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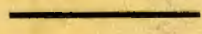
SENT FOR RESTORATION STUDIES
ABLENE CHRISTIAN UNIVERSITY

INSTRUMENTAL MUSIC IN THE WORSHIP

DOES PSALLO AUTHORIZE IT?



A REVIEW OF
O. E. PAYNE'S BOOK



BY G. C. BREWER
CLEBURNE, TEXAS



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1922

INSTRUMENTAL MUSIC IN THE WORSHIP:

A REVIEW OF PAYNE'S BOOK.

BY G. C. BREWER

CHAPTER 1

From the Standard press of Cincinnati there comes a book of 337 pages with the title, "Instrumental Music is Scriptural." The author of this book is O. E. Payne of Hanna, Canada. The book carries a short introduction by S. S. Lappin, well known editor, author and educator and one of the more conservative and sound minded leaders of our Progressive brethren. The author not only cherished the hope but even expressed the belief that this work would put to rest this troublesome question. Having spared neither expense, time nor pains in collecting the material for this book he assumes that the controversy is now at an end and he closes his efforts with a strong appeal for union; he hopes to heal the breach that was caused when instruments of music first began to be used in the worship by the people of the restoration movement. And it seems that the friends of this book are no less sanguine in their expectation than is the author. The copy of the book that I hold came into my hands while I was in Tennessee last summer and it was sent out by The Commission on Unity at Nashville. It is only one of the many copies that are being circulated in that state and it has pasted on the fly leaf a type-written page bearing these words:

"Knowing your interest and devotion to the truth as revealed in the Holy Scriptures, we send you this book, treating fully a subject that has greatly troubled and often divided churches in Tennessee, requesting that you give it a careful reading. What Alex. Campbell did for the baptism question, the author has done for the church-music question,—searched it out, bringing to light all the facts on the subject, which no one else has taken the study and research to do. That you may have the advantage of these facts and use them in the interest of truth and unity to the 'breaking down of the middle-wall of partition' and for the restoring of fellowship between those that use and those that do not use instruments in the church, this book is sent out, which after reading please return to

The Commission on Unity,
Nashville, Tenn."

Of course all true Christians share in this desire for unity and since that has been our special plea the demand that we unite our own people is doubly urgent. But should this book do all it claims to do, viz.: demonstrate that instrumental music is Scriptural, could we then unite? What about hired choirs—that is, unbelievers paid to sing the songs of Zion? What about the missionary society which takes away the autonomy of the congregations, forms them into a corporation and places the governing authority in a central head which reigns as a super-government over those whom the Lord appointed to govern? What about uniting with the "sister denominations" in great revivals? What about the "pious unimmersed," "higher criticism" etc? What about the dancing, card playing and other worldly practices that generally characterize the churches that use instrumental music? Will the Commission On Unity give us a remedy for all these troubles? The author of this article is well acquainted with conditions in Tennessee and his observation leads to the conclusion that in that state where churches have divided the music question has only been a pretext. It is not the trouble but the result of the real trouble. It is not the disease but a symptom. The music question is made the scape-goat to carry off the guilt of division because it is easy in the eyes of the world, of the denominations, of the uninformed, to make those who oppose instruments to appear over-scrupulous, squeamish or cranky and thus they are charged with the sin of division. Even those who hold that we can consistently use the instruments in our worship will not force them in to the dividing of the church unless they have first lost their spirituality, their zeal for God and their love for their brethren. Therefore we see that the question is a symptom and not the disease.

However, it is no more fair to prejudice people against the use of instruments by pointing out other sins, and weaknesses of those who favor them than it is to try to win people to the societies, to higher criticism and to "sister denominationalism" by simply arguing that it is absurd to object to the use of instruments in the worship. Each question must be considered separately and upon its own merit and since Payne's book discusses only the music question it can no more be expected to unite our forces than a complete overthrow of Payne's reasoning could be said to prove that the missionary societies are unscriptural. Where is the logic that characterized our pioneers in their discussion of religious issues? If we have lost it, is it not a sure indication that we have become partisan and that our devotion to an opinion has caused us to fall into the same fallacy and even the same trickery that has ever been the resort of sectarianism?

Let us be careful. Let the Commission on Unity meet these issues fairly.

But at present only the music question is before us and it is our duty now to give some attention to the effort that has been made to end the controversy on that point. I must disclaim any intention to write a detailed review of Payne's book. I have neither the time nor the ability to do that but I hope to go far enough with the examination to see whether or not his proof is conclusive. In our civil courts when a Judge charges a jury he always tells them in weighing the evidence to consider the demeanor of the witnesses on the stand: whether they appeared vengeful, biased and bitter or whether they were calm, deliberate and impartial. As we begin to examine this author let us likewise consider:

1. **The Spirit of his book.** Payne claims to approach his subject without bias, as a neutral who desires to investigate and not to contend, and S. S. Lappin says in the introduction:

"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 nature." The book is not therefore polemical according to the introduction. But that is only one evidence that we shall cite that Lappin did not read the manuscript before he wrote the introduction.

That Payne weilds an extremely partisan pen will be evident to anyone who gives his book only a casual reading. In speaking of those who represent the other side of the question he is discussing Payne refers to "those who pre-determine not to see"; those who are "set to the defense, right or wrong, of a cherished dogma;" he says they "knowingly" give the wrong definitions of psallo; he ridicules the Revisers for translating this word by "make melody" and accuse them of "evading" and of "concealing thought." He speaks of the "**Weekly Grouch**" (meaning the Gospel Advocate, I suppose as most of his book is directed against one of its editors) taking issue with the apostle Paul. And then in his rage he splits his infinitive to splinters and declares; "**It is the veriest nonsense to longer pretend.**" Pretend! Mark you. I think we will have to beg to disagree with Bro. Lappin and concur with Dr. Robertson that Payne is a "decided controversialist."

