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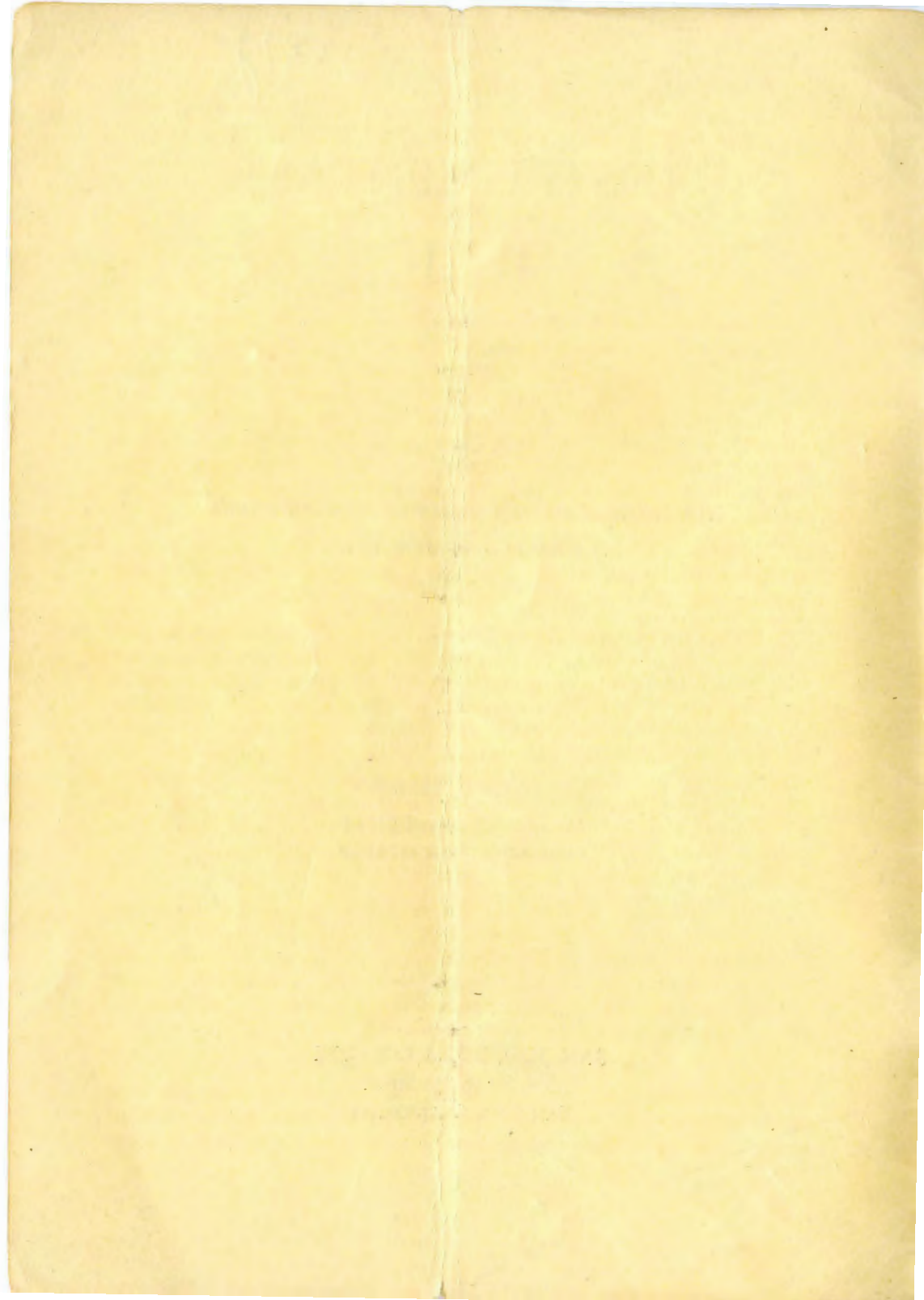
INSTRUMENTAL MUSIC



*"It is Scriptural and right to use mechanical instruments
of music in the worship of the
Church of Christ."*

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"IT IS SCRIPTURAL AND RIGHT TO USE MECHANICAL
INSTRUMENTS OF MUSIC IN THE WORSHIP
OF THE CHURCH OF CHRIST."

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INTRODUCTION

That's rather an imposing sub-title for such a little tract, isn't it? Perhaps I had better explain myself. I preach for the Church of Christ in Lordsburg, New Mexico. In this part of the country there are many Churches of Christ that never use a musical instrument in their worship. They say it is sinful. Not only that, they claim we have no right to the name "Church of Christ" because we use a piano. They have even tried to establish "The True Church of Christ", without the instrument, in this already over-churched community. The attempt was a miserable failure, but they say they will return and try it again.

These people are unable to show any place in God's work where a non-instrument church has exclusive right to the name "Church of Christ." It is very clear that they speak, "where the scriptures are silent."

Within the past year I have had two debates on this subject, an oral debate with W. A. Kercheville of Prescott, Arizona, and a written debate with S. A. Ribble, of Carlsbad, New Mexico. The written debate was to be published in "The Christian Crusader," a small monthly paper distributed by our dissenting brethren in this part of the country. Now here's a remarkable thing! Their October editorial said, "In this issue you will read the last installment of the debate . . ." Then they left off my rejoinder and didn't print it until I had written the editor and called him to task! *It was published, all but my affirmative rejoinder which they deliberately left out!* This in spite of the fact that I have a letter from my opponent that my rejoinder was acceptable to him, and that he had sent it on for publication.

