Paris, where they contemplated ejecting musical instruments from all houses of worship, because the English New Testament says "sing," and does not say "play." This check, produced some years ago by raising an ensign inscribed "*Psallo* means to play," led to the first defeat of the Marne; at which time it was conceded that Paul's word, *psallo*, had meant "to play," just as the second decisive and final defeat of the Marne must now force the further concession that when New Testament writers used it, *psallo* still certainly meant "to play." But defeat for those who conscientiously contend for error eventuates in their victory.



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No more trustworthy witness could be found than Plutarch, whom I now introduce. His writings constitute monuments of great literary value. Next to the Bible, his *Lives* has been, is, and will remain, the book of all ages. No book of classical antiquity has had more influence upon the leading men of the world. But the chief strength of Plutarch's testimony as to the meaning of *psallein* arises from the fact that he lived and wrote at exactly the same time that the apostles lived and wrote, though a few years their junior.

When this encyclopedist of Greece, Rome and Egypt finished his literary labors, the pens of those who wrote the last books of the New Testament had just been laid aside. If *psallo* had not lost its reference to the instrument ere Plutarch wrote, then instrumental music is forever ineradicably imbedded in the New Testament. Reader, I beseech you, as one who is supremely loyal to the Book, and who has dedicated his life to laboring for unity thereupon, make sure what meaning Plutarch put upon *psallo*; then you will know what it means in the New Testament.

Let us first notice a few uses of *ado*:

85 A. D. Plutarch (*Nicias*, III.):

"The throng of worshippers would meet them at the ship and bid them to sing [*adein*]."

85 A. D. Plutarch (*Nicias*, III.):

"At break of day he led his festal procession in honor of the god, and his choir arrayed in lavish splendor and singing [*adonta*] as it marched across the bridge to land."

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85 A. D. Plutarch (*Lycurgus*, IV., 2):

"Now Thales passed as a lyric poet . . . for his songs [*odai*] were so many exhortations to obedience and harmony."

85 A. D. Plutarch (*Lycurgus*, XIV., 3):

"They would sing [*odes*] the praises of those who had shown themselves worthy."

85 A. D. Plutarch (*Lycurgus*, XV., 2):

"As they marched, they sang a certain song [*oden*] about themselves, and its burden was that they were justly punished for disobeying the laws."

85 A. D. Plutarch (*Themistocles*, V., 4):

"You would not be a good poet if you should sing [*adon*] contrary to the measure."

Above are six instances of the use by Plutarch of *ado*, in each of which we may be sure from the context that the meaning is what all agree that it is.<sup>1</sup> When Paul and Plutarch wished to

<sup>1</sup> That *adonta*, in example 2, denotes voice, is assured by the word "choir"; the third contains exhortations; the fourth commends worth; the fifth referred to themselves, admitted guilt, and also the justice of their punishment; the sixth speaks of words in the term poet—seven things impossible to a musical instrument. So much for the meaning of *ado*, in six examples by Plutarch, selected at random. Our English Bible proceeds much as if *ado* and *psallo* are synonyms. If they are, many examples will now be met where *psallo*, by the context, expresses ideas similar to those just noted in the use of *ado*. Either it is proven in the six quotations that *ado* indicates the voice, or else it is never safe to say that anything is proven. There is no warrant in the word *ado* in these excerpts to assert that the singing was accompanied by instruments. On the other hand, there is nothing either in the meaning and use of the words, or in the known musical custom of those times, to beget the idea that instruments were not used. It would be much safer to assume an accompaniment, than to assume its absence. Certainly it would be absurd to assert that by employing *ado* Plutarch prohibited accompaniment; yet Paul, his contemporary, must use words in a like way. But, fortunately, with the strict constructionist abroad, Paul was more careful than the nowadays reporter who says "Caruso sang," making no reference to the piano, for the apostle directs us to both *ado* and *psallo*.

If *ado*, as used by Plutarch, did not preclude an instrumental accompaniment (and it certainly did not), neither did it preclude an accompaniment to the singing specified by Paul.



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speak of vocalization, this is the word they employed, just as they used *psallo* to refer to the instrument. That will certainly appear in these pages, so far as Plutarch is concerned. Since he was a contemporary of Paul's, how say some that when Paul used the Greek verb *psallo*, he always meant "sing," when we know that when Plutarch employed it, he uniformly did so to designate playing?

85 A. D. Plutarch (*Pericles*, I.):

"Therefore it was a fine saying of Antisthenes, when he heard that Ismenias was an excellent piper: 'But he's a worthless man,' said he, 'otherwise he wouldn't be so good a piper.' And so Philip<sup>1</sup> once said to his son, who, as the wine went round, plucked the strings [*pselanta*] charmingly and with a master touch."

Think of Alexander the conqueror "plucking" the vocal chords with a master touch, or, to use the definition deduced from Milligan by M. C. Kurfees, "plucking the chords of the heart"! He who can read "sing" into the above, can read "sprinkle" into "buried in baptism."

During the author's connection with the courts, he learned what is there accepted as conclusive evidence. If the life of an alleged felon were at stake, instead of men's religious opinions or prejudice, and if as much convincing testimony had been heard as is here introduced, the defendant's lawyer would withdraw his client's earlier plea, "Not

<sup>1</sup> King Philip of Macedon to Alexander, who afterward conquered the known world.

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guilty;" would admit guilt, and invoke the clemency of the Court.

85 A. D. Plutarch (*Pericles*, I.).

Here the father asks the son, "Art thou not ashamed to play the lyre [*psallon*] so well?" thus denoting that he regarded time wasted in learning to play skillfully.

85 A. D. Plutarch (233, F.):

In the event here chronicled, our author employed these words:

"They fined a lyre-player [*psalter*] who was living with them because he played with his fingers" (i. e., twanged the strings with his fingers instead of with a plectrum).

If the word means what our friends who oppose the use of instruments insist, here is the proper rendering of the above:

"They fined a singer who was living with them because he sang with his fingers."

Reader, whatever your previous views, you delight in knowing and holding the truth. Are you not glad that uncertainty is to vanish and truth prevail?

85 A. D. Plutarch (*Moralia*, p. 67, F.):

"And so the lyre-player [*psaltes*] not rudely nor inelegantly put the curb on Philip when he tried to dispute with him about the way to strike the lyre notes."

This single example by Plutarch alone refutes the groundless insistence that *psallo* alienated. A *psaltes* is said to *psallo* on a *psalterion*. In the above example from Plutarch there is an instru-



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ment, with a player, who strikes the notes; *i. e.*, *psallo(es)*, and hence is a *psaltes*, exactly as we term one who plays, a player.

85 A. D. Plutarch (*Moralia*, 173, C.):

“Xerxes being angered at the Babylonians, who revolted, he, after subduing them, forbade them to carry arms, but ordered them to play the harp [*psallein*] and the flute, to engage in trade and keep inns.”

An excellent method by which to keep vassals in subjection, as was remarked on the passage taken from Herodotus, who wrote five centuries earlier.

85 A. D. Plutarch (*Moralia*, 173, C.):

“It is enough, surely, if a king have leisure to hear others pluck the strings [*psallonton*], and he pays great deference to the Muses if he be but a spectator of such contests.”

85 A. D. Plutarch (*Aratus*, 6):

“To play the lyre [*psallein*] and the flute during the drinking.”

85 A. D. Plutarch (*Pompey*, 36):

“Stratonice was the daughter of a certain harper [*psalton*], an old man not blest in other respects . . . she, playing the harp [*pselasa*] at the banquet, captivated Mithridates.”

85 A. D. Plutarch (*Alex.*, 67):

“The frequent strains of pipe and flute, of songs [*odes*] and lyre music [*psalmou*].”

So we find this master of the Greek language employing the verb *ado*, and its kindred noun, *ode*,

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when referring to singing and songs, and *psallo* and its noun when speaking of the instrument, in exactly the same way that Paul, no less learned in the Greek, had done twenty years earlier, when writing to the churches at Corinth, Ephesus and Colosse.

To enable the reader to compare, I place the above and an excerpt from the apostle side by side, with an admonition from *Hamlet*, III., 4, 52:

“Look here upon this picture—and then on this:”

Paul—A. D. 64: Plutarch—A. D. 85:

“Speaking one to another “The frequent strains of in *psalmos* and *humnos* and pipe and flute, of songs spiritual *ode*, *adontes* and [*odes*] and lyre music *psallontes* with your heart to [*psalmou*].”—*Alex.*, 67. the Lord” (Eph. 5: 19).

With E. A. Sophocles, the lexicographer, the reader is bound to agree: “There is no evidence that Paul put upon these verbs meanings not recognized by the Greeks.”

85 A. D. Plutarch (*Pompey*, 24). In this passage is found the following phrase:

“Flute and harp playing [*psalmoi*] and carousals. . . .”

85 A. D. Plutarch (*Dion*, 7). I here extract this brief phrase:

“Harp-playing [*psalmoi*] and dancing.”

85 A. D. Plutarch (*Crassus*, 32). In the following excerpt our prolific author employs *psalmos*, the accusative plural of *psalmos*:

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"On dancing and castanets' and lyre-playing [*psalmous*]."

85 A. D. Plutarch ("On Having Many Friends," 96, E.):

"For the harmony of harp-music [*psalmous*] and phorminxes<sup>2</sup> has concord through opposing sounds."

85 A. D. Plutarch (*Moralia*, 133, A.):

"Does not the Scythian while he is drinking oftentimes put his hand to his bow and lightly twang [*parapsallei*] the string, thus recalling his sober sense which is being unstrung by the liquor?"

Though the above is not a musical example, it is fully as pertinent and convincing as the next to follow, proving conclusively that *psallo* retained its earlier meaning, "to cause to vibrate by touching."

In furnishing me the excerpt I am about to give, Prof. Frank Cole Babbitt remarks: "It seems to be decisively for the meaning of 'play upon strings.'"

85 A. D. Plutarch (*Moralia*, 713, B.):

"For as flocks and herds have no comprehension of sober discourse, but their keepers rouse them up and lull them to sleep again by whistlings and chirpings that have no tune, or by reed-pipes and conch shells, so, in like manner, is it with whatever common and vulgar element, lacking the power to comprehend or to hearken to sober discourse, exists in the soul,—men manage it and mollify it by plucking the strings [*epipsallontes*] and piping [*kataulountes*] to it. But, to speak freely what I think, no pipe nor harp merely

<sup>1</sup> Clappers for the hands to accompany and mark time for dancers.

<sup>2</sup> A Greek stringed instrument.

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played upon, and without a song with it, can be very fit for an entertainment."

Here, Plutarch says *psallontes* does not include the singing, but means "merely to play the harp." As Paul wished the Ephesians, Colossians, and us, to "speak," "teach," and "admonish," as well as "play," he had to employ both verbs, which he did: "*adontes*" and "*psallontes*," the very word Plutarch used. Paul also there used the instrumental noun "*psalmos*."

This same sense of *epipsallo*, according to lexical authority, is confirmed by the seventy-ninth Fragment of Sophocles. We thus prove, by two of the most eminent among Greek writers of all periods, that, during the five and a half centuries in question—from 530 years before Paul wrote, using *psallo*, until twenty years after he employed the word—its earlier instrumental import continued the same.

85 A. D. Plutarch (*Vita Arati*, 6, 1029):

"One of his servants was seen carrying garlands through the market-place, another buying links,<sup>1</sup> and still another conversing with the girls who make a business of playing the harp [*psallein*] and the flute at drinking-bouts."

85 A. D. Plutarch (*Pericles*, 1). Here the scholarly contemporary of scholarly Paul writes of

"playing a lute [*pselanta*] very pleasantly and with a master touch."

<sup>1</sup> I. e., torches.



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What reader can doubt that instrumental music is Scriptural?<sup>1</sup> For who ever heard of "singing with a master touch"?—an expression which perfectly describes skillful playing.

I next call Josephus, a contemporary of the New Testament writers, a learned Jew, to testify—one in whose veins coursed both royal and sacerdotal blood. In the sixth example Josephus uses the word in the sense of "being played to." Liddell and Scott cite another instance. Likewise a third instance was met in the writings of Athenæus. Elsewhere a fourth occurrence is taken from Alciphron, who wrote in the second Christian century.

85 A. D. Josephus (*Antiq.*, Jud. VI., 8, 2, p. 166):

"And if there was any one who could charm [those passions] by singing [*exadein*] and playing upon the harp [*psallein*] . . . they bade them to seek for such an one and to

<sup>1</sup>"The Greek word *psallo* once meant to pluck the hair, twang the bowstring, twitch a carpenter's line, and to touch the chords of a musical instrument, but had entirely lost all these meanings before the beginning of the New Testament period, . . . therefore, the word is never used in the New Testament nor in contemporaneous literature in any of these senses. At this time, it not only meant to sing, but that is the only sense in which it was used, all the other meanings having entirely disappeared."—*M. O. Kurfees, Inst. Mus. in Wor.*, p. 44f.

A hundredth part of the material in this book must convince the reader that the above contention is groundless, and that when James and Paul employed *psallo*, it then, and long thereafter, retained fully the earlier primary reference to an instrument. It is no part of my purpose to prove that, in usage, the word was not extended to include the vocal as well as the instrumental performance, when the two took place conjointly, just as we extend the word "wash" to cover also the act of "drying," when we say "wash the dishes"; and just as the word "eat" comprehends both to "eat and drink" in 1 Cor. 11: 20 ("it is not possible to eat the Lord's supper"), as rendered certain in verse 22. If one should find instances where *psallo* seems to mean "to sing," he would gain nothing. My duty is to demonstrate that it means "to play." That I am performing this duty will not be gainsaid.

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cause that such a person might stand over him and play on the harp [*psallein*] and recite hymns to him."

In this concise, cogent example, we have really two double examples, in both of which not only is the meaning of *psallein* otherwise made certain by the context, but this is reinforced in each instance by having this word, which points to the instrument, illuminatingly contrasted with one which admittedly refers to the voice: *exadein*; and, in the second example, "recite hymns." It is no exaggeration to say that a statement more compelling could hardly have been formulated, had the one purpose of Josephus been to remove doubt as to the meaning of *psallein*. With hundreds of like examples preserved for us in the writings of Paul's contemporaries (of whom Josephus was but one) and those who lived a few years later, there is room no longer to doubt that in the New Testament period *psallo* denoted the instrument. Whether it also connoted the voice, let the testimony amassed here decide.

85 A. D. Josephus (*Antiq.*, VI., 11, 3):

"He ordered him to charm the spirit away by the singing [*exadein*] of hymns and by the music of the harp [*psalms*]."

85 A. D. Josephus (*Antiq.*, VI., 8, 2, p. 167).

Here follow four instances by this prolific writer, who lived and wrote at the same time Paul did, and who was not less proficient in the language and learning of the Greeks. As in the preceding excerpt, we note that he continues in all the



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examples to use dissimilar words to differentiate between vocalization and instrumentation, all the time employing *psallein* to indicate the latter.

"Was skillful in playing on the harp [*psallein*], and in singing [*adein*] hymns."

85 A. D. Josephus (*Antiq.*, VI., 8, 2, p. 168):

"By reciting the hymns, and playing upon the harp [*psallon*]."

85 A. D. Josephus (*Antiq.*, IX., 13, 3, or IX., 33, p. 269):<sup>1</sup>

"They sang [*adon*] hymns and played [*epsallon*] on their psalteries as they had been instructed by David."

Perhaps no translator of Josephus has ever failed to here rended *adon* followed by *epsallon* by "sang" and "played." One could render *epsallon* no other way, because it was performed on psalteries. But when Paul, a member of the same (Hebrew) race, of the same (Pharisee) sect, living in the same country, at the same time, writing the same language, employed the same two words, he was seized with mental aberration. The reader who can still believe that, wills to.

85 A. D. Josephus (*Antiq.*, XI., 3, 9):

"Being played to on the lyre [*psallomenoi*] and flute, and surrounded by the noise of cymbals."

85 A. D. Josephus (*Antiq.*, XII., 8, 5, p. 349):

"They came into Judea playing on the lyre [*psallontes*] and singing hymns [*humno-dountes*]." *I. e.*, literally, hymn-

<sup>1</sup> It will be noted that a portion of the examples from Josephus are from Whiston translation, London, 1906.

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singing, the latter half of the compound being our old friend *acido*, "to sing."

If the examples of the use of *psallein* in the present volume were limited to the seven clear-cut statements by the author of *Antiquities*, the meaning would be as firmly established as the courts require the guilt to be, before convicting one of crime.

"PSALLO" DID NOT ALIENATE.

Truth-seekers are invited to read the Bible account, then that by Josephus, of David's charming away the evil spirit from Saul by playing the harp. *Vide* 1 Samuel 16, 17 and 19; and *Antiquities*, VI., 8, 2, and VI., 11, 3. Omitting the context, the gist of the Bible narrative which relates to *psallein* is contained in the following:

1 Sam. 16:16: "Seek a skillful player on the harp."

1 Sam. 16:16: "He shall play with his hand."

1 Sam. 16:17: "A man that can play well."

1 Sam. 16:18: "A son of Jesse skillful in playing."

1 Sam. 16:23: "David took the harp, and played with his hand."

1 Sam. 18:10: "David played with his hand as he did day by day."

1 Sam. 19:9: "David was playing with his hand."

N. B. —1. In every one of the seven passages, the Hebrew Bible employs *nagan*, which always means to play, to indicate the *kind* of music David rendered.

2. In every passage, eight hundred years later, the *Septuagint* correctly re-expresses the Hebrew



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by the Greek verb *psallein*, which always means to play, to indicate the *kind* of music David rendered.

3. Throughout his very full accounts of the occurrences, though he obtained his facts from the *Septuagint* (as Paul had Rom. 15:9), yet, in his own way and words, Josephus chose *psallein* to say, in the then current Greek, that David *played the harp* to exorcise Saul's evil spirit. As this was twenty years after James and Paul had directed Christians to *psallein*, Josephus thus makes it absolutely certain that *psallo* had not revolutionized, but that, in his day, it meant play. It should be observed that it seems not to have expressed the twofold act of "singing to accompaniment," for in six of the passages, and elsewhere in his writings, Josephus (as also did Paul) employs both classical verbs, "*adein kai psallein*," to tell of David and others "singing and playing."

Perhaps it is needless to remark that all this is clinched by the Authorized, the Revised and Rotherham Versions, and the translations of Josephus' *Antiquities of the Jews*, for these unite in attributing instrumentation to all the original texts. All this is so clear and convincing that it seems incredible that any one will reject it, and go about muddying the waters, as "Pharaoh hardened his heart, and hearkened not" (Ex. 8:15), or as the Pharisees "rejected the counsel of God against themselves."

The next to testify, a pupil of the apostles, in this Greek epistle, left us the earliest known

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literal quotation from the New Testament, "Many are called, but few are chosen" (Matt. 21:14), which he solemnly introduces with "It is written." The authenticity of the epistle is admitted by Jerome and Eusebius, and it was ascribed to Barnabas by Origen and Clement of Alexandria.

119 A. D. Barnabas (VI., 16):

"I shall confess thee in the Church of my brethren, and shall strike the strings [*psalo*]<sup>1</sup> to thee in the midst of the Church of the holy."

The Epistle of Barnabas, because of its early date and lofty Christian character, was widely and highly regarded, and for some centuries considered as a part of the sacred writings. To us it has a twofold value—it denotes the meaning of *psallo*, and indicates that twenty-five years after the New Testament was written, instrumental music was employed in the church.

125 A. D. Suetonius (*Titus*, 3). This excellent witness, noted as scholar, grammarian, critic, chronicler, and friend and associate of emperors, in the excerpt makes the sharp and unmistakable distinction between singing and playing which we meet so often in the writings of those days, and here, as always, *unless the New Testament is the one lone exception*, *psallo* and kindred words point to an instrument and not to the voice.

"The Emperor was not unmusical, who sang and played [*psalleret*] on the cithara pleasantly and skillfully."

<sup>1</sup> *Psalo* is the future of *psallo*.



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Had the Revisers met the foregoing in the King James' Version, rather than permit it and the venerated Prayer-book to be desecrated by their impious hands by rightly translating, they would have let it continue to read:

"The Emperor was not unmusical, who sang and made melody."

But what they could have done to hide the "cithara," I can not surmise: regarded it as an innovation or interpolation, perhaps.

138 A. D. Aulus Gellius (*Noctes Atticæ*, XIX., Ch. 9, 3). In Gellius we have a writer broadly familiar with the language and literature of both the Greeks and the Romans. The term "Classics" is applied figuratively by Gellius to writers of the highest rank, and this mode of designation has since been very generally adopted. Originally the term was bestowed on the highest of the six classes into which Servius Tullius divided the population. Hence Gellius' choice of the word to denote the chief rank. His work, here quoted, was written in a country house in Greece, near Athens:

"He asked that they be shown . . . most skillful persons of either sex, to sing with the voice, and to play on the lyre [*psallerent*]."

Had the hand of God guided the hand of Gellius to so formulate these words as to leave no room for doubt, I can conceive of no change that would have made them more direct and convincing. Imagine Gellius saying: "To sing with

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the voice; and to sing!" Yet the opposition commends the learning of the Revisers for following a like course.

138 A. D. Apollonius Dyscolus (*De Adverbis*—ed. B. Schneider—p. 161, 18, 571, 22).

This celebrated Greek grammarian of Alexandria, in his treatise on adverbs, gives us an example, the etymology, and a definition of our word, all three in one.

"From the perfect passive come active nouns; e. g., from *epsaltai* (which means 'it had been played') comes *psaltes* (a harp-player); from *lelutai*, *lutes*; from *kekathartai*, *kathartes*."

In this example, *psaltes* (the player of a harp) is said to be from *epsaltai*, the perfect middle of the third singular of *psallo*. Thus by derivation and definition we reach the meaning of *psallo* in a manner which renders it as difficult to camouflage as it is in that gem by Lucian: "It is impossible to *psallein* without a lyre."

155 A. D. St. Justin (*Dial. cum Trypho Jud.*, 74). In speaking of acceptable praise to God, he says:

"As the Spirit urges those from all the earth who recognize this salutary mystery—i. e., the suffering of Christ, through which he saved them—to sing [*adontas*] and play the harp [*psallontes*] continually."

Here, again, we have that ever-recurring contrast between the vocal and instrumental: *adontas* and *psallontes*—*ado* and *psallo*—sing and play—just what Paul tells Christians to do. Where,



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outside the Bible, do we find it rendered otherwise?

Besides rendering certain that eighty-five years after Paul and James employed the word, *psallo* had not repudiated its inherent obligation to house within itself a musical instrument, this excerpt, with equally explicit statements from Clement, Basil, Gregory, Chrysostom, Barnabas, Athanasius and Augustine, should forever banish that affectionately groomed myth that the early church employed none but vocal music,<sup>1</sup> the instrument being a sinful innovation of corrupt Rome. This bugaboo is on a par with that bogey of Seventh-day Adventists—that the Pope changed the Sabbath to the first day of the week. Both are equally groundless, and both are worked with like industry and success.

Having made sure from the foregoing what Justin means to express by *psallo*, the two excerpts from his pen which follow are as strong testimony as he could well give that the word points to the instrument rather than to the voice. In the first, we again have the two kinds of music contrasted, and here, as elsewhere, *psallo* denotes playing.

155 A. D. St. Justin (*Dial. cum Trypho Jud.*, 29):

<sup>1</sup> Several Greek scholars consulted, after stating that the New Testament authorizes instrumental music, and that early Christian writers establish the fact that such music was employed, have remarked that poverty, lack of houses of worship in which to keep instruments, and persecution, which long compelled clandestine meeting, wherein much noise by voice or instrument would have revealed their place of worship, would have tended to limit the employment of instruments by the early church.

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“... David sang (these words) while playing [*epsallen*] on an instrument; Isaiah proclaimed them; Zechariah spread them abroad; Moses wrote them.”

In this example we might safely follow the Revisers: “David sang these words while ‘making melody’ on an instrument;” for *it requires something* with which to “make melody.”

Let not the reader forget. I am not trying to prove by Justin that David played an instrument, and then deducing that therefore Christians may do so. Instead, I *am proving* by this early Christian writer’s use of the word that in his day *psallo* had not ceased to speak of the instrument and come to indicate singing, but very definitely retained its acknowledged meaning of the earlier classical days, enabling us to *know* that in directing Christians to *psallo*, the New Testament unquestionably authorizes the playing of instruments.

155 A. D. St. Justin (*Dial. cum Trypho Jud.*, 37). The *Encyclopedia Britannica* says of this early Christian chronicler, who suffered martyrdom about 165 A. D.:

“Justin is a most valuable authority for the life of the Christian Church in the middle of the second century.”

In the following, after speaking of the pause in the psalm [*psalmon*], Justin continues:

“God has gone up with a shout; the Lord with the sound of a trumpet. Play on the harp [*psalate*] to our God; play on the harp [*psalate*]. Play on the harp [*psalate*] to our King; play on the harp [*psalate*]. For God is King of all the earth; play on the harp [*psalate*] understandingly; for God has ruled over the nations.”



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To make absolutely certain that Justin uses *psalate* to indicate the harp rather than the voice, we need but to glance up to the excerpts from 29 and 74. Here in this passage from his dialogue with Trypho the Jew, Justin says to "play on the harp with the understanding" (*i. e.*, "*psalate* understandingly"), just as in 1 Cor. 14: 15, speaking as of himself, Paul says: "I will *psalo* [play on the harp] with the spirit, and I will *psalo* [play on the harp] with the understanding." When a Christian who loves God supremely does that—his soul filled with music—his joy is as heavenly as earth permits, and his invitation thus sung to the sinner has a drawing that no man can measure.

160 A. D. Aelius Aristides (*Orationes*—ed. B. Keil—XXVI., 31). Born in Mysia, A. D. 117, this Greek rhetorician traveled much in Europe, Asia and Africa. In many places statues were erected in recognition of his talents. In his old age (178 A. D.), he reported to Aurelius so graphically and pathetically the earthquake which destroyed his home city, Smyrna, as to move the emperor to rebuild it. For this the grateful inhabitants styled Aristides "the builder of Smyrna," and erected a statue in his honor. Fifty-four of his declamations are extant. He says:

"Everything is done at the beck and nod, more easily than one could pluck [*psaleien*]<sup>1</sup> a cord."<sup>2</sup>

<sup>1</sup> Aorist optative, third person, singular of *psallo*, in a condition of a future less vivid form.

<sup>2</sup> On page 47, *Inst. Mus. in Wor.*, it is solemnly affirmed that ere the New Testament period, *psallo* had lost every earlier meaning and had no meaning but to sing.

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Here it is proven that *psallein*, a century after Paul wrote, retained not merely its earlier musical meaning, but its earliest general classical meaning, to pluck as a cord or chalk-line, which meaning it had as far back as we can trace the word. That well-fathered idea to the contrary, born to bolster a tottering tenet, must now and forever be laid to rest.

With pleasure I introduce the next witness, whose graceful pen contributes two depositions, either one of which, by itself, is sufficient to remove every doubt, were there no prejudice to overcome. Of him the discriminating F. A. Paley, LL.D., editor of many Greek works, says in the *Encyclopedia Britannica*:

"In his language, as tested by the best classical models, Lucian is at once elegant and correct."

Professor Perrin, of Yale, educator, translator and editor of numerous Greek works, in a personal letter to the author, says:

"Lucian uses a Greek very near to that of the New Testament."

Remember, he wrote within a century of the date when Paul wrote.

160 A. D. Lucian (*The Parasite*, 17):

"And the other arts cannot serve their possessor without instruments; for it is impossible to play the flute [*aulein*] without a flute, or to play the lyre [*psallein*] without a lyre, or to ride horseback without a horse."

Asked whether *psallo*, as employed in Paul's epistles, excluded instrumental accompaniment,



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and whether, in this word, there was any ground for conscientious objection to the use of instruments in worship, J. Corrin Hutchinson, Emeritus Professor of Greek in the University of Minnesota, said of the above from Lucian:

"This one quotation is as good as a score to settle that point."

Perhaps forty or fifty of the leading Greek scholars from both sides of the Atlantic, each in his own words, spoken or written to the author, have said the same of this explicit passage. Even superficial reasoning gives us this: "Paul tells us to *psallo*." Lucian rejoins: "That is impossible without a musical instrument." Why discuss the question further?

Our second example, borrowed from Lucian, is almost as unequivocal.

160 A. D. Lucian (*Hippias*, 1, p. 66):

"Likewise he who can himself play the harp or the lyre [*psalai*] is a better musician, surely, than one who simply has a good critical knowledge of rhythms and harmonies."

It is noteworthy that Plutarch (Paul's contemporary), and Lucian, who flourished a century later, eminent among all Greek writers, are both famed for employing a Greek very near to that of the New Testament.

180 A. D. Alciphron (*Epistulae*, III., XXIX., II.). This second-century writer, author of 118 published works, the most eminent of Greek epistolary writers, left us this strong evidence of the meaning of the word in question:

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"And he enjoys being played to [*psallomenos*] on the lyre and on the flute."

Having given many examples in which secular writers, a few years after Paul wrote, use *psallein* to betoken instrumentation, lest those who are determined to remain blind to this truth might say that Paul, in common with all Christian writers, employed the word to express vocalization, it is proper to incorporate instances from at least a few of the early pre-eminent Christian writers, such as Clement, Basil, Augustine, Gregory, Chrysostom, Barnabas, Justin and Matthew the Martyr, to prove that all writers of the Greek in the opening centuries of our era used the word in the same sense that Greek writers had during the centuries which preceded the coming to earth of our Lord. Incidentally, they also puncture the bubble that instrumental music was not used in Christian worship during the first centuries of the church.

Because he wrote so many books, is so widely and favorably known, and especially as he lived and wrote but a century this side the completion of the New Testament, no one could be a more serviceable witness than Clement.<sup>1</sup> Besides using *psallo* to indicate playing, it will be noticed that, like Paul and all the others, he uses *ado* to speak of singing.

190 A. D. Clement of Alexandria (*Pæd.*, Lib. II., IV.):

<sup>1</sup>By Barnabas, Justin and Clement, we prove that instruments were used in worship throughout the first century following the completion of the New Testament.



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"And even if you wish to sing [*adein*] and play [*psallein*]<sup>1</sup> to the harp or lyre, there is no blame."

Here we have, as in so many other instances, the oft-recurring sharp contrast between the vocal and the instrumental, expressed in the very words of Paul, and M. C. Kurfees, the accepted spokesman for such as oppose the instrument, says that here, in this excerpt, *adein* means "sing," and *psallein* means "play," for, on page 130 of *Instrumental Music in Worship*, he so translates this identical passage. But for having said of record that the horse is seventeen feet high, Mr. Kurfees is ready to exclaim with Lucian: "It is impossible to *psallein* without a lyre!"

190 A. D. Clement of Alexandria (*Pæd.*, III., II.):

"At the end (finally) the wicked wickedly play the harp [*psallontes*] with the most accursed [*palinodē*]: Let us eat and drink, for to-morrow we die." (Reference to Isa. 22: 13 and 1 Cor. 15: 32.)

190 A. D. Clement of Alexandria (*Prot.*, 1, 5, 29):

"And He who is of David, and yet before him, the Word of God, . . . sweeps the strings [*psallei*] unto God on this instrument of many tones; and to this instrument—I mean man—He sings accerdant."

In its entirety, the passage is a rare flight of eloquence upon the part of this gifted Christian

<sup>1</sup> Manifestly "play to the lyre" is not a very exact translation. One may "play a harp," or on one, and "sing to," but can not "play to a harp." I follow Mr. Kurfees' rendering to silence the opposition, but this is better: "If you are able to accompany your singing by playing the lyre or cithara, no wrong is done."