2. **The Claims of the book.** Perhaps no author who ever wrote upon a disputed question was as confident in his claims for his work as is the author of the book now under review. He says he has gone deeper into this question than anyone else ever did; he asserts that he has brought to light things that were hitherto unknown, although he suggests that had J. Carrol Stark gone a little deeper he would have dis-

to prove that it is impossible to do that which Paul bids us do without a lyre or a musical instrument. If we are to take the language in the proper sense, then no instrument but a lyre will answer. Paul saie **psallein**. Lucian says that cannot be done without a lyre. Therefore those who use the organ or piano or violin, or all of them, are no more obeying Paul than are those who sing without any sort of accompaniment. However that is not the conclusion which Payne draws and we are just now interested in his position. That he holds that Paul's command cannot be obeyed without playing an instrument is made unmistakably clear in the body of the book where he reasons on these quotations from Paul, Chrysostom and Lucian. But there are even other places where the author contends that instruments are absolutely essential in obeying the divine command. On page 52 he says; "**Instrumental music unavoidably inheres in psallo, and therefore to employ it is mandatory.**" And on page 172 he says; "Henceforth we must unite in agreeing that if we forego musical instruments, we cannot conform to the divine injunction to **psallein.**"

Yet in the face of these positive statements S. S. Lappin says in the introduction:

"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 cast."

Overlooking the evident mistake in designating the two churches, the one for and the other against the use of instruments, how shall we explain this paragraph in the introduction of such a book? How could a student of this book reach the conclusion that the question of the use of instruments belongs to the realm of expediency, if he believes the book? How could a study of this book bring about the result of giving the churches their choice as to whether or not they will use instruments of music in their worship when the book stoutly affirms from title-page to the cover that it is impossible to obey the divine injunction without the use of instruments? And if the book does not prove that, it is an utter failure—it proves nothing. The title, "Instrumental Music is Scriptural" states the author's proposition and he labors through the book to prove it. He argues that **psallo** includes instruments and that it is impossible for us to obey the command to **psallo** without playing an instrument. Yet Lappin thinks that the book that argues so triumphantly to that conclusion may convince some churches that they may with impunity refrain from using any sort of a musical in-

strument in the worship! One of three things must be true: either Bro. Lappin did not read the manuscript of the book he was introducing and commending or he did not believe the author proved his contention or he thinks that the obeying of God's commands is optional with the children of God. If the writer of the introduction has any other explanation of his language I should be glad to see it. Will he be kind enough to give us a statement in reference to this?

Let the thoughtful reader consider and answer these questions: How many members of a worshiping assembly are commanded to **psallein**? If they are all included in the command and if it is impossible to obey the command without musical instruments would not every member of the congregation have to have an instrument as they all together **psallein**? How now shall we devise individual instruments and what church supply house can meet the demands?

CHAPTER TWO

Psallo: The Evidence and the Conclusion. It must be remembered that the whole contention of the book—**Instrumental Music is Scriptural**,—with the exception of one argument on "Apostolic Example," is based on the Greek verb **psallo** and its cognate nouns. If therefore the author fails to establish his claim for this verb all his labor is lost, his book is a failure. Also any argument that overthrows the conclusion drawn from the meaning of this word as completely renders the entire book null and void as a detailed review of each chapter could do it. And when the author is routed from his position on this mutable verb he is left **hors de combat**. But before we begin to examine the lexicons for the meaning of this word let us clear the issue.

It should be remembered that the burden of proof rests upon the affirmative and any attempt to shift the responsibility or to evade the issue is always a sure indication of the weakness of the position. In this case the proposition is, **Instrumental Music is Scriptural**. The proof, **Psallo**, includes it. The authority for using instrumental music in the worships found in Paul's command to **psallo**. Let the reader thoroughly understand now that in order to show by **psallo** that instrumental music is **Scriptural** the author must prove that **psallo** as used in the Scripture implies, embodies and enjoins the use of the instrument. Any effort to throw the responsibility upon the negative amounts to a surrender of the claim. Any attempt to make it appear that those who oppose instrumental music either believe or contend that **psallo** excludes, precludes, or inhibits the instrument is simply absurd. No man living or dead who opposed instrumenta!

music in the worship ever based his opposition on psalms. The contention is, and ever has been, that the New Testament is silent on the use of instruments; that there is no authority for them and that those who introduce them into the worship do so without Scriptural warrant and thereby surrender our claim to speak where the Bible speaks and to remain silent where the Bible is silent. To keep from resting under the charge of violating our motto and of yielding up the plea that the Bible is our only and all-sufficient rule of faith and practice those who insisted on using instrumental music in the praise of God began searching for Bible authority for their practice. They have all with one consent (that is all who claim authority. Some of them cry expediency and say authority is not needed) contended that psalms affords the authority. Psalms is their word. They introduced it into the controversy. They rest their claim upon it. But I have never yet seen a man undertake to establish the claim that psalms enjoins instrumental music who did not, before he quits, surrender his position, run for cover and from behind his cover send up the lugubrious wail, "Psalms does not preclude an instrument. All scholars including the Revisers unite in saying psalms does not preclude an instrument." Even O. E. Payne the valliant warrior who claimed that psalms necessary involves instrumental music and emphatically affirmed "that if we forego musical instruments we cannot conform to the divine injunction to psalms," learned with Falstaff that "discretion is the better part of valor" and took refuge behind this subterfuge. On page 73 of his book he says: "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, Ill." As if there were ever a withdrawal based on anybody's definition of psalms! Did he forget that he was affirming that in psalms he found a command to do that which was the whole occasion of such withdrawals? It would be hard to imagine how this poor purblind brother could have made a more ridiculous statement. Why did he not quote what some commentator says on feet washing and then triumphantly exclaim, "There is nothing in that to preclude instrumentl music." Surely this is sufficiently absurd. Page after page of this book I am reviewing is taken up with just that sort of reasoning.