We had planned to share jointly in the expense of printing the debate in tract form. But, they insisted that I be denominated a minister of "The First Christian Church." I refused to share in the expense of printing the tract if I had to take that title. This church is legally incorporated as a "Church of Christ," and such it is. My opponent would not consent to let me print the debate myself, so I'm afraid it won't be printed.

WHY THIS TRACT IS PRINTED

Because many have given me orders for copies of the debate, some of whom have even paid in advance, I have decided to write a tract to fill those orders and to supply a growing demand for a study on this subject. All the

arguments I used in the two debates will be reproduced in this tract along with some extra material I was unable to use because of lack of space. I believe this material deserves to be published. Some day, if the demand is strong enough, I may write a book. In the meantime, if you like this tract, tell others, if you don't like it, tell me.

In both the written and oral debates I affirmed the proposition that, "It is scriptural and right to use mechanical instruments of music in the worship of the Church of Christ."

THE PROPOSITION DEFINED

Anything is scriptural which is taught in the Scripture, either by direct command, approved example, or by necessary inference. To be scripturally right is to be religiously right. The piano, the violin, the accordin, etc., are mechanical instruments of music. The worship of the Church of Christ is the offering of praise of God by a group of immersed believers, wearing only the name of Christ, meeting together for worship or service. I shall endeavor to prove that singing under such conditions may be accompanied.

THREE MAIN ARGUMENTS

In both debates, I used three main arguments, constituting a necessary inference, a direct command, and an approved example. Either would be sufficient to establish the proposition. Taken together they are simply overwhelming.

The necessary inference was based on the following argument: The word "sing," as used in the Bible, is a general word, including not only purely vocal music, but also singing which is accompanied by mechanical instruments.

The direct command was based on the use of the Greek word "psallo" in the New Testament.

The approved example was based upon an occurrence in the life of the Apostle Paul. A careful reading of this tract will show how these three main arguments dovetail together to form a unified whole.

I. THE GENERAL USE OF "SING" IN THE BIBLE

The word "sing," as used in the Bible, is a general word. The general, or generic, includes the specific. For instance, "animal" includes horse, cow, pig, sheep, etc. "Wood" includes gopher, cedar, oak, etc. The use of one specific word excludes other specific words, unless they also are used, or a general word is used including them. God told Noah to build an ark of gopher wood. That excluded cedar and oak for neither of these were specified. If Noah had been simply told to build an ark of wood, he could have used any kind that he judged most suitable. But, a specific wood was called for excluding all other kinds. Similarly, the loaf and the cup are specified for the Lords table, excluding meat, etc. The general word, food, was not used.

THEIR OWN ARGUMENT USED AGAINST THEM

The argument of generic and specific has been used by our dissenting brethern to defend themselves against some of the "hobbyists" who teach that it is unscriptural to divide into classes to teach. They show that "teach" is generic. We can teach orally or in writing, as I am doing now. We can teach in one assembly or in classes, whichever way is most effective.

I affirm that "sing," as used in the Bible, is also a general word and cannot be used to exclude accompanied singing.

THREE LINES OF TESTIMONY ON "SING"

Three lines of testimony shall be used to develop this argument. They are: the use of "sing" in the Old Testament, the rendering of the Hebrew word "zamar" by the translators, and the meaning of a Greek word (ode,) which is always translated "sing" in the New Testament. — *Never translated Sing - Its Song.*

THEY DON'T LIKE THE HEBREW AND GREEK

Our opponents on this subject always shy away from any argument based on these Hebrew and Greek words. In the Clubb-Boles debate, H. Leo Boles repeatedly said, "*any proposition in the realm of religion that cannot be proved by our English Bible is not true . . . it cannot be proved.*" M. D. Clubb called that "putting a premium on ignorance." In this tract, I shall produce plenty of proof from our English Bible. But, I claim the right to appeal to the original in order to round out the argument. Our dissenting brethern are quick to do that on any other subject. And surely, no one is so uninformed as to believe that the Bible was originally written in English, or that the King James and American Standard versions are literal translations. Perhaps as we go along, we'll discover why some people try to steer away from a discussion of the Greek and Hebrew on this question. I'll have more to say about this later. But, first, let us notice the

USE OF "SING" IN THE OLD TESTAMENT.

I realize that the authority of the Mosaic Law passed away at the cross. But, I am not going to the law for my authority, but to get the background for the use made of a word. To go to the Old Testament for authority is one thing; to go there for a definition is an altogether different thing. The Old Testament was an inspired word (2 Peter 1:20-21) directed to the people of that day, and divinely preserved as a background for New Testament teaching. In his book "Hermeneutics," D. R. Dungan says, P. 109, "Language under one covenant may explain duties under another in those features in which the two are alike." "Singing" was common to both the Old and New Covenants. Therefore, the language of the Old Covenant may be used to explain the use of the word "sing" under the New Covenant.