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rhetorician. Figurative, do you say? Yes, but it outrages reason to suppose that one who employed such an extravagant figure to illustrate the relations of Father and Son would employ the unholy to portray the holy, or that he was opposed to instrumental accompaniments in fact. If Clement thus symbolized in fancy that which he knew to be sinful in fact, he was guilty of incredible sacrilege. But in this and other chapters are examples where *in fact* Clement as strongly favors the instrument in worship as he does here *in figure*. But, all such considerations aside, he here, as he does dozens of times with its kin elsewhere, avails himself of *psallei* to advert to playing an instrument, for even here he says, "*psallei on this instrument*," and next says, "and sings to it."

190 A. D. Clement of Alexandria (*Pæd.*, Lib. II., IV.):

"Confess to the Lord on the harp; play [*psalate*] to Him on the psaltery [*psalterio*] of ten strings. Sing [*asote*] to Him a new song [*asma*]."

Here is another convincing, well-balanced, double example in which we bracket the two derivatives of *ado* which tell of the vocal function, and the two cognates of *psallo* that indicate the instrumental. As both the above examples from Book II., Chapter IV., are the exact renderings in Mr. Kurfees' work just cited, he should now concede the meaning, and henceforth join me in heralding the truth, for they prove that *psalate* equals to play, and that *psallein* equals to play, and not to



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sing, as he has mistakenly supposed. He can not object if, following his translation of *psallein* above, I correct his inadequate translation of *psallein* in the following, by changing his "praise Him" to "praise Him with harp," which will but tell the known fact, and make him consistent with his own two renderings quoted above.

190 A. D. Clement of Alexandria (*Pæd.*, Lib. II., IV.):

"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 [*psallein*] praise Him with the harp on partaking of His creatures. For the psalm [*psalmos*] is a melodious and sober blessing. The apostle calls the psalm [*psalmos*] a spiritual song [*oden*]."

Here it is again and again; *psallein* pointing to the instrument, and *oden* to the voice. Many more examples of like merit were met with in Clement's writings; but enough is enough! We know that when he wished to say "sing" he used *aido*, and, to refer to the harp, he used *psallo*. The reader is convinced—further examples from Clement would but weary. The reader will be interested in a passage from Clement in Professor Heidel's statement in Chapter XI. of this volume.

We have no better witness than "the queen of (ancient) versions," made about a century after the New Testament was completed, in the very land where the apostles lived and wrote.

196 A. D. Peshito Syriac Version (Rom. 15:9):

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"Therefore will I give praise unto thee among the Gentiles, and play [*zammār*] unto thy name."

196 A. D. Peshito Syriac Version (1 Cor. 14:15):

"I will play [*zammār*] with the spirit, and I will play [*zammār*] with the understanding also."

196 A. D. Peshito Syriac Version (Jas. 5:13):

"If he rejoices, let him play [*mezammār*]."

It will thus be seen that if the opposition shall some day prove, even to their own satisfaction, that the meaning of *psallo* revolutionized, their task is but begun, for they will still have to prove the same of the Hebrew *zamar*, the Syriac *zammār*, and similar words in the Chaldee, Arabic, etc. Better give it up, brethren, as a bad job.

200 A. D. Dion Cassius (*Historia Romana*, XLIX., XXVII., 4). This illustrious Greek statesman and historian, who went to Rome, as Paul had done more than a century earlier, and held successively all the high offices of state, being twice Consul, contributes to our research this:

"When men were sent to him by Antony, he dealt with them, seated on a golden chair and plucking [*psallon*] the string of his bow; after inveighing against them at length, he finally promised that he would give them peace if they would straightway remove their camp."

As here used, of course, the word has no musical significance, yet it is not one whit less valuable, since it makes it certain that the earlier meaning "to twang the strings" of no matter what, had



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not been lost, as is alleged,<sup>1</sup> but remained unimpaired. Several such uses were met with, which might have been here included, had not others been thought superfluous. Besides, my purpose is to prove that in New Testament times the musical meaning of *psallo* was to play an instrument. What else it did or did not mean is of little concern.

Among the vast number of scholarly Greek writers whom we may trust to use their language correctly, none is safer than Athenæus. His *Banquet of the Learned*, according to the *Standard Encyclopedia*, contains references to, or extracts from, more than fifteen hundred books. Charles Anthon says: "The mass (of extracts from the Athenian comic poets inserted in *The Learned Men at Supper*) is so considerable as to far exceed in bulk all that can be collected from every other Greek or Latin writer. The number of theatrical pieces which he appears to have consulted was probably not less than two thousand" (*Classical Dictionary*, p. 225). The words of wisdom and information which, in the form of table-talks, he puts into the mouths of the guests, indicate a familiarity with the writings of the world unequalled by any other author of antiquity.

200 A. D. Athenæus (183, D.):

<sup>1</sup> Hence M. C. Kurfess is misled, or at least misleads others, in saying of *psallo*, in the period when the New Testament was written: "At this time, it not only meant to sing, but that is the only sense in which it was used, all the other meanings having entirely disappeared."—*Inst. Mus. in Wor.*, p. 45. Think of a warrior "singing the string of his bow"!

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"Being a skilled musician, he used to play the lyre [*epsallen*] by hand without a plectrum."

Reader, let us fairly translate the foregoing so that it shall testify in favor of the voice rather than the instrument: "Being a skilled musician, he used to sing by hand without a plectrum." Yet if Athenæus had omitted both "by hand" and "without a plectrum," *epsallen* would have meant "play the lyre," just the same; but in that case the opposition would declare it means "he used to sing." Once firmly rooted, a stump-puller's power is not too great to remove religious prejudice.

200 A. D. Athenæus (348, F.):

"An unskillful harpist [*psaltes*] once gave a dinner to Stratonicus and exhibited his technique while they were at wine. The entertainment was rich and generous, and Stratonicus, being bored by the playing on the harp [*psallomenos*] and having no one next to him to talk to, crashed down his cup and called for a greater."

Besides the inherent meaning of *psaltes* and *psallomenos*, the Greek word *teknen*, which we render by "technique," very naturally and appropriately refers to the degree of skill of the hand of the performer on an instrument, but not to the action of the voice of the singer.

200 A. D. Athenæus (634, C.):

"For sweetest Anacreon somewhere says: 'I play [*psallo*] with twenty strings holding the magadis, O Leucaspis, and you are in the prime of youth.'"

This, certainly, was not a vocal performance. Reader, if you have been led to believe that when



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Paul instructed us to *psallo*, he meant for us to sing, unaccompanied, *reread the above, I beg you, and care enough for the truth* HERE AND NOW TO GIVE UP THE ERROR.

200 A. D. Athenæus (636). In this passage the speaker is talking of a tragedian, Diogenes, who wrote a play, "Semele."<sup>1</sup> The worship of Cybele and Bacchus by women with drums, cymbals, flutes, etc., is described, after which occur the subjoined words:

"Worshipping Artemis with correspondent twangings [*psalmois*] of the three-cornered pectis, striking the magadis in corresponding measure."

If *psallo* and *psalmos*, a few centuries earlier, had lost reference to the instrument and had come to indicate only the music of the voice, then the above must be rendered: "With correspondent singings of the three-cornered pectis."

200 A. D. Athenæus (349):

"There was a harper [*kitharodos*] and his name was Cleon. But he was nicknamed Ox; he sang [*apadon*] most vilely, without the accompaniment of the lyre."

*Kitharodos* means one who plays and sings to the cithara [*kithara*], as the form of the compound word, *kithara+odos* (*i. e.*, player+singer), indicates. *Adon*, in the New Testament and always, means to sing. Modified by the prefix *ap*, it becomes *apadon*, and means *to sing out of tune*. This

<sup>1</sup> In Greek legend, Semele was a daughter of Cadmus, king of Thebes.

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particular *kitharodos*, to whom Athenæus refers, died ages ago; but thousands of his tribe survive to this day. When all shall now decide to take Paul at his word, *i. e.*, also to *psallo* when we *adon*, there will be fewer to "*apadon*"—a thing both "vile" and common when singing "without the accompaniment."

200 A. D. Athenæus (183, quoting the *Baptæ*):

"Who plays the drum with wondrous skill, and strikes the strings [*diapsallei*] of the triangular harp."

In the above, try to imagine how, as an adjective, "triangular" could refer to the singer, his voice or his song! Yet the mistaken insistence that *psallo* is vocal, would compel that very absurdity. He who first sought to escape from a tight corner, where the lexicons put him, by pretending that *psallo*, alienating, ceased to refer to playing an instrument, and came to refer only to the voice, just twenty centuries ago, should have reflected that, near to the time when the New Testament was written, instructing us to *psallo*, there came into existence, as the product of several centuries of literary activity, a vast number of Greek books, perhaps reaching into the thousands, in which the meaning of *psallo* would be plain and ineffaceable. He should have known that hundreds of those books in both the text and translation are extant, and would come forth to smite and humiliate him as he deserved to be smitten, for misleading (ignorantly or designedly) countless thousands, and perpetuating a sinful controversy.



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200 A. D. Athenæus (51, speaking of banquets for men):

“But where the guests are gentlemanly, and accomplished, and well educated, you would see neither flute-playing women, nor dancing women, nor female harpers [*psaltrias*].”

200 A. D. Athenæus (183):

“Juba mentions also the lyrophœnix and the Epigonius, which now, though it is transformed into the upright psaltery [*psalterion*], preserves the name of him who brought it into use.”

No one can doubt that here *psalterion*, the near lineal descendant of *psallo*, refers to an instrument. We can conceive of an “upright piano” or *psalterion*, but, pshaw! an “upright voice,” or “song.”

200 A. D. Athenæus (146, E.). As is so often true of this author, he is here speaking of feasting and edibles—entertaining the inner man with viands and music:

“And then . . . I bring . . . flute girls and perfumes, and harp girls [*psaltrias*], eels, and cheese, and honey.”

200 A. D. Athenæus (635):

“Pindar, in his Scolium addressed to Hiero, having named the magadis, calls it a responsive harping [*psalmon antiphoggon*], because its music is accompanied in all its keys by two kinds (of singers); namely, men and boys.”

This extract is both illuminating and convincing. If we had no other example, and no lexicon, we could rely upon it alone to demonstrate that instrumentation inheres in the word. *Psalmon* is that which is produced on the magadis, and then

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its music [*psalmon*] is said to be accompanied with that by men and boys.

200 A. D. Athenæus (621). Contrasting different kinds of poets, Athenæus says:

“But the Hilarodos, as he is called, is a more respectable kind of poet . . .; and he is crowned with a golden crown. . . . And some man or woman accompanies him with the harp [*psallei*], just as the one who sings to a flute [*aulodoi*]<sup>1</sup> is accompanied. And a crown is given to the Hilarodos, and to the one singing to the flute [*aulodoi*], but not to the harp-player [*psaltes*] or to the flute-player [*aulete*].”

The entire research yielded no example more conclusive. It speaks of two classes of singers and two classes of players. Of the singers, the first is termed *Hilarodos*, “a singer of joyful songs,” who ranks high. The second class, *aulodoi*, means “one who sings to the flute,” and is more common. Of the players, the class that plays the flute, accompanying the *aulodoi*, are termed *aulete*; *aulodoi* and *aulete* belonging to a large family of Greek words which refer to the flute. The other class of players, termed *psaltes*, from playing the *psalterion* (or harp), played the accompaniment for the *Hilarodos*, and in doing so is said to *psallei*. If I had spent my entire life opposing instruments—on the theory that *psallei* means to sing—and if, having read all that has gone before, I were still in doubt, reflecting upon this example, I could doubt no longer, but would joyfully accept the truth, seeking to uproot the error I had sown, just

<sup>1</sup> *Aulodoi* means “one who sings to the flute” (a compound word, the first containing the Greek for flute; the last, *ode*, to sing.)



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as Paul spent the remainder of his life after being arrested in the way, and, beholding the light, while opposing the truth.

200 A. D. Athenæus (352):

“And he said to Areus the harp-player [*psalten*] who was annoying him, ‘Play [*psall*’]<sup>1</sup> to the crows.’”

*Psalten* means player. Think of saying to a player: “Sing to the crows!”

200 A. D. Athenæus (636):

“That which we now call [*psalterion*] is the same instrument which was formerly called *magadis*.”

To bring home to the reader how the Greek *psallo* in its many forms is indissolubly tied to instrumentation, it may prove helpful to define it side by side with a modern word.

*Psallo* } verb—to play a stringed instrument.  
Fiddle }

*Psalterion* } noun—a stringed instrument.  
Fiddle }

*Psaltes* } noun—player on a stringed instrument.  
Fiddler }

*Psallon* } participle—playing on a stringed instrument.  
Fiddling }

200 A. D. Athenæus (635):

“When the Lesbian, in the feasts of the Lydians, first invented the responsive lyre [*psalmon antiphoggon*] as he heard the high-toned *pectis*.”

Think, reader, of inventing the “*psalmon*,” as if it could be related to vocalization, at hearing

<sup>1</sup>The apostrophe (') denotes that the final “e” of the imperative singular is omitted. Otherwise we would have *psalle*.

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a *pectis*! Yet we are assured by opposers of instruments that *psalmon* refers to the voice, or its function.

200 A. D. Athenæus (635):

“And Phrynichus, in his *Phoenician Women*, has said: ‘Singing [*aeidontes*] responsive songs on tuneful harps [*psalmoisin*].’”

“Singing responsive songs on tuneful songs!” Would the Revisers have dodged a dilemma by rendering the above: “Singing responsive songs on tuneful make melodies”? Here we have another of the many, many instances where *aeido* or a cognate in close proximity is contrasted with *psalmos* or a word of kin, the former always referring to vocalization, the latter as uniformly to instrumentation. If there is any reason why this translation, unavoidable everywhere else, should not apply to the instances wherein Paul employs the two words with like contexts, some one should be able to state it, for that has not so much as been attempted. The next citation is another instance of the use of the two dissimilar words.

200 A. D. Athenæus (634):

“But come ye Lydian harpers [*psaltria*], ye singers [*aeido*] of ancient hymns [*humnos*]<sup>1</sup> honor this stranger.”

<sup>1</sup>We have been so accustomed to thinking of hymn (*humnos*) as a Christian song of praise, that it is difficult to think of its being a pagan word referring to things pagan or secular. But to enable us to grasp the idea, lexicons tell us that “in the New Testament,” such words as *baptizo*, *humnos*, *psallo* and *psalmos* (psalm) are limited to signifying things Christian. He who turns these qualifications so as to give the idea that the *act* is performed in a different manner, perverts, even though doing so sincerely.

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200 A. D. Athenæus (539). Enumerating the attendants at the great feast following the taking prisoner of Darius, by Alexander, Athenæus says:

“There was present also Pharsemelus the harp-player [*psaltes*].”

200 A. D. Athenæus (349):

“But some other acquaintances, seemingly by good fortune, came to the harpist [*psalte*] to feast with him; Stratonicus, drunk, was sleeping. These, asking him why a man so much accustomed to drink wine had been so soon made drunk, he answered, ‘This treacherous, cursed harpist [*psaltes*] treated me like a bullock in a stall; for first he fed me up, and then he killed me.’”

200 A. D. Athenæus (634):

“The magadis is a stringed [*psaltikon*] instrument [*organon*]<sup>1</sup> as Anacreon tells us, an invention, indeed, of the Lydians. On which account, Ion, in his *Omphale*, says the Lydian women are harp-players [*psaltria*].”

*Psaltikon* and *psaltria* are two forms of the word we are considering. If *psallo* indicates the voice, so do they. Accommodating this example to our times would give us: “The violin is a stringed instrument, invented by the Lydians; on which account Ion says the Lydian women are violinists.” Certainly the great *psallo* family is musical, but all its members play, and none sing, unaccompanied.

200 A. D. Athenæus (626, A.):

“First of Greeks, the comrades of Pelops sang [*aeisan*] over their bowl of wine in Phrygian strain, of their mighty

<sup>1</sup> From this Greek word comes our English word “organ.”

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Mountain Mother; and, too, they struck off with sharp twanging [*psalmois*] of harps, the Lydian hymn [*humnos*].”

In the above passage, *aeisan*, the aorist, or past tense of *aeido*, means to sing or chant. *Psalmois* means the sound produced by twanging the strings. So this is another instance where *aeido* (sing) contrasts with *psalmos* (of the instrument), and is sufficient, by itself, to settle the question, which, in truth, never was a question.

The lexicographical world in chorus defines *psallo*, “to play an instrument.” The classical world unitedly employs the word in that sense. Commentators allow that the word may or must be so understood. Modern Greek scholars, educators, authors, and editors of translations, unite in scoffing the idea that in the New Testament period it referred to the voice, exclusive of the instrument.

200 A. D. Athenæus (634, F.). Following is an excellent definition of the word *psallo*, contained in a description of the magadis (a Greek stringed instrument), and of the method of playing it, which is so exactly in the line of this investigation that it would almost seem to have been written and then preserved these seventeen centuries in order to end our controversy:

“The magadis is an instrument to be played by plucking [*psaltikon*].”

200 A. D. Athenæus (635, A.):

“Theophilus, the comic poet . . . calls playing [*diapsallein*] on the magadis, magadizing.”



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Not to be facetious, but, instead, with an earnest desire to aid the reader, who may have been misled in youth upon this subject, as the author was, let us again parody the above, and see how unwilling this word is to perjure by testifying against the instrument and in favor of the voice:

“Theophilus, the comic poet, calls singing [*diapsallein*] on the fiddle, fiddling.”

Think of singing on the fiddle or the magadis! Here, as in very many examples, sense would be outraged by rendering *psallein* with “sing.”

200 A. D. Athenæus (181, D.):

“So the use of ‘the beginners’ becomes utterly irremediable, so that reference can no longer be brought back to the singer [*odon*].”

As it is sought to demonstrate that, throughout the early Christian centuries, and those just prior, Greek writers, whether of the classics, the Septuagint or the New Testament, and whether Christian or pagan, used *psallo* to signify playing an instrument, so we likewise prove that in the classics, the LXX. and the New Testament, they employed *ado*, *ode*, *odon*, etc., in relation to singing. *Ado* will be noticed barely enough to enable the reader to make sure that it is not synonymous with the other; then he will be in position to declare that when Paul says “*ado* and *psallo*,” he does not mean “sing and sing,” and, further, that “sing and make melody” is neither a literal nor an adequate translation, but is, instead, an evasion, pure and simple,

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as clearly as when *b-a-p-t-i-z-o* is transliterated *b-a-p-t-i-z-e*, for where is the lexicon that defines *psallo* by “make melody”? and if one should be found, who would declare the meaning of “make melody,” and how could we be sure that we had done as our Guide Book intended? Talleyrand said: “The purpose of language is to conceal thought.” “Make melody,” as a translation(?) of *psallo*, in Eph. 5:19, admirably serves that purpose.

200 A. D. Athenæus (635, B.):

“And Aristoxenus says that the magadis and the pectis perform their function by means of plucking [*diapsalmou*] without a plectrum.”

Think of “singing without a plectrum”! Do such passages as this demonstrate that *psallo*, *psallein*, *psalmos*, etc., “had lost all reference to the instrument ere Paul wrote”?

200 A. D. Athenæus (635, C.):

“I play [*psallo*] on twenty strings with the magadis, O Leucaspiis.”

Though similar to a passage already quoted from Chapter 634, this is a different instance of the use of *psallo*. Words can not be framed more to the point to end this groundless contention. “I sing on twenty strings”? Nonsense!

200 A. D. Athenæus (635, D.):

“And Posidonius says that he mentions three musical melodies: the Phrygian, the Dorian and the Lydian (for these are the only ones that Anacreon employed); and that since each of them is performed on seven strings, he said,



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naturally, that he played [*psallein*] with twenty strings, using the even number [twenty] and omitting the one."<sup>1</sup>

By no possibility could Athenæus have testified more convincingly that 135 years after Paul enjoined it, *psallein* meant to play on a musical instrument. Imagine one singing with twenty strings. The one example above fully establishes my thesis.

200 A. D. Athenæus (531):

"For as Homer has represented the Phæacians as living, feasting and drinking, and listening to lyre-players and rhapsodists, so also did Straton pass the whole of his life; . . . but Straton used to prepare his entertainments with flute-playing and harp-playing [*psaltrion*] and lyre-playing women, and he sent for many courtesans from Peloponnesus, and for many musicians from Ionia, and for other girls from every part of Greece; some skillful in singing [*oidikas*] and some in dancing."

Here, in the midst of the playing of a number of instruments, our word tells of playing the harp. No man can continue to read and not assent in his mind, though he refuse to openly. For singing we again have *ado* in one of its forms.

200 A. D. Athenæus (532):

"But Chares was a slow and stupid man, and wholly devoted to pleasure. And even when he was engaged in his military expeditions, he used to take about with him female flute-players, and female harp-players [*psaltrias*]."

200 A. D. Athenæus (183):

<sup>1</sup> Many eminent scholars . . . find it [the instrument] ruled out of every other passage containing the word [*psallo*], whether in the New Testament or in contemporaneous literature" (*Inst. Mus. in Wor.*, p. 187). Our author is challenged to find just one "eminent scholar" who, with this book in his hands, will rule the instrument out of this passage.

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"Now it was Alexander of Cythera, according to the account given by Juba, who completed the *psalterion* with its full number of strings."

So in every form, in every age, the word testifies of the instrument rather than of the voice; for who believes that Alexander had "strings" on any singers?

Having now cited about thirty instances where Athenæus employed *psallo* (or a near, inseparable relative) to refer to a musical instrument, I dismiss him with a second quotation denoting that when he wished to refer to singing, he knew the usual Greek words having that meaning (as *ado*, *ode*, *odon*, *aidonton*, etc.), and employed them as did also the apostle Paul when he wished to specify vocal music, as in Eph. 5:19 and Col. 3:16.

200 A. D. Athenæus (129, F.):

"A dancing party of one hundred men came in singing [*aidonton*] in harmony a wedding hymn."

We thus see that Greek writers before Paul, after Paul, and contemporaneously with Paul, uniformly used *psallo* to designate playing, and *ado* to speak of singing. By what law of language or process of reasoning do we arrive at a contrary practice when we render these words of the apostles? Dare we hide behind King James' translators, or the Revisers? They gave us b-a-p-t-i-z-e for b-a-p-t-i-z-o.

By continuing to render *psallo* by the word "sing," in defiance of the scholarship of the ages, and then insisting that it excludes an accompani-



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ment, we become fit company for affusionists, who, with just as plausible pretexts, likewise defy erudition, and continue to hold that sprinkling and pouring are Christian baptism. In fact, we would be more arbitrary, for they, while adhering to affusion, consent that immersion is Christian baptism, and fellowship the immersed.

215 A. D. Hippolytus (Oration—*The End of the World*). Of this Christian writer we knew little until, in 1842, at Mt. Athos, Minoides Mynas found his treatise against heresies, an earlier known fragment of which had long been ascribed to Origen. The treatise itself states that its author lived at Rome and was diligent in church work. Lightfoot credits Hippolytus with the authorship of the renowned Muratorian Canon.

“Your mouth I made ready for giving glory, and to speak praise and psalms [*psalmous*] and spiritual songs [*ōdas*].”

In the text of the above, there are three dissimilar Greek words—one refers to speech, two to music. It comports with all we have learned, and makes sense, to assume that the first of the two refers to accompanied singing. Otherwise it would seem to read “songs and spiritual songs,” which comes uncomfortably near to meaning “unspiritual songs and spiritual songs.” If the psalms and hymns of Col. 3:16 means songs and songs, why not be specific and explain that in the series of three, “songs, songs and spiritual songs,” the meaning is that the first two of the series (psalms

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and hymns) are unspiritual, while only the third is spiritual? Reader, common sense says that here and in Eph. 5:19 Hippolytus and Paul did not use three specific words having diverse meanings, to express but one thought; *i. e.*, to indicate but one kind of music. A hundred lexicons tell us the different kinds of music they indicated or authorized. Dare we ignore, and hide behind faulty, inadequate translation?

220 A. D. Flavius Philostratus (*Imagines*, 778, F.). In the form of an interrogation, Philostratus here describes a statue of Amphion, playing the lyre:

“What else is he doing than playing [*psallei*] and looking intently at his lyre?”

220 A. D. Flavius Philostratus (*Imagines*, 779). Again I quote the same author:

“He is seated on a hillock, beating the ground rhythmically with his foot, while, with his right hand, striking the strings, he plays [*psallei*].”

In both the foregoing examples it is probable that Philostratus conceives of Amphion both playing and singing. It is *possible* that in both examples he used *psallo* to describe both acts, though it seems more probable that he employed the verb to refer to playing. That he used it to refer to unaccompanied singing is rendered impossible by his use of it in the third example, which follows.

220 A. D. Flavius Philostratus (*Apollonii Vita*, 5, 10). This sophist, who is said to have first studied and taught at Athens, but afterwards set-



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tled at Rome, left us an example containing, fortunately, both the ordinary Greek words which are so often used in conjunction, meaning "to sing" and "to play." Speaking in figure of Nero who sang [*adonta*] in Achaia, he tells us in that connection:

"While Nero was singing in Greece, Vindex, it is said, stirred up the Western nations against him, and Vindex was quite able to destroy the strings on which Nero played [*epsalle*] so unskillfully."<sup>1</sup>

So, to play on strings—*i. e.*, to pluck or manipulate them—is to *epsalle*. Who can pretend that in this example *epsalle* even glances in the direction of the vocal, except as a different or contrasted act from *adonta*, which preceded?

290 to 325 A. D. Martyrium Matthaei (25, *Bonnet*, p. 253). Speaking of the *psallon*, an officer or servant of the church, the martyr says:

"He came to the east of the palace, at the hour of the rising sun, and having commanded the lyre-player [*psallonta*] to mount upon a certain high stone, he also began to play the lyre [*psallein*] accompanying hymns [*humnois*] of song [*odes*].

Could this testimony of the martyr be any stronger as to *psallein* meaning "to play," or as to *humnos* being accompanied with an instrument?

240 A. D. Sextus Empiricus (*Contra Dogmaticos*, I., 146):

"For just as the fingers of the flute-player or harp-player [*psalton*] had artistic action, etc."

<sup>1</sup>*I. e.*, cut the political wires which Nero was unable to pull shrewdly.

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Remembering that the act of a *psalton* is to *psallo*, which think you would be said to employ his fingers artistically in the practice of his art, a singer or player? Of course, the instrumental reference is not, can not be, gainsaid in this decisive example from this noted Alexandrian-Athenian physician-philosopher. Will any quibble after such proof is adduced?

240 A. D. Sextus Empiricus (*Contra Mathematicos*, VI., 106):

"Music is spoken of in three ways; in one way as a knowledge that has to do with melodies, sounds, rhythms, and similar things, as we say that Aristoxenus, the son of Spintharus, was musical; and again, knowledge that has to do with experience with an instrument, as when we call those who play on flutes or psalteries [*psalteriois*] musical, and women harpists [*psaltrias*] musical."

In this excerpt we have two pertinent examples. The two bracketed relatives of *psallo*, considered in connection with such words which precede, as "instrument," "play," and "flutes," so certainly denote the retention of the earlier classical import that, on motion of defendant's counsel, the charge of traitorous alienation against *Psallo* is dismissed by the court, and the costs of the action, including attorney's fees, are taxed against the prosecution.

From the ancient Greek in the above, and modern English, let us formulate a perfectly balanced, convincing parallel:

We term a certain instrument a *psalterion*—fiddle.



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She who plays that instrument is a *psaltria*—fiddler.

While playing it she is said to *psallein*—fiddle.

No Greek scholar will question the correctness of the above, yet it must be overthrown before *psallein* can become a vehicle in which to carry the meaning "to sing" unaccompanied.

303 A. D. Arnobius (*Afer.*, 3, 21). This Christian writer, who flourished two centuries after the completion of the writing of the New Testament, by coupling with the word we are weighing one which admittedly means to sing, in one brief sentence sweeps doubt as to the meaning of *psallo* into oblivion:

"For in heaven there is singing [*cantatur*] and playing [*psallitur*]."

And why not have both on earth, since *psallo* means "play," and James and Paul bid us *psallo*?

320 A. D. Athanasius (*Contra Gentes*, 43—his earliest treatise, about 320 A. D.). Athanasius, both before and after becoming Bishop of Alexandria, was regarded as one of the most illustrious of the defenders of the Christian faith of the early centuries. Though prolific, he can scarcely be compared as a writer with Origen, Basil the Great, or Gregory of Nyssa.

"Make melody [*psalate*] unto our God upon the harp."

Do what? *Psallo*. Unto whom? Unto our God. How performed? Upon the harp. Plain,

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simple and certain, isn't it? Thus we see that two and a half centuries after the New Testament was written, to *psallo* required the harp, and not the voice. Several other equally convincing examples were found in the writings of Athanasius, but we will let two suffice, as this chapter is already too long.

320 A. D. Athanasius (*De Synod*, 49):

"And in regard to the Son, David praised with the harp [*epsallen*]."<sup>1</sup>

325 A. D. Eusebius (*Against Artemon the Heretic*):

"How many psalms [*psalmoi*] and songs [*odai*], written by the faithful brethren from the beginning, celebrate Christ the Word of God, speaking of him as God!"

Here, again, are the same words used by Paul; and, in the same marked contrast, two unlike things are referred to by two unlike words, as surely as if the statement had read: "How many 'sorrows' and 'joys' have been experienced by faithful brethren?" To translate the above to agree with the silly insistence that *psallo* lost reference to the instrument, and that it and *psalmoi* refer to singing, we must say, "How many songs and songs written by faithful brethren?" (See footnote, Chapter X. hereof, under *Dictionary of Christian Antiquities*.)

<sup>1</sup> It is not here argued that because David is said to have praised God's Son with the harp that this authorizes us to. This excerpt certifies that two and a half centuries this side of Paul, the earlier meaning of *psallo* was still retained.



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358 A. D. Sextus Aurelius Victor (*Epit.*, 14). The historian here uses these words of the Emperor Hadrian (117 A. D.):

“Gaining mastery over not only the language, but also other branches, the knowledge of singing and playing [*psallendi*].”

How absurd to think of the emperor gaining knowledge of “singing” and “singing.” But perhaps he gained mastery over “singing,” and over “making melody”! Thus we have the testimony of Hadrian that in the beginning of the second century, fifty years after Paul employed *psallo*, it meant to play, and Victor’s corroboration, two and a half centuries later, that it still had the same meaning that it had borne for a thousand years. Somehow the word gives us the impression that it is not the “turncoat” it has been alleged to be.

My next to depose is one of the early Christian writers, renowned for learning, zeal and piety. Those who will not cease opposition and bid doubt depart, with such evidence before their eyes, “neither will they be persuaded if one rise from the dead,”<sup>1</sup> for gathered here are several scores of unimpeachable witnesses, who, being dead, yet speak.<sup>2</sup>

364 A. D. Basil Magnus (*Migne*, I., p. 305). A discussion of the meanings of, and the distinctions between, *psalmos* and *ode*. The gist of the treatise is contained in the following:

<sup>1</sup> Luke 16: 31.

<sup>2</sup> Heb. 11: 4.

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“The psalm [*psalmos*] is a musical discourse, produced by striking on the instrument rhythmically, according to the principles of harmony.

“The song [*ode*] is melodious speech, uttered harmoniously, without the accompaniment of the instrument.”

In four of his epistles Paul directs us to do what Basil here holds can not be done without employing the instrument. Thus Christian and classical writers concur in Lucian’s positive assertion that “one can not *psallein* without a lyre.” Brethren, the hour has struck when we must choose which we will follow, inspiration or prejudice.