Now if it is made unmistakably clear that neither I nor any of my brethren contend that psalms precludes the use of instrumental music in the worship, we are ready to examine what our author has to offer as evidence that psalms includes instruments. No effort is here made to prove that the use of instruments is sinful. We are not proving anything, Our

practice is not questioned. The author is struggling to prove his claim and we are examining his proof. He gives us many definitions of **psallo** gathered from many sources but taking them all together we learn that it has the following meanings:

1. To touch, to strike gently, to pluck, to twang.
2. To twang the strings of a harp or other stringed instrument; to play.
3. To sing in connection with such playing of the harp; to sing and play.
4. To sing, to give thanks, to praise, to celebrate.

In the first definition, the primary meaning of the word, there is no idea of music at all. Any sharp, touching, pulling, plucking or twanging the Greeks would have described by the verb **psallo** in some of its forms. Then because music was made by plucking the strings of the instrument such making of music was called **psalloing**, if you will allow such a use of the verb. Thus **psallo** acquired its first musical meaning. But it was customary to sing while thus playing an instrument and **psallo** was therefore made by usage to include singing. Then it later came to mean playing, singing, praising, and giving thanks whether it was all done together or done separately. The noun **psalmos** first meant the sound or twang caused by pulling and letting go of the bow string or carpenter's line. Then it began to mean the vibration of the harp string when pulled or twitched, hence the music of stringed instruments. Even that was an acquired meaning but it later took on a still broader meaning and was used to designate a song, a psalm, and in the New Testament it is used to name the Book of Psalms. Jesus said to the disciples that "All things must needs be fulfilled which are written in the law of Moses, in the prophets and in the psalms (**psalmos**) concerning me." Luke 24:44. It would not do to give the word its primary meaning here. If we did we would have something like this: "All that is written in the law of Moses, in the prophets and in the twangs of strings or in the sounds of the harp concerning me."

All the meanings of both the verb and the noun that I have here mentioned are given by the authorities quoted in the book under review and no other meaning is added. One first-class lexicon would give all that can be learned from a hundred. Any man who has ever read the definitions of **psallo** give by Liddell and Scott and by Thayer knows as much about the meaning of the word now as he will know after he reads this book. Naturally we just can't keep from wondering what it is in this book that was not known to McGarvey, Milligan, Loos, Lard, Franklin, Fanning, Fall, Allen, Lipscomb and their many colleagues and co-laborers

who stoutly professed against the use of instruments of music in the worship.

Our author quotes the scholars who give all the meanings that I have enumerated but he amplifies and explains them in foot notes and bracketed expressions in a vain endeavor to make it appear that **psallo's** "one and only musical meaning is 'to play an instrument.'" But that the word also means to sing either with or without accompaniment may be seen from his own witnesses. All the following quotations are copied from his book.

575 A. D. Hesychii Alexandrini Lexicon: "**Psallein**—to sing songs; to pluck; to set in motion."

1532 A. D. Lexicon Greco-Latinus (Badaeas): "**Psallo**, sing, strike the strings."

1557 A. D. Lexicon Greco-Latinus (Junius): "**Psallo**—sing, strike the cithara."

1577 A. D. Lexicon Greco-Latinus (Gilles): "**Psallo**, sing, strike the cithara."

1607 A. D. Lexicon-Graecum (Constantius): "**Psallo**, sing, strike the cithara. Erasmus remarks that it signifies to render thanks to God; properly of the sound of the lyre."

1807 A. D. Dictionnaire Grec-Franc. (Oneon): "**Psallo**, to touch the lyre, sing psalms, praise, render thanks, sing verses."

1808 A. D. Etymologicum Linguae Graecae (Lennep-Scheide): "**Psallo**, to scrape or to strike gently, to strike the strings of the lyre, and then, by metonymy, to play."

(Thus we see that "to play" was an acquired meaning of the word)

1816 A. D. Greek Lexicon (Morelli): "**Psallo**, properly **psallein**, signifies to touch and cause to sound the strings with the tips of the fingers. By a change of use, it also refers to singing song, singing psalms."

1816 A. D. Lexicon Graeco-Latinum (Scapula): "**Psallo**, I touch, I strike, and touch with a certain light movement. Thus the 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.'"

1823 A. D. Greek and English Lexicon (Jones): "**Psallo**, I play a musical instrument; sing; sing to a name; celebrate."

1824 A. D. Bretschneider Lexicon Manuale (Lexicon of New Testament Greek): "**Psallo**, to touch strings, strike lyre, play the lyre, to produce music, either to musical instruments, or with the voice alone, and only of joyful music, hence to glorify in song."

1827 A. O. Greek and English Lexicon (Ewing): "Psallo, I touch, touch lightly, to 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 by believers and heathens, in singing praise to their respective gods, hence I sing, sing praises or psalms to God, whether with or without instruments."

1850 A. D. Bagster: "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; in New Testament, to sing praises; Rom. 15:9; 1 Cor. 14:15; Eph. 5:19; Jas. 5:13."

Green: "Psallo, to move by a touch, to twitch; to touch, to strike the strings or chords of an instrument; absolutely to play on a stringed instrument; to sing to music; in the New Testament, to sing praise. (Rom. 15:9; 1 Cor. 14:15; Eph. 5:19; Jas. 5:13.)"

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 a stringed instrument to play the harp, etc. Septuagint for *niggen*, and much oftener for *zimmer*; to sing to the music of the harp; in the New Testament, 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 follow reason as my guide, so that what I sing may be understood alike by myself and by the listeners' (1 Cor. 14:15)."

Quoting from Bro. G. Dallas Smith's tract, on page 269 the author gives us the testimony of the following scholars:

"The word may or may not imply instrumental accompaniment. It cannot be adduced as evidence on either side"—Dahl.

"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.

These are only a few of the scholars quoted in the book but all the others are in harmony with these. No one gives a meaning that is not here given. The reader will notice that while these authorities all agree that *psallo* came to indicate music made on a stringed instrument they also agree

that it means to sing praises; to produce music "with the voice alone;" to sing with or without an instrument; that it does not necessarily include the instrument. Yet these are all taken verbatim from the book now under review, the book that was written for the one express purpose of proving that psallo always, everywhere, absolutely, necessarily and continuously means to play an instrument. With not one word said in reply to the contention of the book it remains unproved—unestablished. There is a large question mark after the proposition which is used as a title for the book, "Instrumental Music is Scriptural."