THE TESTIMONY OF THE HOLY SPIRIT

The Holy Spirit used the word "sing" in a general sense. And most generally it had to do with accompanied singing. Notice Ex. 15:1: "Then

44.15:1 - Singing is from one Hebrew word; "shir" playing is from another - "ragan"

sang Moses and the children of Israel this song unto Jehovah, and *spake*, saying, I will *sing* unto Jehovah, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea." I asked one of our dissenting brethren in Montebello, California, if this indicated "singing only." His reply was, "I'll say that they didn't use an instrument." He thought it was unaccompanied singing because the word "sing" was used. He was quite surprised when I showed him another statement concerning the very same occurrence. I read verses 20-21, "And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and dances. And Miriam answered them, *sing* ye to Jehovah, for he hath triumphed gloriously . . ." This accompanied singing was simply called "singing" in verse one.

In 1 Sam. 21:11, "And the servants of Achish said unto him, is not this David the king of the land? Did they not *sing* one to another of him in the dances, saying, Saul hath slain his thousands, and David his ten thousands?"

The word "sing" was here used to designate what was done, but 1 Sam. 18:7 describes how it was done, "And the women *sang* one to another *as they played*, and said, Saul hath slain his thousands . . ."

The order of song in the tabernacle is described in 1 Chron. 25. Verse seven says, "And the number of them with their brethren that were instructed in *singing* unto Jehovah, even all that were skillful, was two hundred fourscore and eight." The word "singing" did not here refer to unaccompanied singing.

Read 2 Chron. 23:18, "And Jehoida appointed the officers of the house of Jehovah under the hand of the priests and Levites, whom David had distributed in the house of Jehovah to offer burnt-offerings of Jehovah, as it is written in the Law of Moses with rejoicing and with *singing*, according to the order of David." If this stood by itself, many, like the good brother in Montebello, would at once conclude that the singing was purely vocal. But, what was "the order of David"? 2 Chron. 29:25 gives the answer, "And he (Hezekiah, P.E.K.) set the Levites in the house of Jehovah with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king's seer, and Nathan the prophet; for the commandment was of Jehovah by his prophets." Here "singing" designated "the order of David," which was accompanied singing.

Thus we see that the word "sang" of Ex. 15:1 refers to the accompanied singing of verses 20-21. The "sing" of 1 Sam. 21:11 refers to the singing and playing of 1 Sam. 18:7. The order of "singing" in 2 Chron. 23:18 is on a parallel with the use of cymbals, psalteries and harps of 2 Chron. 29:25. One might also compare Ezra 2:41 with Chapter three, verses ten to eleven. Also, compare Neh. 11:22-23 with Chapter twelve, verses twenty-seven, thirty-six, and forty-five to forty-six. The accompanied singing in the temple was always called "singing."

In all these references "sing" was used in a general sense. Remember, "Language under one covenant may explain duties under another in those features in which the two are alike."

WEBSTER ARRAYED AGAINST THE BIBLE

In our written debate, S. A. Ribble persisted in trying to make "sing" a specific word by appealing to the definition in Webster's dictionary. He seemed to think it was a better authority than God's word. I couldn't get him to say whether he would also accept Webster's definition of "baptism." "Sing," as used in the Bible, is just as truly a general word as is "teaching." One cannot confine its meaning to "sing only." In fact, the words "sing" and "only" do not occur in the same verse anywhere in the Bible.

"Sing" does not include "play" as the words are different.

CAUGHT IN HIS OWN ARGUMENT

I have a little booklet, "The Whitten-Lanier debate," on dividing into classes to teach and using women teachers. In it, Roy Lanier says, P. 7, "Get this illustration: The Lord teaches salvation by faith: people today add to this and say, salvation by faith only. You say the apostles taught in one assembly only. By adding the word 'only' you add to the word of God, bring confusion and division in the church."

On page 11, his opponent, D. L. Whitten, replies, "Your illustration is against you. You admit that Christ and the apostles sang songs in the assembly, but you say they did not use instrumental music with their singing; so you add 'sing only' and by adding the word 'only' you add to the word of God, bring confusion and division in the church. If I am guilty of adding to the word of God because I contend that Christ and the apostles did not use the class arrangement to teach, you are guilty of adding to the word of God when you say that the Lord and the apostles sang only. What proves too much proves nothing."

I understand that Bro. Whitten, through this discussion, became convinced that he had been wrong in adding "only" to the apostles teaching in one assembly. What a pity these brethren couldn't both step out a little further into the light and admit that they were wrong in adding "only" after the apostles "singing"!

THE RENDERING OF "ZAMAR"

Another line of testimony on "sing" that fits right in with the preceding one is the rendering of the Hebrew "zamar," by the revisers. The word meant "to sing to instrumental accompaniment," but was always rendered "sing," "sing psalms," or "sing praises." M. C. Kurfees, in his book, "Instrumental music in the worship," p. 91, gives a list of the places where "zamar" occurs. O. E. Payne, on pages 220-221, in "Instrumental music is scriptural," gives a similar list. These two books, written by men of opposite views on this question, agree as to where the verb "zamar" is found. Consulting these lists, we find it in the following places:

Judges 5:3, 2 Sam. 22:50, Ps. 7:17; 9:2,11; 18:49; 21:13; 27:6; 30:4,12:33:2,3:47:6,7; 57:7,9; 59:17; 61:8; 66:2,4; 68:4,32; 71:22, 23; 75:9; 92:1; 98:4,5; 101:1; 104:33; 105:2; 108:1,3; 135:3; 138:1; 144:9; 146:2; 147:7 and 149:3.

Let's see how the translators rendered "zamar." Just a few illustrations: 2 Sam. 22:50, "Therefore I will give thanks unto thee, O Jehovah among the nations, and will sing praises (azammer Heb.) (psalo Gr. Sept.) unto thy name."