364 A. D. Basil Magnus (Ps. 29, p. 190):

“Those who send up the *psalmoïdías* from a pure heart, and those who . . . are able with harp to praise [*psallein*] God, accompanying<sup>1</sup> the rhythms of the breath harmoniously.”

<sup>1</sup> A fairly well-reasoned tract is in circulation entitled “How to Praise God To-day.” Just as a survey is of no value if “the point of beginning” is erroneous by several rods, so the deductions drawn in the tract can not be trustworthy, no matter how logically reasoned, for he who has attentively read Chapters IV. and V. of this book knows that the following “facts” are not facts, and that no conclusions drawn from such false premises could be true.

“What, then, are the facts in the case? Simply these: At one time, instrumental accompaniment was one of the associated ideas of *psallo*, but when the New Testament was written, the word had dropped this idea altogether. In fact, it had been absent from *psallo* for 146 years before the apostles began their ministry. [146 B. C. + 33 A. D. = 179 years. The author meant 179.—O. E. P.] Sophocles, who was a native of Greece, and for thirty-eight years Professor of Greek in Harvard University, published a Greek lexicon in which he gives the meaning of words covering a period from 146 B. C. to 1100 A. D. He sifted every passage in Greek literature, but did not find where *psallo* meant to sing with instrumental accompaniment.” (See notes under Sophocles’ definitions in Chapter IV. hereof.)

Sophocles does not say, neither does his lexicon, that he sifted little or much on this question. In fact, he neither says this (as Mr. Kurfee and others also allege), nor anything else, upon the subject. There is a very real danger that the good name for truth and veracity which Sophocles bore before falling into the hands of his admirers, may suffer under their guardianship.



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In the judgment of the present writer, this and the previous example from Basil outweigh all that has appeared against the employment of instrumental music. Other statements no less convincing might be quoted from Basil, aptly surnamed "The Great." Also a number of equal strength and like import from his younger brother and compeer, Gregory of Nyssa, besides the one which follows, as Dean Alford also notes in commenting on Eph. 5: 19, and elsewhere.

370 A. D. Gregory of Nyssa (*Migne*, I., p. 493):

"The psalm [*psalmos*] is the melody produced on the musical instrument—[the *organon*].

"The song [*ode*] is the utterance of the melody [*melos*] through the mouth with words.

"Hymn [*hymnos*] is the praise offered to God for the good things that we possess."

"The psaltery [*psalterion*] is a musical instrument which emits the sound from the upper parts of the structure. The music made by this instrument is called psalm [*psalmos*]." (*I. e.*, "The music made by this instrument" is the kind Paul repeatedly bids Christians employ in worship.)

Reader, have I demonstrated that instrumental music is Scriptural? If not, pray what would constitute proof?

The opposition flatly contradict Gregory. They not only say *psalmos* is not instrumental; they not only say it is vocal; they say it is singing and must not even be accompanied. It reminds one of the level-headed(?) juror who was hung for

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two days by eleven contrary jurors who stood unitedly against him.

Reference is also made by Gregory to 1 Corinthians 14. The figurative use of *psalmos* he refers to music without words—that is, music similar to that produced on the instrument—and he contrasts it with articulated music, which has the characteristics of singing, though singing was vastly different then from now.

In the course of the research, it seemed desirable to consult Prof. A. T. Robertson, of the Southern Baptist Theological Seminary, Louisville, Ky., and the excellent library of said institution. If the world contains a Greek scholar who surpasses Professor Robertson, I am unable to name him. Knowing that I had just arrived from the Ohio city, and aware of my mission, after calling my attention to the foregoing, he added with animation:

"This threefold definition by Gregory, so exactly to the point, and so conclusive, is as good as you could wish, and it alone compensates you for your trip from Cincinnati."

If space could be given to quote extensively from Basil and Gregory, it would appear as plain as noonday that musical instruments were then used in worship. The brief excerpts indicate the meaning of *psallo* to a certainty. Further, they make their authors talk nonsense, unless we assume that instruments were used.

It was reported that, toward the close of an address on the subject of instrumental music, at a



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joint ministerial meeting at Cookeville, Tenn., in 1916, M. C. Kurfees, after admitting that some (?) Greek scholars did not agree with his view as to *psallo* having lost reference to the instrument, expressed the belief that he would live to see the day when all would so agree. Before that day can come, he must gather and burn books until he is as old as Methuselah. His admission that *not all* Greek scholars agree with his view that *psallo* left off reference to "play," and took on the meaning "to sing," two thousand years ago, and his expressed belief that he would live to the day when all would come to stand with him, in view of the unbroken array of scholars who hold that such a view is absurd, is optimism on a par with that of the lovelorn swain who said to his friends that he had intended to wed in June, but, on finding that the girl of his choice and all of her family were opposed to him, and favored a more fortunate suitor, he had decided to postpone the wedding until Christmas.

386 A. D. St. Chrysostom (*Exposition in Ps. 41*). This most famous of all the Greek Fathers, noted for piety, simplicity, earnestness and eloquence, in both speaking and writing, has been termed the golden-mouthed. In literature he is "The Glorious Preacher." In our excerpt he states a historic truth, proven by abundant facts, and the experience of multiplied millions of music-loving worshippers. He says:

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"It is possible, even without the voice, to *psallein*—the mind echoing (accompanying) within. For we play the lyre not to men, but to God, who is able to hear (our) hearts and to enter into the secrets of our minds."

Opposers of instruments are so insistent that *psallein* means to sing, that they would quarrel with a guide-board should they meet one which, agreeing with the lexicons, should read: "*Psallein* means to play." Let us make sure what Chrysostom expressed, subjecting his statement to an acid test, by substituting *his* word with *their* definition: "It is possible to sing without the voice." At such jargon Clark Braden would scowl and derisively exclaim: "*Out upon such balderdash!*"

It is as if Chrysostom had read Lucian's statement, "It is impossible to *psallein* without a lyre, or to ride horseback without a horse," and, for the sake of twentieth-century scruplers, deeming it well to indicate that the custom was to employ the voice while playing, and to use a saddle while riding, paraphrased thus: "It is impossible to *psallein* without a lyre, though it is possible to *psallein* without the voice; just as it is impossible to ride horseback without a horse, though it is possible to ride horseback without a saddle." May we not legitimately deduce thus?

"To ride horseback is to travel astride a horse (with or without a saddle)."

"To *psallein* is to play upon a lyre (with or without singing)."



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Chrysostom's declaration is so apropos, that we suggest that it be read in connection with the last paragraph of Rotherham's notes on the 150th Psalm, near the end of Chapter VII. hereof.

Those who assume the task of guarding houses of worship against innovation, and who, without protest, suffer the installation and use of baptisteries, are without even pretext for opposing the bringing in, and employment of, musical instruments; for all agree that we can obey the command to *baptizo* without a baptistery. But, on the other hand, since Paul instructs us to *psallein*, and since Lucian's cogent allegation, "It is impossible to *psallein* without a lyre," is never challenged, the presence of instruments in houses of worship (to use a favorite argument of the opposition) is authorized, for "everything that is necessary to carry out a command is commanded."

Since the world of scholarship agrees with Chrysostom, who declares, "It is possible, even without the voice, to *psallein*;" and with Lucian, who insists that "it is impossible to *psallein* without a lyre"; henceforth we must unite in agreeing that if we forego musical instruments, we can not conform to the divine injunction to *psallein*.

It seems proper to leave the word (against which there is an indictment) untranslated in the next example from Chrysostom.

366 A. D. Chrysostom (on Eph. 5:19):

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"Learn to *psallein*, and thou shalt see the delightfulness of the employment. For they who *psallontes* are filled with the Holy Spirit, as those who sing [*adontes*] Satanic songs are filled with an unclean spirit. What is meant by 'with your heart to the Lord'? It means with close attention and understanding. For those who do not attend closely merely *psallousi*, uttering the words,<sup>1</sup> whilst their heart is roaming elsewhere."

Mindful, in the above example, of all that we have learned regarding *psallein* in this and the preceding chapter; of Chrysostom's use of *psallein* in the first example from him; of his well-known attitude in favor of instrumental music, as pointedly put by Professor Cruikshank in Chapter X. of this volume, "Chrysostom and many commentators take 'in your heart' as 'heartily,' which would imply a literal musical [instrumental—P.] performance;" and especially recalling that nearly all of the leading lexicons define *psallein* "to sing to instrumental accompaniment"—who will hesitate in so rendering the above as to make Chrysostom agree with himself, with all Greek writers known to have left examples, with nearly all the lexicons, and disagreeing with none? For not one has spoken to exclude the instrument when defining *psallo*. Moreover, the admonition, "Learn to *psallein*" (sing and play), much better comports with the labor and skill required to master especially the

<sup>1</sup> What more natural than to render the sentence thus: "For those who do not attend closely merely twang the strings and utter the words, whilst their heart is roaming elsewhere"?



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instrument. The word "employment" strengthens this view, for one can sing while engaged in many "employments." Not so with playing, for they who play [*psallontes*] are fully "employed" while doing so.

Notwithstanding all, Mr. Kurfees relies upon two examples (the last from Chrysostom, and the one following from Theodoret, 430 A. D.) as "conclusive proof that in the New Testament period and at the time of Theodoret, nearly five hundred years later, the word meant simply 'to sing'" (*Inst. Mus. in Wor.*, pp. 49-51).

"Not only does he *psallei* in his heart who moves his tongue, but also he who arouses his mind to the understanding of the things said."—*Theodoretus, Ep. ad Eph.* 5: 19.

If we can trust scores of lexicons that *psallein* means "to sing to instrumental accompaniment," the last two excerpts are models in conforming thereto, and excellent examples with which to corroborate the definition. If there is in existence, within five hundred years of Paul's day, an example of the musical use of *psallo* that seems at variance with one or the other of the two common definitions "to play," or "to sing to an instrument," I have not seen it. Let some such uses be found, or else quit quarreling with scholarship, for no lexicon comes near to defining the word as unaccompanied singing.

No mind this side of Paul has exerted a greater influence on the church, unless we except Luther, than Augustine, our next deponent.

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During the Reformation, Catholic and Protestant alike appealed to him as an authority.

Besides his comment on Psalms, which follows, the *Encyclopedia of Religion and Ethics* contains this:

"St. Augustine (354-430 A. D.) likewise encourages the singing of psalms to the lyre or psaltery."<sup>1</sup>

So we find instruments being used in every Christian century.

396 A. D. Aurelii Augustine (*Enar. in Psa. IV.*):

"Moreover, whether every canticle is a psalm [*psalmus*] or rather whether every psalm [*psalmus*] is a canticle, or whether there are certain canticles which cannot be called

<sup>1</sup> With much more of this character of evidence which I met, that might have been introduced, was it ignorance that led many, a few decades ago, to insist that instruments were never used in Christian worship until the closing years of the thirteenth century?

"The best authorities seem agreed that the first introduction of the organ, or any other instrumental music (for the organ was the first form used), was after the time of Thomas Aquinas . . . (A. D. 1250). Marinus Sanutus, who lived about 1290 [A. D.], is believed to have been the first that brought the use of organs into the church . . ." (*Millennial Harbinger*, 1864, p. 127). In next paragraph it is admitted that some claim a date as early as the last half of the eighth century. Mr. Kurfees admits: "Its first appearance in history in Christian worship was about the sixth century A. D." Mr. Briney continues: "I will show that an organ was used in the church at Milan in the fourth century, and at other places before that."

According to Bishop Julianus, of Spain, organs seem to have been in common use in the Spanish churches in 450 A. D. (*vide* Hopkins and Rimbault, *The Organ*, London, 1877). This is not improbable, for the organ is mentioned three centuries before Christ. The Talmud warrants the belief that the organ was used in Temple worship.

And so the retreat goes on. From the outskirts of Paris, back to the Marne; from the Marne to the Hindenburg Line; from that still back to the Rhine; while this chapter, which the reader is studying, by a kind of evidence which will convince him who studies without bias either way, that retreat has been compelled all the way back to Berlin—*i. e.*, it is historically demonstrated that instruments were used in every one hundred years following the completion of the New Testament, else Barnabas, Justin, Clement, Hippolytus, Matthew, Eusebius, Basil, Gregory, Chrysostom and Augustine wrote nonsense. The *Encyclopedia of Religion and Ethics* also quotes St. Jerome (A. D. 379) as supporting the use of instruments to accompany the singing of worshippers.



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psalms [*psalmi*], and certain psalms [*psalmi*] which cannot be called canticles, may be sought out (ascertained).

"They are called psalms [*psalmi*], however, which are sung to the accompaniment of the psaltery [*psalterium*]."<sup>1</sup>

In this word (singular, *psalmus*; plural, *psalmi*) Paul thrice directs us what to do,<sup>2</sup> and in the last sentence Augustine tells us *how* to do it; *i. e.*, by singing to instrumental accompaniment. Many have neglected to do this, supposing instrumental music sinful. Others, assuming that Old Testament Psalms only were meant, have felt a sense of guilt in the mistaken conviction that they were neglecting known duty, which the New Testament enjoins. It will lift a load from the consciences of both classes to learn that which to linguists has all along been well known; that a hymn sung to instrumental accompaniment is a psalm, whether translated from David, or composed by Sankey or Bliss. The custom a generation ago, of referring to church music, and naming song-books as psalmody (Greek, *psalmodia*, compounded from *psalmos*—that which is played, and *ode*—that which is sung), from etymological considerations, is more helpful just here, in clearing up misconceptions, than the prevailing words "hymnody" and "hymnology." I need not enlarge upon the fact that Paul's message regarding instrumental music, through the noun *psalmos*, is as clear and positive as that which is contained

<sup>1</sup> See definition by Schmidt, in his *Ecclesiastical Lexicon*, A. D. 1712, in Chapter IV. hereof.

<sup>2</sup> 1 Cor. 14: 26; Eph. 5: 19; Col. 3: 16.

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in its cognate verb *psallo*, to which we are giving more attention.

Our next and last witness, a noted scholar and linguist, confirms this which needs no corroboration, and makes certain that this is the secular as well as the religious use, as say also our modern lexicographers.

425 A. D. Cyril of Alexandria (*Lex.*). This writer, a noted linguist, said:

"Psalm [*psalmos*] means a musical utterance while the instrument is played rhythmically according to harmonic notes."

Reader, we come to the end of the chapter, which contains more than a hundred excerpts from the writings of about fifty of the world's eminent Greek authors, who come forth from the night curtained by centuries long dead, to speak with the solemnity of the grave, yet with the fervor of protest against an insistence by some now living, that what they wrote in their beloved Greek tongue was untrue. Their evidence is more trustworthy than if they rose from the dead, for in that case they would be open to the charge of being partisans, a charge that we who live and speak and write must endure, whether or not we deserve it. Among them are poets, historians and statesmen. Many are Christians, several of whom suffered martyrdom for the faith, and all are trustworthy witnesses. They have given us about one hundred and fifty examples of the use of the word of our quest. Not one



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truth-seeker in a hundred would care to have the list extended, for it must be manifest that a thousand examples could shed little additional light.

A few examples were included to show, by the context, that the action of *ado* includes uttering words, for ideas are expressed, and when I was ten my language teacher taught us the Greek axiom, "Words are the signs of ideas." Attention was drawn to this in a footnote under examples by Plutarch.

During the period in question, allowing for every possible claim, *psallo* must have meant, either (1) "to play;" (2) "to sing to the harp;" (3) "to sing" (with or without accompaniment, as we now employ the English word "sing"); or else (4) to sing without accompaniment. Let every truth-seeker try all the examples by each of these four alleged definitions, bearing in mind that it always makes perfect sense to omit a word and fill the gap with its definition. We illustrate by here repeating three examples thus tested:

Paul (Eph. 5:19): "*Adontes kai psallontes:*"

1. "Sing and play with your heart to the Lord." (Sense.)

2. "Sing and sing and play with your heart to the Lord." (Nonsense.)

3. "Sing and sing with your heart to the Lord." (Nonsense.)

4. "Sing and sing (without accompaniment) with your heart to the Lord." (Nonsense.)

Lucian (Par. 17):

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1. "It is impossible to play the lyre without a lyre." (Sense.)

2. It is impossible to sing and play the lyre without a lyre. (Nonsense.)

3. It is impossible to sing without a lyre.<sup>1</sup> (Untrue.)

4. It is impossible to sing without accompaniment, without a lyre. (Foolish and untrue.)

Chrysostom (*Ex. in Ps. 41*):

1. "It is possible, even without the voice, to play the lyre." (Quite true.)

2. It is possible, even without the voice, to sing and play the lyre. (Foolish and untrue.)

3. It is possible, even without the voice, to sing.<sup>2</sup> (Folly and false.)

4. It is possible, even without the voice, to sing without accompaniment. (Bah!)

That the musical meaning of *psallo*, before, during and after the New Testament period, was instrumental, is proven, and will endure. IF the impossible could be accomplished—IF a hundred or a thousand examples of the same period could be found in which the context should demonstrate that the authors employed *psallo* to indicate unaccompanied singing—it would but be labor thrown away, for it would not—it could not—annul or disturb its instrumental signification, which henceforth will never depend upon IF.

<sup>1</sup> A child knows it is not "impossible to sing without a lyre."

<sup>2</sup> It is not "possible, even without the voice, to sing," and Chrysostom did not say it was.



VI.

“PSALLO” IN THE SEPTUAGINT

THE Septuagint<sup>1</sup> is notable (1) as the most ancient translation of the Hebrew Old Testament; (2) as the version used by the Lord and his apostles; and (3) as the principal surviving witness to the purity of the Hebrew Scriptures. From it the writers of the New Testament obtained nearly all their quotations. The Greek of the Septuagint and New Testament are similar, for both were written in the “*koine*” or colloquial language of the common people which then prevailed throughout the Greek world, and which underwent little change during the interval. These facts are abundantly established by James Hope Moulton, and many modern authorities.

Agreeing with H. B. Swete, who studied and treated the subject exhaustively, the entire trend of present-day scholarship is to fix the date of the translation of the Psalms, in which *psallo* occurs most frequently, as late as the latter half of the second century—*i. e.*, about 135 B. C.—though the

<sup>1</sup> Also termed LXX. because of a story that the translation made at Alexandria by seventy (72) Hebrew scholars—six from each of the twelve tribes—was completed in seventy (72) days. As to the meaning of *psallo* and *psalmoi*, which the LXX. gave to one Old Testament book, see definition of *Illustrated Bible Dictionary*, Chapter IV. of this volume.

Pentateuch may have antedated this by more than a century. Of the date, James Hastings, M.A., D.D., in his great, painstaking *Dictionary of the Bible*, A. D. 1902, thus expresses the ripest thought of modern scholarship:

“Cheyne and some others are disposed to bring the inferior limit for the completion of the translation of the *Hagiography* late. All Cheyne will admit is that it was finished at any rate before the Christian era” (p. 148).

With this view, which would fix the date of translating the Psalms in the Septuagint at a point very near to the dawn of the Christian era, agrees Prof. Richard T. Elliott, of Oxford, who studied the question thoroughly.

The *Illustrated Bible Dictionary*, 1908 A. D., favors a late date of translation, and quotes, in corroboration, Heinrich Graetz, the eminent Jewish theologian, author of the great (11 vols.) *Geschichte der Juden*:

“As the Alexandrine community did not reach the acme of prosperity until the reign of Philometer (183-146 B. C.), a translation of the Scriptures previous to that date is *a priori* improbable. . . . But some scholars are inclined to date the book Esther as late as 48 B. C.”

The *International Standard Bible Encyclopedia*, 1915 A. D. Regarding date, this late and very thorough work quotes *Prologia Ecclus*, then deduces:

“From these words we may understand that at the time of writing (132-130 B. C.) Alexandrian Jews possessed Greek versions of a part (probably not the whole) of the ‘Prophets,’ and of some of ‘the Writings’ or *Hagiography*” (p. 2724).



In these, probably, were the Psalms.

All this goes to show that the Psalms were translated at a date so near the writing of the New Testament that, unless it suits his contention to so pretend, no one will believe that if *psallo* in the Septuagint meant to play, it could have lost that meaning and acquired the meaning "to sing" by the time the New Testament writers employed it, as recent opposers of instruments allege.

There is another fact worth noting. As is well known, the Septuagint and the New Testament are written in very similar Greek.<sup>1</sup> In fact, the thought and idiom of the former constitute the language of the latter. As *A Dictionary of the Holy Bible*

<sup>1</sup> Subjoined are a few excerpts from the *Standard Encyclopedia*, Vol. XXII, Art. "Septuagint":

"Important as the version used by Christ and the apostles . . . by the time of Christ (it) had almost superseded the Hebrew text. Thus it became the Bible of Christ and the apostles. Not only was it the source from which the authors of the New Testament drew almost all their quotations, but it created the very language in which they wrote."

As "it created the very language in which the apostles wrote," and employed *psallo* over fifty times to refer to the instrument, and to translate Hebrew words which refer to the instrument, what nonsense to pretend that in the four times wherein Paul used *psallo*, he did so to direct us to sing without accompaniment.

In his *Comp. to the Greek New Testament*, Philip Schaff says: "Jesus himself quotes from the Septuagint, according to the evangelists [here he cites many passages]. . . . The apostles do it in their discourses and in their epistles [many passages cited]. . . . Even Paul, who was educated at Jerusalem and thoroughly versed in rabbinical lore, usually agrees with the Septuagint, except when he freely quotes from memory, or adapts the text to his argument [numerous texts cited]. . . . Luke's quotations are all from the Septuagint, with the exception of one (7: 27). The same is the case substantially with Mark, with the exception of 1: 2, which is from the Hebrew, and embodies his reflection. . . . Kautzsch maintains that Paul never intentionally departs from the Septuagint, although he seems to have in view sometimes both the Hebrew and the Greek" (pp. 24, 25).

As these statements but voice the world's scholarship, only the necessities of a bad case would have suggested that in the Greek of one book (the Old Testament), *psallo* directs us to go north, while in the Greek of the other (the New Testament), it requires us to go south.

truly says of the Septuagint, it "is very often quoted by the New Testament writers who wrote in the same dialect." The fair-minded, from many such considerations, will not doubt that the known and admitted meaning of *psallo* in the former is also its meaning in the latter. As we proceed, the acknowledged meaning of *psallo* in the LXX. will be quickly and firmly established.

A third consideration is that even if *psallo* had undergone such change as is alleged, human wisdom, without divine guidance, would have kept the apostles from using a word so misleading, when there were Greek words known to, and used by, them, free from such a history, by which they could have directed us to "sing." The fourth and weightiest reason is that with our Lord and the writers of the New Testament, the Septuagint was their Bible. Upon it they drew—from it they quoted. Their use of it amounts to a divine endorsement—certainly of the passages quoted. The New Testament is said to contain approximately 350 quotations from the Old, of which some 300 are certainly from the LXX. version, among which is Rom. 15: 9, where Ps. 18: 49 is quoted containing *psallo*. In the Hebrew, expressed in the verb *zamar*,<sup>1</sup> the meaning of which is not ques-

<sup>1</sup> "We are, nevertheless, confronted with the fact that the Septuagint . . . uses the term *psallo* as a translation of certain Hebrew words WHICH ALL SCHOLARS ADMIT MEAN TO PLAY AN INSTRUMENT OF MUSIC, and that, therefore, *psallo* must mean the same thing" [Caps mine.—O. E. P.].—*Inst. Mus. in Wor.*, p. 90. "The author freely concedes that *zamar* meant to play an instrument of music, just as *psallo* in classic Greek meant the same thing" [qualified as to Hebrew Bible.—O. E. P.].—*Ibid.*, p. 94.



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tioned, this passage indicates the instrument. In the Greek of the Septuagint, couched in the verb *psallo*, it admittedly also refers to playing, for it is not pretended that *psallo* in the Septuagint had ceased to refer to the instrument. When Paul wrote to Rome, he quoted literally therefrom, employing Greek in copying Greek, without alteration, modification, qualification, explanation or prohibition. In the Septuagint, Ps. 18:49 pointed to an instrumental performance, "To thy name will I sweep the strings." When, in wet ink, the identical *psallo* with its context reappeared on Paul's parchment, by what magic or inanimate legerdemain did it come to say, "To thy name, without instrumental accompaniment, will I sing"? *It is insufferable nonsense to so pretend.*

But the strongest item in this chapter, which comprises several decisive features, is this: even if *psallo* kinked, and lost its earlier import after the Septuagint came into being, but prior to the New Testament's existence, this alleged change could not have retroacted: the meaning in the Septuagint, and all other Greek literature which antedated the alleged alienation, would, *must*, abide. Consequently, when Paul quoted from the Septuagint, as it lay before him, he was not dealing with a fickle, elusive will-o'-the-wisp, but with a word which *in the very book from which he was copying* was profusely defined and described as *indicating an instrument; as being the music of the harp, lyre or psaltery; performed by the hand; produced*

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*upon strings*—the number of strings with which the instrument was equipped sometimes being given. Thus the meaning of *psallo* in the Septuagint is forever firmly fixed. *It was THIS psallo, with THESE definitions, which the apostle copied and reincorporated in the New Testament* (Rom. 15:9), not a variable Greek colloquialism, produced by the vocal organs, or by "touching the chords of the human heart"—to quote the new definition coined by the opposition. In *such* transition it could gain no new attributes, neither lose any. Whatever it meant in Psalms, it means in Romans.

In other epistles, Paul thrice employs *psallo* as a current Greek word. In Chapter V. it is herein completely proven that the earlier classical sense had not been surrendered in the New Testament period.

Fifth and lastly: If, in Ps. 18:49, the inspired bard prophetically foretold that when Messiah should come, the striking of harp-strings among Gentile nations should mark the event, *for Gentile Christians to sing without instrumental accompaniment would not constitute a fulfillment.* Surely those who oppose the use of instruments do not wish to be understood to hold that, in Rom. 15:8-12, Paul was mistaken in denoting the fulfillment in his day of this and other Old Testament prophecies.

Paul's epistle to Rome, with its more than threescore extracts from the Septuagint, abounds in prophecies quoted to show that they refer to,



VII.

THE EMPHASIZED BIBLE AND  
"PSALLO"

PERHAPS in no other way is it possible to render the earnest student of the question we are considering more valuable aid than by acquainting him with the work of the lamented Joseph Bryant Rotherham, so far as I know, the equal in Biblical lore, and especially Old Testament Hebrew and New Testament Greek, of any translator or writer. It will scarcely be questioned that in these respects he far outran any others connected with the Restoration. His *Emphasized Bible* and *Studies in Psalms* are easily the two great literary and linguistic achievements of our century of restoration. It should help us, in measuring the breadth and greatness of the man, to bear in mind that he was with and of those loyal British brethren who conscientiously refrained from using musical instruments in worship, and for years, for half a lifetime, as preacher and evangelist, he served acceptably those who so held. But, like all truly great scholars with Christian consciences, when he made that critical study which was to enable him to bless us

and crown his career by giving the world the aforesaid monuments, he suffered belittling partisanship to neither obstruct vision nor stifle scholarship. And, with the same certainty that he was right, and with the like undaunted courage that led him to disregard the hundred Revisers, who, but a few years ahead of him, had sent forth a Bible with the untranslated b-a-p-t-i-z-e, in lieu of the Greek *baptizo*, by uniformly translating that word properly by the English word "immerse," he also set at naught their erroneous or inadequate translation of *psallo*, by regularly and rightly rendering it "strike the strings," or by similar words which point to musical instruments rather than to the voice or its function.<sup>1</sup> In both these renderings, he has, in unison chorus, the endorsement of the Greek scholars of the world, and should have received like treatment upon the part of his brethren. When he rightly rendered *baptizo* by the English word "immerse," in disregard of the two great companies of Greek translators who gave us the Authorized and Revised Versions, in the eyes of his brethren he was at once a man of scholarship and courage, and received their *commendation*. When they discovered, in his latest and finished work, that the same scholarship, the same conscience and the

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<sup>1</sup> Rotherham is not alone in rendering *psallo* by "play." Since his pioneering in 1897, the Coptic Version of 1905 has made a like departure. Now that attention is coming to be sharply drawn to the subject, who but believes that the exception will become the rule? Really, the pioneering was done by the Syrians one hundred years after the New Testament was written.



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same courage, with the same certainty, had impelled him properly to translate *psallo*, setting at naught the same two sets of Revisers, the "d," by a number of them, was brought forward in the word, and this time, from both sides of the Atlantic, he received *condemnation*. "O consistency, thou art a jewel!" Just as Columbus and Galileo pioneered, were mocked, and finally had their names inscribed in the temple of fame, so will Rotherham come into his own. By leading the way in this direction, his brethren will honor themselves and the Restoration.

Fortunately for the cause of truth, his conscience and his Christian scholarship impelled him to go a needed step beyond merely rendering rightly where the two best-known versions had made the false step which has caused havoc. In his sublime *Studies in the Psalms*, he shows the incongruity and absurdity of the Revision in regard to *psallo*—shows that by its inconsistency it is self-condemned. This will appear further on in this chapter.

A few such renderings from the Old and New Testaments are here given. With the candid, these would be conclusive, if standing alone, when we remember the author and all the facts of his life.

Ps. 21: 13: Be thou exalted, Jehovah, in thy strength:  
We will sing [*aisomen*] and will harp [*psaloumen*] thy power.

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- Ps. 33: 2, 3: Give thanks to Jehovah with the lyre, with a lute of ten strings make melody [*psallo*] to him.  
Sing [*aisate*] to him a song [*aisma*] that is new, with skill sweep the strings [*psallo*] with a sacred shout.
- Ps. 57: 7, 8: Steadfast is my heart, O God, steadfast is my heart;  
I would fain sing [*aisomat*] and would play [*psalo*]<sup>1</sup>  
Oh awake, my glory! oh awake, lute and lyre!  
I would fain waken the dawn.
- Ps. 68: 4: Sing [*aisate*] ye to God, harp [*psalate*] ye his name.  
Raise ye a song to him that rideth through desert plains;
- Ps. 101: 1: Of kindness and justice fain would I sing [*aisomat*]:  
To thee, O Jehovah, would I sweep the strings [*psalo*].
- Ps. 104: 33: I would sing [*aiso*] to Jehovah while I live:  
I would harp [*psalo*] to my God while I continue.
- Ps. 105: 2: Sing [*aisate*] to him, harp [*psalate*] to him;  
Soliloquise<sup>1</sup> of all his wondrous works;
- Ps. 108: 1, 2: Steadfast is my heart, O God!  
I would fain sing [*aisomat*] and would play [*psalo*], yea, my glory!  
Oh awake, lute and lyre!  
I would fain waken the dawn;
- Ps. 144: 9: O God, a song [*oden*] that is new would I fain sing [*aisomat*] unto thee;  
With a lute of ten strings [*psaltrato*] would I fain play [*psalo*] unto thee;

<sup>1</sup> Marginal reading, "compose a song." These renderings are from *Studies in the Psalms*, by J. B. Rotherham.



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- Ps. 18: 49 { For this cause will I openly confess unto thee  
among nations,  
Rom. 15: 9 { And unto thy name will I strike the strings  
[psalo].  
1 Cor. 14: 15: I will strike the strings [psalo] with the  
spirit,  
And I will strike the strings [psalo] also  
with the mind.  
Eph. 5: 18, 19: But be getting filled in Spirit:  
Speaking to yourselves with psalms [psalmos]  
and hymns and spiritual songs [ode];  
Singing [adontes] and striking the strings  
[psallontes] with your heart unto the  
Lord.  
Col. 3: 16: In all wisdom teaching and admonishing one  
another, with psalms [psalmos] and hymns  
[hymnos], spiritual songs [ode],  
With gratitude raising song [ode] with your  
hearts to God.  
Jas. 5: 13: In distress is any among you? Let him pray:  
Cheerful is any? Let him strike the strings  
[psallete].