That we may see exactly the state in which the book leaves this question let us imagine the following dialogue taking place between the author of the book and a man who has no conviction on the question but who has read the book in an earnest search for the truth. He is an intelligent, logical man and will have nothing but sound reasoning. Best of all he is a Christian and therefore respects the teaching of the New Testament and wishes to be guided by it in all things. In this conversation we put no words in the author's mouth that are not found in his book.

Author: "Well, Brother Honest, you have read the 'invulnerable part' (Page 9) 'of my book, you see that if anybody now objects to the use of instrumental music in the worship it will show that nothing short of a miracle can remove his prejudice. You see also that here-after those who oppose the instrument, in order to get a hearing will have to 'suppress and exclude the facts here brought out just as the Adventists have sought to bar from their fields of labor Canrights' Seventh Day Adventism Renounced,' (Page 323), "And you see that 'it is the veriest nonsense to longer pretend' that psallo does not include instrumental music. What do you think, will opposition cease?"

Brother Honest: "I don't know, but I am afraid you have not entirely ended the controversy. I read your book in the hope that I might be able to decide for myself just what is right in this matter, but I must say frankly that I don't see how any definite conclusion can be reached from your premises."

Author: Why, Bro. Honest, 'let doubt depart.' The conclusion is inevitable. Psallo includes instrumental music. Paul tells us to psallein and the scholars all agree, without an exception, that in order to do that we must play an instrument."

Bro. Honest: "But I notice that your scholars say that psallo does not necessarily include instrumental music; it may indicate music produced by the voice alone; it cannot be adduced as evidence on either side; No Conclusion can be

based upon the word as to the use of instrumental music in the New Testament church, etc. pp. 56, 60, 72, 74, 269). All the evidence you have is psallo and your scholars say it is no evidence at all. Moreover there were two exceptions. You have forgotten that Sophocles and Contopoulos, both native Greeks and both lexicographers, define the word with no reference to an instrument. They say it means 'to sing'."

Author: "Bro. Honest, I am afraid you are predetermined not to see. Sophocles and Contopoulos were modern Greeks. They did not speak the language Paul used. That is now a dead language."

Bro. Honest: "Yes, I know the Greek of the New Testament is now a dead language and that reminds me of something that you said in your book that amused me. I don't mean to criticize and I would not speak of it to any one else but I want to point it out to you. You were combating the idea that psallo 'alienated' and after quoting from the lexicons the meanings 'to pluck the strings of a harp', 'to play an instrument' etc., you remark if psallo had ceased to have these meanings why did these lexicographers not mark them obsolete.' Now it just struck me as a little funny that you would want a lexicographer to mark meanings as obsolete when the whole language is dead and had been dead for centuries before his lexicon was made. As to Sophocles, his lexicon deals exclusively with the dead Greek and not with his modern mother tongue. Also he taught Greek—the dead language—for thirty-eight years at Harvard."

Author: "My astonishment grows. Of course the Lexicographer should have shown when a word ceased to have a certain meaning if it ceased to have that meaning while the language was still living and in use. You surely do not hold the absurd idea that psallo ceased to mean 'to play' before the New Testament was written."

Brother Honest: "No, I do not hold the idea you mention, although I don't know that it is absurd. The lexicographers do show the development of psallo. It may never have lost any particular meaning but it certainly did take on additional meanings. Sophocles differs from other authorities in only one point. They give the first or oldest meanings of the word—'to pluck' or 'strike' or 'pull' with no reference to music, then later 'to play an instrument, by striking the strings' and still later 'to sing.' Sophocles omits the earlier meanings and gives the one the others give, namely, 'to sing.' I notice that some of the authorities go further back than others and some came further forward. May not the period of time embraced in their lexicons have something to do with that?"

Author: "Psallo never did change. I discredited old Sophocles; didn't you see what a predicament I put him in?"

He was a bigot, full of prejudice and under the influence of the corrupt Greek church. And he was not much scholar anyway. I am surprised that you did not see how to rank him after I showed him up."

Bro. Honest: "Well, I noticed that he did not depose in your favor and that you therefore attempted to rule him out of court but he is supported by the other witnesses. They all say the word means 'to sing'."

Author: "They did not say that it means sing without an instrument. It means 'sing to the harp'."

Bro. Honest: "Why, they did say it means sing either with or without an instrument."

Author: "But Lucian said that it is imposible to psallein wihtout a lyre. Lucian lived near to Paul's time and used the same language. Paul tells us topsallein. Lucian tells us we cannot do that wihtout a musical instrument. That settles the question forever. Let all opposition cease."

Bro. Honest: "When a word has different meanings it is evident that a writer or speaker would not use it intending to express all its meanings at the same time. I noticed that some of your authorities quoted Lucian and then went on and said that psallo did not necessarily include an instrument. Of course in the sense in which Lucian used the word one can not psallein without a lyre. But the word has other meanings. To illustrate: you will pardon my mentioning it, but I see you have been scratching your head, pulling and twisting your hair a good deal since this conversation began. Now,, according to the Lexicons, in doing that you have done all that the word necessarily and primarily involves but you have not done what either Lucian or Paul intended in their use of the term. Don't you think your scholars knew what Lucian said when they told you that you could psallo either with or without any sort of accompaniment?"

Author: "Not one of the scholars quoted in my book says that psallo precludes an instrument. I have investigated thoroughly into the meaning of this word and I know you cannot find a scholar anywhere who claims that psallo precludes instrumental music."

Bro. Honest: "I notice that they do not say that. They say that it neither includes nor excludes an instrument; that it cannot be adduced as evidence in the music controversy. That no conclusion can be based on it as to the use of instrumental music in the New Testament Church. Therefore we are back where we started. Your book on psallo was a waste of labor for psallo cannot be adduced as evidence.