The same rendering is found in Ps. 18:49 where this verse is repeated, the song containing this verse occurring twice in the Old Testament.

Ps. 47:6-7: "Sing praises (zammeru Heb.) (psalate Gr.) to God.
Sing praises (zammeru) (psalate Gr.).
Sing praises (zammeru Heb.) (psalate Gr.) unto our
King,
Sing praises (zammeru Heb.) (psalate Gr.).
For God is the King of all the earth;
understanding."
Sing ye praises (zammeru Heb.) (psalate Gr.) with

"Psallo" was the translation of "zamar" in the Greek version of the Hebrew Old Testament. This translation was made about 200 B.C. Reader, what would you say from these renderings, was the meaning of "zamar" and of "psallo" in the Septuagint? Many will at once say these words meant "sing only" because the English translation doesn't indicate the instrument. Then, suppose we try rendering it that way in this next place? Ps. 147:7, "— 'sing only' (zammeru) (psalate) upon the harp unto our God." One might as well render Rom. 6:4, "We were buried therefore with him through 'sprinkling' (baptizo Gr.)!"

THE MEANING OF "ZAMAR"

The meaning of this word is clearly shown by Joseph Henry Thayer, in his Greek-English Lexicon of the N.T. On page 675, in defining the corresponding Greek verb "psallo," he says, "... and absolutely to play on a stringed instrument, to play to the harp, etc., Septuagint for nigger and much oftener for zimmer, to sing to the music of the harp ..."

Notice that he defines "zimmer" "to sing to the music of the harp." Thayer's testimony is of the highest order. Not only was he the author of a truly great lexicon, or Greek dictionary, but he was also one of the translators. He served as secretary of the body of scholars who gave us the American Standard version of the Bible.

THE SIGNIFICANCE OF THAYER'S TESTIMONY

Thayer says that "zamar," which was rendered "sing," etc., meant "to sing to the music of the harp." This shows that the word "sing" was used

as a general, or generic, word in the Bible. The translators followed the example of the Holy Spirit in this.

GESENIUS

The great Gesenius adds his testimony by 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."

PEROWNE

I have in my library a two volume set, "The Book of Pslams, a new translation with notes" (7th ed.), by John James Stewart Perowne. In Vol. I, Page 402, this great Hebrew authority makes the following comment on the "zamar" of Ps. 47:6-7, "Make melody, or 'sing and play.' The word means both to sing and to play. The Sept., rightly Psalate."

The Encyclopedia Britanica says, "Perowne was a good Hebrew scholar and sat on the Old Testament Revision Committee." So, besides the great Gesenius, we have two translators testifying concerning the meaning of this word rendered "sing." Does "sing" mean "sing only" in the Bible? Impossible!

A LAW OF MATHEMATICS

Apply the well-known law of mathematics here. "Things equal to the same thing are equal to one another." "Zamar" equals "To sing to instrumental accompaniment," and was rendered "sing" showing the general use of that word in the Bible. Can you not see why our dissenting brethren don't like to have us appeal to the original on this subject? The Holy Spirit's use of "sing" and the rendering of "zamar" meet together in proof that "sing" is a general word.

THE MEANING OF "ODE"

Noun
The third line of evidence on "sing" is the meaning of the Greek verb "ode" which is always translated "sing," in the New Testament. The verb is found, among other places, in Col. 3:16, "... admonishing one another with psalms and hymns and spiritual songs (odes), singing (adontes) *another word*." I have been told that this verse excludes the use of the instrument because it says "sing." Let's see if it does. What is the meaning of this word (ode)? *(C)*

THAYER ON "ODE" *Noun*

On pages 637, in his lexicon, Thayer says:

Humnos, psalmos, ode:

Ode is the generic term; psalmos and humnos are specific, the former designating a song which took its general character from the O. T. Psalms (although not always restricted to them, see I Cor. XIV 15,26), the latter a song of praise. "While the leading idea of psalmos is a musical accompaniment, and that of humnos praise to God, ode is the general word for a

song, whether accompanied or unaccompanied, whether of praise or on any other subject. Thus it was quite possible for the same song to be at once psalmos, humnos and ode." (Bp. Lightfoot on Col. 3:16.) The words occur together in Col. 3:16 and Eph. 5:19. See Trench Syn. LXXVIII.

Among other things here, we notice that Thayer says, "Ode is the generic term," and that it occurs in Col. 3:16 and Eph. 5:19. Then, who says "sing only"? No wonder our dissenting brethren don't like any appeals to the original on this subject! This quotation makes them especially nervous. It was given by Thayer, a man to whose authority they appeal more than to any other. Brother Ribble, in our written debate, totally ignored it until I had repeated it twice and forced him to pay some attention to it. Then, he offered the following feeble objection, "He selects some of the bracketed fine print statements quoted in Thayer's history of those words, in which he quotes by way of illustration what Bishop Lightfoot has to say, leaving it in quotation marks and brought down from Grimm, apparently."

Let's notice this statement point by point:

IMPORTANT TRUTH IN BRACKETS

Important truth can be conveyed in bracketed statements. There are illustrations of that in the Bible. Brackets are used to set something off from the context. This is often done for special emphasis. Thayer's use of brackets was significant.

VITAL TRUTH IN FINE PRINT

One can tell the truth in fine print as well as in large print. Shyster lawyers will sometimes trick people by fine print, but Thayer was above that.