So illuminating are his *Studies in the Psalms* that a few extracts therefrom can but be beneficial. As equivalents of the English noun "psalm," Rotherham rightly gives the Hebrew *mizmor*, and the Septuagint Greek *psalmos*. For the Hebrew verb *zimmer*, he again rightly gives the Septuagint Greek *psallo*, and proceeds:

"Psalm," unlike "song," does not necessarily carry with it the notion of joy, though it frequently does. It may be almost exclusively historical and hortatory; it may even be deeply penitential, and more or less mournful; yea, it may betray unbroken gloom, like 88, which, though a "psalm," is certainly no "song"; and we are glad by a

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readjustment of headlines<sup>1</sup> to have been emboldened to remove the anomaly of so designating it. Another difference between "psalm" and "song" is<sup>2</sup> that whereas the latter does not in itself necessarily imply instrumental accompaniment, the former in "more exact usage" does. Thus Delitzsch says: "As Hupfeld has shown, *zimmer*, as being a direct onomatopoeic word, signifies, like *canere*, to make music in the widest sense; the more exact usage of the language, however, distinguishes between *zimmer* and *shir*, as, 'to play,' and 'to sing.'" With *beth* (preposition) instrumental *zimmer* signifies "to sing with a musical accompaniment," and *zimrah* is occasionally, as in Amos 5: 23, directly "music," "melody."<sup>3</sup> Accordingly, *mizmor* ("psalm") signifies technically the piece of music, and *shir* . . . the words of the song (*Com.* 1, 131, 132). Thus also Perowne (on pp. 47, 6, 7): "Make melody,<sup>3</sup> or 'sing and play.' The word means both to sing and to play." The Septuagint, rightly, "*psalate*." Kirkpatrick (Cambridge Bible—same text): "The verb from which *mizmor* ('psalm') is derived . . . appears originally to have meant melody,<sup>3</sup> like the Latin *canere*, but came to be applied specially to instrumental music, as distinguished from vocal music. *Mizmor*, then, means 'a piece of music,' 'a song with instrumental accompaniment.'" The points of agreement which appear in these extracts should be noted. It is agreed that *zimmer* originally meant "to make melody" in the broadest sense; and it is then further agreed that when *zimmer* was differentiated from *shir*, the former meant "to play," and the latter, "to sing."<sup>4</sup> Now, it is the especial province of synonyms to differentiate; inasmuch as the broader meaning of words

<sup>1</sup> Which is previously explained.

<sup>2</sup> "Is," present tense; not "was twenty centuries ago."

<sup>3</sup> Here, within a few lines, Rotherham, Perowne and Kirkpatrick state that "melody" is the equivalent of "playing" or "accompanied singing." Hence, in good English, the Authorized and Revised Versions justify the instrument in Eph. 5: 19.

<sup>4</sup> That is well put. From it this deduction is perfectly in point. When Paul thus uses and differentiates between the vocal word *ado* and the instrumental word *psallo*, by the same law we are required to render the former, "to sing," and the latter, "to play."



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is thereby naturally shared with companion words set side by side with them for the purpose of bringing out the general sense. It is just at this point that a defect becomes observable in the Revised Version of the Psalms. The difference between *shir* and *zimmer* is not clearly and consistently maintained.<sup>1</sup> The two words occur concurrently, as synonyms, in the following places: 21:13; 27:6; 57:7; 68:4; 68:25, 32; 101:1; 104:33; 105:2; 144:9.<sup>2</sup> The attempt was made by the Revisers in nine of these ten instances to make the difference between *shir* and *zimmer* by translating the former "sing," and the latter, "sing praise"; but the attempt must be pronounced feeble in the extreme, inasmuch as "singing" (alone, for *shir*), in all cases, is nothing else than singing praise. So that just where it would appear that some addition or some advance ought to be made, no addition or advance is made; and the "yea" which the Revisers have thrown in only reveals how feeble the discrimination was felt to be.<sup>3</sup> In one case, the first named above, (21:13), the Revisers' hearts failed them altogether, and as they could not say, "so will we sing and sing praise thy power," they dropped the word "sing" altogether out of the rendering of *zimmer*, and coined a special rendering,<sup>4</sup>

<sup>1</sup> And this is absolutely the fact, exactly stated, as to the rendering of *ado* and *psallo* in the Revised New Testament, or else the writers of the classics, the apologetics of the first Christian centuries, and the lexicons, knew not Greek.

<sup>2</sup> Some may not be aware of the fact that the Psalms are not numbered the same in all versions. For example, in the Septuagint, nearly the whole way through, the number is one less: Psalm 100 would be 101 in our version.

<sup>3</sup> For what lexicon gives "yea," or "yea I will sing," as the definition of *psallo* or *zimmer*? Great scholars, those Revisers!

<sup>4</sup> This is exactly what the Revisers did with *psallo* in the New Testament. Where it occurs alone, they rendered it by "sing." Where both *ado* and *psallo* occur side by side, *psallo* there means sing if it ever means sing. Hence, having seen that it would not do to thus so plainly reveal their several erroneous translations, by rendering Eph. 5:19 "sing and play with your heart to the Lord," nor yet to say "sing and sing," again their hearts failed them, and again they dodged a difficulty by "coining a special rendering," "making melody," which is as evasive as their having employed b-a-p-t-i-z-e for *baptizo*. Of a hundred lexicons, which define *psallo* (a specific act), which one defines by the broad, general, vague term "make melody"? The province of translators is to use words in their ordinary sense, and never to "coin" terms such as "b-a-p-t-i-z-e," "yea" and "make melody," to hide their errors.

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to which they have not adhered in any of the nine passages of the like kind which follow. This text should have been rendered: "So will we sing and harp thy power." And though the urgency for a clearer distinction is not so keenly felt in all the examples given above, it may safely be affirmed, in all of them the discrimination should have been maintained.

It is interesting to note the effect of this same discrimination when carried forward into the New Testament—as it clearly ought to be on the strength of the Septuagint, which is therein quoted and in which the Hebrew distinction between *shir* and *zimmer* faithfully reappears in their representatives *aido* and *psallo*. That effect will be, on the one hand, to make us content with the generic force in Rom. 15:9, 1 Cor. 14:15 and Jas. 5:13, whereas, on the other hand, it will compel the affirmation that, according to the established law governing the use of synonyms, the companion nouns—"psalms," "hymns" and "spiritual songs"—in Eph. 5:18, 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 (p. 21f.).

And this reduces all instrumentation to its right dimensions: in rendering the praise of Israel, instrumentation is always and everywhere, evermore, secondary and subservient. To guide, prolong, sustain, the human voice, is its only place here.

But in this, its legitimate, subservient relation to the human voice, instrumentation is not only permitted, but invited—divinely invited. And there is this further to be said in passing: No musical instrument can play itself, nor play at all, until a human soul moves it to its subservient end.

According to the divine ideal of sacred song, it is man who is sounding the high praises of Jehovah all the while: man with the instrument, man in the instrument. All good instrumental music throbs and thrills with human intelligence.

There is something unspeakably pathetic and immeasurably instructive in this final appeal (at the end of the



150th—the last—Psalm) to “every one who hath breath.” When a man’s “breath” departs, his power of song in this world is at an end. When, amid the advancing infirmities of old age, his “breath” for song fails him, and he is compelled to excuse himself from complying with this invitation, by pleading: “I would fain, O Divine Master, respond to thy call; but alas! I have no available breath”—may we not believe that his excuse will be accepted? If he is compelled to lean on others, but still puts his own mind into the song which he has to leave to others to sing, will he not be accepted? If he has a harp, and his right hand has not yet lost its cunning, and he throws his soul into the strings and by them climbs to Jehovah’s throne in adoration, will he not be accepted? The very pathos of old age illustrates and accentuates the principle. He who is aged and infirm is, with others, invited to sing; but, if he can not, what then? He is invited to play; but if he can not, what then? Is there in the divine code no such thing as a “law of liberty”? Happily, “to his own Master he standeth or falleth.” Meanwhile, and all the while, the gracious invitation goes on resounding through the ages, and to earth’s remotest bounds —“Let every one who hath breath praise Jehovah!” (p. 607).

“Truth has such a face and such a mien,  
As to be loved needs only to be seen.”

VIII.

APOSTOLIC EXAMPLE ; TEMPLE MUSIC  
AND WORSHIP

Music—the law by which tones are produced, the power and skill to render them with voice and instrument; to compose, harmonize and delight in music; to invent instruments upon which to express every emotion of the soul, and to touch and soften the hardest heart, and tame the most savage passions—is God’s gift to man. In the absence of specific prohibition, all this presupposes that He would have us delight in and make much of this, the crowning and most exquisite and refining of all the attributes with which He has endowed us.

In the former dispensation, in which more specific directions were given, God made very extensive and greatly diversified provisions for the employment of the voice and numerous kinds of musical instruments in His worship. The like manner of worshiping acceptably is held out to us, constituting one of the chief charms of the heavenly dispensation. Mindful of all this, of man’s nature and needs, and of God’s having created everything, and provided everything for



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man's proper enjoyment, if the New Testament were silent, Christians would still be warranted in supposing that God had not intended, by silence, to suppress in His creatures this ennobling gift, this soul-sustaining endowment.

God not only has not interdicted the instrument, not only has not left room for doubt by silence, but in at least four separate ways has authorized the use of instruments by Christians. First, by repeatedly directing us to *psallo*. If we do not know that that means "to play," neither do we know that when He directs us to *ado* He intends for us to *sing*, for the meaning of the one in New Testament times is as well established and certain as the other: if there is reason to believe that *psallo*, which means "to play," sometimes comprehends also the vocal accompaniment, there is as good reason to believe that *ado*, which means "to sing," sometimes comprehends also the instrumental accompaniment, in the same way that our word "sing" does. He who cares to put this statement to the test, as the writer did, will not lack proof.<sup>1</sup> I give

<sup>1</sup>As it is typical of the great volume and variety of material available, bearing on the many phases of this question of the use and meaning of *ode*, and the absurdity of the attempt to read a prohibition of instruments into the New Testament through the Greek noun *ode*, and its cognate verb *ado*, even if the instrumental words *psalmos* and *psallein* had not been contained therein, an excerpt from the *Standard Encyclopedia* is fitting: "The Greek *ode* was simply a chant, or poem, arranged to be sung to an instrumental accompaniment" (Vol. XVIII, p. 369). Upon this authority we are justified in saying: "When Paul, the finished Greek scholar, in his Greek epistles, used this Greek noun (*ode*), he referred to a chant or poem arranged to be sung to an instrumental accompaniment." Thus the naturalness of the use of the word in the fourteenth and fifteenth chapters of Revelation.

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my word that I can concoct a theory that *ado*, which had meant "to sing," came to refer to the instrument, and, with the exception of the Authorized and Revised Versions, can gather as much and as plausible proof as has been gathered in support of the pretense that the meaning of *psallo* altered. Deeming it sagacious and true, we have made a trite saying of Mr. Campbell's "I will make the word [*baptizo*] furnish the water." "The word *psallo* furnishes the instrument," is a no less true and apt epigram.

The second authorization consists in the re-enactment of the music of the Jewish dispensation into the New Testament. All agree that the Hebrew *zamar* of 2 Sam. 22:50 and Ps. 18:49 refers to the playing of instruments in praise or worship. All agree that this Messianic prophecy of the Psalmist is quoted by the apostle in Rom. 15:9, and by him made to apply to the praise by Gentile Christians (see vs. 10-12) in the present dispensation: a specific bringing forward from the Old into the New Covenant. Louis R. Patmont, master of more than a dozen languages, was helping me verify some Greek translations. We had both been worshiping where instruments were disallowed. Grasping the full significance of Paul's quotation from the Septuagint, with a look as if a great load of doubt had lifted, he exclaimed with animation: "So the instrumental music of the Old Testament is here brought into the New! I require nothing further!"



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The third justification inheres in the fact that the Septuagint was the Bible of our Lord and the apostles and writers of the New Testament. Thus it was divinely sanctioned to us, for the New Testament contains three hundred quotations therefrom. It tells us how to *psallo*—with the hand—on musical instruments. In the Christian Scriptures, Paul repeatedly directs us to *psallo*, once in a quotation from the LXX., where the meaning had been, and must continue to be, “to play.” So the Greek Old Testament, and especially the meaning of the Greek *psallo* therein, is divinely confirmed as being also the meaning of that same word when found in the New.

The fourth indubitable ground which justifies us in the use of instruments, if we had no other, is the example of the apostles and the church at Jerusalem—their attendance upon, and participation for perhaps more than a quarter of a century in, the temple services, where instruments were admittedly employed. That every reader may see that we are agreed that such example is held to have equal force with a precept or command, I can do no better than to quote the following sage words:

“It is claimed that . . . we have apostolic example for the practice (using instruments) in Christian worship. Let it be cheerfully conceded, first of all, that if this claim be founded in fact—if, indeed, we have apostolic example for the practice—then all opposition to it should cease; for, if we are not to follow the leadership of inspired apostles in our

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efforts to worship and serve God, then we are in hopeless confusion, and it is needless to look anywhere else for guidance” (*Inst. Mus. in Wor.*, p. 98).

“That it [instrumental music] was used in the worship of what is called Judaism proper, that is, in the ancient temple worship, is a fact freely admitted by both Jews and Christians” (*Ibid.*, 136).

In considering such questions, the evident truth should be accepted, and the obvious fact is that the apostles and the whole church for a time after Pentecost continued to worship in the temple. Only the necessities of a mistaken theory that it would be a sin for believers to thus participate where instrumental music was employed, gave birth to the idea that whoever of the believers went to the temple, went there only to preach the gospel. It was rightly seen that if the inspired apostles, by their presence, sanctioned worship under such conditions, the battle against instrumental music was lost.

As the fact is universally admitted, it is only necessary to state that musical instruments in great variety were employed in temple worship; that Jesus and the apostles frequented the temple prior to the ascension, just as the apostles long thereafter continued to do, *for worship*, both before and after Pentecost, and as the early Christians continued to do many years after the birth of the church. Attention to the following Scriptures makes that certain. Immediately after the ascension, we read:



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Luke 24:52, 53 (King James Version): And they worshipped him, and returned to Jerusalem with great joy: and were continually in the temple, praising and blessing God.

After the close of the great sermon on Pentecost, we have this record:

Acts 2:44-47: And all that believed<sup>1</sup> . . . continuing daily with one accord in the temple, and breaking bread from house to house, did eat their meat with gladness and singleness of heart, praising God, and having favor with all the people. And the Lord added to the church daily such as should be saved.

From the above it is evident that Christians were in the temple, not to preach, but to "praise God." A little further on we shall show that the apostles and the brethren continued attendance at the temple services for many years. Just here attention is invited to a continuance of attendance at the temple service by two of the apostles:

Acts 3:1: Now Peter and John went up together into the temple at the hour of prayer, being the ninth hour.

It was after the above that we have the first hint that the apostles went to the temple to preach, or that they did preach; but we have seen repeated statements of their attendance "at the hour of prayer" to "praise God." With what difficulty we see that which we desire not to see!

<sup>1</sup> Would the opposition have us believe that the whole church, "all that believed," several thousand, were daily in the temple preaching? The one in error meets many obstacles. It is better to accept the evident truth and avoid embarrassments. They would have us believe that the sole purpose which led the apostles there was "to teach the word of God, to preach the new faith and establish the new order of worship." Many other passages, as we proceed, will show how erroneous is all this.

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It is plain to all who read with open minds that the constant attendance of the apostles at the temple worship engendered no opposition, but that as soon as they preached, they were arrested and imprisoned. It seems certain from the following Scriptures that they might have gone on indefinitely *worshiping* in the temple, if they had not later also added preaching; for this was what vexed their persecutors:

Acts 4:1-3: And as they spake unto the people, the priests, and the captain of the temple, and the Sadducees, came upon them, being grieved that they taught the people, and preached through Jesus the resurrection from the dead. And they laid hands on them, and put them in hold unto the next day; for it was now eventide.

The foregoing is the account of their first arrest. There were many events recorded before we read of their second apprehension, as follows:

Acts 5:27, 28: And when they had brought them, they set them before the council; and the high priest asked them, saying, Did not we straitly command you that ye should not teach in this name? and behold, ye have filled Jerusalem with your doctrine, and intend to bring this man's blood upon us.

It was not until they had been twice thrown into jail, and twice released, that the angel gave this command:

Acts 5:20: Go, stand and speak in the temple to the people all the words of this life.

With many who would stand so straight that they unconsciously lean backward, there is a manifest belief that for the apostles and early Chris-



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tians to go to the temple and engage reverently in its ceremonies would (1) not only be unacceptable to God, but (2) would constitute sacrilege. These have assumed (3) that instrumental music is sinful, and that as the apostles and other early Jewish converts would not thus sin, (4) therefore they did not engage in the temple services. Here are four assumptions, all of which are groundless, and already proven so.

To further demonstrate that God has not so hedged us in, and that those who compose a large and very conscientious group have erred by encasing themselves in straitjackets, but more egregiously by insisting that all their fellow-worshippers must don the like restraints, I append a few Scriptures which clearly demonstrate that we are made free in Christ and should resist encroachments upon our liberty (Gal. 5:1).

Mark 9: 38-40: And John answered him, saying, Master, we saw one casting out devils in thy name, and he followeth not us; and we forbade him, because he followeth not us. But Jesus said, Forbid him not; for there is no man which shall do a miracle in my name that can lightly speak evil of me. For he that is not against us is on our part.

The above is a distinct reproof for that narrowness which mistakes itself for loyalty.

John 16: 23, 24: And in that day ye shall ask me nothing. Verily, verily, I say unto you, Whatsoever ye shall ask the Father in my name, he will give it you. Hitherto have ye asked nothing in my name; ask, and ye shall receive, that your joy may be full.

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In the foregoing and other passages, near the end of His ministry, our Lord directed us to pray to the Father, but in His (the Son's) name. I believe we should so teach, and so pray, and that those who train the young to preface prayer with "Dear Jesus" err, but no worse than we would by insistently berating them. *It should cure our censoriousness in every direction* to reflect that, in his dying prayer, the first Christian martyr did not address the Father, but twice petitioned the Lord Jesus.

Acts 7: 59, 60: And they stoned Stephen, calling upon the Lord, and saying, Lord Jesus, receive my spirit. And he kneeled down, and cried with a loud voice, Lord, lay not this sin to their charge.

And who has not known editors or contributors who would have taken Paul to task in the *Weekly Grouch*, as a "digressive," and threatened to withdraw fellowship for the following, unless he should speedily repent:

Acts 16: 1-3: And he came also to Derbe and Lystra; and, behold, a certain disciple was there, named Timothy, the son of a Jewess that believed; but his father was a Greek; the same was well reported of by the brethren that were at Lystra and Iconium. Him would Paul have to go forth with him; and he took and circumcised him because of the Jews that were in those parts; for they all knew that his father was a Greek.

And this twenty years after the establishment of the church. In a later chapter, note a second conformance to the law of Moses, which Christ had abolished twenty-two years before:



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Acts 18: 18: And Paul after this tarried there yet a good while . . . having shorn his head in Cencrea: for he had a vow.

Five years later is a third instance where Paul, in the temple, conformed to the dead law of Moses, because "many thousands" of Jewish Christians were "all zealous for the law," and, of course, for the temple, its worship, and its instrumental music.

Acts 21: 20, 23, 24: Thou seest, brother, how many thousands of Jews there are which believe; and they are all zealous of the law. . . . Do therefore this that we say to thee: We have four men which have a vow on them: Them take and purify thyself with them, and be at charges with them, that they may shave their heads; and all may know that those things, whereof they were informed concerning thee, are nothing; but that thou thyself also walkest orderly, and keepest the law.

### The abrogated Mosaic law regulating vows:

Num. 6: 18: And the Nazarite shall shave the head of his separation at the door of the tabernacle of the congregation [later, of the temple, after one was built], and shall take the hair of the head of his separation, and put it in the fire which is under the sacrifice of the peace-offerings.

Lev. 22: 21: And whosoever offereth a sacrifice of peace-offerings unto the Lord to accomplish his vow, or a freewill-offering in beeves or sheep, it shall be perfect to be accepted; and there shall be no blemish therein. Blind, or broken, or maimed, or having a wen, or scurvy, or scabbed, ye shall not offer these unto the Lord, nor make an offering by fire of them upon the altar unto the Lord.

Seeing that Paul thus practiced and participated in the various Mosaic rites and temple cere-

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monies, including circumcision and the shedding of the blood of animals as in the peace-offering (Lev. 22: 21), items known to have been abolished on the cross, dare we to-day censure a brother for engaging in what was in the Old, and is known to be also definitely included in the New, such as instrumental music, simply because of our opinions, which opinions we hold for the reason that Campbell, Franklin and McGarvey did not live to add this truth to their great stores of knowledge?

A few pages back, I promised to show that the church at Jerusalem long continued to participate in the temple services. Acts 21: 17-26 (A. D. 60) is sufficient to make that clear as noon-day. Verse 26 is subjoined, followed by Acts 24: 18:

Then Paul took the men, and the next day purifying himself with them entered into the temple, to signify the accomplishment of the days of purification, until that an offering should be offered for every one of them.

Whereupon certain Jews from Asia found me purified in the temple, neither with multitude, nor with tumult.

The reader will please thoughtfully join in a brief summary, bearing in mind the date, A. D. 60, twenty-seven years after the law was abrogated and the church was established.

Paul circumcised Timothy because of the Jews. He sheared his own head, having a vow. Later, joined with others in a seven days' ceremonial purification, and participated in payment for ani-



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mals to have their blood shed, "offered for every one of them." With this before us, we should read all of Chapter X. of *Instrumental Music in Worship*, a sample of which follows:

"Now, not only do we have all this plainly in the record, but there is not one word that says they 'went up there to participate in those devotions.' Yea, more: not only is there not a word in the record that says they went there to engage in the Temple worship, but there is not a word that says they went there to worship at all. The record specifically gives a different purpose which led them (apostles) into the Temple; namely, to introduce the new faith and the new order of worship under Christ. Moreover, as a matter of fact, this new faith and the new order of worship, which we have now seen they went into the Temple to introduce, would completely change and supersede 'those devotions' belonging to the Temple service, except in so far as they contained something which the Lord incorporated in the new order" (p. 106).

This and much more to prove that the apostles would not and did not participate in the temple services, but "went there to teach the word of God, to preach the new faith and establish the new order of worship," and for no other purpose. Reader, what is your verdict? You know in your heart that Mr. Kurfees loses, and you must agree with him "if, indeed, we have apostolic example for the practice [temple music], then all opposition to it [the instrument] should cease."

He who fails to see that in this passage Paul and his companions went as Christians, and, with other Jewish Christians, engaged in the various Mosaic rites of the temple, and not to preach,

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as Mr. Kurfees and others insist, fails to see because he holds to a theory that would suffer if he *should* see. That Paul would practice circumcision (16:3); shear his head and make a vow (18:18); purify himself with others who were doing so, and pay for the animals killed as sacrifices by his companions having the Nazarite vow (21:23, 24); all without a twinge of conscience, and then have qualms at going within hearing distance of the instrumental music of the temple, would denote that the mind of Paul was as peculiar as are the minds of those who admit that without sin the apostle did all those other things, but was careful not to commit the heinous sin of going within the sound of the temple music. A word from J. W. McGarvey, an inveterate opposer of organs, seems in point:

"The remarks addressed to Paul . . . doubtless through James . . . show very plainly the position held by the Jerusalem church as to the law of circumcision, . . . first, that these disciples were 'zealous for the law' (v. 20); second, that they continued to circumcise their children (21); third, that the purifications of the law, though they involved in some instances the offering of sacrifices, were still regarded as proper for Christians (23, 24); . . . Paul's part with them was, first, 'to be at charges for them,' meaning that he paid part or all the expenses of the victims [animals sacrificed.—O. E. P.] which they had to offer; and second, to go into the temple [at a time when the instruments were not being played?—O. E. P.] and notify the priests when their days of purification would be fulfilled, so that a priest might be prepared to sacrifice their offerings (23, 26)" (*Com. on Acts, II.*, p. 205ff.).



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Thus the blindest, whose theories do not forbid, can but see that the apostles and the early church participated very freely in the various temple services for more than twenty-five years, if not as long as the temple stood. Two quotations from J. B. Briney's *Instrumental Music in Christian Worship* (p. 98) are pertinent:

On Acts 3: 1: "The apostles and other believers at Jerusalem had not yet withdrawn from the Jewish worship (see also 21, 23, *seq.*), and it is probable that most of them continued to adhere to the service of the temple till the destruction of the temple abolished it" (*Commentary on Acts*, Hackett, p. 73).

"And in other cases they sold their real estate and other goods, in order to supply the wants of the needy. In doing this they did not withdraw from the public services of their fellow-Jews, but adhered to the daily custom of visiting the temple" (*Commentary on the New Testament*, Bernard Weiss, p. 434).

Duffield, in *Latin Hymn Writers* (p. 67), says:

"Instrumental music was a marked feature of the Jews' worship; but it is plain that (as with the Sabbath question) there was a great deal of blending at the edges between the two dispensations."

"It is plain" to all, who are not blinded by theory, that if the apostles did not object to, but sanctioned, and even practiced, such distinctively Jewish rites as circumcision, vows, purifyings, shaving their heads, and shedding animal blood in sacrifice, long years after these things were known to be specifically nailed to the cross, they would not and did not object to the blending

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into Christian worship of "instrumental music, a marked feature of the Jews' worship." Pity him who is so filled with a theory that he can not imbibe truth, and who, from habit, repels everything which contradicts his views.

"In the Hebrew temple at the beginning of the Christian era, the harp, lute, flute, trumpet and drum were used as accompaniment to psalms and canonical hymns" (*Encyc. Bel. and Eth.*, Art. "Chr. Mus.').

Opposers of instruments are confronted with the alternative of admitting that the Book of Acts affords ample evidence that the apostles and early church participated in the various temple services, that of praise with voice and instrument included, and that therefore we may fairly claim apostolic example for the use of both kinds of music; or of meeting us with a new tack, and denying that there were any instruments in the temple. The easy and creditable way to escape every dilemma is to turn from the side of error and accept the side of truth; then every predicament will be left behind. Either Chapter IV. or V. of this volume affords enough of newly uncovered ground to justify facing about, for no fair, intelligent man, after reading those chapters, will try to persuade even himself that, with all that material before him at the time of his alignment, he would have entered the ranks of the opposition. Brethren, we have a great plea and a great work! Let us be great men and set about it, nor longer stand with rusted blades.



IX.

PUT TO ROUT BY HIS OWN TESTIMONY

IF acquainted with *Walking by Faith*, and *Instrumental Music in the Worship*, and their influence on both sides of the Atlantic, were the accurate historian Macaulay living to-day, he would not say of their author as he did of another:

“He defended the use of instrumental music in public on the ground that the notes of the organ had power to counteract the influence of devils.”

So far as I know, M. C. Kurfees has made the most pretentious of all efforts, and has consumed more time than any other, in a vain attempt to establish that which is not a fact; namely, that *psalmo*, the musical meaning of which he freely concedes but a little while before had been to play an instrument, had, by the time the New Testament was written, lost all reference to instrumentation, and had come to refer exclusively to the voice. It is far from my purpose to review him—J. B. Briney has done that most capably.

In his book, *Instrumental Music in Worship*, he incorporates, entire, Chapter IV., Book II.,

from *The Instructor*, by Clement of Alexandria.<sup>1</sup> I suppose his purpose was to prove by Clement (1) that the latter was opposed to instrumental music in worship, and (2) to make it appear that instruments were not then so used in the assembly.

With but brief comment, I shall leave the reader to see that in both respects Clement fails him. The first could hardly be true, for repeatedly his words would be void of sense unless he was consenting to such use of the instruments. Twice he refers to the church, and twice to the choir (once in the part here omitted). Besides, in the third sentence here quoted, he speaks of “the divine service.” Hence, who can doubt that in the main he treats of the music of the worship in the assembly? So, while there may be room to wonder whether Clement meant also to tell Christians what manner of music would be appropriate in their daily conduct, there is no room to doubt that he spoke of music which to him would seem suitable in the assembly, and in

<sup>1</sup> Those who, in the chapter which is here but partly quoted, read Clement's objections to certain musical instruments in worship, while he sanctions the use of others, noticing that he bases none of his opposition on Scriptural grounds, may think his reasoning capricious, and it may have been. But if the employment in his day of such instruments (though we know this would not now result) begot, in the minds of worshipers, thoughts such as he suggests, *because of the use to which such instruments were then usually put*, foregoing them would be both Scriptural and sagacious. If Paul could circumscribe a Christian after the rite was nailed to the cross, and refrain from eating meat which God had given him the right to eat, Clement might, with good reason, omit that which the Scriptures permit, just as prudent Christians, a half-century ago, would have barred the “fiddle” from the house of God (against which, however, there is no law), because of the malodor with which it would then have come reeking from the rowdyish dance, while now the “violin,” in most communities, begets no such aversion.



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different parts of the chapter the using of instruments is approved. Many statements from his other writings align Clement with those who favor instruments in worship, only a few of which are incorporated in Chapter V. of this volume.

Upon the second point—that is, as to whether instruments were so used—the very fact that Clement was writing so animatedly upon the subject proves that they were used. Why, otherwise, would he so strongly inveigh against some, and why consent to some?

It will be significant to the discriminating when attention is called to the fact that no Scriptural grounds were urged against their use, and that Clement only opposed certain instruments which were in disrepute.

It is not a good sign when one is continually explaining, quarreling with, or discrediting, his own witnesses, yet the doing of these things is characteristic of Mr. Kurfees' book, and Clement does not escape him. As Mr. Kurfees summoned Clement, I am privileged to take a peck at his witness, in a footnote on matters foreign to the music question. He labors through three pages to prove that one passage (which alone overthrows Mr. Kurfees' entire contention) is spurious. I am not much concerned regarding the claim, for if the few words are interpolated, that gives us, instead of but one, two good ancient witnesses who use *psallein* in the chapter to refer to instrumental music. But I will state that modern authorities

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generally quote the passage as Clement's, with not a suggestion that it is counterfeit.<sup>1</sup>

Among such is the great work of many volumes now issuing from the press, *The Encyclopedia of Religion and Ethics*, 1917 A. D., under the able editorship of James Hastings, who no longer needs a string of suffixes to his name to give him standing in the world of letters. Thence I quote:

“Clemens Alexandrinus, also in the second century, quoting the Psalmist in favor of instrumental music, says: ‘If you are able to accompany your voices with the lyre [*psallein*.—O. E. P.] or cithara, you will incur no censure.’”

But it is not what Clement said or thought in regard to music; not whether he, or another, of a few years later, wrote the words just cited; nor whether we can make certain from his words, which seem to have that clear import, that instruments were used in worship in his day a hundred years this side the writing of the New Testament, which chiefly impel me to give space to about half the said chapter, all of which, in translation, was embodied in Mr. Kurfees' book. Neither do I here bring Clement to discredit Mr. Kurfees or his book (though that can but result), but rather to use his witness as one of the very best by whom to overthrow the groundless claim that the meaning of *psallo* changed, and to prove that a century after the New Testament was writ-

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<sup>1</sup> See extracts from *Word Studies*, *Edwards' Commentary*, and *Encyclopedia of Religion and Ethics*, in Chapter X. hereof, as but a few of the many authorities which so hold.



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ten, the word retained perfectly the meaning which it had borne for perhaps a thousand years. Besides proving this absolutely by Clement, we shall now compel Mr. Kurfees also to take the stand, and, by his translation, admit that *psallein*, in the New Testament period, did not change its meaning; did not refer to vocal music; but did mean "to play on an instrument."