Author: "But all the authorities say that the word

means to play an instrument and you say you do not hold that it lost that meaning therefore it has that meaning in the New Testament—bound to have.”

Bro. Honest: “When a word has different meanings, the meaning that is given to it in any particular place where it is employed must be determined by some thing other than the word itself. Now we have seen that **psallo** may or may not include an instrument: some times does and some times does not, therefore whether it does or does not include the instrument when used by Paul will have to be determined by some method. What do the translations give us in those passages where **psallo** is used?”

CHAPTER THREE

The meaning of Psallo in the New Testament. In the second chapter of our review of O. E. Payne’s book we learned that **psallo** may be used to designate singing either accompanied or unaccompanied by instrumental music, and that whether the word indicates vocal music only or both vocal and instrumental music in the writings of any man would have to be determined by something other than the word itself. The word does not necessarily include instrumental music nor does it necessarily exclude it. In this the authorities seem to agree. But if there is the possibility that **psallo** comprehends instrumental music when used by the writers of the New Testament period what are the chances that it included instrumental music when used by the writers of the New Testament? In answering this question let us ask two or three other questions: Does the word as used in the New Testament have all the meanings that it has ever had in all its history and all the meanings that were ever given to it by all the writers who ever employed it? To this question of course all informed persons will give a negative answer. Then if **psallo** in the New Testament does not include everything that it may include and has included in other writings, it is evident that it is used in a limited or restricted sense by the inspired writers. And this is admitted even by the author of the book now under review. He says that the word outside of the New Testament comprehends all sorts of music, either sensual or sacred, but in the New Testament it indicates only sacred music. Thus he sets us an example of determining from the **use** of the word rather than from the word itself the meaning that it has in the Scriptures. Now every thoughtful person is ready to ask: If **psallo** in the New Testament does not include all it may include and all it does include elsewhere, just what does it include as used in the New Testament? Since this is the natural question that

comes into the mind of every student any lexicographer who wished to satisfy or give help to an inquiring student, and that is precisely the purpose of a lexicon, must answer the question. Logically the questions arise: What, then, do the lexicographers who have undertaken to define the word as used in the New Testament say it means? To what do they restrict it? What are its limits? I now have before me three lexicons, namely, Bagster's, Green's and Thayer's and the three use practically the same words in defining psallo as it is used by Paul and James. And they are all three quoted in the book here under review and their definitions were given in the second chapter of this review. However we will, for the sake of truth, read again Thayer's clear and comprehensive definition. After having given us such meanings as to pluck, to pull, to twang, to play a harp and to sing to the music of a harp, Thayer says, "In the new Testament, 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 follow reason as my guide, so that what I sing may be understood alike by myself and by the listeners' (1 Cor. 14:15)."

Thus Thayer not only gives us the general New Testament meaning of the word but he gives us its meaning in the passages where it is used, and paraphrases the language of the apostle so as to make his meaning unmistakable. And yet it is conspicuous that Thayer makes no mention of instrumental music in his New Testament definition. But what is more painful for the advocates of instrumental music, just immediately preceding this definition Thayer says psallo means "to sing to the music of a harp." Now it must be borne in mind that "to sing to the music of a harp" is the exact meaning, par excellence, that our author and his colleagues say psallo has in the New Testament. But Thayer says it means "to sing to the music of a harp; in the New Testament, to sing a hymn, to celebrate the praises of God in song." Thus we see the meaning that the word has "in the New Testament" is put in direct contrast with "to sing to the music of the harp," a meaning that it may have in other places. Now if psallo in the New Testament does not have a meaning different from "to sing to the music of a harp" why in the name of all reason did this great scholar add a New Testament meaning? But the author of the book now under study attempts to explain this by saying that Thayer meant "outside of the New Testament to sing all sorts of songs to the music of the harp but in the New Testament to sing only sacred songs to the music of the harp." If Thayer meant this he lacked a great deal of saying what he

meant. Moreover such an explanation makes this renowned lexicographer guilty of both tautology and redundancy. The expression "to sing to the music of the harp" in no way limits the singing to any particular class of songs. It is comprehensive and would embrace any singing to the harp whether the song sung was religious, festive, or sensual, and the exact New Testament meaning is therefore given in this expression, if the word means sing to the music of the harp in the New Testament, and Thayer's added definition is superfluous and confusing. But these added words "in the New Testament" were **admittedly** intended to limit the meanings already given, then what part of those meanings were omitted from the New Testament definition? Are we not compelled to say, all except what is given as a New Testament meaning? Of course, otherwise the limiting clause is useless. Therefore, away goes instrumental music from the New Testament meaning of **psallo**, if Thayer is any authority, and we have seen that others corroborate him. They must all fall together or else the discussion as to the meaning of **psallo** as used in the New Testament is at an end.

But the opposition will be sure to ask, if **psallo** may include instrumental music, and sometimes does include it when used by uninspired men, what reasons do the lexicographers have for leaving this meaning out of their definitions of the word as used by inspired men? In answer we say, We may not know all the reasons that the authorities have for thus limiting the sense of the word, for if our information were equal to theirs we would have no need to refer to them. However in this case it is easy to see some reasons that led to their conclusion. Either (1) the common use and most natural meaning of the word at the time the New Testament was written was simply to sing or immerse. And he then gives us a silly supposed debate between Campbell and Rice in which he makes the same argument that was made, exploded and surrendered in the (2) the context, the sense of the passages where the word is used shows its meaning. Now the author of the book here under review thinks that he proved conclusively by quoting from writers who lived at or near the time the New Testament was written, that **psallo** as used in that age did embrace instrumental music. However his thinking that he had proved this would lack a great deal of convincing us that he had done so, but we are willing to grant that if his quotations are correct he did prove that the word did at least sometimes embrace instrumental music when used by writers who lived near the apostolic age. That being true, then the sense that the word has in the New Testament must be made clear by the apostles' own use of it and the

question becomes one of interpretation more than of definition. Our author himself says that **psallo** in the New Testament embraces only sacred music but outside of the New Testament it includes all sorts of music. How did he know this? Learned it from the lexicons. But what right did the lexicographers have to say that the word in the writings of the apostles meant something different from that which it meant in the writings of men who lived contemporaneously with the apostles? But our author would reply, their use of the word makes their meaning clear. Even so, Amen. What is the use of further discussing this point?