NOT "THAYER'S HISTORY OF THOSE WORDS"

Thayer doesn't indicate he is giving a history of those words. He uses the present tense, "Ode IS the generic term . . ." The quotation from Lightfoot is also in the present tense.

BISHOP LIGHTFOOT WAS A REAL AUTHORITY

Lightfoot's scholarship is unsurpassed in this field. The New Standard Encyclopedia says, "Bishop Lightfoot was a Biblical and classical scholar of the first rank; *was especially accomplished in Greek*; but he was also well versed in English literature, history and philosophy. He was an important member of the body of scholars who revised the authorized version of the N. T." (emphasis mine). When Thayer quotes Lightfoot, he quotes one whose authority is no less than his own.

QUOTATION MARKS

It is proper to leave the statements of another in quotation marks. If Thayer disapproved, he would have said so.

NOT BROUGHT DOWN FROM GRIMM

Thayer's lexicon was based on "Grimm's Wilke's Clavis Novi Testamenti," which he spent several years in revising and enlarging. In his preface, page VI, he speaks of some improvements he had made in the work. He tells of availing himself to some of "the best English and American commentaries (Lightfoot, Ellicott, . . . etc.)." Lightfoot was mentioned first, even being placed ahead of Ellicott.

Brother Ribble seemed to think there was something quite significant about the fact that these statements were in brackets. He hits on something there, but not what he thought. Thayer, p. XVIII of the preface, says, "Brackets have been used to mark additions by the American editor." This shows that he copied directly from Lightfoot's commentary which had been written just fourteen years before. So, this quotation was not "brought down from Grimm, apparently."

OTEY'S FEEBLE OBJECTION

In the Briney-Otey debate, in Louisville, Ky., 1908, Briney gave this quotation from Thayer and Lightfoot. Otey's only reply was that this was, "a simple statement of the difference of meaning in these words as used in history." I've shown that Thayer makes no mention of "The history of those words." Now, let's examine Lightfoot's commentary.

NEITHER HISTORICAL NOR CLASSICAL

Lightfoot shows definitely that he was not giving a historical or a classical definition. I have Lightfoot's commentary. It lies open before me as I write.

On pages 222-223 he comments on Col. 3:16. Speaking of *Psalmos*, *humnos*, *ode*, he says, "They are correctly defined by Gregory Nyssen." This Gregory of Nyssa wrote about 370 A.D., some three hundred years after Paul used these words. He wrote of religious things, not classical. His comments follow:

"Psalmos is the melody through the musical instrument (the organon).

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

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

Notice that he doesn't use the past tense. After giving this quotation, Lightfoot adds, "In other words, while the leading idea of *psalmos* is a musical accompaniment and that of *humnos* praise to God, *ode* is the general word for a song, whether accompanied or unaccompanied . . ." (emphasis mine).

After further comments on *psalmos* and *humnos*, Lightfoot adds, "The

third word ode gathers up the other two, and extends the precept to *all forms of song*, with the limitation, however, that they must be pneumatikai (spiritual P.E.K.)." Notice the words I emphasized, "To all forms of song." Lightfoot, a revisor, wouldn't subscribe to "sing only."

WHAT A CHAIN OF EVIDENCE!

From Gregory of Nyssa, 370 A.D., to Lightfoot, 1875, to Thayer's lexicon of 1889. There is not one indication that either of these three had in mind the classical or historical definitions here. They all used the present tense. No wonder our friends don't like any reference to the Greek!

COL. 2:12

Remember Col. 3:16, "... admonishing one another with psalms and hymns and spiritual songs (odes), singing (adontes) . . ."

This Greek verb "ode," to quote Thayer and Lightfoot, "is the general word for a song, whether accompanied or unaccompanied . . ." The word "sing" is a general word in the New Testament as well as in the Old.

Alexander Maclaren puts it in plain English thus, "The distinction between 'psalms' and 'hymns' appears to be that the former is a song with a musical accompaniment, and that the latter is vocal praise to God. No doubt the 'psalms' meant were chiefly those of the Psalter, the Old Testament element in the early christian worship, while the 'hymns' meant were the new product of the spirit of devotion which had naturally broken into song, the first beginnings of the great treasure of christian hymnody. 'Spiritual songs' is a more general expression including all varieties of Christian poesy, provided that they come from the Spirit moving in the heart."

I copied this comment on Col. 3:16 directly from page 330 in Maclaren's book, "The Expositor's Bible." This man knew whereof he spoke. Sir William Robertson Nicoll, editor of the British Weekly, said of him, "The Bible was his book. Through his long life he was continually studying it in Hebrew and in Greek."

THREE LINES OF EVIDENCE ON "SING"

Three lines of testimony meet together to sustain my argument that "sing," as used in the Bible, is a general word and should never be used to exclude the instrument. They are: The Holy Spirit's use of "sing," the rendering of "zamar," and the meaning of "ode."

One would be blind indeed to insist that we must "sing only." The general use of "sing," in the Bible, provides a very necessary inference that "It is scriptural and right to use mechanical instruments of music in the worship of the Church of Christ."

II. A DIRECT COMMAND

I now advance to my second main argument. Through the use of the

verb "psallo" and its noun "psalmos," we are directly commanded to use instruments of music in the worship.