Knowing how frequently Greek writers of every period use *psallein* to tell of instrumental music, as soon as I saw in Mr. Kurfees' volume the translation from Clement, replete with references to a variety of instruments, and to both vocal and instrumental music, I was confident that the Greek text would contain examples sufficient to refute and overthrow the pretense that *psallo* had lost reference to playing. But I was not prepared to believe that one so sensible as Mr. Kurfees would set for himself and his followers such a cruel trap as this chapter proved to be, when the Greek text was consulted.

190 A. D. Clement of Alexandria, Pæd. IV., II. (*Inst. Mus. in Wor.*, p. 127f.):

"Let revelry keep away from our rational entertainments, and foolish vigils, too, that revel in intemperance. . . . For the apostle decrees that 'putting off the works of darkness, we should put on the armor of light, walking honestly as in the day, not spending our time in rioting and drunkenness, in chambering and wantonness.' . . . The Spirit distinguishing from such revelry the divine service sings to the harp strings [*psallei*].\* 'Praise Him with the sound of trumpet;' for with sound of trumpet, he shall raise the dead.

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'Praise Him on the psaltery [*psalterio*];' for the tongue is the psaltery [*psalterion*] of the Lord; 'And praise Him on the lyre.' By the lyre is meant the mouth struck by the Spirit, as it were by a plectrum. 'Praise Him with the timbrel and the dance' refers to the Church meditating on the resurrection of the dead<sup>1</sup> in the resounding skin. . . . For, 'if thou shalt love the Lord thy God' and then 'thy neighbor,' let its first manifestation be toward God in thanksgiving and psalmody [*psalmodias*], and the second toward our neighbor in decorous fellowship. For says the apostle, 'Let the word of the Lord dwell in you richly.' . . . For the apostle adds, 'Teaching, and admonishing one another in all wisdom, in psalms [*psalmois*] and hymns and spiritual songs [*odais*], singing [*aidontes*] 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 [*aidein*] and play [*psallein*]\* 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 [*psalate*]\* to him on the psaltery [*psalterio*] of ten strings.' 'Sing [*asate*] to him a new song [*asma*].' And does not the ten-stringed psaltery [*psalterion*] 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 with the harp [*psallein*] on partaking of his creatures. For the psalm

<sup>1</sup> We know as well as Clement could what Ps. 150: 4 means, and we know that it means no such thing. Such nonsense results from the imaginative Clement resolving everything literal into the figurative, as Bishop Arthur Cleveland Coxe, LL.D., author of *Notes on Clement of Alexandria*, tersely remarks: "Here instrumental music is allowed, though he turns everything into type."



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[*psalmos*] is a melodious and sober blessing.<sup>1</sup> The apostle calls the psalm [*psalmon*] a spiritual song [oden].<sup>2</sup> . . .

“ ‘And confess to Him in songs [*odais*] of the lips,’ he says, ‘because in His command all His good pleasure is done, and there is no deficiency in His salvation.’ Further among the ancient Greeks, in their banquets over the brimming cups, a song [*asma*] was sung [*edeto*] called *skolion*, after the manner of the Hebrew psalms [*psalmon*], all together raising the pæan with the voice, and sometimes also taking turns in the song [oden] while they drank healths round; while those that were more musical than the rest sang [*eidon*] to the lyre. But let amatory songs [*odai*] be banished far away, and let our songs [*odai*] be hymns to God. ‘Let them praise,’ it is said, ‘His name in the dance, and let them play [*psalatosan*]\* to Him on the timbrel and psaltery [*psalterio*].’ And what is the choir which plays [*psallon*]!† The Spirit will show thee; ‘Let His praise be in the congregation [church] of the saints; let them be joyful in their King.’ And again He adds: ‘The Lord will take pleasure in His people. For temperate harmonies are to be admitted.’”<sup>3</sup>

By the asterisk (\*) attention is sharply drawn to a number of instances in the above passage by Clement, copied almost literally from “*Instrumental Music in Worship*,” in which Mr. Kurfees

<sup>1</sup> The reader, without having his attention drawn, will be sure that in this passage *psallein* means to play. Mr. Kurfees says so a few lines above. But he might think of the poetry of David, only, when reading *psalmos*. Here is the certain meaning: “It is suitable to strike the strings [*psallein*] or to sing and play to Him on partaking of His creatures. For the doing so is a melodious and sober blessing.” So *psalmos* as well as *psallein* points to the instrument and not to the voice.

<sup>2</sup> By reading Eph. 5:19 and Col. 3:16, it will be clear that the apostle does no such thing. If he does, then I call a bicycle an airship by speaking of “airships and automobiles and bicycles,” for twice the apostle says, “*psalmos* and *hymnos* and spiritual *ode*.”

<sup>3</sup> The meaning of “For temperate harmonies are to be admitted,” is equivalent to saying: “Though I object to such instruments as are in disrepute from being associated with reveling, the harmony of others is to be admitted.”

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translates *psallein* by “play.” As there is no gainsaying the fact that he is the acknowledged authority of those who oppose the instrument, and notably of those who say *psallo* ceased to indicate an instrument, and as I have now completely proven by Mr. Kurfees, the Greek scholar, that Mr. Kurfees, the theologian, is in error, the latter’s admiring lesser lights should abandon the theologian, swear allegiance to the scholar, and promptly yield the pretension that in the New Testament times *psallo* meant “to sing unaccompanied.” In the short chapter of four pages published by Mr. Kurfees, Clement eighteen times employs *psallein* in the varying forms, to refer to the instrument, and in ten of the eighteen instances, Mr. Kurfees translates the word as indicating an instrument!! or its function, while in one of the examples, he renders it “praise,” and in but three of the eighteen times does he render *psallein* by “voice” or “sing.” Talk about Homer sometimes nodding!<sup>1</sup>

<sup>1</sup> There are several other instances wherein our Homer nodded while writing *Instrumental Music in Worship*, as I would show were I writing a refutation instead of a constructive work. He builds up his book of nearly three hundred pages around the statement of his star witness, E. A. Sophocles, the lexicographer (which statement Sophocles never made, nor any other upon the subject), that “from 146 B. C. to 1100 A. D. there is not a single example of *psallo* involving or implying the use of an instrument. It meant, always and everywhere, ‘to chant,’ ‘sing religious hymns’” (*Inst. Mus. in Wor.*, p. 47).

It is true, as Mr. K. makes Sophocles say, we seldom find “a single example of *psallo* involving or implying the use of an instrument,” but we frequently find examples in pairs, sometimes by the dozen, while in the case of such as Athenæus, Plutarch and Clement, they occur by the score. In the four pages from the latter, Mr. K. gives eighteen, and I found others in Clement’s other books. I found several in writings cited or quoted in *Instrumental Music in Worship*. On page 179 he gives this: “Lucian Parasite 17: One can not play the flute without a flute, nor *psallein* without a lyre.” What must be said of a writer whose book contains dozens of examples



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If the general staff, with headquarters at Nashville, which stationed this soldier of the cross on sentry duty to guard this critical portion of the fighting-line, should enforce military law, he would be court-martialed for snoring at noontide within hearing distance of the enemy listening-posts. On page 50 of his "Review," J. B. Briney credits Mr. Kurfees with being probably his equal as a Greek scholar. If, owing to these disclosures, the former wishes to withdraw his favorable estimate, permission is hereby given him to do so.

But, levity aside, my dear reader, "all things work together for good." How blind to truth we become when we don the uniform of the partisan, and begin to march under the banner of error! I believe that the hand of God guided this obstinate partisan, but otherwise good, man to translate and publish these words of Clement, written a hundred years after the New Testament was written, to the end that he might be shown his monumental folly of attempting to turn the course of the Mississippi River of nearly thirty centuries of the world's scholarship as to the meaning of *psallo*, in a vain effort to arbitrarily compel it to hereafter flow northward and up-hill. In the four pages (as Mr. Kurfees rightly renders) Clement thirteen times also employs *aeido* (in the varying forms) when he would refer to songs or singing,

where he renders *psallein* "to play," and then fills that book with the most positive assertions that there are no such examples! A chain of such blunders mars the book from cover to cover, and proves him unworthy the laurel wreath with which, in 1917, T. B. Larimore decked him when christening Mr. Kurfees "Our Peerless Logician."

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just as did Paul and all writers who used the Greek language. And now let us dismiss Clement, taking a sentence from the above quotation and one from Paul, and place them side by side:

PAUL—Eph. 5: 19:

CLEMENT—Pæd. IV., II.:

"Speaking one to another in *psalmos* and *humnos* and *adain* and *psallein* to the harp spiritual *ode*, *adontes* and or lyre, there is no blame." *psallontes* with your heart to the Lord."

Rotherham and the world of scholarship agree that by scholarship agree that in *adontes* and *psallontes* Paul *adain* and *psallein* Clement meant "sing" and "play." meant "sing" and "play."

All agree that Paul and Clement used the same words.

Let's all agree that the two writers expressed the same ideas. If we do not, it will be because we deliberately harden our hearts against the manifest truth of God. This I would not do for all the gold that is buried in the earth.

It was madness to invent the idea that in the New Testament *psallo* referred to the voice, after conceding that a century or two before it had pointed to the instrument. If the meaning of *psallo* had undergone such change, the New Testament writers, guided by ordinary common sense, not to say by inspiration, would have avoided using a word so confusing and with such a history to indicate singing, and forbid accompaniment, when writing Heaven's message to mankind, for there were other Greek words available. Even human



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prudence would have restrained them from employing a word the meaning of which could, with reason, be questioned, or which would afford pretext for all this controversy, for which the writers of the New Testament are not chargeable. He who takes that unscientific and unhistoric position, enters the class with affusionists who insist that *baptizo* likewise shed its earlier meaning when called upon to do duty in the New Testament. Think of Louisville linking up with Chicago! Of M. C. Kurfees making common cause with C. C. Morrison, and loaning him his *psallo* penknife (Jer. 36:23) with which to cut *baptizo* out of the Scriptures! Yet that is exactly what Mr. Kurfees has done. Mr. Morrison's book, *The Meaning of Baptism*,<sup>1</sup> but follows in the steps of *Instrumental*

<sup>1</sup> The appeal to the signification of *baptizo* in the classic Greek of any age does not settle anything with respect to its use in the New Testament. . . . An indication of a hundred passages in general Greek literature in which *baptizo* is shown to mean "immerse," or its equivalent, would not determine the meaning of the word as used in the New Testament. . . . But besides their primary and figurative use, it is a common phenomena for words to branch out into new meanings through association. . . . This assumption that words retain their root meanings throughout their entire usage is purely fictitious. In the case of *psallo*, as we have seen [Here he should have said, "Thanks to Mr. M. C. Kurfees."—O. E. P.], there is a clear refutation of Mr. Campbell's first assumption. This word's meaning was the specific physical action "pluck," or "pick." In its specialized use of "sing" or "making melody" in your hearts, there is no trace whatever of its root meaning. The word actually did what Mr. Campbell said a word could not do; namely, "alienated from itself" its primary and took to itself a meaning specifically different from that intimated in the parent stock (*Meaning of Baptism*, p. 25f.).

Several quotations might be drawn from the book, regarding the alleged change of meaning of *psallo*, which make it clear that Mr. Morrison relies largely on this fiction of Mr. Kurfees' (that the meaning of *psallo* changed) as the opening of a door through which to bring among us another heresy—an equally plausible fiction—that *baptizo* changed its meaning before the New Testament period. Such indicate the lengths to which man will go to escape the manifest meaning of the Holy Scriptures. Whether treating of *psallo* or *baptizo*, Christians should not resort to the pettifoggery of Jacob Ditzler, affusionist, who, in debating on baptism fifty years ago, made a like

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*Music in Worship*, borrowing its plan, and building upon its deductions. Both escape the obvious teaching by having the hated word accommodatingly change its meaning—*psallo* in Mr. Kurfees' book; *baptizo* in Mr. Morrison's. Truly, error, like politics, "makes strange bedfellows"! Each author holds tenaciously to a dogma which flatly contradicts the known meaning of certain Greek words, as they come from the hands that wrote the New Testament. Each employs about an equal amount of sophistry—all he can command—with a like degree of artfulness. Before they began to write, the difficulties loomed about equally high before each; and when they laid down their pens, an equal degree of success had attended their efforts; that is to say that the majestic Mississippi—as it had done ere they began—continued on in the course it had pursued for ages.

Just as Cremer's saying, in *Biblico-Theological Greek Lexicon of the New Testament* (giving the usual definition of *baptizo*), "The peculiar New Testament and Christian use of the word," gives Mr. Morrison (in his book, *The Meaning of Baptism*) no pretext for reading into this phrase

ado over his pretension that *baptizo* had thus undergone a change of meaning. My loyal brethren, let us not join hands with the enemy to pull down the house of faith upon our own heads.

That Mr. Morrison's "hundred passages in general Greek literature," in which *baptizo* is shown to mean "immerse" or its equivalent, "would not determine the meaning of the word as used in the New Testament," must shock and pain every loyal believer. But he who shall read in this volume more than "a hundred passages in general Greek literature in which *psallo* is shown to mean 'play,'" must not, thereafter, oppose instrumental music, or else he must make common cause with Mr. Morrison in rejecting whatever refutes his erroneously held belief.



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that it implies that *baptizo* is performed in some new or peculiar way; so is there no excuse for holding that "the peculiar use of *psallo* in the New Testament" has to do with a new or peculiar method by which the act is performed. If men are to be asked to desist from making such groundless claim regarding *baptizo*, is it too much to say that this parallel contention regarding *psallo* should be put forward no more?

In this volume we quote a convincingly large list of lexicons, completely proving that *baptizo* means "immerse." We rightly say that he who *shuts his eyes and will not see* is the only one who does not know the true meaning of *baptizo*. But this volume contains a much fuller list of definitions of *psallo* than was, perhaps, ever gathered in support of *baptizo* or any other New Testament word, and the meaning is thus none the less absolutely established. Therefore, what will be said of him who stubbornly shuts his eyes to this truth, just as the affusionist, with like obstinacy, shuts his eyes to the other?

Again, we herein bring forth an ample array of excerpts from early Greek writers, the contexts of which prove that the authors employed *baptizo* to express the meaning assigned to it by the lexicons. Thus equipped, for a century we have boldly declared that he who ignored all this is lost to reason. But, again, this volume contains a far greater and more convincing array of examples of the uses of *psallo* by classical and

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post-classical authors, by secular and Christian writers, covering the entire period in question—so far as we know, the most extensive ever marshaled in support of any thesis—in which it is overwhelmingly demonstrated that the admitted meaning of the word centuries before was still the meaning at the time, and centuries after the time, when the New Testament was written. That being true, he who rejects all this dare not henceforth show his face to tell the affusionist that he is not amenable to the voice of scholarship.

But the far-seeing wisdom of our loving heavenly Father, "not willing that any should perish, but that all should come to repentance," knowing the blindness of partisan eyes, and the hardness of prejudiced hearts, in the sacred volume told us how the act enjoined in the command to "*baptizo*" is performed. So we read of "going down into the water;" "coming up out of the water;" "much water;" "buried with him by baptism," etc.

But if we are thus fortified in the Scriptures against erroneous translations of *baptizo*—if the Bible itself tells us how the act is performed, so that the wayfaring need not look outside the Book to find what lexicons or the classics have to say—in like manner God's all-seeing eye beheld the time when divine testimony would be required to settle this music controversy, as well as that in regard to baptism, and the same certain method was pursued; that is, we are directed to



*psallo*, and are also told how the act is performed; namely, by the instrument, with the hand. So we read: "*Psalate* unto him with the psaltery of ten strings;" "*Psalate* unto Jehovah with the harp;" "A man who is a skillful player [*psallein*] on the harp . . . he shall *psalei* with his hand." On both the music and baptismal questions, God has left room for no doubt. If you prefer to trust the unsupported *word of a man in his book*, instead of *the word of God in His Book*, that the meanings and actions of *baptizo* and *psallo* conveniently changed just before the New Testament was written, Mr. Morrison and Mr. Kurfees will accommodate you. But the proof for one is the proof for the other, and is all expressed in the one short word, NONE.

Defeat, defending error,  
Is triumph for the true.

X.

COMMENTARIES CORROBORATE

THOSE to whom the present volume appeals are such as are anxious to know and to do the will of God. To ascertain that will, they do not consult mental or physical impressions, nor do they regard superstitious signs, dreams or visions, but, remembering that "every scripture is God-breathed and profitable—unto teaching, unto conviction, unto correction, unto the discipline that is in righteousness,—in order that ready may be the man of God unto every good work being well-prepared," they turn, naturally, to the word of God. They know that the various translations are altogether human, and that the work of scholarship, though not to be despised, is not infallible; that it is both a right and a duty to compare and to make appeal to the Greek in which the New Testament was deposited.

Hence, if there is uncertainty in regard to doctrine, such as baptism, or to a practice, as to the use or non-use of musical instruments, they know that duty requires that a resort be had

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<sup>1</sup> 2 Tim. 3: 16, Emphasized New Testament.



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to the Greek words, and the meanings of such Greek words, in which the divine deliverance is couched. We find that this divine message in regard to acceptable music is given to us in the verbs *ado* and *psallo*. The meaning of the first is not questioned. Regarding that of the second, one view has been that since before the dawn of our era it has been synonymous with that of the first, while those who hold differently insist that when employed in the New Testament it retained its admitted earlier meaning. A great court of a hundred lexicographers was assembled, and to that body of unsurpassed scholars successful appeal was made.

However, recognizing the right of any one to go behind that decision and appeal to the same early writers upon whom the lexicographers had drawn, a second appeal was perfected, in which it was established, the author believes, to the satisfaction of every candid reader, that the lexicons were a perfect echo of the authors, but that if there is any difference, the instrumental significance of the word *psallo* in the New Testament period was stronger and more specific in the works of secular and early Christian writers than the lexicons had declared.

While we have now the decree of the court of last resort, it may aid us in adjusting our minds and teachings to this edict to inquire what others hold and teach. Of course, we would prefer to exchange views with the most learned—those whose

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views are worth while. To that end let us inquire what a few of the world's greatest commentators have to say regarding the meaning of *psallo* in the New Testament. We are not much concerned in regard to this class of evidence, now that we have laid a foundation of fact.

*Word Studies in New Testament* (Vincent). As scholar, educator, writer and exegete, Marvin R. Vincent is regarded as the peer of any:

“1 Cor. 14: 15: I will sing [*psallo*] (see note on Jas. 5: 13). The verb *ado* is also used for sing (Eph. 5: 19; Apoc. 5: 9; 14: 3; 15: 3). In the last two passages it is combined with playing on harps. In Eph. 5: 19 we have both verbs. Some think that the verb has here its original signification of singing with an instrument. This is its dominant sense in the Septuagint, and both Basil and Gregory of Nyssa define a psalm as implying instrumental accompaniment, and Clement of Alexandria, while forbidding the use of the flute in the agapæ,<sup>1</sup> permitted the harp.”<sup>2</sup>

On Jas. 5: 13: “It seems almost certain that at the time of the establishment of the church, tunes or melodies were unknown.”

As to measure, notation for indicating pitch and the relative length of musical sounds, the *Encyclopedia Britannica* says:

<sup>1</sup>The Lord's Supper.

<sup>2</sup>Just as the organ was welcomed generally in worship forty years ago where the violin would have shocked because of its use in the dance. Clement makes this plain, and, though treating the subject at great length, does not hint that the use of any instrument, even those which he opposes, is unscriptural. It is significant that of the opposers of all the centuries, it remained for modern polemics to tell us that. With Vincent, every one whose works I read touching the subject, excepting a few who war against instrumental music, stated that Clement permitted the harp or certain instruments in worship.



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"Centuries rolled over Christendom before there was any chronicled attempt to find a principle for supplying this musical necessity."

The same might be said of part-singing; and I know some loyal souls who, owing to this fact, deem it sinful to sing any but the soprano part. If we are to be slaves to alleged apostolic pattern, let's go the full length, and vie with each other, striving to see how abject we can be—no hymn-books, no tuning-forks or pipes, no instruments, no tunes, no part-singing, no meter, and only monophonic or antiphonic songs. But if we are freemen in Christ, let us "stand fast in the liberty wherewith Christ hath made us free," cultivate our God-given musical faculties, dedicate them to the worship of the adorable Giver, and thus demonstrate the highest quality of loyalty.

Professor Ropes, of Harvard University, author of the most recent commentary published, in note on Jas. 5:13, says of *psallein*:

"Properly to play the harp . . . but the word does not necessarily imply the use of an instrument."

Where Christians, if they will, can have instruments and players, is it not better to do a thing "properly"? Manifestly, Professor Ropes, in harmony with scholars generally, *would never grant that the instrument is excluded*. In fact, in a recent letter to the author, he uses these words:

"I am in full agreement with you that the use of instrumental music in religious services is appropriate."

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And he wrote this as Professor of the New Testament in Harvard University, by way of exegesis upon *psallo* and passages in the New Testament containing it, regarding which I consulted him.

*Matthew Henry's Commentary*, Vol. VI., p. 1136:

On Eph. 5:19: "By *psalms* may be meant David's Psalms, or such composesures as were fitly sung with musical instruments. By *hymns* may be meant such others as were confined to matter of praise."

It will appear that this learned and reverent commentator recognized the fact that when Paul employed the Greek noun *psalmos*, it meant songs accompanied with an instrument.

Dean Alford, whose scholarship is beyond question, on the passages in the epistle of Paul to the Ephesians, and that of James, says:

"Eph. 5:19: Psalms are not to be confined to hymns. The word properly signified those sacred songs which were performed with musical accompaniments. So Basil (on the Psalms), Vol. I., page 124; and Gregory of Nyssa (in Migne's), Vol. I., page 493: . . . Hymn is the word for song without accompaniment. Jas. 5:13, *psalleto*—let him sing praise; literally, let him play on an instrument; but used in Romans, 1 Corinthians and elsewhere, of singing praises generally."

There it stands—a perfect guide-board! *Psalm, a sacred song with musical accompaniment; hymn, a song without accompaniment*. In the New Testa-



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ment, in the words of Rotherham, we are "divinely invited" in worship to employ both. Repeatedly Paul directs us to employ both psalms and hymns (*psalmos* and *hymnos*), songs with accompaniment, and songs without.<sup>1</sup>

*Lightfoot's Commentary on Colossians.* On 3:16, after quoting the definition of Gregory of Nyssa, to the effect that the Greek noun *psalmos* speaks of instrumental music; that *ode* names the music produced by the mouth; and that *hymnos* is songs of praise to God for blessings enjoyed, Lightfoot adds:

"In other words, while the leading idea of *psalmos* is a musical accompaniment, and that of *hymnos* is 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*."

It needs not the saying that if the leading idea of *psalmos* is a musical accompaniment, the

<sup>1</sup>That the Greek nouns *ode*, *hymnos* and *psalmos* are secular, is shown even in the few examples in Chapter V. hereof. Disclaiming any purpose of expressing an opinion, or of indicating the right answer, I wish to ask: In Col. 3:16, may not this be the apostle's thought:

"Employ music of both kinds, instrumental [*psalmos*] and vocal [*hymnos*]" ?  
As tending to render likely this idea, Rotherham, instead of King James' "*psalmos* and *hymnos* and spiritual songs," omits both conjunctions. Though retaining both *and* (s), the Revisers admit that Rotherham is right, and that neither *and* was in the original, for they print both in italics to denote that they supplied them. This would leave "spiritual songs" free to tell the character of the *hymnos*, which is vocal and immediately precedes, and possibly also of the *psalmos*, if, as seems probable, the word refers not alone to the instrument, but to accompanied singing. If this expresses the apostle's thought, its acceptance would dissipate the fog surrounding the passage, that has mystified commentators so long.

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leading idea of its verb *psallo* is to play such accompaniment. Thus Lightfoot agrees with Trench, who, when calling attention to the use by Paul of all three words, *psalmos*, *hymnos* and *ode*,<sup>1</sup> in the one phrase, says that Paul was not tempted by rhetoric to use three words where one could have expressed his meaning. That all three of the above Greek words, or that the two of them, *psalmos* and *ode*, expressed the same idea would hardly have occurred to any one but for the necessity of upholding an untenable theory. Even the Revisers were entangled by the idea, and had to coin "make melody" to escape their dilemma.

### *T. C. Edwards' Commentary:*

1 Cor. 14:15: "*Psallo* (from *psao*) meant originally to 'twang the strings with the tips of the fingers'; then, 'to sing to the accompaniment of the harp,' which is the more frequent signification in LXX. Basil accordingly defines a psalm as 'a musical composition whenever one strikes upon the instrument rhythmically in accordance with harmonious sounds' (*Hom. in Ps. 29*).

"And Gregory of Nyssa: 'A psalm (*psalmos*) is a melody by means of a musical instrument.'

"Expositors take for granted that *psallo* is used in our passage generically as synonymous with *ado*. Certainly in Col. 3:16 *adontes* alone occurs, while in the parallel passage (Eph. 5:19) we have *adontes* and *psallontes*, apparently an amplification of the expression. But why may we not suppose that the Corinthian Christians, when giving forth ecstatic utterances in song, accompanied the vocal singing

<sup>1</sup>Eph. 5:19; Col. 3:16.



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with strains of music on the harp? The gift of tongues may on occasion have approached the frenzy of the Bacchanal.

"It is probable that they had introduced the harp, if not the flute, into the Christian feast of the Agape. Clement of Alexandria (*Pæd.* II., p. 193, Potter) permits the use of the harp and lyre.<sup>1</sup> We can have no difficulty in thinking that the apostle uses the word *psallo* metaphorically in reference to himself. He may have the Psalmist's words, which he cites also in Rom. 15: 9, in his mind. David's harping was accompanied by an intelligent confession of the Lord's goodness, and the apostle declares that he also will play his harp—that is, praise the Lord—with his reason."

*Critical Doctrinal and Homiletical Commentary* (Schaff). Reference is had to *psallo* in this comment:

"1 Cor. 14: 15: I will sing with the spirit, and I will sing with the understanding also—a proof that the prayer was accompanied with song and harp also."

And yet these words are by the president of the committee which gave us the American Revision, upon which opponents have thought they could rely. Let us paraphrase their slogan, "Surely the Greeks know their own language," letting the reproduction read: "Surely the Revisers know their own meaning." See statements in Chapter XI. by M. B. Riddle and Timothy Dwight, two of President Schaff's fellow-Revisers, and ask yourself: "Can a fair mind believe that the

<sup>1</sup>That is, "one hundred years after the New Testament was written, Clement permitted the harp and lyre." Yet all during this music controversy, men have looked wise and solemn while asserting that seven hundred to twelve hundred years rolled over the church before musical instruments were brought in.

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Revisers intended to exclude instruments, or that it is honest to quote them or their Revision against the instrument, in view of these statements?"<sup>1</sup>

<sup>1</sup>Three or four years ago a tract appeared, "Is Instrumental Music in *Psallo*?" built almost entirely upon the fact that the author had copied Eph. 5: 18, 19 and Col. 3: 16 from twenty-five versions of the Bible, in all but one of which *psallo* is translated with no reference to playing. It should enable him to see that there is very little in his contribution to the music question to remark that I have examined Mark 16: 16 and Acts 2: 38 in a greater number of versions, and not one of them renders *baptizo* by "immerse," or an equivalent. If the translators or revisers of the twenty-five "versions evidently represent the very highest and best scholarship," this is none the less true of *baptizo* as well as *psallo*. Having given character to a witness, it is awkward to have to then turn and discredit him.

Imagine Campbell and Rice debating. The latter affirms: "Instrumental music is Scriptural."

Rising to reply, Mr. Campbell produces twenty-five versions of the New Testament, "by eminent Greek scholars," to prove that they do not authorize it. Further replying to all that Mr. Rice had shown regarding the meaning of *psallo*, Mr. Campbell grants it all, but adds: "Just before the New Testament was written, *psallo* lost all reference to instruments, and came to indicate unaccompanied singing, and that only." Exit the vanquished Mr. Rice.

Coming to the second proposition, Mr. Campbell eloquently affirms: "Only immersion is Christian baptism."

Upon rising to reply, Mr. Rice brings forth fifty versions of the New Testament, "by eminent Greek scholars," and establishes that not one of them contains the word "immerse," or an equivalent, adding, with a chuckle: "Sauce for the goose is sauce for the gander." Continuing, he concedes that most of what Mr. Campbell had shown as to the meaning of *baptizo* had been true, until just before the New Testament was written, when *baptizo* lost its specific or root meaning, and came to indicate in the New Testament any initiatory act or rite. Exit the wounded and humbled Mr. Campbell, muttering: "I had no idea that blunderbuss was loaded. It seems to be a poor rule that will not work both ways."

The author of the tract, G. D. Smith, quotes five Greek scholars as to the purport of *psallo*, not one of whom supports his contention. The substance of each is given below, abridging for brevity:

"Of course it is possible accompaniment was used."—*Vataw*.  
"The word may or may not imply instrumental accompaniment. It can not be adduced as evidence on either side."—*Dahl*. (Yet the author adduces it.—O. E. P.)

"Primarily 'to pluck,' as a harp-string, hence, 'to play a stringed instrument;' in the New Testament, 'singing praise;' in the Septuagint, 'singing with an instrument.' No conclusion can be based upon the word as to the use of instrumental music in the New Testament church."—*Vincent*. (Yet Mr. Smith bases very positive conclusions.—O. E. P.)

"The earlier meaning was 'to sing to accompaniment.' But it is also probable that singing without came to be denoted by it."—*Ropes*. (That it had meant "to sing to accompaniment," he states positively. That it came to indicate singing unaccompanied he only regards probable. I have a letter five years later from Professor Ropes, as to the



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*Word Studies in the New Testament* (Vincent):

"Jas. 5:13. *Psalleto*. The word means primarily to 'pluck' or 'twitch.' Hence, of the sharp twang on a bow-string or harp-string, and so, 'to play upon a stringed instrument.' Our word 'psalm' derived from this is, properly, a tune played upon a stringed instrument. The verb, however, is used in the New Testament of singing praise generally."

Is not this the manifest meaning? The primary meaning is "to twitch." Its musical meaning, "to play a stringed instrument." Its cognate noun, "psalm" (from *psalmos*), is, properly, any kind of tune played upon a stringed instrument, but in the New Testament the verb is used to refer to worshipful music only.

I am led to ask the question because opposers of instruments craftily distort similar lexical definitions in a way that would make Vincent's last sentence say: "The verb, however, is used

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New Testament use of *psallo*, in which he says: "I am in full agreement with you that the use of instrumental music in religious services is appropriate."—O. E. P.)

"Before I had other evidence than that of the mere words of the text (Eph. 5:19 and Col. 3:16), I would say that *psalmoi* [I think the professor wrote *psalmos*.—O. E. P.] meant songs sung to the accompaniment of the harp."—Edward Capps.

Upon the above, Mr. Smith makes this remarkable comment: "The expression, 'before I had other evidence,' shows that he evidently has 'other evidence.'" I wrote Professor Capps, and copied verbatim from the tract, showing the use Mr. Smith was making of the letter, and received this reply:

ATHENS, Greece, Jan. 1, 1919.

Your letter of September 23 has just reached me. I am deeply engrossed in work which can not be put off, and which allows me no leisure, whatever, to take up the study of the word *psallo*, in order to give you a deliberate opinion. But you are absolutely safe in depending upon the statements of the scholars whose names you give me. Mr. G. Dallas Smith has certainly made a gross misuse of my statement, which clearly implies that I had not taken the pains to find, or search for, other evidence.

With kind regards, I am sincerely yours,

EDWARD CAPPS.

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in the New Testament of singing praise without accompaniment."