That the lexicographers are correct in saying that **psallo** in the New Testament indicates only vocal music is seen from the fact that all, or practically all, translators corroborate them by rendering those passages into English words that clearly include only vocal music. If God intends for us to use instrumental music in the church there is no standard English New Testament, no generally accepted translation, in the world from which we could learn God's will on this point. Yet those men who translated the Greek that the apostles used into the English that we speak were supposed to know what those Greek words mean. Is it possible that they did not know the meaning of the simple little word **psallo**? And could they not read the clauses that explained and limited the meaning the apostles intended it to convey? Could they not translate the simple words **psallontes en te cordia humon to Curio**? Which we ourselves can clearly see, if we may Anglicize the participle, mean, **psallontes** in your heart to the Lord. Now if we were just astute enough to translate the participle we would have the whole thing. While we would hardly claim to be learned enough to accurately translate so mooted a passage we can all see that it must be something like "playing a pipe organ in your heart unto the Lord" or "blowing a trombone in your heart unto the Lord" or "operating an orchestra in your heart unto the Lord." What a pity the translators did not give us some such sensible expression as this instead of those abominable words "making melody in your heart unto the Lord!"

Several years ago our lamented Brother G. Dallas Smith, my friend and my predecessor in my present work, published a tract entitled "Is Instrumental Music in **Psallo**?" (This tract can still be had from Sister G. Dallas Smith, Cleburne, Texas). Brother Smith was content to find an answer to this question by considering how the translators had rendered the passages that contain the word **psallo**. He copied these passages from twenty-five versions of the New Testament and showed that not one of them authorized instrumental music. This tract did not escape the broadside (?) which the author

of "Instrumental Music is Scriptural" supposed he was firing into the "Anti Camp." We will now notice what he says, but the unworthy and illogical attempts made by this author to set at naught the work of my dear and deceased friend stirs me more deeply than all the other pusillanimous things with which the book teems. And I must be pardoned if here my language runs near to the acrimonious, though I shall struggle to keep within the bounds of moderation.

Referring to the tract the author says: "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 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."

Thus Payne feigns to dispose of the 25 versions that translate psallo and never intimate that it includes instrumental music while no one of the versions that he examined translates baptizo at all. Does the reader think he was excusable for failing to see that whereas psallo is translated baptizo is only Anglicized and that every version on earth that translates baptizo renders it by immerse or its equivalent? If the reader thinks that, it is because he has not read the tract from which the author was quoting and was assuming to answer. In that tract this very argument was made by Bro. Stevens and answered by Bro. Smith and Bro. Stevens admitted the force of the answer and surrendered the point. I here quote from the tract what was right before our author's eyes. Bro. Stevens says:

"The limbs of the lame are never equal," and it seems to me that you prove too much when you seek to show that instrumental music in the church is unauthorized by the New Testament because certain twenty-five editions of the Bible translate the Greek word "psallo" to sing, and say nothing about the use of instruments as accompaniments. By your own reasoning I could show that the transferred Greek word "baptizo" may mean either sprinkle or pour in the New Testament, because these twenty-five translations do not say "immerse," and yet that is what it does mean, according to the scholarship of the world."

Replying to this Bro. Smith says: "Brother Stevens says my contention proves too much, and therefore, of course, proves nothing. He says by this same reasoning he can prove either sprinkling or pouring for baptism. In this he is evidently mistaken. The very fact, as Brother Stevens suggests that 'baptism is a Greek word (anglicized) and 'transferred' to the English language, rather than translated into the English, renders the cases not parallel. Since 'baptism' is a Greek word, rather than an English word, you must go to the Greek lexicon for its definition. Now open your Liddell and Scott once more, and you will find that 'baptisma' rendered 'baptism,' means to dip, to immerse, and never to sprinkle or pour.

Furthermore, if 'baptima' had been translated as 'psallo' has, instead of being merely 'transferred,' then we would have its English equivalent 'immersion' instead of the Greek (anglicized) word 'baptism'. This Brother Stevens evidently knows. The word 'psallo' has not been merely 'transferred' as 'baptism' has, but it has been translated out of the Greek into the English. That is, the translators tell us in English just what 'psallo' in the Greek meant, and they tell that it meant to 'sing,' to 'sing praises'. (Rom. 15:9; 1 Cor. 14:15.)

But Brother Stevens is mistaken again. He says these twenty-five translations do not say 'immerse'. True, all of them do not, but several of them do, and in these we have 'immersion', 'immersing', 'immersed', and 'immerser', instead of the words 'baptism', 'baptizing', 'baptized', and 'baptist'. Now, Brother Stevens, can you find just ONE translation that renders 'psallo' to sing with musical accompaniment? just ONE, Brother Stevens. I am anxious to see it."

In his rejoinder Bro. Stevens said: "Replying candidly and finally to the question *ad hominem*, why none of the Bible translators ever gave the double meaning to 'psallo', I confess I do not know, and I cheerfully admit the fact constitutes the one semblance of an argument on the other side of this question."