NOT AN EXCLUSIVE COMMAND

This is not an exclusive command. Thayer and Lightfoot say, "While the leading idea of psalmos is a musical accompaniment, and that of humnos praise to God, ode is the general word for a song . . ." Therefore, in the N. T., we have two specific words and a general word dealing with music. The specific "psalmos" cannot exclude the specific "humnos" since the general word "ode" includes them both. The leading idea of humnos is praise. Acts 16:25 says, "But about midnight Paul and Silas were praying and singing hymns (praise, King James) unto God . . ." Their singing was unaccompanied. Hymns could be sung that way. In Eph. 5:19 and Col. 3:16, etc., we are invited to use "all varieties of Christian poesy."

DID PSALLO CHANGE?

Our dissenting brethren say that this word changed its meaning just before the time of the New Testament. Did it? We already have the testimony of Thayer and Lightfoot.

THE TESTIMONY OF PAUL

Does Paul indicate that "Psallo" had changed? Quite the contrary. Let us examine Rom. 15:9, "and that the gentiles might glorify God for his mercy; as it is written, therefore, I will give praise to thee among the Gentiles and *sing* (zamar Heb.) (Psallo Gr.) unto thy name." This is a quotation of 2 Sam. 22:50 and Ps. 18:49, as this song of David's was given twice in the Old Testament. Paul, an inspired apostle, here uses David's thought and applies it to the worship of God in this dispensation. As shown above, the verb "zamar," meaning "to sing to instrumental accompaniment," appears in these O. T. references. Paul shows that David's "zamar" and the N. T. "psallo" mean the same thing. So, an inspired writer instructs Gentile Christians in this dispensation to praise God by singing accompanied.

"MUSTY GREEK AND HEBREW VERBS"

Brother Ribble didn't like to have me dwell on this point. He didn't have any answer to my argument except to call them "musty Greek and Hebrew verbs." They are "musty" alright! What David's "zamar" and Paul's "psallo" meant *must* be God's will for us today.

PAUL NOT MISTAKEN

It was impossible for Paul to make a mistake here. He says in I Cor. 2:13, "Which things also we speak, not in words which man's wisdom teacheth, but which the Spirit teacheth; combining spiritual things with spiritual words." In the Sept, "zamar," the meaning of which has been established, was made equivalent to "psallo." Had "psallo" changed its meaning since then? Paul says, "no!"

THE LATIN LANGUAGE CONFIRMS

There is strong confirmation of this in the testimony of the Latin language. The native tongue of these Roman Christians was Latin, one of the three leading languages of that time (John 19:19,20). The Latins borrowed "psallo" directly from the Greek. When they quoted Rom. 15:9 in their own tongue, they would therefore use this same word, "psallo." What did the word mean in Latin?

Alexander Frances Kirkpatrick says in "The Cambridge Bible," "The Septuagint translators employed the word psalmos to render the Hebrew word mizmor, which is the technical term for a song with musical accompaniment . . . the Greek words have come down to us through the Latin, psalmus, psalterium."

St. Augustine, famous Latin church father, in 396 A.D. (Vocab. Lex. Eccle.) said, "Psalmus is produced by a visible instrument, while canticum is produced by the mouth."

These two words appear together in the Latin Bible. Where our English Bible renders Eph. 5:19 ". . . singing and making melody . . .," the Latin Bible gives ". . . canentes ac psallentes . . ." Augustine says "psallentes" is produced "by a visible instrument." In Rom. 15:9 the Latin Bible gives "psallam" the equivalent of the Greek "psalo." So the Latin language adds its testimony to the Hebrew and the Greek!

A HARD JOB

What a task for our dissenting brethren! Not only must they show that the Greek "Psallo" changed but that its Latin companion and the Hebrew "zamar" also changed. It can't be done. This truth is too well established. Matt. 18:16, ". . . that at the mouth of two witnesses, or three, every word may be established."

LEXICONS DON'T HELP THEM

If "psallo" changed, the writers of the Greek-English lexicons didn't know it. Not one of them says that the word meant "to sing only." Some of them use the general word "sing," but we've already shown the fallacy of trying to make that into "sing only."

WHAT ABOUT SOPHOCLES?

Sophocles is often quoted because he says "sing" is a translation of "psallo." M. C. Kurfees, in his little book on "psallo," a review of Paynes "Instrumental music is Scriptural," lists the definitions Sophocles gives of "psallo" and its kindred words. One page 37, we read:

"Psallo, to chant, sing religious hymns.

Psalmos, psalm

Psaltes, one who plays on a stringed instrument, harper. Classical—
2. chanter, church-singer.

Psaltos, played on the psaltery, sung.
Psaltoideo, to sing to the harp."

Do these definitions show that Sophocles, in using the general word "sing," meant to say "sing only"? Quite the contrary! The last word defined, "psaltoideo," you can see at a glance is a combination of "psallo" and "ode." These two verbs appear together in Eph. 5:19. Sophocles says they mean "to sing to the harp."

WHAT ABOUT THAYER?

Thayer is most often quoted by our dissenting brethren because, in his definition of "psallo" on page 675, he used these words, ". . . In the New Testament to sing a hymn, to celebrate the praises of God in song . . ."

Does Thayer mean to say "sing only," thus contradicting himself when he quotes Lightfoot? On the same page he defines the noun "psalmos" to be, "a striking, twanging, specifically the striking the chords of a musical instrument; hence (Therefore P.E.K.) a pious song, a psalm (Septuagint for mizmor) Eph. 5:19: Col. 3:16; . . ." Since the noun and the verb are just different forms of the same word, how could "psalmos" be "specifically the striking the chords of a musical instrument" and "Psallo" be "to sing only"?