*Dictionary of Christian Antiquities*, edited by Wm. Smith, D.C.L., LL.D., Samuel Cheetham, D.D., under "Psalmody":

"Indeed, the earliest mention known to the present writer of the use of *psalmoi* in Christian worship is contained in a passage quoted by Eusebius against Artemon, the heretic:

"'How many psalms [*psalmoi*] and songs [*odai*] written by faithful brethren from the beginning, celebrate [literally, to sing of] Christ, the Word of God, speaking of him as God.'"

"There is indeed one passage which may contest the priority of this quotation of Eusebius. It is a passage attributed to Hippolytus in the *Oration on the End of the World*:

"'Your mouth I made ready for giving glory, and to speak praise and psalms [*psalmous*] and spiritual songs [*odas*]' (Vol. II., p. 1743).

*Encyclopedia of Religion and Ethics*, the monumental work now issuing from the press under the able editorship of Dr. James Hastings, fur-

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<sup>1</sup> In twentieth-century English, what does Eusebius say if not this? "How many instrumental and vocal compositions (or songs with and without accompaniment) written by faithful brethren from the beginning of the church [Luke 24:47; Acts 2:41; 11:15] celebrate Christ, the Word of God, speaking of him as God."

Likewise, it makes good sense and comports with all that we have learned, to say that the passage from the *Oration* means that God made our mouths to give God glory in speech, in song, and also in singing to the harp. Just as Trench says Paul would not have used three musical words (*psalmos*, *hymnos* and *ode*), unless he had wished to express different meanings, it seems safe to conclude that neither would Hippolytus, who, 150 years later, used one Greek word for "speak," and two dissimilar words referring to music.



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nishes an exhaustive, informing article on Christian music, from which we glean a few excerpts:

"Instrumental music, with the Hebrews, seems to have been confined to *selah* interludes, or flourishes on trumpets, hand-clappings, and sweeping chords on instruments of the harp type. . . .

"Thus the musical foundation of the early church seems to have been decidedly Hebraic—although at the time Greek philosophy and Greek art were dominant . . . the early Fathers, however, shunned the Greek instrumental accompaniment, as being previously associated with pagan rites.<sup>1</sup> . . .

"It was the belief of the Middle Ages, following the dictum of St. Paul, that women should keep silent in the churches, and, until the Reformation, all singing of psalms and hymns was restricted to the male choir and clergy. [To avoid innovation, shall we withhold hymn-books from women?—THE AUTHOR.]

"The liturgical music characteristic of the Eastern (Greek) Church is somewhat primitive, sung only by the priests and a male voice choir unaccompanied.<sup>2</sup> The congregation have no part, and stand throughout.

<sup>1</sup> Let not the fact be overlooked that these alleged prohibitions of musical instruments were by men only, men who lived long after the New Testament was written. In the present research, of the few similar statements encountered, not once was it hinted that the New Testament forbade, nor that such music was unacceptable to God. Rather it was shunned for politic reasons—to avoid pagan ways.

<sup>2</sup> A few of those who object to musical instruments defy the verdict of scholarship as to the meaning of *psallo*, by triumphantly stating that "the Greek Church [which regards the authority of the New Testament as lightly as does Rome] excludes the instrument. Surely the Greeks know their own language." If we are to follow Eastern orthodoxy, we must prohibit singing by women when excluding the instrument. He who brings a witness into the courts to depose on one point, may not disqualify him from testifying on other points. It is sufficient to say that we who make our sole appeal to the New Testament can ill afford to go in search of Scriptural truth to a corrupt institution, East or West, which, in regard to music, trine immersion and all else, is a law unto itself. Let a single example illustrate how superstitious and untrustworthy this institution is. It holds that when a priest blesses the wine, an angel descends from heaven, beheads the Christ-child, and fills the cup with the actual blood of this "Lamb of God." After reading such fanaticism,

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"It is well known that instrumental music played an important part in both the Greek and Hebrew temple rites. . . . In the Hebrew temple, at the beginning of the Christian era, the harp, lute, flute, trumpet and drum were used as accompaniment to psalms and canonical hymns; yet, owing to the necessity of avoiding comparison with pagan rites,<sup>1</sup> instrumental music was forbidden in the early Christian Church.

"On the other hand, Clement of Alexandria, in the second century, quoting the Psalmist in favor of instrumental music, says:

"If you are able to accompany your voices with the lyre or cithara, you will incur no censure."

"Again, favoring instrumental music, St. Jerome (345-420 A. D.) says:

"That which David made for the worship of God, inventing musical instruments;" and yet again:

"St. Augustine (354-430 A. D.) likewise encourages the singing of psalms to the lyre or psaltery."

"This regulation, or partial allowance, of instrumental music in the service of the church seems not to have affected the Eastern branch, since in the Greek Church instrumental accompaniment has never been allowed, probably from its proximity to the pagan East.<sup>1</sup>

"The earliest mention of the organ . . . is some three centuries before Christ. It is supposed, from references in the Talmud, to have been in the Temple worship. . . . Organs seem to have been in common use in the Spanish churches in A. D. 450, according to Julianus, a Spanish bishop. (Hopkins and Rimbault, the *Organ*, London, 1877.)

"In conclusion, it may be said that music is the most powerful ally that the Church has at its disposal. It can touch the emotions and the heart where all other means fail.

which I am assured that it holds, shall we continue to hear, as if it were an unanswerable argument against instruments, "Surely the Greeks know their own language"?

<sup>1</sup> See footnote No. 1, on previous page.



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If the organist is in earnest (and the minister is sympathetic), he becomes the active colleague of his minister in his great calling."

Archbishop Trench, calling attention to the use, by Paul, of the three words to refer to music, *i. e.*, *psallo*, *ado* and *humnos*, as in Eph. 5:19, remarks that

"Paul was not tempted by rhetoric to use three words where one could have served his meaning; hence, a difference must exist."

Also, in *New Testament Synonyms*, he says:

"*Psalmos*, from *psao*, properly 'a touching,' and then 'touching of the harp,' or other stringed instrument, with the fingers or with the plectrum; was next the instrument itself, and last of all the song sung with musical accompaniment."

"LAST OF ALL" means it developed no further. LAST OF ALL "PSALLO" CAME TO MEAN "SING WITH ACCOMPANIMENT."

Handley C. G. Moule, D.D., Lord Bishop of Durham, in his scholarly work, *Ephesian Studies*, page 277, note on Eph. 5:19:

"*Psallontes*—properly, the word should refer to instrumental music. And so it may; strings or pipe would often accompany the Christian hymn."

*Young's Analytical Concordance*, at Rom. 15:9, 1 Cor. 14:15, and Jas. 5:13, states what must

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be clear to every one who has delved at all deeply into the religious use of this musical word:

"*Psallo*, to sing praise with a musical instrument."

*Edwards' Commentary*, quoted earlier, on the passage in 1 Corinthians states specifically, "Instrumentation is implied;" and adds, "Unless forbidden, Greek Christians would be sure to grace their songs with music."

Meyer, who ranks with the world's greatest and fairest exegetes, comments thus on Eph. 5:19:

"Properly, *psalmos* (which originally means the making of the cithara sound) is a song in general, and that indeed as sung to a stringed instrument; but in the New Testament the character of the psalm is determined by the psalms of the Old Testament." ("Character," not *how performed*.)

Evidently Meyer means: "*Psalmos* originally means any kind of song if sung to a stringed instrument, regardless of its character. But of course the character of a New Testament *psalmos* would be religious, as were the Old Testament *psalmos*, and sung to instrumental accompaniments, as Old Testament psalms were."

1906 A. D. *The Psalms* (Kirkpatrick):

"The Septuagint translators employed the word *psalmos* to render the Hebrew word *miemor*, which was the technical term for a song with musical accompaniment. The collection [of Psalms] was styled simply psalms [*psalmos*], as in the Vatican MSS., *psalmoi*, or The Book of Psalms, or in later



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times, *psalter* or *psalterion*. The Greek words have come down to us through the Latin *psalmus*, *psalterium*."

Weymouth, in his excellent work, *The New Testament in Modern Speech*, in a note on 1 Corinthians, regarding *psallo*, says:

"The word may imply instrumental accompaniment."

C. F. Kling, Doctor of Theology, Marbach, renowned as scholar and expositor, commenting on 1 Cor. 14:15, concludes thus:

"A proof that the prayer was accompanied with song and harp also."

Our author here cites in corroboration the great German scholar and reformer, whose Grecized name is Osiander, and who, next to Melancthon, was the colaborer of Luther.

The above has the virtual weight of four great names: J. P. Lange, D.D.; D. W. Poor, D.D., and Philip Schaff, D.D., as well as that of Dr. Kling. Kling's *Commentary on Corinthians* was edited by Lange, and included in his massive *Bibelwerk*. Thence it was translated (actually rewritten) by Dr. Poor, who says:

"The additions by me, it will be seen, amount to over one-quarter of the whole commentary."

This, in turn, was approved by Philip Schaff, the general editor of Scribner's edition.

The *Expositor's Greek Testament* (5 vols.), in note on 1 Cor. 14:15, says:

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"*Psallo* denoted, first, playing on strings, then singing to such accompaniment. Eph. 5:19 distinguishes this verb from *ado*. The editor thinks that instrumentation is implied; unless forbidden, Greek Christians would be sure to grace their songs with music."

On Eph. 5:19: "*Psalmos* is a religious song, especially one sung to a musical accompaniment, and par excellence an Old Testament psalm."

Finding them so pertinent and illuminating, I quote from the discriminating *Studies in Psalms* (p. 21ff.) a list of brief excerpts from the works of the following notable commentators:

Delitzsch: "As Hupfeld has shown, *zimmer*, as being a direct onomatopoeic word, signifies, like *canere*, 'to make music' in the widest sense; the more exact usage of the language, however, distinguishes between *zimmer* and *shir* as 'to play' and 'to sing.' With *beth* (preposition) instrumental *zimmer* signifies 'to sing with a musical accompaniment,' and *zimrah* is, occasionally, as in Amos 5:23, directly 'music,' 'melody.' Accordingly, *miemor* ('psalm') signifies technically the piece of music, and *shir* . . . the words of the song" (*Com.*, I., 131, 132).

Perowne (Perrone?) on Ps. 47:6, 7: "'Make melody,' or 'sing and play.' The word [*zammeru*] means both to sing and to play.<sup>1</sup> The Septuagint, rightly, *psalate*."

Kirkpatrick (Cambridge Bible—same text): "The verb from which *miemor* ('psalm') is derived . . . appears originally to have meant 'melody,' like the Latin *canere*, but came to be applied specially to instrumental music, as distinguished from vocal music. *Miemor*, then, means 'a piece of music,' 'a song with instrumental accompaniment.'"

<sup>1</sup> It seems certain this is the meaning: "*Zimmer*," the Hebrew word, means the conjoint act, "to sing and play." The Septuagint rightly rendered it *psalate*, which means the same.



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Joseph B. Mayor, Emeritus Professor of King's College, London, in note on Jas. 5:13:

"*Psalleto*, properly used of playing on a stringed instrument, as *Lucian Parasite* 17, 'it is impossible to pipe without a flute, or to *psallein* without a lyre.' We find it also used of singing with the voice and with the heart."

James Hardy Ropes, Professor of the New Testament, Harvard University:

"*Psallo*, in the New Testament use, has substantially the meaning of our word 'sing,' which is used of vocal music both with and without accompaniment. If the writers had intended to speak of accompanied singing, they would have used *psallo*."

Dear, earnest, conscientious reader, please ponder that last sentence with an open mind! *If the writers of the New Testament had intended to speak of accompanied singing, they would have used "psallo."* Does the reader know of any other Greek word that they could have employed to mean both "play and sing"? We close the chapter with the pertinent words of Professor Stephenson, of DePauw: "So commentators and lexicographers alike are distinctly not on the non-instrumental side of the argument."

"Behold, how good and how pleasant it is  
For brethren to dwell together in unity!"—Ps. 133:1.

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### XI.

### UNANIMOUS VOICE OF THE WORLD'S GREEK SCHOLARS

WITHOUT pausing often to quote from "Who's Who?" or to mention the attainments of each scholar who shall speak for us, I urge upon the reader's attention the exalted standing of all the witnesses, as well as the definite and conclusive nature of their testimony. Of our first witness, the *Standard Encyclopedia* (Vol. XIX., p. 312) says:

"Bernadotte Perrin, born in 1847 at Goshen, Conn., was graduated from Yale in 1869, and subsequently studied at the Universities of Tübingen, Leipzig and Berlin. After acting as instructor at Yale and at Hartford High School, he was Professor of Greek at Western Reserve University (1881-93); was Professor of Greek (1893-1901), and since then has been Lampson Professor at the University of Yale. In addition to contributions on Greek and Roman history to scientific journals, he has edited texts of Cæsar's *Civil War* (1882); Homer's *Odyssey*, Books I.—VII. (1889-94); the Classical Series in Twentieth Century Text-books, with J. H. Wright and A. F. West, and a translation with introduction and commentary on Themistocles and Aristides in Plutarch's *Greek Lives* (1901)."



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In this research, I used with profit some of the above, and a number of later translations. This celebrated authority says:

"I know of no instance in the Greek of New Testament times where *psallein* can refer to vocal music. In Plutarch, an author who, like Lucian, uses a Greek very near to that of the New Testament, there are four passages where the word is used, and in all of them the meaning can only be 'to strike the lyre.' The passages are: *Pericles* (I.), *Pompey* (XXXVI.), *Aratus* (VI.) and *Morals* (p. 173 C.). It would be labor thrown away to assemble other passages. The contention of the book to which you refer [*Inst. Mus. in Wp.*, by M. C. Kurfees, that before the New Testament was written *psallo* had lost all reference to the instrument and had come to refer exclusively to the voice] is wholly absurd."

Professor Perrin is right, for the four passages he cites are conclusive to the open mind in quest of truth. But prejudice has a power to hoodwink that no man can measure. Realizing this, and being supremely desirous that not one identified with the Restoration should fail to see the truth, I continued consciously "throwing labor away," until I amassed thirty times as much material as the Professor truly said was ample.

The following, extremely valuable because of the inherent strength of the testimony, has, if possible, greater weight because of him who testifies. The statement is by Dr. A. T. Robertson, Professor of New Testament Interpretation, Southern Baptist Theological Seminary, and upon whose worthy shoulders, as son-in-law and successor, fell

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the mantle of John A. Broadus, ripe scholar, Professor of Ancient Languages and Homiletics, and president of said institution.

The Doctor already is the author of about twenty learned works along the line of his calling, and others are issuing from his fertile, gifted pen. *A Short Grammar of the Greek New Testament* has passed through several editions. His monumental work, *A Grammar of the Greek New Testament in the Light of Historical Research* (1914 A. D.), containing nearly fifteen hundred pages, has not a peer in the world. As a Greek scholar, perhaps, Dr. Robertson is not excelled in any land.

When interviewed personally, he entered heartily into the purpose of the research, remarking: "We have a preacher by the name of Kurfees, here in Louisville, who is so much opposed to instrumental music that he stands aloof from, and will have nothing to do with, his own brethren who use instruments. He wrote a book against the use of instruments. I have it: he gave me a copy. He claims that by the time the New Testament was written *psallo* had lost its earlier meaning 'to play,' and had come to mean 'to sing.' He's wrong."<sup>1</sup>

<sup>1</sup> A word manifesting much restraint upon the part of a scholar who *knows* just as a carpenter or woodman *knows*, and would pity the presumption of a man from the city or prairie who, with a motive, would insist that a walnut board or tree is oak. Professor Perrin, without repression, expressed himself in writing after the manner of many who spoke to me orally, and his comment is typical of every one: "The contention is wholly absurd."

What prospect is there of winning the world for Christ while proclaiming and insisting upon a view of the Greek New Testament which the Greek scholarship of this and eighteen previous centuries unites in declaring is "wholly absurd"?



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Without hesitation, the Doctor cheerfully consented to contribute a statement in support of my thesis, as if it were the duty of all to combat error and publish truth. Responding to the questions as to the meaning of *psallo*, and whether, just prior to the New Testament period, it had lost its earlier musical meaning "to play," and had, instead, taken on a new meaning "to sing," the Doctor reached to the shelves in his study which contain, perhaps, three thousand volumes which specialize in relation to his profession, got a book, and, for answer to my twofold query, read as follows, translating the Greek text as he proceeded.

370 A. D. Gregory of Nyssa on Psalm 103 (I., p. 295):

"Psalm [*psalmos*] is the melody through the musical instrument [the *organon*].

"Song [*ode*] is the cry of melody [*melos*] or music with words which takes place by means of the mouth.

"Hymn [*hymnos*] is the praise offered to God for the good things that we possess."

Having finished translating Gregory's definition, Dr. Robertson remarked how perfectly the passage meets the issue, establishes the significance of *psallo* and *ado*, and refutes the pretension that the meaning of *psallo* had undergone radical change. Expressing his delight over our good fortune in having testimony so relevant from such an admirable witness, he added:

"This threefold definition by Gregory, so exactly to the point and so conclusive, is as good as you could wish, and it

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alone compensates you for your trip from Cincinnati to Louisville."

To cover in a scholarly way any remaining phases of the issue, he took his pen and wrote as follows:

"*Psallo* originally meant to strike an instrument like a harp; and then to sing to the music of the instrument. This was its common use, and the Psalms were sung with musical accompaniments. The early Christians seem to have followed Jewish usage in the use of musical instruments in praising God."

Prof. Richard Gottheil, Chief of the Oriental Division, New York Public Library, now and for three decades holding a like position in the Department of Semitic Languages, Columbia University, and at whose feet, among many educators, sat Prof. J. E. Frame, Professor of the New Testament, Union Theological Seminary, favors us with a brief paragraph on the Greek verb. But his rich contribution consists in his scholarly presentation of the meaning of *psallo* as it came from the hand of inspired New Testament writers, as demonstrated in the Peshito Syriac Version, perhaps the earliest translation of the original Greek New Testament, and, as Philip Schaff, president of the Revision Committee, truly says: "The Peshito has been justly called 'the queen of (ancient) versions.'"

"*Psallein* in classical Greek always means to play a stringed instrument with the fingers as opposed to *krekein*, to play on such instrument with the plectron.



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"I think your contention that *psallo*, in the New Testament, indicates the instrument is correct. I have looked with care at the passages you cite. Rom. 15:9, in the Peshito Syriac, has *zammār* as the rendering of the Greek *psalo*. 1 Cor. 14:15 has the same Syriac word, used in the same way, to translate the same Greek word. There is entire agreement among authorities that this Syriac word denotes the instrument or its function.

"Jas. 5:13 reads: *Wen hadhe nehweh mezzammār*; 'if he rejoices, let him play.'

"I think that the Hebrew root *zamar* means originally 'to play an instrument, to make music.' The concurrent Arabic root *zamara* is usually rendered 'to play upon a reed or pipe.' There is supposed to be another root in the Hebrew *zamar* meaning 'to prune, to trim.' I believe it to be the same root. Originally it denoted 'to cut a reed'—then, 'to use the reed as a pipe and play (music) with it.' *Zemoraḥ* means 'a branch' or 'a twig'; *mazmerah* means 'a pruning-knife.'"

A few scrupulous brethren, to whom I have shown the definitions contained in Chapter IV., have seen that *psallo* indicated an instrument, but wondered if we are restricted to strings. It seems certain that Syrians and their neighbors, 150 years after the New Testament was written, did not so believe.

Prof. Max L. Margolis, Dropsie College for Hebrew and Cognate Learning:

"I have looked up for you the passages in the Peshito Syriac Version, and this is the result:

"Rom. 15:9: '*Ezammār* (the same twice in 1 Cor. 14:15).

"Eph. 5:19 and Col. 3:16: The participles are expressed by *hewaitun zamrin*; that is, in the former passage, the two Greek participles are combined into one.

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"Jas. 5:13: *Nehwe mezzammār*.

"*Psalmos*, in 1 Cor. 14:26, Eph. 5:19 and Col. 3:16, is expressed by *mazmora*, while *ode* in Ephesians and Colossians is rendered *zemiretha*.

"The Syriac root means both to sing with the voice and play an instrument."

D. F. Estes, Professor of New Testament Interpretation, Colgate University, testifies:

"The Greek verb *psallo* originally meant to play a musical instrument, to strike the lyre. But, as often happens, this meaning was gradually modified, and it came to mean to sing, not only with an accompaniment, but also with no stress on the idea of accompaniment. In Rom. 15:9 and 1 Cor. 14:15 accompaniment is not precluded, but in Eph. 5:19 it does not seem to be included. [Compare this with the next two comments on the same passage by Professors Hutchinson and Hutton.—THE AUTHOR.]

"It is not convenient to undertake, at present, a thorough search of Greek literature for verification of the ideas stated above, which I hold in common with most scholars of the day."

J. Corrin Hutchinson, Emeritus Professor of Greek, University of Minnesota, says:

"For the ordinary meaning of *psallo*, consult Liddell and Scott's Greek 'Lexicon' and Thayer's 'Lexicon to New Testament': 'To play the lyre or other stringed instrument; 'to sing with or without an accompaniment.' Compare Eph. 5:19, where it manifestly means to the lyre accompaniment.

"I know of no reason whatsoever for believing that *psallo* never, after the beginning of the Christian era, retained its original sense. I do not believe, and I know of no authority who does believe, that it was used of vocal music to the entire exclusion of the idea of an instrument. It did



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not necessarily, in common usage, imply an instrument, nor did it necessarily imply the lack of an instrument. Notice, for instance, how it is contrasted with the word *ado*, which means 'to sing' (of the voice only) in Eph. 5: 19.

"One quotation (Lucian Par. 17), 'It is impossible to *psallein* without a lyre,' is as good as a score to settle this point. I might refer you to Athenæus (about 225 A. D.—Deip. 183 d.), where it means 'to pluck the lyre.'"

Prof. Maurice Hutton, of the University College, Toronto, contributes to the research as follows:

"This general truth is certain: *Psallein* does not only not preclude a musical instrument, but it necessarily implies one and most naturally a harp; though the word might cover less naturally a flute, or even a modern organ or piano, since it means to strike with the fingers.<sup>1</sup>

"The Christian use of the word is singing with the accompaniment of a stringed instrument. St. Paul's Epistle to the Ephesians (5: 19) is the authority for this use, given by Liddell and Scott; in addition, Rom. 15: 9 and 1 Cor. 14: 15. In all these cases I assume the meaning to be, properly, sing to the accompaniment of the harp. There can not be the shadow of a doubt about the proper meaning of the Greek word *psallo*, and of its original use in the apostolic age; no doubt (as Dean Alford says) it came to be used carelessly, and generally of 'songs of praise'; but it properly means, rather, melodies—tunes of praise, played on an instrument, and, naturally, upon the harp in particular, since that was the instrument which the Greeks used most, and which was played by the tips of the fingers striking its chords."

<sup>1</sup> He might have said: "It means to touch or strike with the fingers; to cause to vibrate by touching; to play a musical instrument with the fingers."

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The University of Virginia, Department of Greek, by Prof. Robert H. Webb, agrees with the all-prevailing voice of Greek scholars:

"The Greek verb *psallo* meant originally 'to pluck,' 'pull,' or 'twitch.' From this general meaning it took on the special meaning 'to pluck the strings of a musical instrument,' 'to play a stringed instrument.' Finally, in the Septuagint and New Testament, it is used to mean 'sing to a musical [*i. e.*, harp] accompaniment.' The quotation from Lucian (second century A. D.) meant not 'sing,' but 'play the harp,' the whole sentence being as follows: 'For one can not play the flute without a flute, or play the harp [*psallein*] without a harp, or ride horseback without a horse.'"

Prof. L. R. Higgins, who presides over the Department of Greek, Ottawa University, asserts:

"*Psallo*, in Greek, meant (1) to play a harp, or (2) to sing to the accompaniment of some such instrument. Possibly it may sometimes have been used 'to sing without a musical accompaniment.'

"I should say that an instrumental (harp) accompaniment is naturally included in Rom. 15: 9 and in 1 Cor. 14: 15."

Prof. Otis Johnson Todd, the distinguished head of the Department of the Classics for Carlton, says:

"The word *psallein*, as used by Greek writers from about 150 B. C. to 250 A. D.—so-called profane authors—appears to have had the same meaning that it had from Homer down through the classical period; namely, 'to pluck a string' (whether of a bow or of a musical instrument), or, usually, 'to play' (a musical stringed instrument; compare the expres-



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sion 'to pick a banjo'). (Here Professor Todd cites many instances of the use of *psallo* seventeen to twenty centuries ago, wherein the context proves that the instrument, and not the voice, is referred to.)

"The Hebrew words<sup>1</sup> which *psallein* in the Old Testament translates (as says Grimm-Thayer's 'Lexicon to the New Testament') are both said by Gesenius in his 'Hebrew Lexicon' to have the primary meaning of twanging a string. As a result, it seems to me that throughout the Psalms (and, of course, throughout the New Testament) it is unnecessary to translate *psallein* by sing; though it is possible that among the Jews and the Christians it developed this special meaning, although it seems strange, in view of the definite retention of the original meaning of the word by secular authors during the early Christian centuries.

"It seems to me, from the examination of *psallein* that I made, that no one could dispute that the secular writings of the Greeks, from the very beginning until at least the third century A. D., show *psallein* only in the sense of 'play the lyre,' never in the sense of 'sing.' Any translation of *psallein* by 'sing,' therefore, in authors of that time, as, e. g., in Clough's 'Plutarch,' I should regard as inadequate and misleading."

Thus, Professor Todd, an excellent Greek scholar, minutely acquainted with Greek literature of every period, after making a thorough examination, uses language as specific and positive as one could employ, to say that during centuries before and centuries after the New Testament period, the earlier meaning of *psallein*, "to play the lyre," did not alter. Like every Greek scholar whom I interviewed during the research, who spoke of that phase of the subject, he con-

<sup>1</sup> *Zamar and nagan.*

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siders "sing" an erroneous or inadequate translation of *psallo*. With such profusion of testimony, which might be many times multiplied, every one should read and be convinced. In defiance of it all, if any one refuses or fails to see, and hereafter so acts as to divide churches over this question, "sin lies at his door."

The University of Nebraska, Prof. Jas. T. Lees, speaking for the Department of Greek, as to the meaning of *psallo* in Rom. 15:9 and 1 Cor. 14:15:

"1. The meaning of *psallo* is to pluck, twitch, pull, twang, pluck or play a stringed instrument with the fingers; to sing to a harp.

"2. I can find no authority for precluding instrumental accompaniment."

No one pretends that there is any such authority *outside* the word *psallo*, and this volume demonstrates that none inheres *in* the word.

W. N. Bates, of the Department of Greek, University of Pennsylvania:

"The usual meaning of the Greek verb *psallo* is<sup>1</sup> either (a) to play upon a stringed instrument or (b) to sing to the accompaniment of a stringed instrument. The original meaning is 'to pluck,' as of a bow-string, or even the hair. Where translated 'sing' in Rom. 15:9 and 1 Cor. 14:15, *psallo* does not preclude instrumental accompaniment."

Samuel Bassett, Professor of Greek Language and Literature, University of Vermont:

<sup>1</sup> "Is," not "was twenty centuries ago."



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"*Psallo*, in classical Greek, means (a) to pluck, (b) especially to pick the strings of the lyre. But in the Septuagint and New Testament it means to sing as one sings a psalm. In Eph. 5:19 it is coupled with *ado* and apparently means 'playing the lyre' ('singing and making music'). In Rom. 15:9 and 1 Cor. 14:15 certainly the accompaniment by an instrument is not precluded any more than our 'sing a hymn' precludes an instrument.

"Certainly *psallo* always in the New Testament implied sing as one sings a psalm (unless it means 'play the harp'), and the psalm, at least originally, was always sung to musical accompaniment."

Years of patient research convince me that Professor Bassett speaks the truth, and that at the dawn of our era *psallo* meant to play the harp, or else to sing and play. It *had* meant the former. At that time, if one had wished to speak of both acts, he would have said "*ado* and *psallo*," just as one would now refer specifically to the two acts of preparing stovewood by saying "chop and split" (*i. e.*, (a) cut into sections across the grain, (b) then rive, parallel with the grain).

To argue that, in the New Testament, *psallo*, which earlier *did* mean to play, but *did not* mean to sing, had come to *enjoin* to sing, and to *forbid* to play, is more absurd than to justify the practice of Rome in withholding the cup from the laity, by quoting 1 Cor. 11:20: "When therefore ye assemble yourselves together, it is not possible to eat the Lord's supper." The very name "supper," from sup, to sip, makes certain that "eat," in verses 20 and 33, comprehends both "eat" and

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"drink." Verse 28 is proof positive: "And so let him eat of the bread and drink of the cup." If "eat" supper, as proven above, properly comprehends both "eating" and "supping," so might *psallo*, "to play," just as properly comprehend both "singing" and "playing," since, in all ages, dispensations and lands, they have been concurrent.

Speaking precisely and fully, we say to a child: (1) "Wash your hands, and wash your face, and dry your hands, and dry your face"—employing fifteen words. Abbreviating, we do with five words: (2) "Wash your hands and face." Further condensing, with but one word we well express all that was more precisely specified in fifteen: (3) "Wash." Here the meaning is not changed, and would hardly be said to be extended.

He **who** holds to a theory which would require him to argue learnedly (?) that at one time or another in its history "wash" had contained radically differing meanings, and then prove (?) by the above examples that the signification of the word had greatly altered, should, by the exercise, gain some skill that would be found helpful in writing a book to prove that *psallo* had likewise alienated. "For, surely" (he would argue), "in the second and third examples, drying the hands and face are forbidden." Opposers throw dust, as if *psallo's* history were checkered.

Oberlin College speaks through Prof. Edward I. Bosworth, as to *psallo* in the New Testament:



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"I have no data that would necessitate departing from the lexical statements usually made regarding *psallo*: to play a stringed instrument; to sing to such an accompaniment; to sing."

Addison Hogue, the eminent head of his department in the renowned Washington and Lee University, author of a learned work on Attic prose:

"Of the Greek verb *psallo*, as in Romans 15 and 1 Corinthians 14, I should not say that an instrumental accompaniment is necessarily precluded; that would be almost impossible."

Prof. Peter Kehayes, of Ottawa:

"The verb *psallo* is derived from the verb *psao*, which means touching hard. It is used mostly for stringed instruments. Lucian says somewhere: 'You can not *psallein* without a lyre.' The difference between singing and *psallein* is this: You can sing a song without being accompanied by a musical instrument; but to *psallein*, you are supposed to be accompanied with some kind of stringed instrument, if not with a lyre."

So says Professor Kehayes, and we constantly hear: "Surely the Greeks know their own language." Note: He does not say: "That was what *psallein* meant two thousand years ago." Scholars know better. Theologians are willfully blind.

Dr. Alfred T. Leach, of Emmanuel College, responding for the University of Saskatchewan, contributes this:

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"You will notice that, in Eph. 5:19 and Col. 3:16, all three words, *e. g.*, *psalmos*, *hymnos* and *ode*, occur for poetry or hymns. St. Paul, as Archbishop Trench points out, was not tempted by rhetoric to use three words where one could have expressed his meaning. Hence a difference must exist. [Dr. Leach submits a long list where, by the context, one knows that *psallo*, as used in the Septuagint and the classics, of apostolic and post-apostolic times, points not to the voice, but to the instrument, and concludes]: The word, then, seems restricted to its narrowest use by the nearly synonymous words *ode* and *hymnos* with which it is grouped.<sup>1</sup> All evidence I think goes to show that musical accompaniment was a necessary part of the rendering of the *psalmos*."

N. B.—Dr. Leach refers to the *psalmos* of Paul, and not of David. My inquiry and his reply related entirely to *psallo* and *psalmos* as employed by Paul.