Now with all this right before him, the author of the book that is distributed as an appeal to the intelligence and honesty of brethren, nonchalantly disposes of the whole argument by informing us that he had examined many more than twenty-five versions and not one of them renders *baptizo* by tract that he was professing to answer. To save his life he could not produce one, just ONE, version that translates *baptizo* at all that does not render it by immerse or an equivalent. Yet in order to make the case parallel he must produce twenty-five versions all of which translate *baptizo* and not one of which gives it the meaning of immerse. But he

cannot produce ONE. He says he examined more than twenty-five versions and not one of them render baptizo by immerse. Yet he knows that those versions he examined, do not nor does any one of them, render baptizo by anything else: they do not nor does any one of them, translate baptizo at all. Remember, reader, every one of the twenty-five versions quoted by Bro. Smith translated psallo and not a single one of those examined by Payne translates baptizo. Yet he made loud professions of honesty and attempted to march up to the batteries under a white flag proposing an armistice. And his book is sent out by the Commission on Unity as a non-polemical and conciliatory production.

Referring further to the tract the author states:

"The author of the tract, G. D. Smith, quotes five Greek scholars as to the purport of psallo, not one of which 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 cannot 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.).

Here again we meet the old fallacy that was pointed out in a former chapter but this time it becomes worse than a fallacy because it misrepresents a brother. He says that in spite of the fact that the scholars he quotes say that psallo can not be adduced as evidence on either side and that no conclusion can be based on it as to the use of instrumental music in the New Testament Church, Bro. Smith did adduce it and based very positive conclusions upon it. But Bro. Smith did absolutely no such thing. He never adduced psallo to prove anything and he never based any sort of conclusion upon psallo. He was simply examining the claim that psallo authorized instrumental music. Others had adduced psallo and Bro. Smith was examining their claim and he states this in the first sentence of the tract. The question that is used as a title for the tract—Is Instrumental Music in Psallo?—makes this clear also. The scholars said that instrumental music is not in psallo, that it could not be used to prove that instrumental music was used in the New Testament Church, and that was just exactly Bro. Smith's contention. But notwithstanding the fact that the verbatim statements of these scholars not only supported but absolutely and clear-

ly expressed Bro. Smith's contention, Payne brazenly states—"not one" of the five scholars "supports his contention." But "Brutus is an honorable man. So are they all honorable men," who distribute this book.

CHAPTER FOUR

In agreement with all other advocates of instrumental music in the worship O. E. Payne bases an argument on apostolic example. The contention is that for many years after Pentecost the apostles participated in the Jewish synagogue worship, especially in the worship in the Temple at Jerusalem, where instrumental music, it is claimed, formed a large part of the devotional exercises. The greater part of the chapter on this subject in the book under review is taken up in an effort to prove that the purpose for which the apostles and other Christians went into the temple was to worship. He was combatting the idea that the apostles went into the temple to preach the gospel. Now it seems that there should be no controversy on this point. That the apostles did often go into the Jewish synagogues to preach Jesus and that they were expelled from the synagogue for preaching in this name admits of no doubt. And that they did sometimes participate in the temple worship seems equally clear (Acts 24:11). All Bible scholars seem to agree that for some time after the birth of the church the Jewish disciples continued to practice many things that were distinctly and peculiarly Jewish and that were never enjoined upon any man as a Christian duty. The disciples did these things as Jews and not as Christians. It was ten years after the New dispensation had begun before the apostles knew that the Gentiles were embraced in the gospel provisions even though the Lord had specifically commanded them to preach the gospel to every nation, and to every creature in the whole world. And after ten years under the guidance and inspiration of the Holy Spirit it took special miracles to convince the apostles that they should announce the Glad-Tidings unto the Gentiles. If, after the Lord had given them a commission to preach the gospel to the whole world, it took special miracles to convince them that they should preach to any other than the Jews, we should not be surprised that they did not break capriciously away from all the customs and relations in which they had always lived.

Having quoted several passages from Acts and then some remarks from Bro. J. W. McGarvey and other commentators to prove that the Jewish disciples engaged in Jewish rites and services O. E. Payne says:

"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 into Christian worship of 'instrumental music, a marked feature of the Jew's worship'. Pity him who is so filled with a theory that he cannot imbibe truth, and who, from habit, repels everything which contradicts his views." Page 244.

Now if the fact that the apostles participated in the temple services of which instrumental music was a marked feature, proves that we should use instrumental music in Christian worship, why does not the fact that the same apostles practiced circumcision, vows, purifyings and offering animal sacrifices prove that we should follow their example in this respect and practice all these things in the church? If the presence of the apostles in the temple worship gave to that worship the sanction of Christ's ambassadors and authorizes us to appropriate a part of that system of worship why does it not authorize us to adopt the whole system? Are we left to our own discretion as to what we shall use and what we shall reject? If the advocates of instrumental music reply that we cannot adopt circumcision, animal sacrifice, ceremonial purifyings, etc., because in the epistles we are forbidden as Christians to practice these things, we remind them that Paul had already written both the Roman and the Galatian epistle before he went into the temple and purified himself and paid for the animals offered in sacrifice for himself and the four others who had taken the vow. (Acts 21: 20-25).

Those two letters were written from Corinth before Paul started to Jerusalem on this his last visit to that city. In both those letters he teaches that the Mosaic law had been abrogated and that all its feasts and fasts and ceremonies were not to be observed by Christians. (Gal. 4:10; Rom. 14). He told the Galatian Christians that if they were circumcised Christ would profit them nothing; that if they submitted to circumcision they were debtors to keep the whole law. (Gal. 5:6-7). Now shall we convict Paul of hypocrisy by showing that he practiced that which he had forbidden others to do? What is the explanation? Is it not that Paul and the other apostles could, as Jews, conform to the customs of their nation without relying upon those things for salvation and with no intention to teach that these practices were in any way related to the system of salvation and service inaugurated by Christ and the Holy Spirit? Did they not themselves make this point clear? When the apostles and elders