GO NORTH : GO SOUTH

Would Thayer bid us go north on "psallo" and south on "psalmos"? That would make him contradict himself. It would make him contradict Lightfoot, another reviser. And, worst of all, it would force him to contradict the Apostle Paul. No uninspired man should be allowed to do that! "Let God be true but every man a liar," or "though every man be false (Weymouth)."

A GOOD EXPLANATION

J. B. Briney explains Thayer's meaning thus: "Let it be noticed that 'to sing to the music of the harp' comes after the classical definitions, and evidently looks forward to the New Testament meaning, the import obviously being, that while in its classical signification, the word indicated any song sung 'to the music of the harp,' in the New Testament it is used only of sacred songs 'sung to the music of the harp.'" (Page 11 of his tract.) This is a very sensible way to explain Thayer. To say that he meant "sing only," is to involve him in hopeless contradictions.

"THE VOICE OF SCHOLARSHIP"

I have before me the labored effort of one of our dissenting brethren to take the instrument out of "psallo." He lists the translations of the word in 48 English versions, most of which use the general word "sing." Last year one of the men who attempted to plant "the true Church of Christ" in Lordsburg, passed this list through the audience one night and called it "the voice of scholarship." He claimed it showed the translators considered

"psallo" meant "to sing only." One could by the same process, and with as much reason, take the instrument out of David's "zamar." But, Thayer, Gesenius, Perowne and other scholars would have to be set at nought in the process.

AN UNCERTAIN VOICE

If this listing of the translations is "the voice of scholarship" proclaiming that "psallo" meant "sing only," it is a very uncertain voice. We have already discussed the testimony of Thayer and Lightfoot. Let us hear from another translator, Charles J. Ellicott. His translation of 1866 is in the list under consideration. He renders "psallo" "to sing" and "to make melody." And "he was for eleven years chairman of the scholars engaged on the revision of the New Testament translation." See *Encyclopedia Americana*. In using the word "sing," did he mean "sing only"?

ELLICOTT STANDS WITH THAYER AND LIGHTFOOT

In his "Handy Commentary," on Eph. 5:19, he says, "The psalm, as the word itself implies, is music with instrumental accompaniment, and can hardly fail to refer to the Old Testament Psalms, familiar in Jewish worship and, as we know, used in the first instances we have of apostolic (Acts 4:24)." So "the voice of scholarship" is against "sing only."

NOT CONFINED TO ONE KIND OF INSTRUMENT

Some have wondered if "psallo" would confine the accompaniment to stringed instruments since it meant "to strike the strings," "to sing to the music of the harp" and its root meaning was "to pluck, etc." In his book, "Instrumental music in the worship," M. C. Kurfees, footnote p. 95, shows that the root meaning of zamar was to "prune" or "cut off." Prof. Richard Gottheil, American Semitic scholar, said, "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'."

So the instrument first designated by "zamar" was a reed instrument while that first designated by "psallo" was a stringed instrument. Paul uses "psallo" as an inspired translation of "zamar," not being interested in such fine distinctions as to the type of mechanical instrument used. The translators evidently felt the same way about it. In Eph. 5:19, they rendered psallo "to make melody." This accords with a definition that Perowne, a Hebrew authority, gave of "zamar," which Paul says is equal to "psallo." "Zimrah," the noun form of "zamar" is rendered "melody" in Amos 5:23.

MAY ONE PLAY WITHOUT SINGING?

This question has been asked in view of the fact that Paul identified "psallo" with "zamar," which meant "to sing to instrumental accompani-

ment." I have shown that the primary musical meaning of "zamar" was to "play on a pipe." It took on the meaning of singing to the pipe because of the close connection between singing and playing. The same held true with "psallo." Thayer, in defining the noun form, psalmos, says, "a striking twanging, specifically the striking the chords of a musical instrument; hence (or therefore, because singing and playing were associated together. P.E.K.) a pious song, a psalm . . ." Rotherham gives "psallo" its primary musical meaning "to strike the strings."

In the Sept., "psallo" stood out not only for "zamar," but also for "nagan," which meant "to play." Payne and Kurfees list 1 Sam. 16-16, 17, 23; 19:9; 2 Kings 3:15 and Psa. 33:3- second verb, as examples. We have shown definitely that "psallo" did not change its meaning by N.T. times. Then what is to hinder us from bowing our heads and worshipping while the music of a familiar song is being played and our thoughts naturally turn to God?

CONCLUSION TO SECOND MAIN ARGUMENT

We have not only a necessary inference in our favor. We have a direct, though not an exclusive, command to use mechanical instruments of music in the worship of the Church of Christ. And notice that each of these arguments is sustained by three lines of testimony. The necessary inference is sustained by the Holy Spirit's use of "sing," the rendering of "zamar," and the meaning of "ode." The direct command is sustained by the three leading languages of Paul's day. Matt. 18-16, ". . . that at the mouth of two witnesses, or three, every word may be established."

III. AN APPROVED EXAMPLE

Not only do we have a necessary inference and a direct command, but we also have an approved example. Acts 21:17-30 gives the account of Paul and four other brethren worshipping in the temple where the instruments were being used. That gives us an approved apostolic example.