Prof. Clifford H. Moore, Department of the Classics, Harvard University, to whom appeal was made as to the meaning, in Latin, of *psallo*, and the date when it was borrowed from the Greeks by the Romans, replies thus:

"The earliest use of *psallere* in Latin known to me is found in Sallust's 'Catiline,' written shortly after 40 B. C., where it means to play on the cithara, or to sing to the cithara."

Professor Moore's statement concurs with all that I found. It therefore seems reasonably certain that this Greek word, which became fully im-

<sup>1</sup> The meaning here is: "Paul used three words to refer to music. With them he expressed not one idea, but three, and *psallo* conveyed its own usual meaning which did not inhere in *ado*, and could not be expressed by it."



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bedded in the language of Rome, underwent transference almost at the exact beginning of the Christian era. Upon this point, Professor Spencer, in a letter to the author, subsequent to his contribution which appears in this chapter, says:

“Of the force of the Latin quotations (examples of the use of *psallo*): *They* in themselves are the strongest possible arguments. In fact, the Greek itself could not be so strong evidence of the force of *psallo* as is the Latin form, strange as that may seem. If you wish, I can develop the argument.”

In thanking him for the interest and offer, I asked if his thought was as I state above. He replied that it was, adding: “You are right in considering the evidence of the Latin examples irrefutable.” All this is buttressed by other statements in this chapter, such as those by Professors Postgate, Summers and Taylor. This being true, and it being a fact that *psallo*, at about the time alleged, carried to the “Eternal City” the identical meaning which it is admitted to have borne for from six to ten centuries in Greece, how say some that before the New Testament was written it had lost all reference to an instrument, and had come to mean to sing, and to have absolutely no other meaning? Bearing in mind that history, and Greek-Latin scholars generally, fully corroborate both his date and his definition, I consider Professor Moore’s statement *as to the time when* the Romans borrowed *psallo* from the Greeks, and *as to the meaning of the word when* it made the journey to the West, as the most momentous statement, and

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most irrefragable testimony, in this entire volume. For how could Napoleon carry to St. Helena and continue to wear the crown he had lost at Waterloo? And how could *psallo* carry to Rome and thereafter retain the meaning it long before had lost at Athens? This, by Professor Postgate, is decisive:

“The Latin word *psallo*, borrowed by the Romans, never had any sense but either playing a stringed instrument or playing one and singing at the same time, till long after the New Testament books were written.” (See his contribution in this chapter.)

Prof. W. A. Macdonell, of the Presbyterian Theological College of Saskatchewan, contributes the appended lucid statement:

“The original meaning of the verb *psallein* was to pluck or pull out (*e. g.*, the hair). From that it passed to have the meaning of ‘to twang’ or ‘cause to vibrate by touching.’ This is the meaning it has in the Septuagint (the Greek version of the Old Testament). Aristotle, Plato and Plutarch also use the word in this sense. About the time the New Testament was written, it came to have the meaning of ‘to sing to the music of the harp,’ to celebrate the praise of God. Examples—Eph. 5: 19; Jas. 5: 13.

“The noun *psalmos* has a similar meaning. In Euripides, Pindar, Æschylus, in the Septuagint, and in Eph. 5: 19 and Col. 3: 16, it means a striking or twanging, and specifically in Rom. 15: 9 and 1 Cor. 14: 15, striking the chords of a musical instrument.<sup>1</sup>

<sup>1</sup> It is hoped that every reader will turn to Chapter VII. of this volume and read *in this connection* the passages cited from that matchless translation, the Emphasized New Testament, by J. B. Rotherham, the great Greek scholar of the Restoration.



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“There are three Greek words in the New Testament for sing. *Ode* is the generic term. Then there are *hymnos* and *psalmos*. They are specific, *psalmos* having reference to a song which took its general character from the Old Testament songs (which were all sung to instrumental accompaniment).

“Liddell and Scott also give the meanings of *psallein* as stated above, and further as meaning ‘to pull the strings of musical instruments’ or ‘to play a stringed instrument with the fingers instead of with the plectrum.’ Further, they affirm that the New Testament meaning of the verb is ‘to sing to a harp,’ while their meaning for the noun as used in the Septuagint and the New Testament is ‘a song sung to a stringed instrument.’

“Taking account, then, of these various authorities, I think I can safely say that it is right to translate *psallein* in Rom. 15: 9<sup>1</sup> and 1 Cor. 14: 15 by the word ‘sing,’ and that it also included the idea of musical accompaniment. T. C. Edwards, to quote one more authority, bears out this view in his ‘Commentary on Corinthians.’ He believes that ‘instrumentation is implied,’ and adds this significant remark: ‘Unless forbidden, Greek Christians would be sure to grace their songs with music.’”

Our next statement is by Richard T. Elliott, M.A., D.Litt. (Oxon.), editor of Aristophanes, Acharnians, etc., and who, though perhaps not so well known in America as Prof. W. Sanday, Dr. George Milligan, or the loved and lamented James

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<sup>1</sup> Rom. 15: 9 quotes a Psalm prophetic of the time when Messiah should come and open the door for the Gentiles. Who does not know that the Psalms were accompanied, and who does not see that by incorporating this Psalm into the New Testament, unmodified by any prohibition of accompaniment, instruments are thereby legislated into our dispensation, independent of the fact that the word *psallo*, in the prophecy which Paul quoted (Ps. 18: 49), in the epistle to Rome, carries this meaning inherently and unavoidably?

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Hope Moulton, victim of a ruthless German submarine, is, however, of their rank.

Dr. Elliott made a very extended and exhaustive research for the purpose of contributing to this volume, covering the Hebrew and English Old and the Greek and English New Testaments, the Septuagint, and likewise the classical and early Christian writers. His every word is to the point, and, with regret, I abridge only for want of space.

“The Septuagint version can not all be attributed to the same date. There is no doubt that it arose in Alexandria, an Egyptian city founded in 332 B. C., by Alexander, and containing many Jews. It was formerly supposed, on the ground of Aristeeas’ legendary letter to Philocrates, that it was carried out in seventy-two days under the supervision of Demetrius to Ptolemy Philadelphus (died B. C. 247). But Prof. H. B. Swete does not regard the fact that the letter was known to Philo and Josephus as establishing more than that the letter was known in Palestine in the first century A. D.; moreover, even the pseudo-Aristeeas only claimed this early date for the Pentateuch. Swete gives reasons for regarding the date assigned to Demetrius as unhistorical, and these are confirmed by internal evidence which favors the view that the version was not a royal or library version, but a popular version which arose gradually for the needs of Alexandrian Jews, under the rule of the Ptolemies. The tendency of recent criticism has been to place the Psalms, to which most of the examples of *psallo* belong, among the latest parts of the Septuagint. Swete says ‘the later books of the Greek Psalter may be assigned to the second half of the second century B. C.’ (i. e., 100 to 150 B. C.)”



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Having cited numerous examples of the use of *psallo* from all the fields covered, Professor Elliott continues:

"You ask two questions with which I will deal:

"1. Will you please state the usual meaning of the Greek verb *psallo*, and whether its import was the same at the time the New Testament was written?

"2. If 'sing' properly translates *psallo* in Rom. 15: 9 and 1 Cor. 14: 15, is the playing of an instrumental accompaniment necessarily precluded?"

"As to the usual meaning of *psallo*, I should reply that, in classical and ordinary Greek (apart from Jewish and Christian writers), the primary meaning was to pull, as of the hair, or more frequently of the bow, but chiefly, as time went on, of playing a stringed instrument, either transitive, or, more commonly, intransitive. As to whether its import was the same at the time the New Testament was written, I should reply that by this time in ordinary Greek, apart from Jewish and Christian writers, its ordinary meaning was 'to play' with the fingers on a stringed instrument, whether transitive or intransitive, but it could still be used of a bow-string (*e. g.*, Dio Cassius, 180 A. D., Hist. Rom. 49: 27, twanging [*psallon*])—the string of the bow).

"The New Testament use has been largely influenced by the Septuagint, and, if we accept the rendering of the Revised Version and commentators in general, it is certainly different from normal Greek usage. . . . What strikes attention specially in the case of the use in the Septuagint, is that, in the great majority of cases where *psallo* is used, the translation of the corresponding Hebrew words in the Revised Version and by other leading scholars is 'to sing' or 'sing praises,' a meaning which I think can not be said to be necessary in any case that I have seen in classical or ordinary Greek.

"In regard to your question, 'If 'sing' properly translates *psallo* in Rom. 15: 9 and 1 Cor. 14: 15, is the playing

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of an instrumental accompaniment necessarily precluded?' I should reply that I see no reason to think so. I see no reason whatever to believe that the playing of an instrumental accompaniment is necessarily precluded; indeed, I should say that the accompaniment of a stringed instrument would give a natural reason for the choice of the special word *psallein* as contrasted with an ordinary word for singing, like *acido* or *humneo*.

"In fact, after examining all the instances I have been able to see of *psallein*, I see nothing inconsistent with Lucian's statement that 'one can not *psallein* without a lyre'<sup>1</sup> (or, at any rate, some stringed instrument), and that even in cases where it has been usual to translate it simply 'to sing,' it is more natural to take it as implying playing also."

Prof. Harold L. Axtell, Department of Greek, University of Idaho, quotes lexicons, follows with introductory arguments, then deduces:

"I conclude: (1) That the usual meaning of the Greek verb *psallo*, even in New Testament times, was to pluck a stringed instrument, or to sing to the accompaniment of a lyre or similar instrument; (2) that in Rom. 15: 9, 1 Cor. 14: 15, etc., instrumental accompaniment is not precluded."

Alfred W. Mildan, Professor of Greek Language and Literature, responding for the Department of Greek, University of Mississippi:

"1. *Psallo*—play with the fingers, pull, pluck. This meaning was by all means possible in New Testament times.

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<sup>1</sup> Agreeing fully with Professor Elliott, the author would have entitled this volume "*One Can Not Psallein without a Lyre*," but for the fear that the untaught have not heretofore known the meaning of *psallein*, as he hopes they shall come to know it.



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Souter's 'Lexicon,'<sup>1</sup> 1916, gives this as the only meaning.

"2. In the New Testament uses of the word, an instrumental accompaniment is not necessarily precluded."

Augustana College and Theological Seminary, by its gifted professor, C. J. Sodergren, contributes for us this illuminating treatise:

"The usual meaning of the Greek verb *psallo* is 'to pluck,' derived from *psao*, 'to touch;' to twang a string; e. g., a carpenter's line to make a mark; the string of a bow; a stringed instrument of music. In LXX. (Septuagint) and the New Testament, its meaning is to sing or chant, accompanied by stringed instruments.

"Some Old Testament passages are Judg. 5: 3; 2 Sam. 22: 50; Ps. 9: 2; 47: 7. The four New Testament passages are Rom. 15: 9; 1 Cor. 14: 15; Eph. 5: 19; Jas. 5: 13. In none of these passages is an instrumental accompaniment precluded. In fact, so necessary is it to include such accompaniment, the verb [*psallo*] would be far more properly translated by 'pluck,' or 'play the harp,' 'strike the lyre,' or some such rendering." When such accompaniment is not included, *humneo* or *ado* are employed, even though these verbs have a specific meaning of their own. Either 'sing' or 'praise' for *psallo* is too inadequate."

The scholarship expressed in Professor Sodergren's last two sentences in unsurpassed in this book.

<sup>1</sup> It should be borne in mind: 1. This is the latest lexicon published. 2. It is a lexicon of the sacred tongue of the Christian Scriptures. 3. It purports to give all that is known of New Testament Greek words. 4. It gives no meaning for *psallo* but "to play."

<sup>2</sup> That is exactly what J. B. Rotherham, unhampered by tradition or ecclesiastical overlords, did when translating the word.

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Prof. John Straub, Eugene (Ore.) University:

"*Psallo* meant to pick or twang, etc. New Testament passages, as Rom. 15: 9 and 1 Cor. 14: 15, not only do not preclude, but, rather, imply the use of an instrument. The Psalms were always sung with an instrument or several."

Prof. Grace H. Macurdy, Department of Greek, Vassar, New York's noted educational institution for women, says of *psallo*:

"There are a number of passages which show the first meaning of the word, which is to pluck at the strings with the fingers; then the word passes over to the sense of play, and to play to the accompaniment of the voice. Paul uses it metaphorically in this sense in Rom. 15: 9, 1 Cor. 14: 15 and Eph. 5: 19, where the two verbs, '*adontes kai psallontes*,' are used together in a very instructive way.

"In Rom. 15: 9, Paul is quoting from the Old Testament, and in 1 Cor. 14: 15 he has been talking about musical instruments just before in the same chapter."

William Hardy Alexander, Professor of Greek and Latin, University of Alberta:

"*Psallo* in classical Greek means 'to play on an instrument,' harp, etc. In New Testament Greek, it has, no doubt, the meaning to sing, to make music with the human instrument, but there is nothing whatever to show that this idea excludes accompaniment. Just so in English we say to a lady, 'Will you sing for us?' and she then sits at the piano and sings while at the same time playing.

"*Ado* is the most general Greek word for 'sing.' Even it, like *humneo*, would certainly in Greek communities involve accompaniment as a general thing.

"For, 'Please sing with an instrumental accompaniment,' I should say either: '*Psalletes parakato*,' or, more fully, '*Adete psallontes parakato*;' that is, 'Sing, playing your accompaniment, I beg you.'"



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Here, in his closing words, Professor Alexander declares what all Greek scholars affirm, that *ado*, *adete*, and like derivatives, denote the voice, while *psallo*, *psallontes*, and similar branches of that stem, apply to an instrument.

Philip Y. Pendleton, the cultured dean of the Bible Department, Valparaiso University, whose pen has contributed much to the Restoration, says:

“*Psallo* for centuries before and in New Testament times meant:

- “1. To play on a stringed instrument or harp.
- “2. To sing to the music of a stringed instrument.
- “3. To sing.

“I can produce the definitions of over forty lexicons and encyclopedias giving the definitions which I number 1 and 2. Very few admit the third. As used in the New Testament, the word nowhere precludes an instrumental accompaniment, but quite the contrary.”

In the world of Greek scholarship, few names of any age outrank that of the next deponent. Graduated from Harvard in 1878; studied at Leipzig, Bonn and Munich; Professor of Greek at Bryn Mawr (1885-92); since then held like post in University of Chicago; 1901-02, Associate Director of American School of Classical Studies at Athens. A few of his best known publications are “*De Platonis Idearum Doctrina*” (1884), *The Idea of Good in Plato's Republic* (1895), *The Odes and Epodes of Horace* (1898), and *The Unity of Plato's Thought* (1903).

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Paul Shorey, this eminent authority, testifies:

“The usual meaning of *psallo* was originally to twang an instrument; later also to sing to it.

“If *sing* properly translates *psallo* in Rom. 15:9 and 1 Cor. 14:15, I see no reason why it should preclude instrumental accompaniment.”

University of Texas, Prof. D. A. Penick, for Department of Greek and Latin:

“The word ‘psalm’ is from *psalmos*, which means a touching sharply, a twitching or twanging with the fingers, also the sound of the cithara or harp; later, in the Septuagint (which you know is only a Greek translation of the Hebrew) and in the New Testament, a song sung to the harp, a psalm. This is exactly the word used in Eph. 5:19 and Col. 3:16, and has identically the same meaning. There is a kindred word *psalma*, a tune played on a stringed instrument, not used in the New Testament. The verb from which both *psalmos* and *psalma* come is *psallo*, which means to touch sharply, to pluck, to pull, to twitch, mostly to play a stringed instrument with the fingers, and later, in the Septuagint and New Testament, to sing to a harp.”

Prof. Joanna Baker, of Simpson College:

“The standard lexicons, Liddell and Scott, Thayer's ‘New Testament Lexicon,’ and others, give the meaning of the word *psallo* in all the usēs that have been found, and are of good authority. Souter (‘A New Standard Lexicon of New Testament Greek’) says: ‘*Psallo*, I play on the harp or other stringed instrument.’”

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<sup>1</sup> Attentive readers have noticed that many scholars do not admit that “sing” is a proper translation of *psallo*; but all such insist that if it is, it is an abbreviated way of saying “sing and play.” If “sing” is not erroneous, it is certainly an inadequate rendering.



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Prof. C. F. Smith, for the Department of Greek in the University of Wisconsin, speaks thus:

"*Psallo*, in the New Testament, according to Liddell and Scott, means 'to sing to a harp.' According to Thayer, 'in the New Testament, to sing a hymn.'

"I do not think 'sing,' the translation of *psallo* in Rom. 15: 9 and 1 Cor. 14: 15, necessarily precludes instrumental accompaniment in either passage."

Prof. Frank C. Taylor, Department of Greek and Latin, Pacific University:

"A great many of the derivatives of the Greek root, *psallo* have been taken over bodily into the Latin. We find the verb itself, with a long list of references as to the use, and the same meaning as is given in Greek lexicons. Of the authors cited, some are of the classical period and others are as late as the time of Paul, and even later. *Psalma* is a song sung to an accompaniment of stringed instruments. *Psalmidicus*, *psalmicoen*, *psalmisonus*, *psalmista*, *psalmographos*, mean a psalmist or psalm singer. *Psalterium* is a stringed instrument. *Psalter* and *psalteria* are the masculine and feminine for a player on the cithara.

"*Psallo* means to pick or touch or twang with the fingers. The whole group of words from the root seems to refer to playing a musical instrument thus. The dictionaries say it retained this meaning during the first and second centuries A. D., with the shade of accompanying singing on the lyre; 'to sing to a harp.' The passages cited in your inquiry (Rom. 15: 9 and 1 Cor. 14: 15) are there given as examples of singing to an instrumental accompaniment."

The University of Michigan ranks with the great educational institutions of earth. Appealed to for the meaning of *psallo*, Prof. Campbell Bon-

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ner, who presides over its corps of eminent Greek professors, testifies:

"*Psallo* means, first, play on a harp or similar instrument; so, often, in classical Greek. Then it came to mean 'sing to the harp (or lyre) accompaniment.'

"Lucian, in the second century A. D., says 'one can not *psallein* without a lyre.' Comparing this clause with the others of the compound sentence, it is evident that it means here simply to pluck the strings of the instrument. The translation of the sentence is: 'It is impossible to pipe without a flute, to strum [*psallein*] without a lyre, or to ride without a horse.' In view of the other clauses, there is no doubt that *psallo* refers to the instrumental and not a vocal performance.

"In the New Testament, I think a musical accompaniment is to be supposed."

Dean Frederick Owen Norton, Drake University:

"As the word [*psallo*] undoubtedly implied instrumental accompaniment in its use by writers outside the New Testament, as a quotation from Lucian shows 'one can not *psallein* without a lyre,' the implication would be that it had the same significance in the minds of New Testament writers."

Prof. W. A. Heidel, Department of Greek, Wesleyan University:

"Among the Greeks, an instrumental accompaniment of song, even of elevated recitation, was the rule.

"I have copied this passage from one of the most eminent Christian Church Fathers, Clement of Alexandria (ca. 150-220 A. D.):

"'And the word from David, and of God before him, looking down upon lyre and cithara, the inanimate instru-



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ments, and harmonizing this universe, and, what is more, the microcosm man, both soul and body, with holy breath, plays [*psallet*] to God through the many-toned instrument, and sings to the accompaniment man.<sup>1</sup>

“This ought to remove the scruples of any Christian against an instrumental accompaniment to singing, to find Clement (in second century A. D.) speaking of Christ, the Divine Word, as singing to God to the instrument of the universe and the microcosm of man, soul and body attuned by the Holy Spirit, and chanting to the accompaniment of the instrument man. Certainly Clement thought an instrument suitable even to the singing of the Divine Word.”

Prof. Walter C. Summers, for himself and for the University of Sheffield, England, in this contribution demonstrates the scholar that, throughout the world, he is known to be:

“The responsibility for assuming that *psallo* can be used to denote singing without musical accompaniment may fairly be thrown on those who put the view forward.<sup>2</sup>

“There is a passage in Sextus Empiricus, a writer of the third century of our era (*Contra Dogmaticos*), where he speaks of the fingers of the flute-player and the ‘*psaltes*,’ showing that, to him, *psallein* meant a harp-playing. The word is common in Latin, and Latin dictionaries are far superior to Greek lexicons. Thence I cull:

“Gell. 19: 9 (second century A. D.): ‘Persons of either sex who sing with the voice and who *psallerent* (play on the lyre).’

“Suet. Tit. 3 (second century A. D.): ‘The Emperor was not unmusical; he sang and played [*psalleret*] on the cithara pleasantly and skillfully.’

<sup>1</sup> Prot rept. 1. 5, p. 5, Potter.

<sup>2</sup> This inevitably follows their having conceded that a little before the New Testament period *psallo* meant not to sing, but to play.

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“Arnob. 3, 21 (about 295 A. D.): ‘In heaven there is singing and playing [*psalbitur*].’

“In all three, singing and *psallere* are clearly contrasted.”

Prof. Edward Delavan Perry, Department of Greek, Columbia University, New York City, graduated from Columbia, took Ph.D. degree at Tübingen, was Professor of Greek and Sanskrit, and since 1895 has been Jay Professor of Greek at Columbia. From 1902 to 1909, Dean of Faculty of Philosophy at Columbia. Has held positions of honor in Oriental and archeological societies; is an authority on Greek inscriptions and author of Sanskrit work:

“*Psallo*, in so far as it means ‘sing’ at all, properly denotes singing to the accompaniment of a stringed instrument, and originally meant only to pluck the strings with the fingers. Then the verb was extended in use so as to include the singing as well, but it could hardly have been used where the idea of instrumental accompaniment was to be excluded.

“As for the passages in the New Testament containing *psallo*, if one can sing with the spirit and understanding, he can also play his accompaniment with the spirit and understanding.”

M. B. Riddle, Professor of New Testament Exegesis, Theological Seminary, Hartford, himself a member of the Revision Committee, in a letter to J. B. Briney<sup>1</sup> refuting the claim that the committee, by rendering *psallo* in the New Testament

<sup>1</sup> This and other interesting correspondence, as to the Revisers’ purposes in rendering *psallo*, in full in “Inst. Mus. in Chr. Wor.”



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with "sing," thereby excluded instrumental accompaniment, concluded thus:

"I have no recollection of any purpose on the part of the Revisers to preclude the use of the instrument. My own opinion is that the word [*psallo*] does not preclude the use of an instrument."

Upon the same point—*i. e.*, the purpose of the Revisers—Benjamin Wisner Bacon, Professor of New Testament Criticism and Exegesis, Yale, responding to a letter from J. B. Briney addressed to Professor Hadley, of Yale, a member of the New Testament Revision Committee, says:

"Of the meaning of the word *psallein* at the time [when the New Testament was written], there can be no question. . . . The meaning 'play a stringed instrument' is primary, the application to 'sing' secondary. If the Revisers knew Greek, they must have known that the word in New Testament times did allow the use of an instrument. If not, their opinion is valueless."

Professor Bacon comes dangerously near to saying: "If not, their translation is valueless." Lest he and the author shall seem to censure the Revisers unduly for inadequately translating *psallo*, it needs to be said that notwithstanding their rendering, had it not been for a widespread propaganda of squeamish narrowness that honestly mistakes itself for loyalty, still the strife and division would not have overtaken us. If the material in this volume shall enable us to end this controversy, it will do a no less important work if it shall at

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the same time lead us to discriminate between true loyalty and "I think so," on many questions.

Thus Professor Bacon, *eminent in New Testament Greek*, speaking of the use of *psallein* in the *New Testament*, says the meaning can not be questioned; "to play a stringed instrument" being primary; "to sing" being only secondary. How can honest men plead with others to heed the voice of scholarship regarding *baptizo*, while they themselves ignore that voice in relation to *psallo*?

Regarding the mind of the Revisers in rendering *psallo* by "sing," I quote a third witness from J. B. Briney's excellent work, *Instrumental Music in Christian Worship*, Timothy Dwight, whose name for nearly a half-century has been a household word throughout America, and who, with Professor Riddle and Philip Schaff, was on the Revision Committee:

"I do not think the Revisers meant to imply, by their rendering of *psallo*, that at the time of the writing of the New Testament the word precluded the use of an instrument."

He who thinks the Revisers meant to imply that, does so because it suits his purpose to think so. Now the last of the American Revisers have passed beyond, but, providentially, a few of them remained after the insistence was published, that by giving us "sing" for *psallo* they precluded the instrument. These so completely refuted the claim,



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that justice would restrain fair men from here-after iterating it.

Besides the foregoing direct denials by Revisers, the statement by Philip Schaff, president of the Revision Committee, noticed in Chapter X., is, if possible, more convincing as to the position of the head of the committee, at least, since he says that the presence of *psallo* in connection with "prayer" in 1 Cor. 14:15 is "a proof that the prayer was accompanied with song and with harp also."

Prof. John A. Scott, Northwestern University, a great man of one of the great institutions of America, the *alma mater* of Frances E. Willard:

"*Psallo* means to sing to the music of the harp; sometimes to play the harp with the fingers.

"As to whether 'sing' properly translates *psallo* in the New Testament, and whether instrumental accompaniment is precluded, music regularly consisted of voice and accompaniment, neither being used alone."

Dr. Louis F. Benson, a very learned Greek scholar—editor of the Hymnal of the Presbyterian Church in the United States—regarded as the greatest specialist in America along the lines of this research, states as follows:

"The history of the meaning of the word *psallo* is not in dispute, so well is it established. It had the original meaning of plucking or twitching a string, etc., apart from music altogether; and then an application to the music of instruments whose strings were plucked, but still apart from

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vocal music; and only in later usage did it come to mean to sing to the accompaniment of such an instrument. When we seek its meaning in the New Testament, we find no authority for any other.

"In regard to the 'instrumental music in the church' question, a candid man needs only to put this question to himself: 'If the apostles wished to enjoin that church songs must be without instrumental accompaniment, or to indicate that in fact they were, is it conceivable that they should employ a word with such a history and such a meaning?'"

This soul-searching question, so kindly and yet so forcefully framed by Dr. Benson, will weigh upon the consciences of "candid" readers until, hesitating no longer, doubting no more, they will hold their peace, and glorify God, saying: "Then to us indeed hath God granted this which, in all good conscience, we mistakenly supposed he had withheld." (*Vide* Acts 11:18.) Henceforth the question will not be, "Are we at liberty to use instruments?" With the inherent meaning now so clearly shown, we may well ask, "Does *psallo* make playing mandatory, as *aeido* does singing?"

Cornell University, Prof. A. C. White, for the Department of New Testament Greek:

"*Psallo* means to play a stringed instrument, such as the harp, in which the strings are plucked with the fingers. Hence, to sing to the harp, to sing.

"In the New Testament, *psallo* does not preclude instrumental accompaniment."

Like Professor White, Professor Savage, the scholarly head of the Department of Greek in the



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University of Minnesota, and a score of others whom I interviewed *who are devoting their lives to the study and the teaching of New Testament Greek*, were positive that if it went so far in the New Testament, *psallo* went no further in the direction of the voice than to *include* it with the instrument.

When making inquiries, I knew not the attitude of any Greek scholar whom I addressed. The most remarkable statement in this volume is that *I am suppressing not a single response*. Behold, then, reader, with what unanimity Greek scholars testify! I have one statement which seems to start on solid ground, but which, after a brief flight, alights astride the fence, or, perhaps, more accurately, ends high in the air above the fence, as if uncertain on which side to come down. I give it as the only uncertain voice that has reached me. Even its uncertainty seems to result from failure to follow the Guide-book, and from assuming that men are at liberty to learn from experience and to do as they please, instead of learning from the Bible to do as God pleases.

Prof. A. H. Cruickshank, the College University of Durham, England:

“There were two ways of playing on a stringed instrument: with a plectrum or stick, and with the finger.

“*Psallo*—‘I play on a stringed instrument with the finger.’ The verb in later times, I imagine,\* came to be

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used—‘I sing,’ without necessarily implying an accompaniment. In the New Testament, I imagine \* the word means to ‘sing.’ I do not think \* the use of an instrumental accompaniment is necessarily precluded, but neither do I think \* it is necessarily involved.

“The word ‘psalm’ originally meant a hymn sung to an accompaniment with a harp. But *we* read the Psalms without dragging about a harp, and I think \* human nature must have been the same in antiquity. I should say \* the Jews, as time went on, found out that the Psalms did them spiritual good without actual harp-playing or even singing. In other words, the word ‘Psalm’ came to be used loosely for a religious poem or hymn. And so St. Paul seems \* to use it in Eph. 5: 19—‘speaking’ in psalms and hymns.

“Neither the verb nor the noun is used in Psalm 137. There the instruments (harps) are hung up and they [the Jewish exiles] refuse to sing ‘a song of Zion.’ It looks \* as if the song required an accompaniment in this passage. The preface to Psalms will give you information about the numerous traces of musical diction in the titles of the Psalms. Thus, for instance, the word ‘Selah’ is now generally interpreted as an ‘interlude,’ or music played on an instrument when the voices had left off singing.

“Compare Alford’s note on Eph. 5: 19, where he quotes passages of Basil and Gregory of Nyssa to show that *psalm* requires an instrument. Alford does not, however, think \* that the word has this strict limited meaning in Eph. 5: 19. He takes it more generally for a hymn, and he interprets the phrase which follows ‘singing and making melody with your heart’ as ‘singing in your hearts’; that is, metaphorically and not literally. On the other hand, Chrysostom and many commentators take ‘in your heart’ as ‘heartily,’ which would imply a literal musical performance.

“To conclude: I think \* in the New Testament *psallo* and *psalmos* are used of songs, without an instrument, but it is very hard to prove this.”



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The asterisk (\*) is used to draw attention to the fact that the above is a hive-full of maybe's. To a stranger it looks like the foregoing was a debate between the professor and the clergyman, in which the theologian was beaten, finding his contention "very hard to prove."

Prof. W. E. Waters, speaking for himself and for the University of New York, testifies:

"The usual meaning of the Greek verb *psallo* is to sing with a stringed instrument requiring snapping.

"In the New Testament, in such passages as Rom. 15: 9, 1 Cor. 14: 15, etc., it precludes singing with the voice only."

The reader with an open mind, who has read attentively this far, is ready to agree with Professor Waters that *psallo* was an impossible word by which the New Testament writers could express *vocal music only*, and also to admit that, if there is room for doubt, it is not as to whether *psallo* referred to the instrument, but whether it was extended also to include the vocal as well as the instrumental act when the two were performed jointly.

Roy C. Flickinger, Professor of Greek and Latin, Northwestern University, Evanston, author of an able work, *The Greek Theatre and Its Drama*, and one of the best informed scholars with whom I have had to do, responding as to the meaning of *psallo* in and out of the New Testament, furnishes many examples which, with the

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definitions he quotes from lexicons, prove that the word indicates the instrument, then adds:

"In all my reading, I have never seen an example of the use of *psallo* where it expressed or was the equivalent of 'sing' (without an instrument), and you are doubtless right in maintaining that none can be found."

At no time have I concerned myself to establish such a negation as Professor Flickinger supposes. To prove that *psallo* has always meant "to play an instrument or to sing to one," is the end of my pleasant and easy task.

Prof. I. P. Postgate, of the University of Liverpool, whose reputation as a Greek scholar encircles the globe, says:

"I feel clear that in the period of the Greek in which the New Testament was written, the Greek, *psallo*, generally means 'sing and play'; and therefore in Rom. 15: 9; 1 Cor. 14: 15, etc., the playing of an instrumental accompaniment is not precluded. The English version 'sing' may in fact be viewed as an incomplete rendering, excusable from the fact that we have no word suitable to render the conjoint notion of 'singing and playing' contained in the Greek.