at Jerusalem advised Paul to go into the temple and purify himself according to the Jewish law they said that there was no disagreement as to what relation the Gentile Christians should sustain to the law for they had written a letter that made that plain, (21:25). We see, therefore, that the Christians who were Jews did things which were unlawful for Christians who were not Jews to practice. This is further illustrated by the fact that Paul circumcised Timothy and refused to circumcise Titus. If, therefore, the apostles as Jews did engage with their unbelieving Jewish brethren in the temple service it by no means proves that we as Christians should adopt the temple service as a pattern for our worship in the church of Christ. For the apostles did these things as Jews and forbade Christians, as such, to practice them, and gave them instruction as to how they were to worship and serve Christ. It seems to be generally understood by Bible students that the Jewish Christians kept the Sabbath for several years after Pentecost but they also met for worship on the first day of the week and taught their Gentile converts that they should not keep days. (Rom. 14; Gal. 4; Col. 2;). Some historians tell us that the early Christians who were Jews, kept both the seventh and the first day of the week. Hence of course they went to the temple and worshiped with the Jews on the Sabbath but when they engaged in Christian worship they met at some place other than the temple. The Christians had their "own assembling" (Heb. 10:25 R. V.) which they were warned not to forsake and which as we learn from the New Testament and Church history were held on the first day of week and the service consisted in singing, exhortation, prayer and partaking of the Lord's Supper, etc. (Acts 20:7; 1 Cor. 16:1-2; Heb. 10:25). This was entirely different from the temple service and held at a different time. Now if the advocates of instrumental music want to find "apostolic example" that will count something for their cause let them find where such music was made among Christians in their worship. That would end the controversy. What if the apostles did participate in Jewish services where the instruments were used, they never instructed Christians to imitate the Jews in this way of worshiping and they did not tell us to follow their example in this but on the contrary they distinctly said that the Gentiles Christians were not to do as they were doing in the matter of conforming to Jewish customs. (Acts 21:25; Acts 16:3; Gal. 5:6-7).

With all this made clear, the brethren who are determined to have instruments will have to fall back on their sophistical but ever ready plea: 'Well, the apostles did not tell Christians not to use instruments.' They commanded

the disciples to sing and to make melody in their hearts to God. And the fact that the apostles as Jews had always worshiped with instruments and they not as Christians use them, as history clearly shows, and that they gave instruction to their converts as to what kind of music to make in their worship and never one time mentioned instrumental music certainly does tend strongly to show that it was not the will of Christ that his disciples should so worship in his name. There is no "apostolic example" of the use of instruments in any worship that was offered in honor of Christ or in Christ's name. Nor is there an example of Christians making use of musical instruments in their worship for many decades—if not many centuries—after the death of the last apostle. Alas! for Payne's "apostolic example."

CHAPTER V

It seems natural for people to want the sanction of divine authority for all that they do in religion, notwithstanding the many things that are practiced without it. But it would take a person with little or no conscience to practice something that he knows is unauthorized; and that accounts for the many and labored efforts that are now made to construe—or, rather, to misconstrue—the teachings of God's word to make it responsible for many of the world's ungodly practices. We do not have to resort to the plan of Diogenes to find the Balaams of today. Many a man receives the devil into his house as a royal guest and keeps him overnight, while he goes again to God for permission to go off with the devil, and many today are trying to find a convenient mount on which to stand and serve Balak with God's approval.

A more apt illustration of this than Payne and his book affords us I never saw. The very first paragraphs of his "Foreword" read:

"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 Greek' 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 great innovation which the Restoration was inaugurated to end. I believe 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 research, resolving, to the utmost of my ability to be thorough and be fair."

This is sufficient to show that Payne changed his conviction on this question under duress. It is never pleasant to deal in personalities and a man's personal character should not be considered in weighing the arguments he adduces to prove a proposition but when a man comes before the whole church of God with an appeal for a certain practice and introduces his appeal with the statement that he himself had been from childhood taught that the thing he now advocates was wrong; that he was a great admirer of J. W. McGarvey and was well acquainted with his teaching on the question at issue but that he is now forced to go against his childhood training and to join issue with the scholarly and esteemed J. W. McGarvey, by which introduction he evidently intends to create the impression on his readers that the evidence that he is bringing to their notice is new and overwhelming, I think we may be allowed to examine the circumstances under which his conviction changed. This would seem especially legitimate since he tells us those circumstances himself. Let us therefore consider the story as he tells it.

O. E. Payne was an elder of a church in which instrumental music was not used. He had believed from his childhood that the use of such instruments in worship was sinful and, presumably, he had taught his own family and his congregation against that which he believed to be sinful, as a faithful father and conscientious elder will always do. But, contrary to this teaching and against the wishes of their father and their bishop, some members of Payne's congregation, some members of his own family, "formed a church orchestra" and began to make music on instruments in connection with the worship in Payne's church, a thing which Payne, an elder, considered sinful. But Payne's fellow-elders did not share his misgivings and would not therefore help him control his obstreperous children and there was nothing left for poor Payne to do but to write a book and prove that McGarvey was wrong and that his unruly relatives were doing right. Thus while the "charge allotted" to Payne was doing that which he had always believed sinful and that which caused him to be troubled with serious misgivings, he set out in search of evidence to justify the practice. We

should not be surprised that Payne found the evidence he was needing. He rested his claim on psallo but his authorities said that psallo could not be adduced as evidence on either side. Still Payne called it conclusive evidence! Should we be surprised?

If any one thinks I am unjust in speaking of those who introduced the instruments in Payne's church as obstreperous I ask that one to read again the Foreword. Payne says if he had protested he would have divided his family and wrecked the church! They were determined to have the instruments and there were only two courses left to Payne. He must protest against what he believed sinful and divide his family, a hard thing to do we will all admit, or he must children and other relatives to follow the course that they had already determined to follow even at the cost of dividing a church and driving out a father and an elder. Personally, I am sorry for Payne. But his book would have been better received if he had left off his Foreword.

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87. Reconciliation.

88. The Christian Life.

89. Backsliding.

90. Eternal Life.

91. Heartfelt Religion.

92. Only One Way.

93. Is Conscience A Safe Guide?

94. Faith and Works.

95. The Family of God.

96. All Saved Alike.

97. Miracles.

98. Second Coming of Christ.

99. Resurrection of the Dead.

100. The Final Judgment.

101. What is Hell?

102. Faith.

103. Repentance (its necessity).

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