OBJECTIONS STATED

There are three main objections which have been variously offered to this argument, and I am going to take them up in order and show them to be unfounded.

They are:

1. That there is no proof instruments of music were being used in the temple at this time. This position was taken by N. B. Hardeman in the Boswell-Hardeman debate.
2. That there is no proof the apostles ever went into the Jewish part of the temple where the instruments would be used.
This argument was advanced by H. Leo Boles in the Clubb-Boles debate.

3. That when they went into the temple, they didn't go there to worship, but to preach the Gospel. M. C. Kurfees urged this in "Instrumental music in the worship."

INSTRUMENTS OF MUSIC WERE USED IN THE TEMPLE

2 Chron. 29:25 reveals that instrumental music was placed in the temple by divine authority. Neh. 12:36 shows that, after the captivity, the Jews placed it in the temple which was rebuilt at Jerusalem. We know, of course, that Herod, the Great, twenty years before Christ, tore down this temple, rebuilt and enlarged it. But, did the Jews quit using instruments then? Not if we read our histories right. The Jews of Jesus' day, and of the time of Paul, were zealous in keeping the customs, one of which was the use of instruments. M. C. Kurfees, P. 136-137, says, "That it 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."

The Pepperdine tract of Sanders and Squire, p. 22, quotes Lyman Coleman, "Accurate scholar and Presbyterian author" in the following, "Both the Jews in their temple service, and the Greeks in their idol worship, were accustomed to sing with the accompaniment of instrumental music. The converts to Christianity accordingly must have been familiar with this mode of singing . . ."

F. W. Smith in his tract, "How to praise God today," says p. 27-28, "Were the apostles and early christians prejudiced against such music in the praise of God? No. They were trained up from infancy under Judaism, where they were accustomed to praise God in that way. Did they understand the use of musical instruments? They certainly did. The priests were the musicians, and it is said that a great company of these became obedient to the faith (see Acts 6:7)."

Thus we have scripture and the admissions of our opponents to show that instruments were being used in the temple at this time.

PAUL WAS IN THE JEWISH PART OF THE TEMPLE

According to Acts 21:28, the Jews charged that Paul had brought Greeks into the temple "and defiled this holy place." (Meaning, of course, the Jewish part, where the instruments were used.) In Acts 24-18 Paul says he "was purified in the temple." That wouldn't be in the Gentile part. He was there several days. (See Acts 21:27.)

PAUL WENT THERE TO WORSHIP

Acts 24-11-12, "Seeing that thou canst take knowledge that it is not more than twelve days since I went up to *worship* at Jerusalem. And neither in the temple did they find me disputing with any man or stirring up a crowd, nor in the synagogues, nor in the city." Paul says he went to

Jerusalem "to worship." He was not "stirring up a crowd," which he would have been doing if he had preached in the temple.

It has been argued that Paul's worship would be heretical to the Jews (Acts 24:14), and that he couldn't consistently worship with them. But what element in Paul's worship was heresy to them? Worshipping Christ as God, of course. His singing to instrumental music would not be called "heresy" for they did that themselves.

After exhorting others to sing psalms, he would be very inconsistent to refuse to sing, or to worship while the psalms were being sung in the temple. He was there several days during the Feast of Pentacost (Acts 20:16, Note McGarvey's comment) and the psalms would be sung during that time. Paul wasn't like a good many today who will refuse to set foot inside of a building where the instrument is being used. Or, if they do come, they will refuse to worship while the "idol" is being played.

Some object that this would also authorize incense, etc. But these other things were all types that passed away at the cross. Instrumental music was no more a type than singing.

Thus we find that Paul went into the temple to worship where the instruments were being used. His practice dove-tails with his teaching. He exhorted the church to use "all forms of song." He and Silas sang hymns in jail. He worshipped in the temple where psalms were being sung.

CONCLUSION

I quoted one of our dissenting brethren when I said, "Anything to be scriptural should be shown in the Scriptures either by a necessary inference, a direct command, or an approved example." We have all three arguments amply sustained.

ARGUMENTS FIT TOGETHER

Notice how these arguments fit together into a unified whole. The "sing" references deal with and expose the assumption of those who are always thinking in terms of "sing only." The rendering of "zamar" strengthens the first and exposes the fallacy of trying to take the instrument out of "psallo," by an appeal to the English translations. The meaning of "ode" shows that "sing" was used in a general sense in the New, as well as the Old Testament. It also destroys the contention that "psallo" would force us to always use the instrument. The argument on "psallo" was established by three languages, and some perplexing problems were settled. Finally, the approved example of the Apostle showed that his practice agreed with his teaching.

WE HAVE A RIGHT TO THE NAME "CHURCH OF CHRIST"

It has been shown conclusively that no one has a right to say this

isn't a Church of Christ simply because we use a mechanical instrument. Whoever so affirms, not only speaks "where the scriptures are silent," but they also are "found to be fighting against God" on this subject. They denounce what God has approved. Anyone who would come into a community like this and try to disrupt the unity of the congregation over this question is schismatic and heretical.

A GLORIOUS PLEA

We have a glorious plea, to restore the New Testament Church in its original purity. It is worthy of our most consecrated efforts. Let us not handicap it by raising unnecessary barriers. Let us not "go beyond that which is written." Let us "keep the unity of the Spirit in the bond of peace."

"Let party names no more the Christian world o'er spread;
Gentile and Jew and bond and free are one in Christ their head."