"The word [*psallo*] is used in conjunction with *aidein* in Eph. 5: 19, where it is given by the Revisers as 'making melody,' singing being rightly used for *aidein*.

"In the Septuagint version of the Psalms, *psallo* is frequently conjoined with the same verb. Besides this, it is found in combination with the name of an instrument, 32: 2 (33: 2), 'with a psaltery of ten strings'; 71: 22, 'I sing praises with the harp.'

"About the proper meaning of *psallein*, there can be no doubt. It means 'to twang the lyre or other stringed instrument with the fingers, as opposed to striking it with the



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plectrum.' And the Latin word *psallo*, borrowed by the Romans, never had any sense but either playing a stringed instrument or playing one and singing at the same time, till long after the New Testament books were written.

"So Aulus Gellius distinguishes between singing and playing the accompaniment thus: 'Who sing with the voice and play [*psallerent*] on the lyre.'

"It was usual for singers in ancient times, at banquets, etc., to accompany themselves.

"The passage from Lucian, Par. 17, 'One can not *psallein* without a lyre,' is quite definite; and it would be easy to adduce confirmatory evidence from Athenæus and others."

Prof. Edward B. T. Spencer, educator and author, who presides ably over the Department of Greek in Grinnell College, is sure of his ground, thus:

"*Psallo* originally meant to touch sharply, pluck, pull, twitch. The word is most often used in referring to producing sounds on a stringed musical instrument by means of the fingers instead of with the plectron. In 1 Cor. 14: 15, 'I will sing with the spirit and I will sing with the understanding also,' we have doubtless the use of the verb to indicate vocal music with instrumental accompaniment. There is not the slightest ground for excluding the instrument.

"The same verb *psallere* means to play on a stringed instrument. Sallust (86-34 B. C.) speaks of a woman 'to play the lyre [*psallere*] and dance better than is right for a good woman.' In this passage [written 40 B. C.—O. E. P.] there is no suggestion that the word has anything other than its usual meaning, to play the lyre.

"Aulus Gellius, a grammarian, born some time after 100 A. D., who lived for a time in Athens and certainly understood the Greek language well, wrote of those 'who sang with voice and played [*psallerent*] on the lyre.' Here

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the sharpest distinction is drawn, showing beyond all doubt that the verb *psallere* was not indicative of vocal, but rather of instrumental, music.

"Suetonius, who also lived in the second century of our era, draws the same distinction between vocal and instrumental music: 'Who sang and played [*psalleret*] on the cithara pleasantly and skillfully.'"

This letter of Professor Spencer's alone, with its three excerpts drawn from scholars who wrote just before and just after the New Testament was written, and in two of which another word is used to refer to the voice, while in all three *psallo* is employed to indicate the instrument, is sufficient to settle this question, which would never have become a question but for faulty translations and that partisan prejudice which drives one on and on after he finds himself on the mistaken side. In fancy I see such as they, unyielding, lay this volume aside, reproducing the scene of the Annas-Caiaphas high-priest party (Acts 4: 16). As they harden their hearts to reject the truths herein, I imagine this to be the trend of their thoughts: "What shall we do with this book? for that indeed it contains a notable array of facts to which we did not have access years ago, when we took sides, is manifest to all who read it; and we can not deny it, much as we should like to."

Prof. Rufus Town Stephenson, in the following contribution, reveals a mastery of the subject befitting the presidency of the Department of Greek, De Pauw University:



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“Regarding the allegation that *psallo*, which, earlier, admittedly meant to play the lyre, had lost this import before the New Testament was written and had come to indicate the voice, a quotation from Lucian, ‘One can not *psallein* without a lyre,’ is the best refutation I could find. Of about equal value, Plato, in his ‘Lysis,’ 209 B., writes: ‘To touch the strings with the fingers [*pselai*] and to strike them with the plectrum.’ Plato’s ‘Scholiast,’ who probably wrote about 200 B. C., commenting on this passage, says: ‘*Pselai* means to touch the chords (strings) lightly with the fingers without the plectrum.’ Here you have a quotation which finely supplements the other, as it dates from about 200 B. C. as against Lucian’s date of the second century A. D.

“Souter’s *New Testament Lexicon* of 1915, endeavoring to embody all of our lexicographical information up to that date, says: ‘*Psallo*, I play on the harp or other stringed instrument.’

“The *Expositor’s Greek Testament*, note on 1 Cor. 14:15, says: ‘*Psallo* denoted first playing on strings, then singing to such accompaniment; unless forbidden, Greek Christians would be sure to sing their songs with music.’ Again, the note on Eph. 5:19 runs: ‘*Psalmos* (with the same stem) is a religious song, especially one sung to a musical accompaniment, and, par excellence, an Old Testament Psalm.’

“All of the foremost expositors, and all the best lexicographers (but one, possibly), favor the interpretation of *psallo* which includes some kind of instrumentation.

“So commentators and lexicographers alike are distinctly not on the non-instrumental side of the argument.

“Since *psallo* always connoted instrumentation before Christ, and since Lucian, of the second century A. D., is so explicit in his statement, the burden of proof certainly rests upon the opposition.”

And, reader, that burden must continue to rest there as long as there shall be opposition.

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Walter L. Thompson, A.M., Ph.D., a thorough Greek and Latin scholar, who has had years of experience as instructor in secular and Christian educational institutions, teaching classical and New Testament Greek, contributes this:

“You are right about the Latin use of *psallo*. The word was used about A. D. 60 in a song with accompaniment. As to secondary meanings which words may acquire from change of use: by a change of use a verb may acquire a secondary meaning, but it seldom, if ever—personally, I should say never—loses its primary meaning, but both meanings exist side by side. If *psallo*, which certainly meant to play, came to mean also to sing, it can never come to exclude playing in the very nature of the case.

“The Septuagint and the New Testament were written in the ‘*korne*,’ or colloquial and common language of the everyday people of the whole world at that time, as has been abundantly proven. See James Hope Moulton’s writings on New Testament Greek; Camden M. Cobern’s *Recent Archeological Discoveries, et cetera*.”

By every possible line of procedure open in such cases, it has been overwhelmingly demonstrated herein that, before the New Testament period, *psallo* was indicative of a musical instrument. During that period, it was none the less so. As the centuries rolled by, the word, unchanged and with the meaning practically unaltered, was carried to Rome, where, at the political capital of the world, as well as in the Eastern seats of learning, it continued to express its prime musical signification undisturbed for ages, further than to be slightly extended to cover the twofold act, singing



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and playing, which were seldom performed separately.

Suppose we are in error in believing that *psallo* was never employed to refer to the voice alone. Suppose that a few, or even many, instances shall be found in which *psallo* shall seem to indicate the voice. Yea, try even to imagine the impossible—that some of such supposed examples shall appear specifically to indicate the voice while precluding the instrument. That would avail nothing. It could but prove that *psallo* also refers to the voice. The fact, overwhelmingly demonstrated herein, that in Paul's and Plutarch's day *psallo* meant to play, would abide; the right, not to say the duty, of Christians to employ instrumental music in worship would remain undisturbed; *so the controversy may as well cease; FOR NEVER AGAIN, WHERE THE VOICE OF SCHOLARSHIP CONTAINED ON THESE PAGES SHALL BE HEEDED, CAN THERE LODGE IN AN INTELLIGENT MIND CONSCIENTIOUS SCRUPLES AGAINST SUCH MUSIC IN WORSHIP, NO MATTER HOW PLAUSIBLY MEN MAY ARGUE, NOR HOW ELOQUENT OR SINCERE THEIR PARTISAN ENTREATY.*

As Dr. Benson so admirably and yet so forcefully states:

*“In regard to the ‘instrumental music in the church’ question, a candid man needs only to put this question to himself: ‘IF THE APOSTLES WISHED TO ENJOIN THAT CHURCH SONGS MUST BE WITHOUT INSTRUMENTAL ACCOMPANIMENT, OR TO INDICATE THAT IN FACT THEY WERE, IS IT CON-*

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CEIVABLE THAT THEY SHOULD EMPLOY A WORD WITH SUCH A HISTORY AND SUCH A MEANING!’ ”

Surely the reader is candid! Surely each has now asked himself the question. And assuredly there is here no lack of material to enable all to answer alike. It is not egotism, nor yet is it presumption, to say that the centuries long ago here remove our rock of offense. Let us loyally join hands and go forward, conquering and to conquer, the mightiest army in the grandest cause, under the fairest banner, with the rarest opportunity of the ages! How the world is waiting! How estranged believers and the untaught who abide in sin will respond! With what unprecedented success the Lord of the harvest will bless our united labors! The delights that will be ours at restoring our long-lost fellowship! And oh! the victories that will ensue!



XII.

RESTORING UNITY AND ADJUSTING  
OURSELVES THERETO

"COME now, and let us reason together" in regard to the contents of this volume, our attitude toward the facts collated, and the future of the Restoration, toward which our hearts burn within us, because of our trust that it shall redeem our Israel, and thus tend to RESTORE THE UNITY of all the children of God. We all desire unity. We all agree that the New Testament constitutes a faultless platform upon which all can stand together without compromise, or the surrender or sacrifice of truth. I am confident that all who shall have read attentively will be prepared to agree that, as to what constitutes acceptable music, that fact is well demonstrated. If I am unduly optimistic; if a few shall still dissent, I can but believe that even *such* will admit that never again can intelligent men deem unity possible on a basis of opposition to, and the exclusion of, instrumental music.

Then, why either cherish or contend for a forlorn hope? *No forlorn program is of God.* That in which he desires us to engage—that which ought

*to be done*—CAN BE DONE. It is unbelievable that those who labor to restore the New Testament church could henceforth unite on an opposition platform, but if we should, we thus wall ourselves in, and render it impossible for us to reach and win either the believing or unbelieving outside. If, in the past, it has been difficult to get a hearing while proclaiming and practicing opposition to instruments, in the future that difficulty will amount to impossibility, unless we shall sedulously exclude the facts here brought forth, from every community where we evangelize, as Adventists have sought to bar from their fields of labor Canright's *Seventh-day Adventism Renounced*. All questions aside as to how well we should succeed in such restriction, how would brethren who have dedicated their lives to a campaign of research and publicity, under the slogan "To the law and to the testimony!" enjoy engaging in a far-reaching campaign of suppression? I shall continue to honor my brethren by considering them incapable of it—by thinking them "more noble than those in Thessalonica"—until they shall demonstrate that my estimate is too high.

The believing world *will* have and enjoy instrumental music. Believers take great delight in it. The home is hallowed, and retains hold upon the old, and especially the young, by it. By its supernal charms, the church draws and wins for Christ; and, having won, is able to hold and shepherd the flock by this, Heaven's gift, designed for



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that very purpose. And now we are happy to know that, far from interdicting pure music of any kind, God has invited us to employ it to our good and His delight. Let us honor our Fillmores and Knowles Shaws, as David of old was honored, and let us mightily strengthen this arm of the church, and multiply its fruitfulness. Let us equip our young people with this art divine, and lead them to dedicate their musical talents and accomplishments to the service of God. What a heavenly tide we have been holding back, and with what haste and joy we should now release it!

The doing or refraining from doing certain acts by Christians constitutes sin. Granting that we should conform to the New Testament, with no sense of guilt, we do many things regarding which it is silent. Who fears that we sin by owning houses of worship, installing heating plants, electric lights and baptisteries, by using printed Bibles, hymnals, commentaries, tuning-forks, pipes, etc., regarding which the Book says nothing? Yet in this realm of silence that which we allow is sinless, while what we disallow is sinful. Just here it is pertinent to bear in mind Romans 14, but the application is not to one side only when there arises an issue. Taking advantage of the counsel therein, many a contender, by demanding concessions, has demonstrated that he was the "weak brother," whereas he laid the "flattering unction to his soul" that he was the one loyal and alto-

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gether righteous person concerned. In laying down our "think so" ultimatum, and demanding that churches must "toe the mark," bear in mind that "sin is the transgression of the law" (1 John 3:4); "where no law is, there is no transgression" (Rom. 4:15), and that "sin is not imputed where there is no law" (Rom. 5:13).

But let us suppose that *which is not true*, that, as delivered to us in the Greek, the New Testament is silent as to employing instruments in worship; that all the reasoning in the above paragraph is fallacious. Go to the extreme, and, besides admitting, for the sake of later deductions, that every position in this volume is erroneous, concede that we can and do know that God is displeased when Christians employ instrumental music. Dare I absent myself and forsake the assemblage? or, attending, dare I ignore the injunction to sing, simply because some one present is both singing and playing? May I sulk under the self-deception of loyalty; or may I turn pontiff and require another to do, or refrain from doing, that to which he is opposed, to pacify me in my exacting littleness, which I sincerely suppose is loyalty? Failing to browbeat a church, before God dare I absent myself, or set about to rend it?

Granting that in the outset of this supposed case I am in the right, and my brother in the wrong, my eyes should open to the fact that we have changed places, so that I am now in the wrong. My duty is to reflect that he also is in



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Christ, and therefore the Lord's servant, and I should heed the divine inquiry: "Who art thou that judgest the servant of another? to his own lord he standeth or falleth" (Rom. 14:4). As Calvin had Servetus burned, as Luther might have done with Zwingli but for lack of power, so we carry intolerance to the extreme that present-day conditions permit. While "standing fast in the liberty wherewith Christ hath made us free," when shall we learn to grant the like inalienable right to our brother?

The writer of this volume has helped many Sabbatarian to learn the truth as to the old and new covenants, and the liberty wherewith Christ hath made us free from the old, and he realizes that the most difficult part of the task is to *unlearn the errors*—to escape the shackling shadows of a rejected rite. I once hobbled a colt for a few weeks, and years passed ere he ceased to sometimes lift at the same time both front feet over the barn door-sill. Are there not points of similarity between "hobbles" and "hobbies"? Cardinal McCloskey put well the truth it is here sought to emphasize, saying: "Give me a child until it is six. After that you may have it."

Hitherto, when we and our fathers were forming opinions regarding instrumental music in worship, governed by loyalty of purpose, and, as we fondly believed, founded on fact, the array of material here, for the first time uncovered, was not at hand. Under such conditions no one should

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wonder that divergence of views should have resulted. Now that the truth is accessible, henceforth we can not perpetuate aloofness without sin. Surely the attentive reader is aware that this unfolding has loosened the shackles, and, if he, in error, is one who has worn them, will welcome any aid in casting them off, that he may walk unhampered as one redeemed from slavery. I desire to aid such, for I realize that it is no light task to throw off in a day the fetters of thoughts and habits that we have been forging for years.

It should start us off well to reflect that ours is a God of love, who seeks supremely man's welfare and delight. He is not a heathen deity who delights in arbitrarily withholding anything which we desire. We should have remembered that the same God who gave us an appreciation of the beautiful; who filled the earth with entrancing scenery and flowers and color and the rainbow, with eyes to behold and enjoy; nor restrained man's hand from the artist's brush and canvas—also made the laws of sound and harmony, and endowed us with the ability to compose and enjoy music which can be second only to the angelic; and we should have been *very sure* that He had done so, before charging Him with having arbitrarily stretched forth the forbidding hand against the employment of this art, the embellishment of the most heavenly of all man's attributes or accomplishments. How we could have believed such a thing, without proof positive, of even an earthly



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parent, is beyond human ken. "If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father who is in heaven give good things to them that ask him" (Matt. 7:11). Ere arriving at the harsh decision, we should have borne in mind that in the temple service, where God made specific provision for acceptable worship, far from prohibiting, He gave wide scope for both vocal and greatly varied instrumental performance. Thus we should have been fortified against the legalistic and literalistic deductions which strict constructionists erroneously drew from faulty, inadequate translations of the verb *psallo*, and its derivatives, in the current versions of the New Testament.

We should have borne in mind that the great and the good in every age, in all lands, and throughout both dispensations, have hallowed music, and employed it freely in lavish variety in the worship of God, and in drawing the old and young to hear God's message to men. Further, we should have ever remembered that this good name which music has borne, this exalted esteem in which it is held, rests not alone nor primarily on the faculty of man to take ecstatic delight in it, but rather because God Himself has given it His endorsement; has thus placed it at the acme, not only on earth, but also in heaven. With glad, grateful hearts, let us henceforth not cease to thank Him for this gracious gift, nor pause in employing it to the fullest in His praise.

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There is another consideration which should greatly aid us in correcting any erroneous ideas upon the subject. Many have admitted that there is good in instrumental music, and that its helpfulness in making a happy home, and in keeping children in this holy of holies, and safe from Satan's snares, can not be overestimated. *It should avail to remind all such that this is as true of the church as it is of the home.* But I pass to another phase of the question.

The New Testament unquestionably directs Christians to employ music both in the assembly and out. Strict constructionists seem to regard the Book as a sort of ritual, directing the worship in the assembly. If so, and to the extent that it is, it is as specific and ritualistic in relation to prayer, music, etc., in the home and daily life as in the congregated church. If the New Testament unfolds a strict pattern as to the music of the congregation, prescribing vocal, while proscribing instrumental, such authorization and prohibition are as surely leveled at individuals and groups every day in the week. If I may not sing a hymn to the accompaniment of an instrument in the church, I dare not elsewhere. The loyalty that ejects the organ from the house of God casts out the piano from the Christian home. This was virtually admitted in the Unionville (Mo.) debate by Mr. Sommer, thus: "If we are worshiping in the home . . . the same applies there. The Scriptures do not legislate about playthings for the



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children in the home." So the gifted little daughter in a Christian home may regale the members of the family singing and playing "Turkey in the Straw," but may not lead them at bedtime in "Nearer, My God, to Thee." I can do no better than to quote R. T. Mathews:

"The apostle Paul has directed us to sing. He did not say, specifically, where to sing, whether in the church or in ordinary social meetings. Meyer, Ellicott, Lange [the list might have been much lengthened.—O. E. P.], three of the foremost critical commentators of the age, accept the reference to both places. . . . One thing is certain, that ordinary social singing, aside from a stated congregational service, is not to be excluded from the precept. The apostle gave us the precept to sing, and left us to carry out the precept at proper times and on appropriate occasions. His precept does not refer any more to one place than to another. We have no exegetical right to say that he meant singing, primarily, on the Lord's Day, or, primarily, anywhere else at another time. . . . If, therefore, this question of the use or disuse of the organ in the church is to be settled by the principles at which our argument has arrived, then the same principle which obliges us to disconnect it from congregational singing obliges us to disconnect it from social singing. If we must disuse it in the church, we must disuse it in the Sunday school, in the prayer-meeting, in a social gathering at a brother's house, and in family worship. . . . This conclusion must be looked squarely in the face, by all who go to apostolic doctrine for authority to sing."—*Use or Disuse of the Organ*, p. 14.

We should be consistent and loyal to our own standards of interpretation. To make sure that all this follows, take no one's word, but read the passages for yourself, *with much of the context*, then

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you will see how free men in Christ are enslaved with a yoke of bondage by this propaganda of "morbid scrupulosity," as Mr. Mathews accurately styles it. When the reader, for himself, makes the full discovery, beholds the galling yoke, and that it is of man's fashioning, and not God's,<sup>1</sup> he will cast it off the more easily, and be less inclined to thereafter permit its shadow to haunt him.

The impelling purpose of the research which eventuated in this book was not to establish either side of the music controversy, but was, instead, the same that moved Thomas Campbell to write "The Declaration and Address"—a heart yearning for Christian unity, and an abiding conviction that the New Testament rightly translated and received is conducive, always, to unity, and never to division, or even to honest misunderstanding. I have believed that where sincere brethren have striven, it has been despite the Book, and not on account of it. Is not this herein established so far as instrumental music is concerned? If so, let us ever bear in mind that if many have been honestly mistaken regarding music, it is not improbable that many of us are likewise mistaken on other questions, regarding which we have no better proof, and of which we have felt no more certain. If we

<sup>1</sup>The term "acceptable music" sometimes occurs in this volume. May not that convey a thought at variance with both reason and Scripture! Once we are in Christ, do the inspired writings warrant the idea that God requires us to "toe a line" of His supposed arbitrary drawing, or are the methods of worship set forth, including music, God's loving invitation to us, as His free children, to so use them as to lift up our hearts in adoration unto that day when we shall be like Him who gave Himself a ransom for us!



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now perceive that, through lack of knowledge on a particular subject, great and good men like Campbell, Franklin, Grubbs, Allen and McGarvey are fallible, and liable to err, let us be slow to engage in or to approach near to hero worship; and let us never pin our faith to any man, nor appropriate his opinions.

Would it not, moreover, improve the spiritual attitude and the mental outlook of us all, now to grant, to a degree that we have not hitherto done, that our brother, with whom we have not agreed, is altogether as sincere as we; that he is probably as intelligent and well informed; and that, whereas we are sure that he is in error, it might yet appear either that the mistake is ours, or that we are both in error? And no matter how important the point of disagreement, since we are both sincere, is it not the part of wisdom, as well as our bounden duty, to study together for months or even years, meanwhile co-operating as cordially as possible in work and worship? May I, like a naughty child, "take my dolls and dishes" and go from, and walk no more with, him? Or am I so much of a Romanist that I will summon a majority or a heresy court to try a brother for the heinous crime of inability to see clearly through my spectacles? And having thus proceeded, dare I get out my rusty old excommunicating saw, and sever a branch that has been grafted into Christ, to the great hurt of the body, the endangering of the branch, and the risk to my own soul?

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"But," we say, "HE IS IN ERROR." Even so. Is he the first Christian who was ever in error? Would not such a course always fail to open his eyes to the fact, and be almost certain to permanently wed him to error? Oh, how blindly we follow Rome! Let the thought that the mistake may be ours, and not his, humble us, for humility is a very real, if a very rare, Christian grace. We can be no more certain that we are right than was dogmatic Luther at Marburg. It is said that at the close of that notable four days' debate, Zwingli extended his hand, asking that they part as brethren. Luther withheld his hand, and turned his back, saying: "'This is my body.' He who denies it is not my brother." In those words, the detestable Romish doctrine of excommunication for alleged heresy, where only opinions are at stake, was passed over to Protestantism, and, because of willfulness, we have not yet been able to cast it off. We seek to soften its asperities by terming it "withdrawal of fellowship." Through regarding it as essential, and employing it *in such matters*, we please Satan, correct no erroneous beliefs, cultivate intolerance, separate brethren in Christ living up to the light as best they see it, unavoidably perpetuate division—the shame of Christendom—and utterly fail of whatever good purpose may have actuated us. Whose observation has not emphasized all this?

The world now says that the Swiss was right, and that, independent of this fact, Luther sinned



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by withholding fellowship, and by starting a tide of dividing believers who follow the Christ as well as they know, which will never be checked until we recall the Master's words, "All ye are brethren," and until we cease to perpetuate that ancient group whose members say, "Stand by thyself; come not near to me, for I am holier than thou."<sup>1</sup>

If henceforth we must judge our brother to see whether he measures up to our standard, let us use the Golden Rule. Let us open our eyes to the fact—though that be almost an impossibility—that we have been using elastic anti-innovation tape-lines, which, all unconsciously, we have not failed to stretch, each to suit his own or his party's particular whimsies. If our brother has *one* certain error, likely we have *two*. If we diligently search for the beam in our own eye, we are almost certain to lose sight of the motes in the eyes of brethren. Oh! our Father, speed that happy day!

Innovations, in general, perhaps we sufficiently deplore. The one overwhelming, heart-breaking innovation (division) which the Restoration was born to cure, we are coming to ignore, or palliate, or justify, or even commend. Communities there are where faction and strife are so malignant and intense that the scandal and reproach would be lessened if brethren should lock their houses of hate, meet in them no more, forget each other, and thenceforth, without hypocrisy, walk with the

<sup>1</sup> Isa. 65: 5.

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world. To blame individuals or local congregations with such conditions is to entirely miss the mark.<sup>1</sup> There is a widely prevailing system of propaganda which insists that "what *I* hold is gospel truth, and *must be concurred in by all*; but that which others hold, that *I do not concur in, is error or hobby, and MUST BE GIVEN UP.*" Under the cry of "loyalty" the right of private reading and private interpretation of the Scriptures, for which hundreds of thousands of martyrs have died, has been curtailed or withdrawn by overlords, who, in all good conscience, have promulgated divisive doctrines and tests of fellowship to which the Bible is a stranger. Let us reverse the policy, come together, counsel and study together, work, worship, live, and go home together. *What an impress we will then make on what is termed Christendom, already groping after unity, but not knowing how or where to find it.*

Four centuries ago, at Marburg, Luther and Zwingli debated and then separated over the question whether, in the Lord's Supper, "This is my body," or "This represents my body." As in all such strivings and separations, the kingdom of God suffered and the domain of Satan prospered. From that day to this, every age has furnished its quota of questions and quarrels, each contention soon going to the scrap-heap as unworthy of grown-ups, but not until it had served Satan's purpose of

<sup>1</sup> See excerpts from McGarvey and Lard in Chapter I.



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drawing to him countless subjects thus alienated from the fold of safety. In our hundred years of effort at restoration, we have been no less obliging to His Majesty of the underworld, than those who preceded, for we have furnished our share of controversies and victims. Soon we shall be looking back upon our misbehavior and wondering that we could ever have been so blind as thus to barter souls, and run our ship on the rocks for such trifles!

Dearly beloved: Our unity plea is vastly superior to other movements which have stranded in division! Shall we not now demonstrate to the world this superiority by restoring our unity in Christ, and by all standing together on our vaunted New Testament platform—one flock, one fold and one Shepherd?

The brethren in Britain have set the example, by merging the forces and by grandly leading the way. They paused not to adjust every item of difference; neither should we. Deploring division, they agreed to bear and forbear. For a hundred years they had been decrying the sin of separating. At last, above the din of discord, they heard and heeded the Master's saying, "Physician, heal thyself." Shall we, on this side of the water, nobly emulate them? The way was paved for this their happy outcome around the council-table. Are we not ready to call conferences and begin courtships? The moment is opportune—the time is auspicious. The war has ripened vast harvests,

## INSTRUMENTAL MUSIC IS SCRIPTURAL

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and created new conditions with which only the mightiest, united co-operation can successfully cope. Religious realignment must come with the return of world peace. God lays upon us the duty of pointing the way. The widest door of opportunity since the Dark Ages is now swinging open to us. Only with an open Book and united as one man can we enter successfully. We must not prove recreant. The call to unity in Great Britain, which resulted in healing the breach, has come to our shores. Let the response be "Aye," from fifteen hundred thousand hearts! *That indeed will be a restoration*—a restoration of the peace, the joy, the hopefulness and the success of a century ago!—yes, of nineteen centuries ago when

"We took sweet counsel together,  
And walked to the house of God in company."

—Ps. 55: 14.



## GLOSSARY

## A

*abáptistos*, not baptized.  
*ádeîn*, to sing.  
*ádele*, sing.  
*ádo*, I sing.  
*ádonas*, singing.  
*ádones*, singing.  
*ádon*, singing.  
*ádonia*, singing.  
*aeido*, I sing.  
*aeisen*, he sang.  
*aïdo*, I sing.  
*aïdonton*, singing.  
*apádon*, singing out of tune.  
*asale*, sing.  
*ásma*, song.  
*auléin*, to flute.  
*aulodoí*, singing to the flute.  
*auléte*, play the flute.

## B

*baptes*, one who dips.  
*baptizo*, I dip.  
*baptizein*, to dip.  
*baptizon*, dipping.  
*báptein*, to dip.  
*baptizómēna*, being dipped.  
*baptistheisas*, having been dipped.  
*baptizousi*, they dip.  
*baptizei*, he dips.  
*baptizómēnon*, being dipped.  
*baptizómēnou*, being dipped.  
*baptizesthai*, to be dipped.  
*baptizontes*, dipping.  
*baptisās*, having dipped.

*baptizetai*, he is dipped.  
*baptizonta*, dipping.  
*baptizómēnoi*, being dipped.  
*bápto*, I dip.  
*bebaptisménon*, dipped.  
*bebaptisthai*, to have been dipped.

## C

*cánere*, to sing.  
*cánticum*, song.  
*cithara*, lyre.  
*chórden*, string.

## D

*diabaptizesthai*, to dive in rivalry.  
*diabaptizómōnes*, diving in rivalry.  
*diapsállēi*.  
*diapsállēin*, strong forms of the simple verb.

## E

*ebáptize*, he dipped.  
*ebaptizonto*, they were dipped.  
*ebáptisa*, I dipped.  
*édeto*, it was sung.  
*éidon*, I sang, they sang.  
*épsallon*, I played, they played.  
*epipsallōntes*, plucking strings.  
*episaúein*, to touch lightly.  
*exádeîn*, to sing out.  
*épealtai*, has been played.

## H

*húmmos*, hymn.  
*humnoi-doúntes*, singing a hymn.

## I

*immérgo*, to immerse.



## GLOSSARY

K	
<i>katabaptisai</i> , to dip down.	<i>psalmócharēs</i> , delighting in playing.
<i>kataulountes</i> , piping.	<i>psaltoidós</i> , psalmist.
<i>kathartés</i> , purifier.	<i>psállit</i> , he plays.
<i>kai</i> , and	<i>psalmoidēs</i> , psalmist.
<i>kekáthartai</i> , has been purified.	<i>psao</i> , touch.
<i>kitharodós</i> , lyre player.	<i>psálerent</i> , play.
<i>kithára</i> (cithara), lyre.	<i>psalmoi</i> , psalms.
<i>krékein</i> , to strike.	<i>psaltoidéo</i> , I sing to the harp.
L	<i>psálmata</i> , tunes.
<i>lélutaí</i> , has been loosed.	<i>psalmou</i> , of a psalm.
<i>lýra</i> , lyre.	<i>psallóménen</i> , player.
<i>lýrikos</i> , lyric.	<i>psállere</i> , to play.
M	<i>psalmoi</i> , psalms.
<i>mélōs</i> , melody.	<i>psalmoís</i> , psalms.
<i>mitzmor</i> , psalm; the instrumental part of music, not the words.	<i>psalmoís</i> , psalms.
N	<i>psalmón</i> , psalms.
<i>nāgan</i> , to play on strings.	<i>psalmoisín</i> , psalms.
<i>neúran</i> , string.	<i>psáltriai</i> , female players.
<i>niggen</i> .	<i>psaltriais</i> , female players.
O	<i>psaltikón</i> , harp.
<i>odai</i> , odes.	<i>psalléndi</i> , of playing.
<i>odais</i> , odes.	<i>psaloumen</i> , we play.
<i>odé</i> , odes.	<i>psállitur</i> , it is played.
<i>odés</i> , of a song.	<i>psállite</i> , play.
<i>odén</i> , song.	<i>psállontes</i> , playing.
<i>órganon</i> , organ.	<i>psalmísonus</i> , psalm-singer.
<i>oidikás</i> .	<i>psalmista</i> , psalmist.
P*	<i>psalmográphos</i> , writer of psalms.
<i>pedlate</i> , play.	<i>psélai</i> , to play.
<i>psállēin</i> , to play.	<i>psélanta</i> , having played.
<i>psállō</i> , I play.	<i>psélasa</i> , having played.
<i>psáio</i> , I touch.	<i>parakato</i> , I beg you.
<i>psallómēne</i> , played.	S
<i>psallérion</i> , psaltery.	<i>shir</i> , to sing.
<i>psállēr</i> , player.	V
<i>psálmus</i> , psalm.	<i>voce</i> , by the voice.
<i>psallérion</i> , psaltery.	Z
<i>psálma</i> , tune.	<i>zamar</i> } to play an instrument,
<i>psalmós</i> , psalm.	<i>zimmer</i> } to sing to it.
	<i>zimrah</i> } melody, instrumental
	or <i>zimra</i> } music.

\*Greek words, such as follow, differ from similar English words, in that both initial p and s, following, are to be sounded.

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